

# 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT

Sale Interest: 163 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

# 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT

Sale Interest: 163 Lots

## Auction & Viewing Location

30 November 2022

JW Marriott Hotel Hong Kong, 88

Queensway, Admiralty, Hong Kong

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as HK010422 or 20th Century & Contemporary Art & Design Day Sale in association with Yongle.

## Absentee and Telephone Bids

tel +852 2318 2029

[bidshongkong@phillips.com](mailto:bidshongkong@phillips.com)

## Contemporary Art Department

Danielle So

Specialist, Head of Day Sale

+852 2318 2027

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101  
**Anastasia Bay**  
*Boxer*  
Estimate  
HK\$100,000 — 150,000



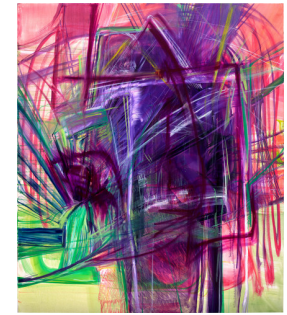
102  
**Caroline Walker**  
*Cleaned*  
Estimate  
HK\$300,000 — 400,000



103  
**Ewa Juskiewicz**  
*Untitled*  
Estimate  
HK\$3,000,000 — 4,000,000



104  
**Emily Mae Smith**  
*The Studio (Horror Vacui)*  
Estimate  
HK\$400,000 — 600,000



105  
**Kristy M Chan**  
*Chandelier and Dim Sum Buffet*  
Estimate  
HK\$80,000 — 120,000



106  
**William Monk**  
*Atom Rising II*  
Estimate  
HK\$120,000 — 150,000



107  
**Jordy Kerwick**  
*Untitled*  
Estimate  
HK\$350,000 — 550,000



108  
**Rafa Macarrón**  
*Anocheciendo*  
Estimate  
HK\$700,000 — 900,000



109  
**Tomokazu Matsuyama**  
*Holy Urine*  
Estimate  
HK\$600,000 — 800,000



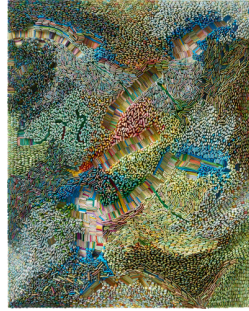
110  
**Invader**  
*MLGA-03*  
Estimate  
HK\$700,000 — 900,000

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111  
**Roby Dwi Antono**  
*Mystique Moonlight*  
Estimate  
HK\$180,000 — 280,000



112  
This lot is no longer available.

113  
**Ilhwa Kim**  
*Tuner's Notes*  
Estimate  
HK\$300,000 — 400,000



114  
**Christine Ay Tjoe**  
*Tanah Mati*  
Estimate  
HK\$300,000 — 500,000



115  
**Gieve Figgis**  
*The Gathering*  
Estimate  
HK\$800,000 — 1,200,000



116  
**Tania Marmolejo**  
*Two Sides*  
Estimate  
HK\$300,000 — 500,000



117  
**Amoako Bofo**  
*Marie Humbert 2*  
Estimate  
HK\$400,000 — 600,000



118  
**Marcellina Akpojotor**  
*Set to Flourish I*  
Estimate  
HK\$100,000 — 150,000



119  
**George Condo**  
*Femme au chapeau*  
Estimate  
HK\$2,200,000 — 3,800,000



120  
**Jonas Wood**  
*Chico*  
Estimate  
HK\$900,000 — 1,200,000

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121  
**Barry McGee**  
*Untitled*  
Estimate  
HK\$600,000 — 800,000



123  
**Scott Kahn**  
*Elise's Garden*  
Estimate  
HK\$800,000 — 1,200,000



124  
**Scott Kahn**  
*Brighton Beach*  
Estimate  
HK\$450,000 — 650,000



125  
**Donna Huanca**  
*MERITO PIGMEO*  
Estimate  
HK\$300,000 — 400,000



126  
**Mira Dancy**  
*Live Release*  
Estimate  
HK\$100,000 — 150,000



128  
**Ana Benaroya**  
*Origins Of The World*  
Estimate  
HK\$120,000 — 160,000



129  
**Cristina BanBan**  
*Carbonara Text*  
Estimate  
HK\$300,000 — 500,000



130  
**Katherine Bernhardt**  
*Phone Home*  
Estimate  
HK\$350,000 — 550,000

122  
This lot is no longer available.

127  
This lot is no longer available.

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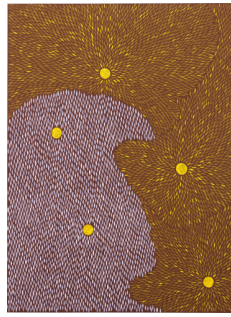
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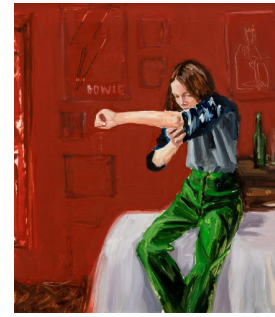
131  
**Jamian Juliano-Villani**  
*A Younger, Smaller Flame*  
Estimate  
HK\$300,000 — 500,000



132  
**KAWS**  
*UNTITLED*  
Estimate  
HK\$500,000 — 700,000



133  
**Julia Chiang**  
*Not There But Still Itchy*  
Estimate  
HK\$180,000 — 250,000



134  
**Karyn Lyons**  
*Heartbreaker*  
Estimate  
HK\$100,000 — 150,000



135  
**Hulda Guzmán**  
*And Then I Looked Up*  
Estimate  
HK\$100,000 — 150,000



136  
**Rebecca Brodskis**  
*Tania-Maria*  
Estimate  
HK\$50,000 — 70,000



137  
**Gina Beavers**  
*Zipper Lips*  
Estimate  
HK\$200,000 — 300,000



138  
**Ella Kruglyanskaya**  
*Looking to the Left*  
Estimate  
HK\$150,000 — 250,000



139  
**Ann Craven**  
*Baby Cordon Bleu, 1997*  
Estimate  
HK\$90,000 — 120,000



140  
**Ewa Juszkiewicz**  
*Untitled (after Jean-Antoine Wa...*  
Estimate  
HK\$80,000 — 120,000

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141  
**Kwesi Botchway**  
*The Cross*  
Estimate  
HK\$140,000 — 180,000



142  
**Wonder Buhle Mbambo**  
*Ekujuleni*  
Estimate  
HK\$70,000 — 100,000



143  
**Aboudia**  
*Untitled*  
Estimate  
HK\$400,000 — 600,000



144  
**Korakrit Arunanondchai**  
*Untitled (History Painting)*  
Estimate  
HK\$300,000 — 500,000



145  
**Tsang Tsou Choi (Kin...)**  
*Two Works: King's Maps*  
Estimate  
HK\$240,000 — 320,000



146  
**Andy Warhol**  
*Dollar Bills*  
Estimate  
HK\$300,000 — 500,000



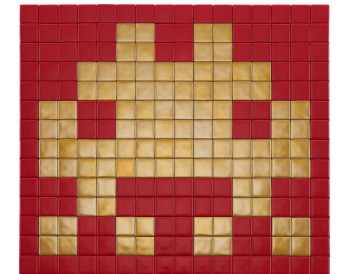
147  
**Ico Parisi**  
*'Lerici' modular shelving unit*  
Estimate  
HK\$140,000 — 180,000



148  
**Finn Juhl**  
*Pair of armchairs*  
Estimate  
HK\$120,000 — 180,000



149  
**Finn Juhl**  
*Two-seater sofa*  
Estimate  
HK\$100,000 — 150,000



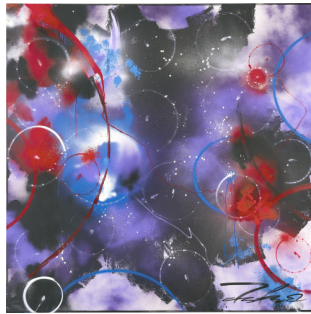
150  
**Invader**  
*HK\_31*  
Estimate  
HK\$500,000 — 700,000

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151  
**José Parlá**  
*Chinatown Chronicle*  
Estimate  
HK\$450,000 — 650,000



152  
**Futura**  
*Patrick*  
Estimate  
HK\$500,000 — 700,000



153  
**KAWS**  
*UNTITLED (MBFT3)*  
Estimate  
HK\$2,500,000 — 3,500,000



154  
**Timothy Curtis**  
*From Space With A Crazy Face III*  
Estimate  
HK\$240,000 — 350,000



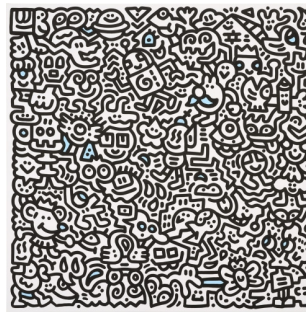
155  
**Jordy Kerwick**  
*Untitled*  
Estimate  
HK\$500,000 — 700,000



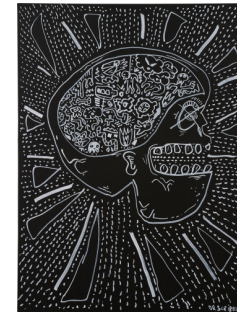
156  
**KAWS**  
*YOU (#3)*  
Estimate  
HK\$1,000,000 — 2,000,000



157  
**Edgar Plans**  
*Food lover I*  
Estimate  
HK\$800,000 — 1,000,000



158  
**Mr Doodle**  
*Moustache Town*  
Estimate  
HK\$240,000 — 350,000



159  
**Dr Scribble (Mr Doodle)**  
*Toxic Cranium*  
Estimate  
HK\$400,000 — 600,000



160  
**Takashi Murakami**  
*Untitled*  
Estimate  
HK\$300,000 — 500,000



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161  
**Hajime Sorayama**  
*Sexy Robot\_Floating*  
Estimate  
HK\$1,000,000 — 2,000,000



162  
**Mr.**  
*In the Midst of a Dream*  
Estimate  
HK\$800,000 — 1,200,000



163  
**Mr.**  
*The Bustle of This World*  
Estimate  
HK\$220,000 — 320,000



164  
**Hajime Sorayama**  
*T-Rex Pink Gold*  
Estimate  
HK\$400,000 — 600,000



165  
**Daniel Arsham**  
*Steel Eroded New York Magazine*  
Estimate  
HK\$80,000 — 120,000



166  
**Do Ho Suh**  
*Entrance/Ground Floor-02, 348...*  
Estimate  
HK\$150,000 — 250,000



167  
**Ole Wanscher**  
*Extendable desk*  
Estimate  
HK\$50,000 — 70,000



168  
**Ole Wanscher**  
*Pair of early armchairs, model n...*  
Estimate  
HK\$50,000 — 70,000



169  
**Zhao Bo**  
*Sacred Forest - Untitled*  
Estimate  
HK\$60,000 — 80,000



170  
**Chen Fei**  
*True Identity*  
Estimate  
HK\$200,000 — 300,000

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171  
**Chen Ke**  
*Ophelia*  
Estimate  
HK\$300,000 — 500,000



172  
**Qiu Xiaofei**  
*Chinese Chequers*  
Estimate  
HK\$180,000 — 280,000



173  
**Ouyang Chun**  
*Scarecrow No. 2*  
Estimate  
HK\$500,000 — 700,000



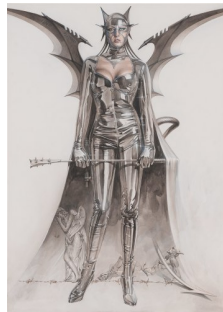
174  
**Adam Handler**  
*Galaxy Girl*  
Estimate  
HK\$50,000 — 80,000



175  
**Keiichi Tanaami**  
*Loves in Heaven*  
Estimate  
HK\$150,000 — 200,000



176  
**Hideaki Kawashima**  
*Froth*  
Estimate  
HK\$60,000 — 90,000



177  
**Hajime Sorayama**  
*Untitled*  
Estimate  
HK\$200,000 — 280,000



178  
**KAWS and Estudio Ca...**  
*KAWS: COMPANION SOFA (Grey)*  
Estimate  
HK\$600,000 — 800,000



179  
**Mike Lee**  
*Good Mother*  
Estimate  
HK\$100,000 — 200,000



180  
**Woo Kuk Won**  
*I Hate Mornings A*  
Estimate  
HK\$100,000 — 150,000

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181  
**Roby Dwi Antono**  
*Rintik*  
Estimate  
HK\$100,000 — 150,000



182  
**Roby Dwi Antono**  
*Asteria*  
Estimate  
HK\$150,000 — 250,000



183  
**Ayako Rokkaku**  
*Untitled ARP07-16*  
Estimate  
HK\$600,000 — 800,000



184  
**Edgar Plans**  
*Dreamer*  
Estimate  
HK\$700,000 — 900,000



185  
**Mayuka Yamamoto**  
*White dog boy*  
Estimate  
HK\$400,000 — 600,000



186  
**Roby Dwi Antono**  
*A Bar of Char*  
Estimate  
HK\$150,000 — 250,000



187  
**Tania Marmolejo**  
*I Don't Mind The Loneliness fro...*  
Estimate  
HK\$100,000 — 200,000



188  
**Nel Aerts**  
*Kleine Vlaamsche Meid*  
Estimate  
HK\$40,000 — 60,000



189  
**Szabolcs Bozó**  
*Untitled*  
Estimate  
HK\$400,000 — 600,000



190  
**Felix Treadwell**  
*Feefy Head*  
Estimate  
HK\$90,000 — 120,000

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191  
**Baldur Helgason**  
*Artist in the Studio*  
Estimate  
HK\$150,000 — 250,000



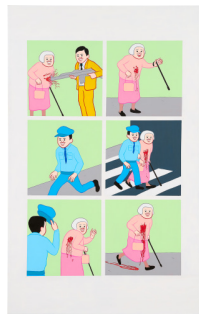
193  
**En Iwamura**  
*Blue Astronaut*  
Estimate  
HK\$350,000 — 550,000



194  
**Jordi Ribes**  
*Betty*  
Estimate  
HK\$200,000 — 300,000



195  
**Josh Sperling**  
*Mannish Boy*  
Estimate  
HK\$600,000 — 800,000



196  
**Joan Cornella**  
*SUOJATIE*  
Estimate  
HK\$300,000 — 500,000



197  
**Yuichi Hirako**  
*Memories of My Garden: Adven...*  
Estimate  
HK\$150,000 — 220,000



198  
**Mr.**  
*Untitled*  
Estimate  
HK\$180,000 — 280,000



199  
**Mr.**  
*Nurturing Human Mercy Within ...*  
Estimate  
HK\$200,000 — 400,000

192  
This lot is no longer available.

200  
This lot is no longer available.

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201  
**Matías Sánchez**  
*Pintor en la Montaña*  
Estimate  
HK\$70,000 — 90,000



202  
**Miwa Komatsu**  
*"Un" Guardian Lion Dogs Evolve...*  
Estimate  
HK\$500,000 — 700,000



203  
**Miwa Komatsu**  
*Sound of Quilin*  
Estimate  
HK\$150,000 — 250,000



205  
**MADSAKI**  
*Gold Rolex*  
Estimate  
HK\$450,000 — 650,000

204  
This lot is no longer available.



206  
**Javier Calleja**  
*Tha's How It Goes*  
Estimate  
HK\$2,800,000 — 4,800,000



207  
**Ayako Rokkaku**  
*Untitled ARP20-013*  
Estimate  
HK\$1,500,000 — 2,500,000

208  
This lot is no longer available.



209  
**Yoshitomo Nara**  
*Bump-Bump Vase (Large)*  
Estimate  
HK\$300,000 — 500,000



210  
**Li Chen**  
*The Buddha in the Cloud*  
Estimate  
HK\$200,000 — 500,000

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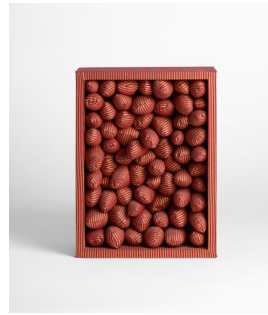
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211  
**Yayoi Kusama**  
*Red Shoe*  
Estimate  
HK\$3,000,000 — 5,000,000



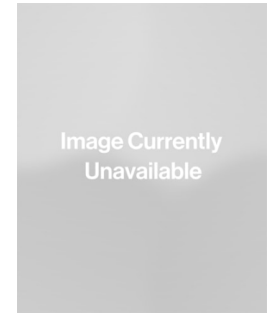
212  
**Yayoi Kusama**  
*Pumpkin Chess Set*  
Estimate  
HK\$2,400,000 — 4,000,000



213  
**Yayoi Kusama**  
*Heart*  
Estimate  
HK\$1,000,000 — 2,000,000



214  
**Chiharu Shiota**  
*State of Being #6*  
Estimate  
HK\$350,000 — 550,000



215  
**Chiharu Shiota**  
*Skin*  
Estimate  
HK\$250,000 — 350,000

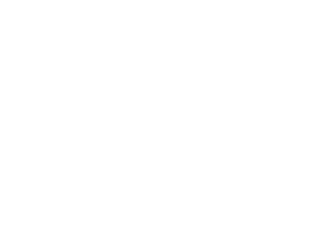


216  
This lot is no longer available.

217  
**Lee Ufan**  
*Untitled (From Winds)*  
Estimate  
HK\$4,200,000 — 6,200,000



218  
**Zao Wou-Ki**  
*Sans titre*  
Estimate  
HK\$4,000,000 — 6,000,000



219  
This lot is no longer available.



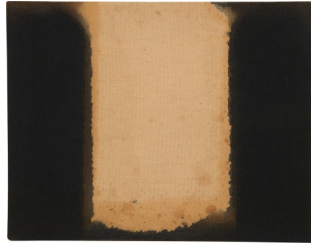
220  
**Chu Teh-Chun**  
*Les ténèbres de l'été*  
Estimate  
HK\$1,000,000 — 2,000,000

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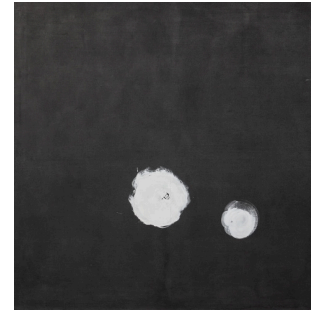
221  
**Georges Mathieu**  
*Âme sans gloire*  
Estimate  
HK\$900,000 — 1,200,000



222  
**Yun Hyong-Keun**  
*Umber-Blue 76*  
Estimate  
HK\$700,000 — 1,000,000



223  
**Sadamasa Motonaga**  
*Four Triangles Backed in Red*  
Estimate  
HK\$30,000 — 50,000



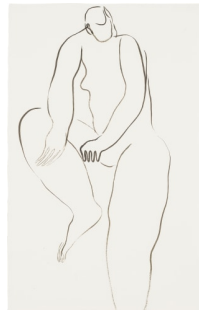
224  
**Li Yuan-Chia**  
*Untitled*  
Estimate  
HK\$300,000 — 500,000



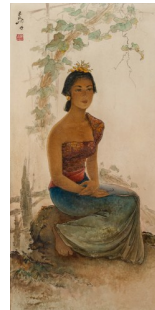
225  
**Georges Mathieu**  
*Hommage à Jean-Sébastien Bach*  
Estimate  
HK\$60,000 — 80,000



226  
**Lalan**  
*Untitled*  
Estimate  
HK\$280,000 — 380,000



227  
**Sanyu**  
*Untitled (Nude)*  
Estimate  
HK\$150,000 — 250,000



228  
**Lee Man Fong**  
*Portrait of a Seated Lady*  
Estimate  
HK\$600,000 — 800,000



229  
**Lee Man Fong**  
*Portrait of a Seated Woman*  
Estimate  
HK\$600,000 — 800,000



230  
**Ju Ming**  
*Taichi Series - Pair*  
Estimate  
HK\$2,400,000 — 3,200,000

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231  
**André Brasilier**  
*Grands cavaliers du soir*  
Estimate  
HK\$1,200,000 — 2,200,000



232  
**Bernard Buffet**  
*Bouquet de tulipes*  
Estimate  
HK\$700,000 — 900,000

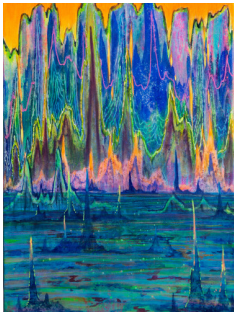


233  
**Bernard Buffet**  
*Torero rose*  
Estimate  
HK\$1,600,000 — 2,500,000



235  
**Zeng Fanzhi**  
*Untitled 08-4-1*  
Estimate  
HK\$1,600,000 — 2,400,000

234  
This lot is no longer available.



236  
**Huang Yuxing**  
*Twilight*  
Estimate  
HK\$400,000 — 600,000



237  
**Damien Hirst**  
*After the Rain*  
Estimate  
HK\$3,000,000 — 5,000,000



238  
**Tracey Emin**  
*An Insane Desire For You (Blue ...*  
Estimate  
HK\$800,000 — 1,200,000



239  
**Cory Arcangel**  
*Photoshop CS: 84 by 50 inches, ...*  
Estimate  
HK\$1,000,000 — 1,500,000

240  
This lot is no longer available.

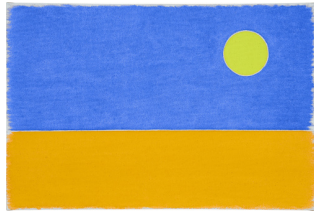


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241  
**Bernard Frize**  
*Dissocié*  
Estimate  
HK\$700,000 — 900,000



242  
**Ugo Rondinone**  
*elftermaizweitausendundzwei...*  
Estimate  
HK\$250,000 — 350,000



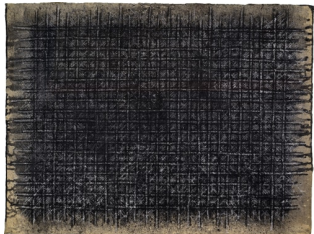
243  
**Zhang Yingnan**  
*Faraway*  
Estimate  
HK\$180,000 — 280,000



244  
**Xiyao Wang**  
*Arabesque on vert menthe*  
Estimate  
HK\$200,000 — 400,000



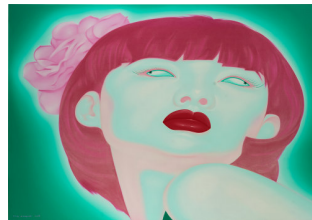
245  
**Ju Ting**  
*Untitled*  
Estimate  
HK\$20,000 — 40,000



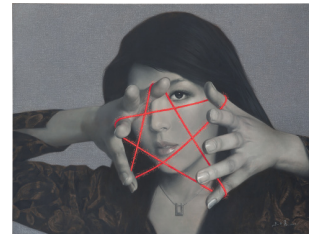
246  
**Ding Yi**  
*Appearance of Crosses 95-B75*  
Estimate  
HK\$120,000 — 220,000



247  
**Zhang Enli**  
*Animal*  
Estimate  
HK\$300,000 — 500,000



248  
**Feng Zhengjie**  
*China 2004 No. 21*  
Estimate  
HK\$100,000 — 150,000



249  
**Zhu Yiyong**  
*Memory of the Past Series No. 10*  
Estimate  
HK\$45,000 — 65,000



250  
**Gino Sarfatti**  
*Table lamp, model no. 537 G*  
Estimate  
HK\$30,000 — 50,000

# 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



251  
**Ico Parisi**  
*Unique table*  
Estimate  
HK\$40,000 — 60,000



252  
**Michael Lau**  
*Salvator Michael Gold from the ...*  
Estimate  
HK\$200,000 — 400,000



253  
**KAWS**  
*GOOD INTENTIONS*  
Estimate  
HK\$180,000 — 280,000



254  
**Daniel Arsham**  
*The Lost Tapes II*  
Estimate  
HK\$50,000 — 70,000



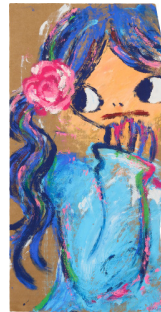
255  
**Michelle Sakhai**  
*Garden of Peace*  
Estimate  
HK\$120,000 — 180,000



256  
**Yayoi Kusama**  
*Pumpkin (2)*  
Estimate  
HK\$400,000 — 600,000



257  
**Ayako Rokkaku**  
*Untitled*  
Estimate  
HK\$400,000 — 600,000



258  
**Ayako Rokkaku**  
*Untitled*  
Estimate  
HK\$150,000 — 250,000



259  
**KAWS**  
*THE NEWS*  
Estimate  
HK\$500,000 — 700,000



260  
**Yoshitomo Nara**  
*Fight*  
Estimate  
HK\$300,000 — 500,000

20th Century & Contemporary Art & Design Day Sale in association with Yongle

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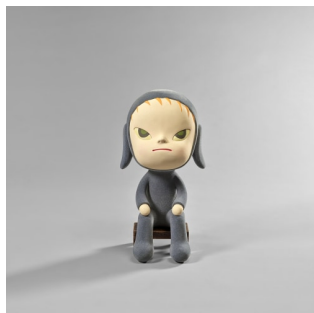
261

**Yoshitomo Nara**

*Untitled*

**Estimate**

HK\$80,000 — 120,000



262

**Yoshitomo Nara**

*Sleepless Night (Sitting)*

**Estimate**

HK\$300,000 — 600,000



263

**Yoshitomo Nara**

*Mori Girl*

**Estimate**

HK\$200,000 — 300,000



101

**Anastasia Bay**

*Boxer*

signed and dated 'Anastasia Bay 2020' on the reverse

acrylic and oil on canvas

200 x 160 cm. (78 3/4 x 62 7/8 in.)

Executed in 2020.

**Estimate**

HK\$100,000 — 150,000

€12,300 — 18,400

\$12,800 — 19,200

[Go to Lot](#)



Marking the artist's debut at international auction, *Boxer* explores French painter Anastasia Bay's fascination with human bodies in movement and combat sports. Executed in 2020, *Boxer* depicts two nude figures, whose only clothing accessories are pairs of socks and boxing gloves, in the act of sparring. Their poses suggest the intensity and shifting balance of the power dynamics at play, and reveal distinct traits of their personalities despite the lack of other identifying physical features or garments. The neutrality of the light-blue background encourages viewers to fully focus on the dialogue between the two bodies in action.

Standing at two metres high, *Boxer* is a larger-than-life painting that engulfs its viewer. Due to its deliberately bifurcated visual plane we are forced to view the pair of boxers as two halves of the same whole, who come together in the shape of infinity. In the pointed placement of the corner of the boxing ring at the centre of the painting, and with the physical near-mirroring of the titular characters, the two parties seem almost separated, as if presented in a diptych format rather than on one whole canvas.

An apt metaphor for power dynamics, the physicality of this rivalry, or at least dichotomy of characters, serves as a potent space to investigate feminist notions of gender politics, women's rights, and the struggles of an inner psyche—it is thus not difficult to imagine the inner struggles of a young female artist captured within this work. Sculptural in quality and stature, *Boxer* is reminiscent of the latent pressures felt in pieces such as Maillol's sculpture series of female wrestlers, and is an apt painterly rendering of various contraries held in tension.



Aristide Maillol, *Women Wrestlers*, 1900. Image: National Gallery of Art, Washington, D.C., Collection of Mr. and Mrs. Paul Mellon

*“Through my own training in boxing, I’ve observed a kinship between that sport and the arts—at least in my own practice. In the end, both are ways of learning by repeating sequences and movements in order to create natural gestural reflexes.”* —  
Anastasia Bay

Bay's painting process emulates the steps of the athletic training that precedes a competition: it begins with drawings systematically perfected and refined until they reach harmony and symmetry, and only when the desired equilibrium has been attained does she move onto painting.

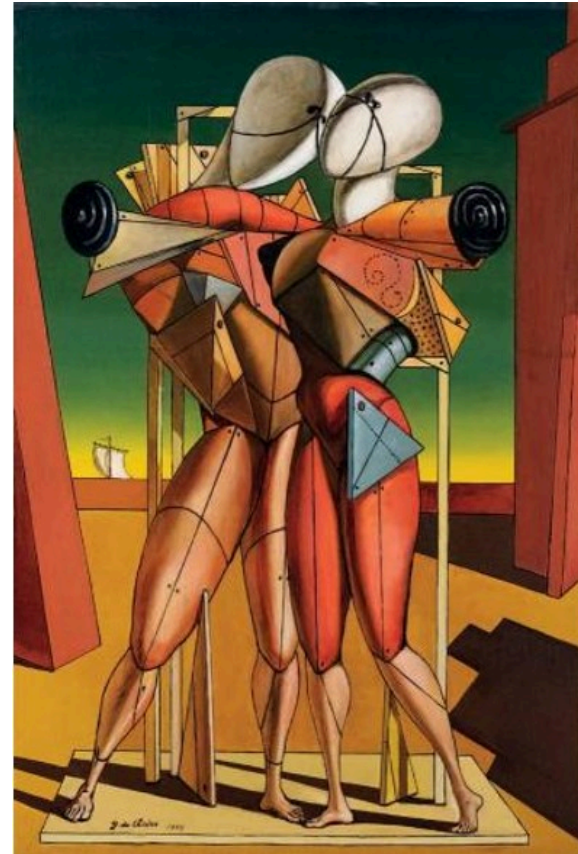
This continues throughout the painting process as she steps in and out of confrontation with her canvas, like a boxer reassessing her next move. Moreover, both painting and boxing share some voyeuristic elements, for the paralleled ways in which scenes are conjured for a viewing audience, less vulnerable than the subjects than that of the subjects directly involved in a staged situation.



*The Boxers Fresco*, 16<sup>th</sup> Century BC, Akrotiri, Thera (Santorini) National Archaeological Museum of Athens, Athens

The interest in human bodies and physical training can evoke a comparison between Bay's work and the numerous depictions of athletes which are found in Minoan, Hellenistic or Roman frescoes as well as in classical vase paintings. The beauty and vitality of naked -or partially naked- human

figures in movement, who at once express a sense of dedication, strength, suppleness and tension, are beautifully encapsulated by Bay's paintings and her contemporary take on physical fitness and the visual representations of martial arts.



Giorgio de Chirico, *Hector and Andromache* (1917), National Gallery of Modern and Contemporary Art — GNAM, Rome. Artwork: © 2022 Artists Rights Society (ARS), New York / SIAE, Rome

The composition of *Boxer* is also fruitfully comparable to Giorgio de Chirico's metaphysical painting *Hector and Andromache* (1917), visually alike in the way in which the two bodies are positioned frontally towards one another, the legs of each subject wide open, with the left leg of one figure touching the right leg of the other. In both paintings, this pose seems to suggest the intimacy that

**Anastasia Bay**

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characterises the subjects' interaction, which in the case of Hector and Andromache is due to a romantic connection, and in that of the boxers' to their relationship as sport partners and competitors. The references to classical culture—to which de Chirico pays a more explicit homage through the staging of a scene from the Greek mythological tradition—are revealed by the focus that the two artists place on the depiction of corporeal movements.

Bay, who is currently based in Brussels, Belgium, studied fine art in Paris under François Boisrond at the École Nationale Supérieure des Beaux-Arts. Her recent solo exhibitions include “Le réveil des Cariatides” at Galerie Derouillon, Paris ([5 May - 11 June 2022](#)) and “Anastasia Bay + Jordy Kerwick” at Anna Zorina Gallery, New York ([13 January - 19 February 2022](#)). Her paintings are also displayed at the Institute of Contemporary Art in Miami (USA) and at the X Museum in Beijing (China).

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**Provenance**

NBB Gallery, Berlin

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



102

### Caroline Walker

*Cleaned*

signed, titled and dated "'CLEANED" 2017 Caroline Walker' on the reverse

oil on board

42.1 x 50 cm. (16 5/8 x 19 5/8 in.)

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

#### Estimate

HK\$300,000 — 400,000

€37,300 — 49,800

\$38,500 — 51,300

[Go to Lot](#)





*“Making these works really opened my eyes to the idea of invisibility, of those overlooked lives in the city around us and about who occupies what spaces and at what times. This led to me becoming interested in women working in service industry jobs, particularly retail, hospitality and cleaning, often professions dominated by a female labour force, but which are largely taken for granted or, in the case of hotel housekeeping, designed to be unseen.” — Caroline Walker*

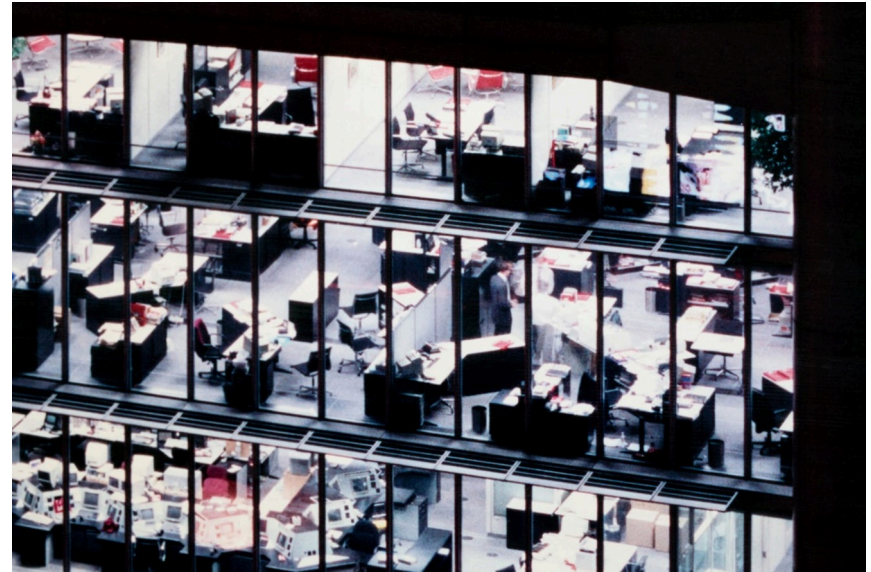
In *Cleaned*, Scottish artist Caroline Walker takes the viewpoint of a passer-by or a distant observer to create this melancholic and soft-lighted scene of a solitary female figure standing by the glass façade of an empty office. The partial darkness, artificial lights and shadows which characterise this painting, executed in 2017, suggest that this placid interval is taking place in the late evening. A desk chair, standard office furniture, suspended ceilings and computer monitors compose the office setting, of which the woman portrayed within the glass frame seems to be the last occupant, almost ready to leave the indoor space after a long working day.

The glass walls, bordered with neatly defined black contours, resemble feebly illuminated windows, and make the entire scene appear as a staged reality constrained within an enclosed and vaguely anguishing space, unscrupulously served to the avid eyes of consumers.

*“The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world ‘picturesque.’” — Taken from Susan Sontag’s *On Photography* (1977)*

In Walker’s paintings, women’s experience and perspectives are presented in a way that feels at once discreet and intrusive: her women subjects seem unaware of the external viewer who is looking at them, and yet the artist gives an insight of such intimate and private moments, that this inspection could be perceived as an undesirable interference. This sense of voyeurism is perhaps all the more heightened by the artist’s working method, whereby initial photographs serve as inspiration for her eventual pieces, not dissimilar to snapshots of private lives.

*“There is definitely a strong sense of voyeurism in my work. I’m interested in challenging the position of the viewer, particularly in relation to my female subjects... there’s a sense that you could almost step into the scene. I don’t want the paintings to feel like pictures of something that’s happening somewhere else. I want you to feel like you’re involved or implicated in what’s going on.” — Caroline Walker*



A close-up of *Hong Kong Shanghai Bank*, Andreas Gursky, 1994

*Cleaned*, whose evocative title could refer to the empty office, now “cleaned” of its workers and diurnal activities, or the actions performed by the woman who perhaps herself, is cleaning the interior space—portrays a female figure in a curious, partially reclined and slightly fatigued pose in an after-work office environment. This scene is reminiscent of the images of the German photographer Andreas Gursky, and specifically of the first picture of his series titled *Hong Kong Shanghai Bank* (1994), taken at the HSBC Headquarters in the city. In Gursky and Walker’s works, tiny bodies move across empty office spaces, absorbed in their own thoughts or tasks. Inserted within these architectural structures, human subjects appear almost insignificant in relation to the space they occupy.

Unlike Gursky’s figures in *Hong Kong Shanghai Bank*, however, in *Cleaned* the Scottish painter masterfully manages to keep the audience’s focus on the woman, who stands in the brightest portion of the painting, and could hardly leave the viewers indifferent with her distant, humble, yet majestic presence. Sumptuously rendered in cool-toned hues, *Cleaned* exemplifies Walker’s ongoing body of work documenting the lives of women at work, as she pays testament to these women through immortalising them and reinstating their value through paint on canvas.

Walker lives and works in London. She studied at the Glasgow School of Art and the Royal College

**Caroline Walker**

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of Arts. Her work has been exhibited in a solo show at ProjectB Gallery in Milan (26 May 2017 – 30 June 2017) and more recently, at Stephen Friedman Gallery in London ([29 April 2022 – 28 May 2022](#)). A new body of her large-scale paintings were presented at the Fitzrovia Chapel in London ([18 February 2022 – 4 March 2022](#)). Another work by Caroline Walker, *The Masquerade* (2012), will be sold in our forthcoming Evening Sale on 1 December.

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**Provenance**

ProjectB Gallery, Milan

Acquired from the above by the present owner

**Exhibited**

Milan, ProjectB Gallery, *Caroline Walker: Night Scenes*, 25 May – 30 July 2017



103 ♦

**Ewa Juskiewicz**

*Untitled*

signed and dated 'Ewa Juskiewicz 2017' on the reverse

oil on canvas

89.9 x 74.6 cm. (35 3/8 x 29 3/8 in.)

Painted in 2017.

**Estimate**

HK\$3,000,000 — 4,000,000

€373,000 — 498,000

\$385,000 — 513,000

[Go to Lot](#)



After making her auction debut at in Asia at Phillips in Hong Kong with the 2021 sale of [Appropriation \(2018\)](#), which nearly tripled its pre-sale estimates, in *Untitled* the Polish painter Ewa Juskiewicz proposes another declination of her distinctive still life depictions, verdant growths which seem to emerge from and take over female human figures.

This 2017 work—a prime example of her unique approach to portraiture—showcases a woman’s head, of which viewers can only see a portion of hair and forehead. Atop this, a swirling, tightly clumped group of plants sprouts and grows abundantly. The plant cluster’s roots expand across the scalp and are entangled with the locks of hair, as if the latter, wet and humid as soil, constitute a fertile ground for vegetation and foliage.

A parallel can be drawn between Juskiewicz’s *Untitled* and Gustave Courbet’s *Head of a Woman with Flowers* (1871) for the way in which vegetal elements gloriously arise from a woman’s head, evoking the image of rebellious, strong and courageous thoughts and ideas which grow and spread outside of these subjects’ minds.



Gustave Courbet, *Head of a Woman with Flowers*, 1871 Collection of the Philadelphia Museum of Art, Philadelphia

In order to execute the present work, Juskiewicz covered a model head in leaves, to then treat it as if painting a still life. The artist created another artwork with a similar composition from the same model later acquired by MOC AK (the Museum of Contemporary Art in Krakow, Poland) currently housed in their permanent collection. The choice to work on a model head provocatively alludes to a time when women artists were denied access to the study of human anatomy and had to turn their attention to botanical objects.

*“My painting is the result of a little bit of contrariness; a desire to break free from the*

*norm imposed on us by our fashion and culture” — Ewa Juszkiewicz*

Juszkiewicz’s art practice directly challenges the way in which women figures have been conventionally depicted throughout art history as passive symbols of docile beauty, purity and perfection. By covering their faces with mysterious and at times unsettling masks—created from strands of hair, greenery, and pieces of fabric—the painter awakens one’s sense of grotesque and otherworldly imagery, encouraging viewers to explore the complexity and intricacy of female subjects beyond mere reassuring and stereotypical representations.

In *Untitled*, the layering of plants which sits on the woman’s head combines vivid, bright green leaves with ones that are starting to wither and brown. This flawed, realistic depiction disrupts and deliberately subverts the idea of eternal youth and immaculateness assigned to women subjects in Renaissance and classical art by male artists and their male audiences.

Juszkiewicz, one of the most celebrated contemporary Polish painters, holds a PhD from the Akademia Sztuk Pięknych im. Her work has been shown in exhibitions at Gagosian, New York ([17 November 2020 – 4 January 2021](#)) and Almine Rech in Paris ([4 September – 9 October 2021](#)) and London ([18 June – 31 July 2020](#)).

Her artworks are part of the museum collections of the National Museum in Gdańsk, the Museum of Modern Art in Warsaw, BWA Galeria Bielska in Bielsko and Zachęta of Contemporary Art in Szczecin, Poland.

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#### Provenance

lokal\_30 Gallery, Warsaw

Acquired from the above by the present owner



104

**Emily Mae Smith**

*The Studio (Horror Vacui)*

signed and dated 'Emily 2018' on the reverse  
oil on linen

62.2 x 45.7 cm. (24 1/2 x 17 7/8 in.)

Painted in 2018.

**Estimate**

HK\$400,000 — 600,000

€49,600 — 74,400

\$51,300 — 76,900

[Go to Lot](#)



*“When I discovered it, I loved the idea that this word – ‘The Studio’ – would encapsulate everything you needed to know about art in some way [...] The Studio becomes a container for me to write new myths and new stories.”—Emily Mae Smith*

Born in 1979, Emily Mae Smith is a Brooklyn-based visual artist from Austin, Texas, who has captured the attention of the artworld with her lively compositions that nod to art historical allusions with a twist. The present work, *The Studio (Horror Vacui)* is fresh to the auction market. Painted in 2018, the moody composition depicts a desert landscape at dusk, illuminated by both the sun and moon positioned almost in total eclipse. The landscape setting is framed by a dark border that resembles the shape of a window or portal, conjuring optical fantasies of illusionism as Smith critically manipulates traditional framing devices to beckon the viewer in.

In the foreground, the silhouetted forms of an hourglass, Banksy-esque rodents, and tall stems of wheat are outlined in the same shade of dusty red that spell out ‘THE STUDIO’ at the top of the work. Taking from the work’s title, the phrase is often seen inscribed on Smith’s compositions, as she uses it to both point towards the physical location where she labours at her paintings, as well as draws from its symbolism to recall wider ideas about places of creation. In her first institutional solo show held at Le Consortium, Dijon in 2019, Smith dedicated a room to a selection of these ‘Studio’ pieces, which she has continued to work on since 2014. Presenting an enormous range in the art historical touchstones referenced, including the monthly fine arts periodical titled *The Studio*, founded by Charles Holme in 1892, they are united as a body of works by the obvious inclusion of the text, and by the broader ideas that Smith finds embedded in the concept of ‘The Studio’ itself.

‘Horror Vacui’, on the other hand, takes from the Greek phrase *kenophobia*, meaning ‘fear of the empty’. Used in visual art to describe the filling of the entire surface of a space or artwork with detail, ‘horror vacui’ has been explored throughout art history by artists including Hieronymus Bosch, Pieter Bruegel, and Jean Duvet, who overloaded their work with rich, congested detail.



Left: Aubrey Beardsley, Design for the first issue of ‘The Studio’ An Illustrated Magazine of the Fine and Applied Arts, No. 30, September 1895, Victoria & Albert Museum, London. Image: V&A Images / Alamy Stock Photo Right: Jean Duvet, *The Fall of Babylon* from the *Apocalypse* series, circa 1555, Collection of the Los Angeles County Museum of Art. Image: Los Angeles County Museum of Art, Graphic Arts Council Fund in memory of Hilda Hunter (M.73.13)

Contrastingly, whilst Smith’s *Horror Vacui* situates together a variety of details, the surreal combination instead evokes an air of ambiguity which invites Smith’s viewers on a hunt of sorts to try and bridge the clues. For the present work’s reference to the passing of time against a twilight background, the surreal clock landscapes of Salvador Dalí spring to mind. The typeface of the text, on the other hand, is not dissimilar to that of 70s album cover art. Weaving together visual wit, personal iconography, and a wealth of allusion, the present painting is loaded with ideas that Smith reworks with an acute graphic sensibility, perfectly exemplifying her unique ability to delve deeply into the formation of subjectivity.



Salvador Dalí, *The Persistence of Memory*, 1931 Collection of The Museum of Modern Art, New York.  
Image: © The Museum of Modern Art, New York/Scala, Florence, Artwork: © Salvador Dalí, Fundació  
Gala-Salvador Dalí / Artists Rights Society (ARS), New York, 2022

Currently the subject of significant commercial and institutional attention, Emily Mae Smith has received important solo exhibitions around the globe, including at the Le Consortium, Dijon in 2018, Perrotin Gallery, Tokyo in 2019, the SCAD Museum of Art, Savannah in 2020, and Rodolphe Janssen Gallery, Brussels, in 2021. Most recently, Smith presented her first solo exhibition in Paris in October 2021 and her first monograph was recently published by Petzel Gallery.

Her work belongs to multiple public collections, including the Whitey Museum of American Art, the Dallas Museum of Art, and the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, among others.

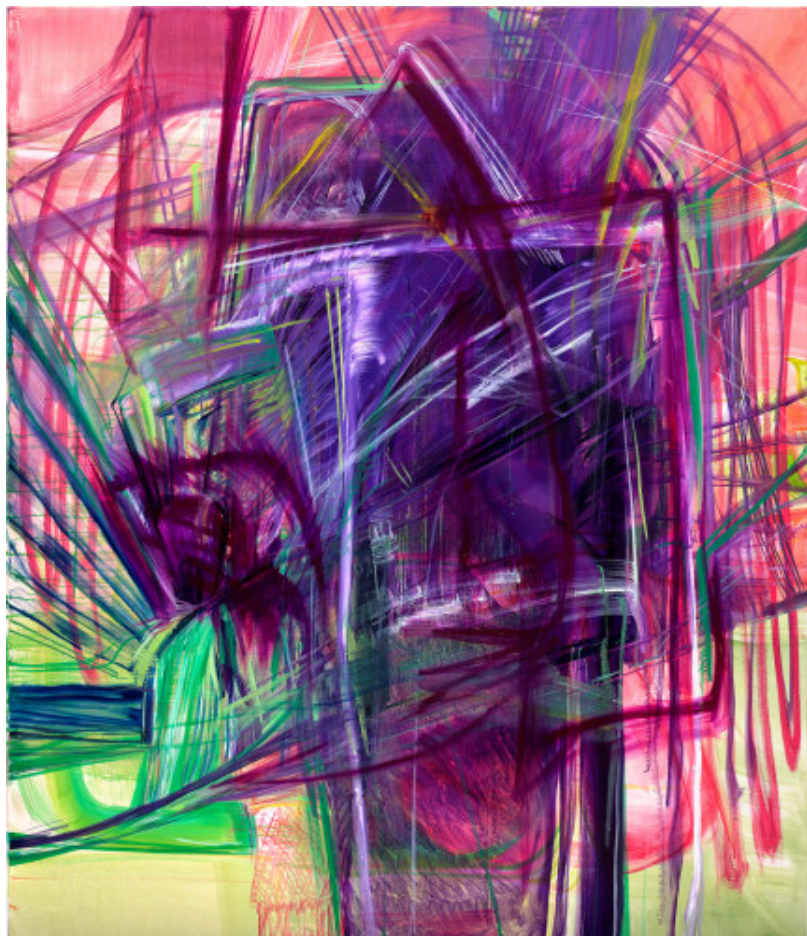
#### Provenance

Galerie Rodolphe Janssen, Brussels

Private Collection

Acquired from the above by the present owner





105

**Kristy M Chan**

*Chandelier and Dim Sum Buffet*

signed, titled and dated 'Kristy M Chan [in English and Chinese] 2021. "Chandelier and Dim Sum Buffet."' on the reverse

oil and oil bar on canvas

175 x 150 cm. (68 7/8 x 59 in.)

Executed in 2021.

**Estimate**

HK\$80,000 — 120,000

€10,000 — 14,900

\$10,300 — 15,400

[Go to Lot](#)



*"It's gone through being about these beautiful Chinese wooden chandelier, to me just being straight up angry at the painting, to it being about opening the front door with a kitchen knife, and now perhaps some monumental gate and gatekeeping?" —Kristy Chan on Chandelier and Dim Sum Buffet*

Born in Hong Kong in 1997, Kristy M Chan is a London-based artist who is garnering significant attention in the art world for her expressive canvases composed of glorious colour and texture. Describing her works as 'stolen realities', Chan's paintings masterfully negotiate the balance between abstraction and figuration as she explores the mundanity of everyday life and the ever-changing emotions she experiences.

Video: <https://vimeo.com/773193105>

A timelapse of the artist composing the present work  
Courtesy of the artist's Instagram: [@kristychanart](https://www.instagram.com/kristychanart)

Impressive in scale, *Chandelier and Dim Sum Buffet* is a superb example of her distinctive style. Inspiration behind the work's conception sparked during a dinner at Hong Kong's renowned China Club, where Chan noticed a glistening antique Chinese chandelier that was dramatically radiating light and shadow around the room. Using oil paint and oil bar on canvas, she began to compose the piece, however after initially devising the work, she took a three-week break from her studio practice as she pondered over how best to reapproach the developing composition. During this time, Chan found herself in an unusual and somewhat scary situation where she relied on a sharp kitchen knife to unlock a tightly stuck door at home, later explaining how 'in the end, the kitchen knife saved the day.'

Synthesising this visceral incident into *Chandelier and Dim Sum Buffet*, perhaps through the waterfall of sunset-purple strokes that confidentially cascade down with movement we can imagine being executed in real-time, the final composition came into its full realisation. Charged with energy that unfolds in a rush of dynamic colour, broad sweeps of apricot and lime green frame layers of dark violet that intensify at the centre as if pulling the viewer into a vortex. Brushstrokes oscillate between foreground and background in seemingly endless ways, showcasing an attuned sensitivity to rhythm, painterly depth, and surface detail, that in many ways recall the spiritual dimensions of Wassily Kandinsky's lyrical abstractions.

At the same time, however, as inspiration comes to Chan directly from her memories and feelings, through incorporating autobiographical elements into her paintings, the viewer is encouraged to try and seek out figurative hints hidden within the mix.



Wassily Kandinsky, *Improvisation No. 19*, 1911, Städtische Galerie im Lenbachhaus, Munich  
Image: © Peter Willi / Bridgeman Images

*"It's like I'm my own flâneur, observing my own experiences with people, then layering these different memories on a canvas, or "stolen realities" as I like to call them." —Kristy Chan*

Chan's triumph of this visceral approach has earned the young artist recognition by numerous galleries who have shown her work. Most recently, this has included Soho Revue in London (2021); HART HAUS in Hong Kong (2021); and Lichtspiele Des Westen in Leipzig (2020).

The Artist Room hosted a solo show titled [Kristy Chan: Totally Not in](#) London between 8 December 2021 – 15 January 2022, of which *Chandelier and Dim Sum Buffet* was included. More recently, Chan was the subject of a collaborative solo exhibition hosted by Simon Lee Gallery and The Artist

Room. Titled *Binge*, the exhibition ran from 12 October - 12 November 2022 in both galleries' locations in London.



The present work exhibited at London, The Artist Room, *Kristy M Chan: Totally Not*, 8 December 2021 - 15 January 2022

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**Provenance**

The Artist Room, London

Acquired from the above by the present owner

**Exhibited**

London, The Artist Room, *Kristy M Chan: Totally Not*, 8 December 2021 - 15 January 2022



106

**William Monk**

*Atom Rising II*

signed, titled, inscribed and dated "'Atom Rising II"  
2020. London William Monk' on the reverse  
oil on canvas  
45 x 35 cm. (17 3/4 x 13 3/4 in.)  
Painted in 2020.

**Estimate**

HK\$120,000 — 150,000

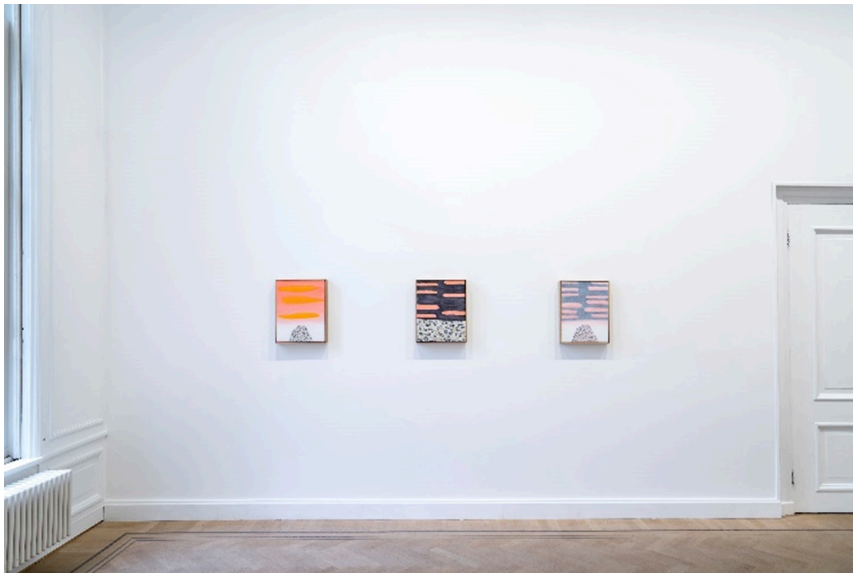
€14,900 — 18,700

\$15,400 — 19,200

[Go to Lot](#)



During the early 2020 Covid-19 lockdown, internationally celebrated artist William Monk conceived an imaginary visual land he named 'Mount Atom'. Whilst the exact coordinates of this mysterious location remain unknown, its geographical and physical features suggest that 'Mount Atom' could exist into the substrata of the earth as well as above the clouds, as a mystical land that forms through the layers of the atmosphere. Once entering the space of this dreamy mountainous place, one's sense of proportion is inevitably challenged as microscopic portions of matter and macroscopic geological formations become indistinguishable: is the viewer looking at a vast expanse of land, or at a magnified detail of its chemical composition? Monk's intention remains purposefully unclear.



The present work exhibited at Grimm Gallery, Amsterdam, *Mount Atom*, 2 October 2020 - 21 November 2020

*Atom Rising II* fascinatingly embodies this ambiguity by representing a landscape made of arcane objects in peculiar shapes: the soil could resemble a conglomerate of microorganisms as seen through the lens of a microscope, or perhaps a portion of land observed from a very distant eye. Against a black background, a series of orangey pink thick lines with a rounded tip emerge from the left and right sides of the painting, evoking the image of salmon-coloured snakes or strangely shaped clouds. The work exquisitely encompasses Monk's seductive landscapes that entice viewers through their mysterious and otherworldly forms.

Monk was born in 1977 in Kingston upon Thames, UK, and completed his studies at De Ateliers in

Amsterdam after receiving his BA from Kingston University. His recent exhibitions include *The Ferryman* at Grimm Gallery in New York (29 April 2022 - 11 June 2022), the Hong Kong show *Point Datum* at Pace Gallery (2 December 2020 - 30 January 2021), and *Mount Atom* at Grimm Gallery in Amsterdam (2 October 2020 - 21 November 2020), where the present painting exhibited.

#### Provenance

GRIMM Gallery, Amsterdam

Acquired from the above by the present owner

#### Exhibited

Amsterdam, GRIMM, *William Monk: Mount Atom*, 2 October - 21 November 2020



107

**Jordy Kerwick**

*Untitled*

signed and dated 'Kerwick 2022' on the reverse  
oil, acrylic and spray paint on canvas  
120 x 100.5 cm. (47 1/4 x 39 5/8 in.)  
Executed in 2022.

**Estimate**

HK\$350,000 — 550,000

€43,600 — 68,500

\$44,900 — 70,500

[Go to Lot](#)



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

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

An interview with the artist, 2021  
Courtesy of Lisa Boudet

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Provenance  
Acquired directly from the artist by present owner



108

**Rafa Macarrón**

*Anocheciendo*

signed, titled and dated "'ANOCHECIENDO" Rm. 14'

lower right

mixed media on canvas

162 x 130 cm. (63 3/4 x 51 1/8 in.)

Executed in 2014.

**Estimate**

HK\$700,000 — 900,000

€87,100 — 112,000

\$89,700 — 115,000

[Go to Lot](#)





*"My characters don't go towards the caricature. I flee away from all kinds of cartoonish ornamentation. They are born from a fantastic, surreal, and expressionist figuration. I consider them hybrid characters that are closely related to my admiration for Dubuffet, Bonifacio, and Alfonso Fraile. My characters live in a transcended daily life, clean days, sunsets, and fresh air." — Rafa Macarrón*



The present work exhibited at Beijing, CVG Foundation, *Rafa Macarrón: Afternoon Delight*, 22 April - 19 May 2022

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**Provenance**

Private Collection

Acquired from the above by the present owner

**Exhibited**

Beijing, CVG Foundation, *Rafa Macarrón: Afternoon Delight*, 22 April - 19 May 2022



109

**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\$600,000 — 800,000

€74,700 — 99,600

\$76,900 — 103,000

[Go to Lot](#)



*“Being an Asian artist in New York has given me a lot, and got me to really acknowledge where I’m from and who I am. I almost felt like you were kind of forced to talk about the negativity of your identity, and I kind of never feel comfortable. I think hope is our current reality and I’ve been trying to paint hope in a positive way.” — Tomokazu Matsuyama*

Born in 1976 in Japan and now based in Brooklyn, New York, Tomokazu Matsuyama dismantles the rigid cultural parameters in his works, exploring the subject of cultural identity in a post-internet age. Growing up between Japan and America, Matsuyama came from a hybrid culture of East-meets-West. Capturing his personal experience navigating contemporary urban life, he wittily interweaves a multitude of cultural references throughout his works to create a lens for which one can also reflect and explore their own identity.

In the present work *Holy Urine*, Matsuyama depicts three protagonists donning garments of the Edo Japan period, with the black-haired boy cupping the very neon liquid, spilled from the tea kettle and flowing down like a golden stream, juxtaposed with the oblivious figures seated above. Matsuyama puts an ultra-contemporary spin on the subject in *Holy Urine*, going beyond the two-dimensional and injecting further energy through his use of an irregularly-shaped canvas that is suggestive of the outline of a urinal.

Throughout the canon of art history, artists turned to this subject, from Jacopo Zucchi’s *The Golden Age* in the 15<sup>th</sup> century (initially housed at the Villa Medici in Rome) depicting a time in which eternal happiness reined on the Earth with the detail of two boys peeing a brilliant upward arch to symbolise fertility to the subversive *Fountain* readymade sculpture by Marcel Duchamp in 1917, which consists of a standard urinal, presented on its back for exhibition purposes rather than upright, and more recently, Nicole Eisenman’s *Golden Showers* with flights of tunic-clad angels funnelling yellow liquids into clouds that unleash on the earth.



Left: Jacopo Zucchi, *The Golden Age*, c.1575, Collection of the Gallerie Uffizi Right: Marcel Duchamp, *Fountain*, 1917. Artwork: © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp

Whilst *Holy Urine* harkens back to a traditionally Western motif, Matsuyama simultaneously invokes Eastern philosophies through the vanitas symbol of the skull that also hint towards the Shintoism ideal that ‘cleanliness is godliness’, in which the Japanese believed that there was a purpose for cleansing people, places and objects of *kagare* (meaning evil spirits but literally translating to “uncleanliness” or “defilement”). This combination of the familiar and the strange represents the artist’s own personal identity in limbo between two different homes. Yet it is perhaps this very dilemma that allows Matsuyama to skillfully marry the Western and Eastern, traditional and contemporary in *Holy Urine*, finding common threads between bipolar aesthetics and creating an alchemical explosion of different cultures.

Matsuyama’s works resonates with the viewers in a way that brings about happiness and in his own words, likens to ‘the lucky charm factor’. His incredibly technical compositions has the look and feel of a digitally-printed image and this is due to his heavily layered painting process where one area of the canvas can take up to three days to finish. Incorporating a palette of colourful shapes and intricate patterns, *Holy Urine* is a visual delight that reinvents the pop and graffiti sensibilities lined with a Japanese aesthetic lineage.



*Frosti Aurora*, Digital LED billboard installation at the K11 Foundation / K11 Musea in Hong Kong

Matsuyama has exhibited widely worldwide including at the Japan Society in New York; the Katzen Arts Center at American University in Washington D.C., and the Minneapolis Institute of Arts among others. His work *You Need to Come Closer* (2014) was acquired by LACMA in 2021. Furthermore, Matsuyama has engaged in a series of public works since 2019, from murals in The Bowery, New York, and Beverly Hills, California, to two monumental public sculptures unveiled in Tokyo in July 2020 as well as LED billboard installations in Chongqing, China in 2021 and most recently, at the K11 Foundation / K11 Musea in Hong Kong this year. In 2022, he had a solo show at Zidoun-Bossuyt Gallery, Luxembourg.

#### 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



110

**Invader**

*MLGA-03*

signed with the artist's symbol and titled "'MLGA\_03'"  
on the reverse

ceramic tiles on perspex panel and laminated ID card  
93.2 x 50.2 cm. (36 3/4 x 19 3/4 in.)

Executed in 2017, this work is accompanied by an ID  
card signed by the artist.

**Estimate**

HK\$700,000 — 900,000

€87,100 — 112,000

\$89,700 — 115,000

[Go to Lot](#)



*"I just want to put something in the landscape that people can smile about it. It's something positive. My goal is to produce art for everybody in the city and create some beautiful things." — Invader*



The present work installed at 49, Calle Bolivia in Malaga, Spain, outside of a natural herb dietary shop which draws a clever link to the marijuana plant in MLGA-03



The present work exhibited as part of *Into the white cube* at Over the Influence, Los Angeles in 2018

#### Provenance

Over The Influence, Los Angeles

Acquired from the above by the present owner

#### Exhibited

Los Angeles, Over the Influence, *Invader: Into the white cube*, 18 November - 30 December 2018  
London, HOFA Gallery, *Artcels Presents: Master*, 24 February- 6 March 2022



111

**Roby Dwi Antono**

*Mystique Moonlight*

signed and dated 'Roby da 2020' on the reverse  
oil on canvas

49.7 x 50.1 cm. (19 5/8 x 19 3/4 in.)

Painted in 2020.

**Estimate**

HK\$180,000 — 280,000

€22,400 — 34,900

\$23,100 — 35,900

[Go to Lot](#)



*"I would often say that my works contain a set of idioms which have very personal meanings to me. However, at the same time, I also challenge myself to be able to create works that can make people's emotions arise. I leave some visual cues in my works which act as a melancholic conundrum, for my audiences to set their eyes and mind upon. I love it when people try to guess the message behind my works and in the end each person will have their own interpretation" — Roby Dwi Antono*

Roby Dwi Antono's surreal canvases are populated by mystical characters situated in dream-like settings, stemming from the very depths of the artist's vivid imagination. The present painting depicts his signature protagonist: a wide-eyed semi-human whose depiction recalls the works of Pop surrealists. Emerging from a pond, the creature holds a luminous sphere which vaguely resembles a skull, mirroring both the dusky, eerie skills on either side of them as well as the luminous moon which illuminates the composition from the top right. Partially visible behind lush, thick vegetation, an owl-like bird glimmers in the darkness, overseeing the theatrical scene.



Hieronymus Bosch, *The Visions of Tondal*, 1479

Collection of the Museo Lazaro Galdiano, Madrid

Antono's work is frequently compared to that of artists like Yoshitomo Nara, Mark Ryden and Marion Peck, for his surreal representations of childlike figures with large eyes and contrite expressions, and for his dreamy, fantastical landscapes and hazy settings. His mixture of macabre humour and classic Renaissance aesthetics also calls to mind the bizarre canvases of the Dutch painter Hieronymus Bosch (1453–1516). *Mystic Moonlight*, in particular, presents several commonalities with *The Visions of Tondal* (1479): both paintings are characterised by ghostly, other-worldly settings, and are populated by subjects immersed in water, skulls, as well as undefinable white spheres, owls, and amphibia.

Antono was born in 1990. He lives and works in Yogyakarta, Indonesia. A self-taught painter, illustrator and sculptor, the Javanese artist studied graphic design with a publishing focus, and is now highly acclaimed worldwide for his impressive, enthralling painting style. Among his most recent exhibitions are the solo shows *Samantha* at Anat Ebgi, Los Angeles (29 October 2022–10 December 2022) and *The Wall* at Almine Rech in Brussels (27 October–3 December 2022).

In 2022, AllRightsReserved collaborated with the artist to release a limited edition sculpture titled *Mystique Moonlight Lamp*, of the same starry-eyed character as in the present work.





*Mystique Moonlight Lamp* produced by Roby Dwi Antono in collaboration with AllRightsReserved, release as an edition of 250 in 2022.

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**Provenance**

Modern Eden Gallery, San Francisco

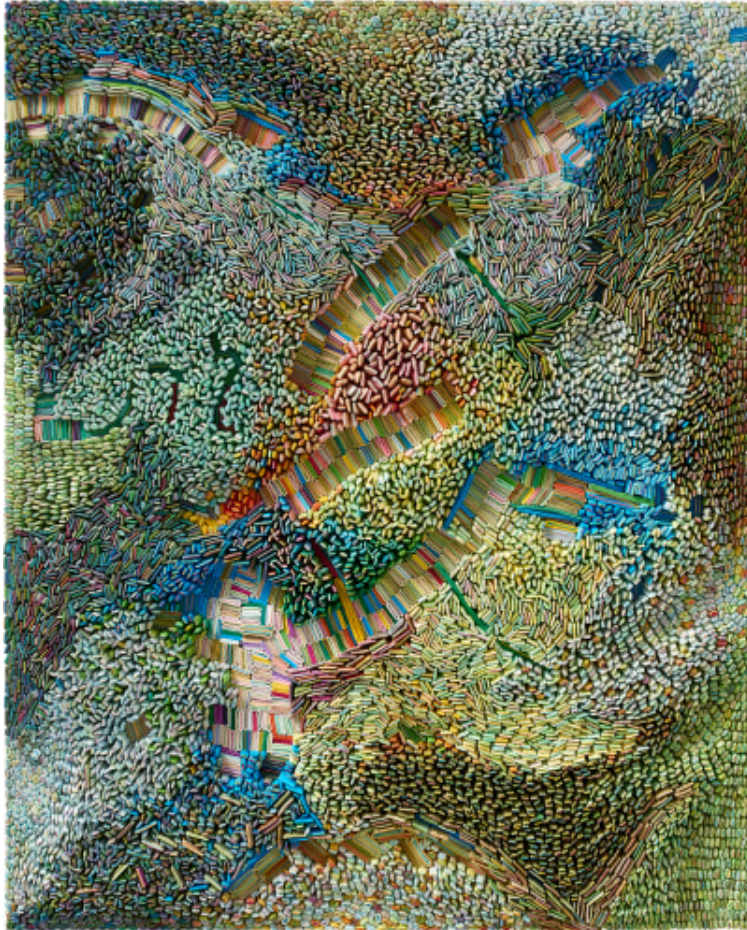
Acquired from the above by the present owner

**Exhibited**

San Francisco, Modern Eden Gallery, *Midnight Garden*, 24 October - 13 November 2020

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



113

### **Ilhwa Kim**

*Tuner's Notes*

signed, titled and dated "'Tuner's notes" 2022 IL HWA KIM [in English and Korean]' on the reverse  
hand-dyed Hanji paper, in artist's frame  
164 x 132 cm. (64 5/8 x 51 7/8 in.)

Executed in 2022, this work is accompanied by a certificate of authenticity issued by HOFA Gallery.

#### **Estimate**

HK\$300,000 — 400,000

€37,300 — 49,800

\$38,500 — 51,300

[Go to Lot](#)



*“All paper is originally white and dyed in diverse kinds of colours for each work... Dyed paper has its own unintended gradation and irregularity, which can be found all over nature. It helps create the different texture and contrast of colours that are quite distinct from the mixture of paint... After the dyeing process, a combination of different paper sheets are rolled and cut by the required various sizes for each work. Rolled paper becomes extremely durable and you cannot cut it even by a knife. Heavy paper cutting machines are used for the cutting process. People regard paper as fragile, but rolled paper becomes quite close to tender wood... I keep the process open until the last second, while I listen to the whispering of the paper units.” — Ilhwa Kim*



Detail of the present work

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**Provenance**

HOFA Gallery, London

Acquired from the above by the present owner

**Exhibited**

London, HOFA Gallery, *ILWHA KIM: Real Life Architecture*, 6 - 20 October 2022



114

**Christine Ay Tjoe**

*Tanah Mati*

signed 'Christine' lower right; further signed and dated

'AY TJOE CHRISTINE 2001' on the stretcher

mixed media on canvas

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

Executed in 2001.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)



*“It’s important that we look outside of our inner selves and see other living things—not just humans, but other creatures” — Christine Ay Tjoe*

Executed in 2001, *Tanah Mati* is an early work by Christine Ay Tjoe, who is internationally recognised as Indonesia’s most prominent female contemporary artist. Translating to ‘dead earth’, the composition beautifully showcases Ay Tjoe’s mastery in conveying human forms through minimalistic lines and depth of shading, which the artist achieves through a unique blend mixed media on canvas in a monochromatic colour scheme. As Ay Tjoe explains, ‘By using minimal colours, I can be more intimate with the object I am trying to highlight.’<sup>i</sup>

Although the starting point for her paintings can be spontaneous, such as a single line or dark smudge, Ay Tjoe’s work is influenced by a wide range of sources that are as diverse as the unconventional life and work of German graphic artist [Horst Janssen](#), or the spirituality of the Dalai Lama. She works in a spontaneous and intuitive way during periods of intense concentration, using a gestural approach characterised by strong structure, colour and line, which is at once charged yet delicate.



In the artist’s studio Photo Courtesy of Martin Westlake for Tatler Hong Kong

In the foreground of the present work, a figure with a bowed head nurses her baby, whom she cradles tightly with the baby tucked away in the nook of their mother’s arm. An older child and young woman are depicted in the background of the work, portrayed with elongated, thin limbs and wispy, dark hair. As alluded to by *Tanah Mathi*’s title, there is a tinge of gloominess conveyed by the composition, as ideas of worry and famine come to mind. At the same time, however, as Ay Tjoe is not only concerned with physical states but also the different facets of one’s emotions and spirituality, the painting can equally be read as a metaphor for the fundamental themes of human nature, including the battles that occur between our innermost thoughts and deep psychological fears.

Born in 1973 in Bandung, Indonesia where she continues to live and work, Ay Tjoe began her career making graphic works, specifically intaglio dry point prints and then textiles. Her diverse oeuvre now encompasses painting, drawing and sculpture as well as large-scale installations.

Ay Tjoe has been honoured with solo exhibitions at prestigious venues around the world, including a major mid-career retrospective at the 21st Century Museum of Contemporary Art in Kanazawa, Japan (2018). The artist was most recently the subject of a solo show at White Cube in Hong Kong

in 2021.

<sup>i</sup> Christine Ay Tjoe, quoted in Allie Biwas, 'Christine Ay Tjoe: 'I will always treat every medium as paper and pencil'', *Studio International*, 12 December 2018, [online](#)

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**Provenance**

Private Collection

Sotheby's, Hong Kong, 6 October 2009, lot 357

Private Collection

Christie's, Hong Kong, 25 November 2012, lot 479

Private Collection

Borobudur Fine Art Auction, Singapore, 19 January 2014, lot 257

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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115

### Genieve Figgis

#### *The Gathering*

signed and dated 'genieve figgis 2019' on the reverse

acrylic on canvas

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

Painted in 2019.

#### Estimate

HK\$800,000 — 1,200,000

€99,600 — 149,000

\$103,000 — 154,000

[Go to Lot](#)

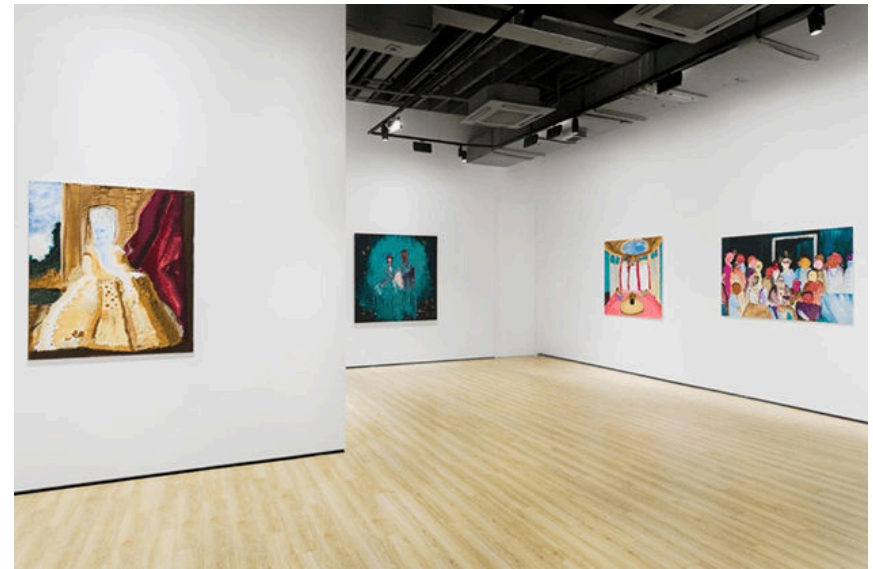


*"I love looking at ideas of the past in Old Masters. They were made to tell you a story. Some of the portraits have the authority and theatricality... I enjoy looking at people from the past and how they portrayed themselves." — Genieve Figgis*



Gawen Hamilton, *The Du Cane and Boehm Family Group*, 1734 Collection of the Tate Britain, London

*"The painting is a stage but it's also working like it has no script. The story is made up impromptu with no idea of how it will end. The women in the paintings are reinventions of historical portraits. I like to paint them as more vibrant characters, braver more colourful and alive." — Genieve Figgis*



The present work (far right) exhibited at Shanghai, Almine Rech, *Genieve Figgis: Floating World*, 20 September - 19 October 2019

#### Provenance

Almine Rech, Shanghai

Acquired from the above by the present owner

#### Exhibited

Shanghai, Almine Rech, *Genieve Figgis: Floating World*, 20 September - 19 October 2019





116

**Tania Marmolejo**

*Two Sides*

signed 'Tania Marmolejo' lower right  
oil on canvas

205.7 x 278 cm. (80 7/8 x 109 1/2 in.)  
Painted in 2021.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)



*“The characters always have a lot of me in them because they are based on emotions I have or have had, experiences that have marked me, but they aren’t meant to be self-portraits. I create the alter-ego from an emotion and then set her free in the world to be herself and whomever she wants to be for the viewer.” — Tania Marmolejo*

Video: [https://www.instagram.com/p/CXKq\\_Svrkxk/](https://www.instagram.com/p/CXKq_Svrkxk/)

The artist painting the present work

Courtesy of the artist’s Instagram @tanitam

*“The Dominican Republic, where I grew up, definitely influenced a fearlessness in applying bold colours. Scandinavia, my other heritage- influenced a more subtle palette, with secondary, cooler tones that I experienced in Sweden and Norway. The mix of the two extremes is what most determines my use of colour. New York exposed me to boldness and the importance of having your individual language. My language is the mix between my two heritages- sometimes more of a tug of war than a symbiosis.” — Tania Marmolejo*



Frida Kahlo, *The Two Fridas*, 1939 Collection of National Institute of Fine Arts, Mexico City

#### Provenance

Lyle O. Reitzel Gallery, Santo Domingo  
Acquired from the above from the present owner

#### Exhibited

Santo Domingo, Lyle O. Reitzel Gallery, *Untamed Truths*, 9 December 2021 – 30 January 2022



117

**Amoako Boafo**

*Marie Humbert 2*

signed, inscribed and dated 'AMOAKO M BOAFO 2019

KING' lower right

oil on paper

91 x 70 cm. (35 7/8 x 27 1/2 in.)

Painted in 2019, this work is accompanied by a certificate of authenticity issued by HOFA Gallery.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

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Ghana-born, Austria-based contemporary painter Amoako Bofo has established himself as one of the most exciting voices in contemporary portraiture. His tactile portraits explore the role of diaspora, race and identity, challenging the viewer to consider preconceived notions throughout the history of Western painting in his celebration of Blackness in all its multitudes. As if weaving notions of identity into each painterly swirl, Bofo's working methods are both personal and intimate, as he applies paint directly onto his canvas or paper works using his fingers in lieu of a brush.

*"The faces and hands of my subjects are formed in wells of paint with my fingers. The lack of control I have with using my fingers is organic and that shows through in the abstract forms that creates the beautiful faces of my subjects. I use painting as an instrument both literally and to navigate the human experience." — Amoako Bofo*

Executed in 2019, the subject of *Marie Humbert 2* wears a royal blue sweater, with large hoop earrings and a ruby red slight smile. The woman in the portrait is Marie Humbert, a painter and sales associate at the notable Gallery 1957 in Accra whom Bofo knows. The present work exhibited at the HOFA Gallery in London in 2022.



Detail of the present work

Bofo has been the subject of solo exhibitions at Contemporary Arts Museum Houston and Museum of the African Diaspora, San Francisco, and will hold exhibitions at the Seattle Art Museum and Denver Art Museum in the coming year. Examples of Bofo's work are held in the permanent collections of prestigious international institutions including The Solomon R. Guggenheim Museum in New York, the Los Angeles County Museum of Art, and the Albertina

Museum in Vienna, where the artist currently resides.

#### Provenance

Robert Projects, Los Angeles

Acquired from the above by the present owner

#### Exhibited

London, HOFA Gallery, *Artcels Presents: Masters*, 24 February - 6 March 2022



118

**Marcellina Akpojotor**

*Set to Flourish I*

signed, titled and dated 'Marcellina Oseghale Akpojotor "Set to Flourish I" 2021' on the reverse fabric and acrylic on canvas  
152.4 x 121.9 cm. (60 x 47 7/8 in.)  
Executed in 2021, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

HK\$100,000 — 150,000

€12,400 — 18,700

\$12,800 — 19,200

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Marcellina Akpojotor's richly textured paintings are windows into contemporary Nigerian society, celebrating the life of its women. Bold and bright, her intricately textured portraits explore femininity, womanhood and societal issues within the West African country, presenting her female subjects caught in moments of contemplation or reflection, or in small groups exchanging confidences. The matriarchal world to which Akpojotor's works pay homage is rendered through brilliantly vibrant colours and the wise use of collage techniques and mixed media. Executed in 2021, *Set to Flourish I* marks the first time Akpojotor's work has been offered at auction in Asia.

*"I go to a fabric store for my artistic process and buy these vibrant fabrics. It is very popular with the West Africans because you see them wearing very intricate garments. Some families will wear the same garment styles with the same fabric. In ceremonies, you see different families wearing different fabrics, which showcases the culture of the entire community. The fabrics in my work represent the community, and I am very interested in how the community shapes family." — Marcellina Akpojotor*

The Nigerian painter's distinctive feature is her original utilisation of the Ankara fabric, a colourful patterned wax print omnipresent across West and Central Africa, which was introduced to the region by Dutch merchants during the 19<sup>th</sup> century. Ankara fabrics are partially inspired by *batik*, the traditional Indonesian textile printing method, and by the Akwete cloth designs from Igboland. Sourced from Nigerian fashion houses, these discarded pieces of fabric are inserted into Akpojotor's artworks to stimulate reflections on the politics of textiles, and on the way objects can become cultural carriers and symbols of collective identity.



The artist in her studio

*Set to Flourish I*, is the graceful portrait of a short-haired young woman who perches on the edge of a large plant pot against a turquoise blue background. Her soft yet firm gaze boldly confronts the viewer, as she asserts her confidence. Both the figure and the vase have been composed of small cuts of Ankara fabric collaged onto the canvas in a meticulous manner, as well as acrylic paint. Showcasing a distinct mastery of her medium, the present painting is exemplary of Akpojotor's unique use of materiality.

Akpojotor was born in Lagos, Nigeria, in 1989, and was introduced to visual arts by her father, who

**Marcellina Akpojotor**

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worked as a sign maker. Her first solo exhibition, *She Was Not Dreaming*, took place at Rele Gallery in London in 2018. Her oeuvre featured in the collective exhibition on the theme of black womanhood *Mother of Mankind* (23 July 2021 - 23 August 2021), a joint initiative of HOFA Gallery, London, and ADA/ Contemporary Art Gallery in Accra, Ghana. Her artworks are currently part of the show *Poetics of Material* held by Rele Gallery between London and Los Angeles (2 November 2022 - 17 December 2022).

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**Provenance**

HOFA Gallery, London

Acquired from the above by the present owner

**Exhibited**

London, HOFA Gallery, *Mother of Mankind*, 23 July - 31 August 2021



119

**George Condo**

*Femme au chapeau*

signed and dated 'Condo 07' on the reverse  
oil on canvas

50.8 x 40.6 cm. (20 x 15 7/8 in.)

Painted in 2007.

**Estimate**

HK\$2,200,000 — 3,800,000

€273,000 — 471,000

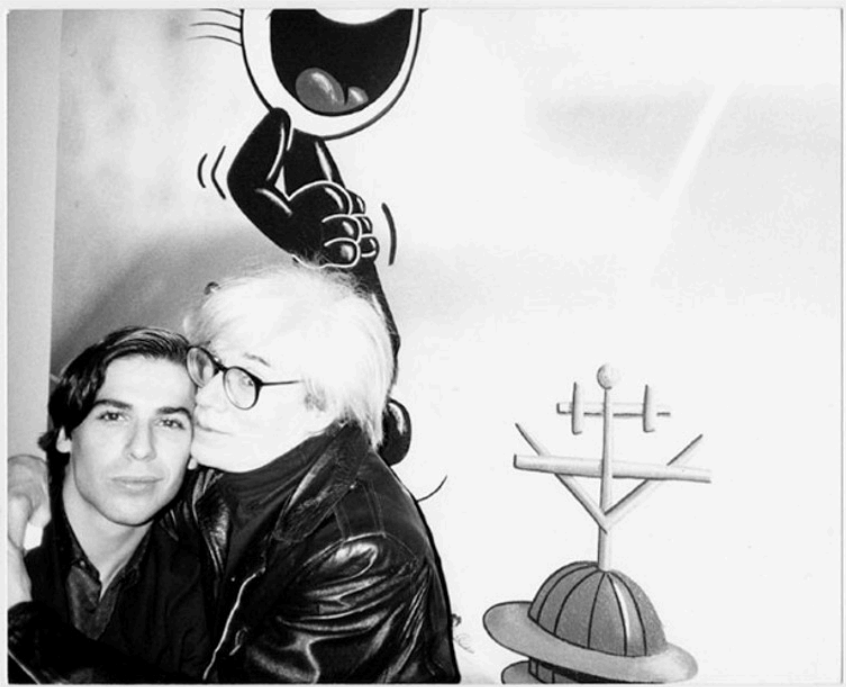
\$282,000 — 487,000

[Go to Lot](#)





George Condo is positioned as one of the few artists to have commanded ceaseless relevance throughout their career. From starting out as an important cog in the machine that was Warhol's Factory (who would later purchase several works from his first show), to designing the album art for the defining album of the 2010s – Kanye West's *My Beautiful Dark Twisted Fantasy* – Condo stands head and shoulders above the crowd as one of the world's great creatives, and one of its most influential.



George Condo and Andy Warhol Photo by Andy Warhol

Condo's distinctive style is one that he has labelled 'psychological cubism', a humorous table-turning on Picasso's infamous dictum that 'good artists borrow, great artists steal'. On this vinculum he elaborates: "I'm exaggerating and personifying some of their extreme emotional vicissitudes [...] And I love the freedom to capture that in painting, where it's like, these are the limits of hysteria, these are the limits of humanity, this is how far people really take it, and how far I see them take it. And I guess that was the other thing I got from Picasso. It's the idea of Cubism—but rather than seeing and depicting this coffee cup, say, from four different angles

simultaneously, I'm seeing a personality from multiple angles at once. Instead of space being my subject, I'm painting all of someone's emotional potentialities at once, and that's what I'd call Psychological Cubism."

In *Femme au chapeau*, the artist renders a confluence of emotion in the portrait: hysteria, joy, sadness and desperation. These temperaments fight each other for prominence, an impossible feat as they are swallowed into their own contortions – a quite literal, whirlpool of emotions. The woman's monstrous expression is juxtaposed by her genteel clothing, more fitting of a Jane Austen afternoon stroll than the Lynchian fever dream in which she finds herself. With a white Victorian collar and a wide brimmed green hat, she reminds us of Gustave Courbet's *Young Ladies on the Banks of the Seine*.



Gustave Courbet, *Young Ladies on the Banks of the Seine (fragment)*, 1856 National Gallery, Prague

Though Condo's practice is not merely an inquiry into the multifaceted essence of the human psyche, but so too a reflection of the polycrisis world in which modern society finds itself

enveloped. This search for truth within the realm of an opulent madness is something that Condo has been developing since an art student in the 80s, a genre that he titles 'Artificial Realism': "I see today's world as it is! Absurd and exaggerated—and I need to turn it into something truthful. As an artist you are a mirror, but simply reflecting today's culture is not enough, it has to come through as a visual correction."

Born in New Hampshire in 1957, Condo is one of the most celebrated artists today. He studied Art History and Music Theory at the University of Massachusetts, and he received his first major award in 1999— the Academy Award in Art from the American Academy of Arts and Letters, followed by further accolades including the Francis J. Greenberger Award in 2005.

Over the years, Condo has been honoured in a myriad of shows and retrospectives, many of which have been toured internationally. In 2021, Condo's largest Asian solo exhibition, [George Condo: The Picture Gallery](#), was held at the Long Museum, Shanghai. This exhibition brought together more than 200 paintings, sculptures and drawings made throughout his career. Condo's work was also included in the 58th Venice Biennale, *May You Live In Interesting Times* in 2019 — six years after he first participated in the Biennale in 2013.

Condo's work has been extensively collected by prestigious institutions in New York City, including The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, The Museum of Modern Art, and the Whitney Museum of American Art. His work can also be found in renowned public collections internationally, such as Tate Modern, London; Centre Georges Pompidou, Paris; Astrup Fearnley Museum of Modern Art, Oslo; Museu d'Art Contemporani, Barcelona; The Broad Collection, Los Angeles; and The National Gallery of Art, Washington DC, amongst numerous others.

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**Provenance**

Galerie Andrea Caratsch, Zurich

Private Collection

Christie's, New York, 16 November 2018, lot 876

Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



120

**Jonas Wood**

*Chico*

signed with the artist's initials, titled and dated

"CHICO" JBRW 2008' on the reverse

oil on linen

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

Painted in 2008.

**Estimate**

HK\$900,000 — 1,200,000

€112,000 — 149,000

\$115,000 — 154,000

[Go to Lot](#)



*“You could call [my work] a visual diary or even a personal history. I’m not going to paint something that doesn’t have anything to do with me. Of all of the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly.” — Jonas Wood*

Born in Boston in 1977, Los-Angeles based contemporary artist Jonas Wood has garnered worldwide acclaim for instantly recognisable, boldly coloured, graphic works. Completed a year after the death of American professional lightweight boxer Diego Corrales, more commonly known as “Chico”, Jonas Wood’s *Chico* from 2008 is a quintessential embodiment of the artist’s style of portraiture, commemorating the glorified and inspiring boxer in a moment of strength. This work is featured in the artist’s 2008 [eponymous exhibition](#) at Anton Kern Gallery, which marked his second solo show in New York.



The present work (far right) exhibited at New York, Anton Kern Gallery, *Jonas Wood*, 20 November – 23 December 2008 Image Courtesy of Anton Kern Gallery

Expertly navigating techniques of fragmentation, flattened dimension, and highly stylised geometric abstraction, Wood imbues *Chico* with an emotional depth that belies the flatness of the composition. Freezing the motion of his protagonist, Wood depicts the boxer with his arm drawn back in preparation for a final punch. Popping off the more pared down background, ‘Chico’ is

rendered with vibrant red, pink and yellow accents which serve to heighten the intensity of the boxer’s physique. At the same time, soft tonal variations of grey shadows both enhance the physical strain of his movement and outline the intense, determined demeanour expressed by his face. His bright red gloves, iconic tattoo, and hot pink lettering on his shorts that spell out his name, all work to transport viewers into the audience of a boxing arena, as we watch on in anticipation of the outcome.



Working from archival imagery and photographs, the scene in *Chico* is likely taken from the boxer’s legendary fight with José Luis Castillo for their lightweight title fight on 7 May 2005, where Chico turned the tide of the game against all odds and won the fight in the tenth round, after being knocked down twice in the round. This fight has become an inspiration of persistence, with some regarding him as a modern gladiator. The boxer’s life is just as theatrical as the visual impact of work, as he died on the two-year anniversary of his greatest fight in a tragic motorcycle crash. The present lot is not only a classic example of Wood’s individualised aesthetic, now instantly recognisable within realm of contemporary portraiture, but also his personal homage to this talented and inspirational athlete, whose legacy lives on.

Video: <https://www.youtube.com/watch?v=55lh38QH74E>

Chico winning his greatest fight with José Luis Castillo, after coming back from the brink to topple the opponent in 2005

Video Courtesy of SHOWTIME Sports

Wood received his BA degree in 1999 from Hobart and William Smith Colleges in Geneva, New York, majoring in psychology and minoring in studio art, before obtaining an MFA in painting and

drawing from the University of Washington, Seattle, in 2002.

His works are amongst some of the most prestigious institutional collections, including the Guggenheim Museum, New York; Whitney Museum of American Art, New York; and Dallas Museum of Art. Latest gallery solo exhibitions include *Plants and Animals* at David Kordansky Gallery (22 January–5 March 2022), *Jonas Wood* at Gagosian Hong Kong (23 November 2021–12 February 2022).

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**Provenance**

Anton Kern Gallery, New York

Private Collection

Phillips, New York, November 8, 2015, lot 50

Acquired at the above sale by the present owner

**Exhibited**

New York, Anton Kern Gallery, *Jonas Wood*, November 20 - December 23, 2008

20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



121

**Barry McGee**

*Untitled*

acrylic and enamel on wood panel, in 2 parts  
left 241.3 x 121.9 cm. (95 x 47 7/8 in.)  
right 243.8 x 121.9 cm. (95 7/8 x 47 7/8 in.)  
overall 243.8 x 243.8 cm. (95 7/8 x 95 7/8 in.)  
Executed in 1998.

**Estimate**

HK\$600,000 — 800,000

€73,800 — 98,500

\$76,900 — 103,000

[Go to Lot](#)



*“It’s up to the individual to interpret. It’s doing it that’s most satisfying. It fulfils something on the inside. After I’m done it has a life of its own, know what I mean. The artwork has a life of its own... Say I paint something and put it out somewhere, or do something on a wall somewhere. When I’m done, I’m already forgotten. It has a life of its own after that.” — Barry McGee*

Barry McGee’s signature character, a male misfit-caricature who McGee painted all over San Francisco in the 1990s, recognisable with his sleek glossy short hair, droopy eyes and a despondent look, emerges from the bottom left of this 1998 piece as droplets of water fall down from his naked body. The vibrancy of the bold red background highlights the pallor of his nudity, while grey, cloudy, whimsical shapes float in the air above him, together with tiny human heads that carry his same sorrowful expression. Presented at the artist’s first midcareer survey exhibition hosted by Berkeley Art Museum and Pacific Film Archive in 2012, *Untitled* is a prime example of the globally influential San Francisco-based artist’s compassionate and vivacious work.



The present work exhibited at California, Berkeley Art Museum and Pacific Film Archive, Barry McGee, 24 August - 9 December 2012

McGee started his career in the art world as a graffiti artist before training professionally in painting and printmaking at the San Francisco Art Institute. Between the late 1980s and the 1990s, he was one of the most active and prominent figures of the San Francisco street-art scene, where he was known under his tag name “Twist”. Although McGee’s use of this and other monikers, such as “Ray” and “Lydia Fong”, as well as his frequent collaborations, make it difficult to precisely situate the artist’s unique authorship; his international recognition grew significantly following his 2001 participation in the Venice Biennale with the muralists Stephen Powers and Todd James.

In McGee’s art, the influence of graffiti, urban realism and American folk art are combined with a particularly acute political consciousness, as his work both celebrates and critiques the complexities of inner-city street life in early 21st Century America. This melange gives life to an oeuvre that is colourful, playful, and eye-catching, as McGee commands a staggering array of media to bring his art into being. While McGee is known for his interrogation of the dichotomies between high and low culture through concept, he also does this through his use of materiality, as he juxtaposes traditional art media with urban found material such as gritty plywood.

Video: <https://www.youtube.com/watch?v=hQLL7KKyHNg>

Barry McGee discussing his practice at his 2012 retrospective at the Berkeley Art Museum and Pacific Film Archive, where the present work exhibited

*“[I believe in] resistance for sure. A general resistance. Some type of energy on the street resisting what is going on. Just more, I don’t know, I’m always surprised when people are not more upset about things.” — Barry McGee*

McGee’s work enjoys significant international recognition and has been exhibited at leading galleries worldwide. Some of his most recent exhibitions include the solo shows *Everyday Sunrise* at Perrotin Seoul ([5 August 2022 – 8 September 2022](#)), *Fuzz Gathering* at Perrotin Paris ([16 October 2021 – 18 December 2021](#)), and *Little Savage* at Eighteen Gallery, Copenhagen ([18 August 2018 – 20 October 2018](#)).

His artworks are part of the collections of the Museum of Modern Art in New York, Fondazione Prada in Venice, and the UCLA Hammer Museum in Los Angeles, amongst others.

**Provenance**

Ratio 3, San Francisco

Private Collection

Acquired from the above by the present owner

**Exhibited**

California, Berkeley Art Museum and Pacific Film Archive, *Barry McGee*, 24 August - 9 December

2012





123

**Scott Kahn**

*Elise's Garden*

signed and dated 'Scott Kahn '88' lower right; further signed, titled, inscribed and dated "'ELISE'S GARDEN' KAHN 1988 © 1988 by Scott Kahn all rights reserved' on the overlap  
oil on linen  
54.6 x 71.1 cm. (21 1/2 x 27 7/8 in.)  
Painted in 1988.

**Estimate**

HK\$800,000 — 1,200,000

€99,600 — 149,000

\$103,000 — 154,000

[Go to Lot](#)



Scott Kahn's oeuvre is a constellation of mystical, melancholic, delightfully bizarre landscapes and scenes which could be of this world as well as of otherworldly spatial and temporal dimensions. His delicate, pensive paintings are imbued with an intrinsic sentiment of nostalgia and an extraordinary, thoroughly comforting sense of tenderness. The American artist's fame has grown exponentially since 2018, when the late Canadian painter Matthew Wong bought one of his artworks – *Cul de Sac* (2017) – and posted it on his Instagram feed. At that time, Wong was starting to establish a name for himself in the art world, after his successful solo show at Karma Gallery in New York. The two painters, who had begun to know each other through a virtual correspondence on Facebook several years before Wong's acquisition of Kahn's piece, shared a similar self-taught painting style, influenced by nature and magical realism.

[Lot 124 - Brighton Beach](#), executed in 2006, depicts a postcardlike littoral landscape, in which the shades of blue that compose the sky and the sea transmit a fresh, crisp, vibrant character to the marine scenery. The numerous sailboats across the sea surface, the kites in the sky, and the slight rippling water suggest the presence of a pleasant, delicate breeze. The fleecy clouds which dominate the scene conjure a dreamy, soft aura of celestial lyricism.



Brighton Beach, New York

Kahn currently resides in upstate New York, but lived in a sea-view flat in Brighton, East Sussex, for a period of time: the title *Brighton Beach* could therefore refer to Brighton Beach in New York or to its British homonym. A parallel can be drawn between the 2006 painting's peaceful and soothing ambience and that of *Brighton Beach* by John Constable, made in 1824. In both artworks, the viewer is granted a lateral perspective on the scene, and the tiny human figures scattered along the sandy shore and engaged in recreational activities – whose features are barely distinguishable – add a cheerful, lively atmosphere to the depiction, brightened up by the clear light of the sunny day.



John Constable, *Brighton Beach* (1824)

[Lot 123 - Elise's Garden \(1988\)](#) fondly portrays a garden of remembrance dedicated to a woman whose identity is unknown, but for whom the viewer can experience a wistful sense of longing through the subtle, graceful homage paid to her memory by Kahn's artwork. The name alludes to Ludwig van Beethoven's *Bagatelle No. 25* (1810) commonly as *Für Elise*, one of the most famous compositions of the German musician. The piece, written in A minor, is characterised by a sombre, compassionate tone, similarly conveyed in Kahn's execution of Elise's memorial garden. The shadows cast by the trees seem to evoke the inexorable passing of time, while the stones which delimit the flowerbed and form the cobbled path are so carefully painted that they seem to possess an identity of their own. The lush green lawn, the warm sunlight, the daintily painted plants and flowers transmit a sense of optimism and hope for new beginnings.

Born in 1946 in Springfield, Massachusetts, Kahn has only recently received his much-deserved global recognition: he studied at Rutgers University and had a moment of fame in the 1990s, followed by fifteen years of oblivion. His career was reignited in 2018 thanks to Wong's

endorsement. In 2021, he held two sold-out solo shows at Almine Rech in Paris ([18 November 2021 - 18 December 2021](#)) and Harper Levine in New York ([18 February 2021 - 26 March 2021](#)). His most recent exhibition, "The Walled City" at Almine Rech in New York ([3 May 2021 - 14 June 2021](#)) includes a selection of 15 works made between 1988 and 2022.

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**Provenance**

Acquired directly from the artist by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



124

### Scott Kahn

#### *Brighton Beach*

signed and dated 'S. Kahn '06' lower right  
oil on canvas

40.6 x 50.8 cm. (15 7/8 x 20 in.)

Painted in 2006, this work is accompanied by a  
certificate of authenticity signed by the artist.

#### Estimate

HK\$450,000 — 650,000

€56,000 — 80,900

\$57,700 — 83,300

[Go to Lot](#)



Scott Kahn's oeuvre is a constellation of mystical, melancholic, delightfully bizarre landscapes and scenes which could be of this world as well as of otherworldly spatial and temporal dimensions. His delicate, pensive paintings are imbued with an intrinsic sentiment of nostalgia and an extraordinary, thoroughly comforting sense of tenderness. The American artist's fame has grown exponentially since 2018, when the late Canadian painter Matthew Wong bought one of his artworks – *Cul de Sac* (2017) – and posted it on his Instagram feed. At that time, Wong was starting to establish a name for himself in the art world, after his successful solo show at Karma Gallery in New York. The two painters, who had begun to know each other through a virtual correspondence on Facebook several years before Wong's acquisition of Kahn's piece, shared a similar self-taught painting style, influenced by nature and magical realism.

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John Constable, *Brighton Beach* (1824)

[Lot 123 - Elise's Garden](#) (1988) fondly portrays a garden of remembrance dedicated to a woman whose identity is unknown, but for whom the viewer can experience a wistful sense of longing through the subtle, graceful homage paid to her memory by Kahn's artwork. The name alludes to Ludwig van Beethoven's *Bagatelle No. 25* (1810) commonly as *Für Elise*, one of the most famous compositions of the German musician. The piece, written in A minor, is characterised by a sombre, compassionate tone, similarly conveyed in Kahn's execution of Elise's memorial garden. The shadows cast by the trees seem to evoke the inexorable passing of time, while the stones which delimit the flowerbed and form the cobbled path are so carefully painted that they seem to possess an identity of their own. The lush green lawn, the warm sunlight, the daintily painted plants and flowers transmit a sense of optimism and hope for new beginnings.

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**Provenance**

Acquired directly from the artist by the present owner



125

**Donna Huanca**

*MERITO PIGMEO*

signed and dated 'DHuanca 2019' on the reverse  
oil and sand on digital print on canvas  
275 x 175 cm. (108 1/4 x 68 7/8 in.)  
Executed in 2019.

**Estimate**

HK\$300,000 — 400,000

€37,300 — 49,800

\$38,500 — 51,300

[Go to Lot](#)



*"I see my art making process as a form of meditation that creates a new language. It's necessary for me to communicate in this way, using my intuition and subconscious to process the exterior world." — Donna Huanca*



Donna Huanca in her studio, 2022 Image Courtesy of the artist and Peres Projects

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**Provenance**

Peres Projects, Berlin

Acquired from the above by the present owner





126

**Mira Dancy**

*Live Release*

signed, titled and dated 'MIRA DANCY 2016 "LIVE  
RELEASE"' on the overlap

acrylic on canvas

147.5 x 162.5 cm. (58 1/8 x 63 7/8 in.)

Executed in 2016.

**Estimate**

HK\$100,000 — 150,000

€12,400 — 18,700

\$12,800 — 19,200

[Go to Lot](#)



126

Mira Dancy

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**Provenance**

Galerie Éric Hussenot, Paris

Acquired from the above by the present owner



128

**Ana Benaroya**

*Origins Of The World*

signed, titled and dated "'ORIGINS OF THE WORLD"

ANA BENAROYA 2019' on the reverse

spray paint, acrylic and oil on canvas

120.4 x 100.2 cm. (47 3/8 x 39 1/2 in.)

Executed in 2019.

**Estimate**

HK\$120,000 — 160,000

€14,900 — 19,900

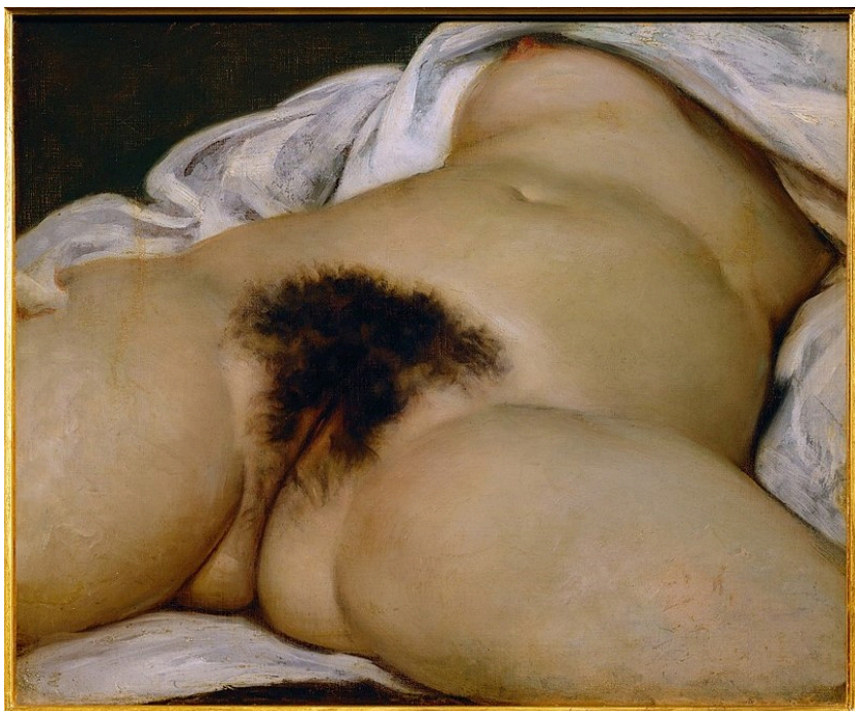
\$15,400 — 20,500

[Go to Lot](#)



*“When I create an image, I am funnelling all the pent up anger I have about being a woman in this world. I extend, expand, and distort the human figure to my will to depict power dynamics that I believe are in play within society. The bodies I paint and draw are an extension of my own body. They are my alter-ego, my inner desires, fantasies, and nightmares. With each image I create, the aim is to make myself laugh, to feel better, it is a cathartic release.” — Ana Benaroya*

Self-assured and uninhibited, Ana Benaroya’s (often nude, or scantily clad) female figures resemble bulging fleshy masses and dominate the visual planes which she creates. At once reminiscent of Jenny Saville’s tantalisingly grotesque bodies—though rendered in neon and pastel hues—Benaroya is known for her powerful portraits of women made in eye-popping Fauvist tones. Drawing influence from sources as varied as comic books, Greek sculptures, images of athletes including bodybuilders, Michelangelo and pop culture caricature, the artist’s oeuvre aims to depict women beyond the idealised and conservative confines of a perhaps misogynist artistic canon. Instead, Benaroya’s female figures play dominant and active roles within her creations.



Gustave Courbet, *The Origin of the World*, 1866 Collection of Musée d'Orsay, Paris

The present work pays conspicuous homage to Gustave Courbet’s *The Origin of the World* (1866), a provocative icon of modern art depicting an anonymous woman’s open thighs and reclining torso, her genitals centrally displayed. Ostensibly a mirror to the Courbet original in its positioning of the female genitals, Benaroya’s protagonist is no longer a passive and faceless figure. Rather than reclining, she stands tall and proud and towers over the viewer with a coy smile on her lips. We are forced to turn our heads up towards her—to confront the very depths of her womanhood—in a show of reverence and admiration as the male gaze dissipates to give way to a subversive female lens.

Phillips presented *Be My Baby* (2019) as the artist’s auction debut in New York in September 2022, where the painting achieved a remarkable US\$115,920 against pre-sale estimates of US\$20,000–30,000. Offered in the Hong Kong Day Sale, the present work marks the artist’s debut at auction in Asia.

#### Provenance

Richard Heller Gallery, Los Angeles

Acquired from the above by the present owner

#### Exhibited

Los Angeles, Richard Heller Gallery, *Ana Benaroya: Teach Me Tonight*, 15 February – 28 March 2020



129

**Cristina BanBan**

*Carbonara Text*

signed with the artist's initials 'CB' lower right; further signed, titled and dated 'CRISTINA BANBAN ""CARBONARA TEXT"" 2018' on the reverse  
acrylic and spray paint on canvas  
150.2 x 120.3 cm. (59 1/8 x 47 3/8 in.)  
Executed in 2018.

**Estimate**

HK\$300,000 — 500,000

€37,200 — 62,000

\$38,500 — 64,100

[Go to Lot](#)



*“Painting is like keeping a diary — I take my own image as a starting point, and I develop what is most interesting to me.” — Cristina BanBan*

Lively and bodacious, the exaggerated figures that populate Spanish artist Cristina BanBan’s portraits are firmly centred on the female form. Rendered in fleshy hues, her protagonists fill her canvases with a fluidity that gives shape to their bodies without restraint. As BanBan explains, ‘the subjects in my paintings are normally female, and being a woman I know women’s bodies better and don’t need a reference. I like manipulating and distorting the body. For instance, I will make giant hands if I need to create a tension in the painting or between characters or I might draw huge hips and legs to give confidence to a person I am representing... I have noticed that the way I depict women has had a positive impact. It has been received as a celebration of body confidence and I am happy to be involved in that conversation.’<sup>i</sup>



Detail of the present work

Executed in 2018 and presented in an exhibition at Kristin Hjellegjerde that same year, *Carbonara Text* showcases BanBan’s visual world at its best. Nodding to the artist’s interest in anime and expressionist aesthetics, in hues of beige and pink outlined by defining black line, the painting’s protagonist is depicted with voluptuous arms and thighs that balance out her daintier face with rosebud lips. Alluding to the work’s title, in one hand she holds a pink bowl of carbonara noodles, from which she has just swirled her next mouthful of pasta around a fork. Distracting her from this next bite, however, is the phone on the table that she has twisted around to see, which has perhaps

pinged a notification alert through her overhead headphones. Blocks of blue, turquoise and pink surround the protagonist’s body, blending into both her clothes and the table in the foreground as figurative elements merge with subtle abstraction in a manner that recalls Willem de Kooning and Cecily Brown, all whilst maintaining their illustrative realism.

Born and raised in Barcelona, BanBan graduated from the University of Barcelona in 2010 with a Bachelor of Fine Arts. Since then, her repertoire has been widely exhibited in both group and solo shows across Europe, North America, and Asia, and acquired by the Columbus Museum of Art in Ohio and the Institute of Contemporary Art, Miami.

Currently based in New York City, the artist is jointly represented by Skarstedt and Perrotin, and her most recent solo show recently opened at Skarstedt in New York on 3 November. Titled *Cristina BanBan: Mujeres*, it closes on 17 December 2022.

BanBan recently set her personal auction record with Phillips London with the sale of *El Sueño Va Sobre El Tiempo*, executed in 2019, which achieved an impressive 138,600 GBP Premium (183,115 USD) against pre auction estimates of 15,000 - 20,000 GBP (19,817 - 26,423 USD).

<sup>i</sup> Cristina BanBan, quoted in ‘Confidence Is Queen in Cristina BanBan’s Characterful Paintings’, *Elephant*, 30 May 2019, [online](#)

#### Provenance

Kristin Hjellegjerde, London  
Acquired from the above by the present owner in 2018

#### Exhibited

London, Kristin Hjellegjerde, *Audun Alvestad & Cristina BanBan: Specially Normal*, 29 March – 28 April 2018



130

**Katherine Bernhardt**

*Phone Home*

signed, titled and dated 'Katherine Bernhardt 2019

"Phone Home" on the reverse

acrylic and spray paint on canvas

152 x 121 cm. (59 7/8 x 47 5/8 in.)

Executed in 2019.

**Estimate**

HK\$350,000 — 550,000

€43,400 — 68,200

\$44,900 — 70,500

[Go to Lot](#)



*'[Bernhardt] has painted fictional figures like the Pink Panther, Babar the Elephant and Garfield, but E.T. is more dimensional, complicated by a kind of saintliness, otherness and conflict: He is a stranger in an inhospitable land who has healing powers and wants to go home.'* — Roberta Smith for *The New York Times*

Executed in 2019, *Phone Home* is a striking example of Missouri-born, Brooklyn-based artist Katherine Bernhardt's electric paintings that explore the mundane iconography of contemporary culture. Here, the lovable, fictional alien who universally known as 'E.T.', takes centre stage. Rendered in expressive acrylic and spray paint on canvas, the otherworldly creature is depicted with a finger pointed to space, referencing Steven Spielberg's 1982 film's most iconic scene where the titular E.T. repeatedly calls out for home. Teeming with eye-popping energy, the protagonist in *Phone Home* is composed of vibrant blue outlined in green, with neon orange, yellow and pink thrown into the mix. Slap-dash strokes of colour and form jostle for space across the work in its entirety, perfectly encapsulating Bernhardt's gestural approach.

Video: <https://www.youtube.com/watch?v=6xZif3WmG7I&t=121s>

Clip from *E.T.: The Extra-Terrestrial* (1982)

After bursting onto the contemporary art scene with her thickly painted portraits of magazine models, Bernhardt turned her attention to patterns influenced by the juxtapositions found in African textiles and contemporary Dutch wax fabrics, as well as popular culture objects and motifs. E.T. is one of her most referenced cartoon-character icons, who has featured in the artist's work since her time at the Art Institute of Chicago as an undergraduate. As her sister Elizabeth Bernhardt explains: 'Katherine and E.T. have lots in common. Growing up in the suburbs, she immediately identified with E.T., who himself landed in a suburban setting and could not figure out how to get away from it while suffering great existential pain... E.T. serves as a symbol of hope and empathy for Bernhardt who intensely relived his pathos eighteen times as a little girl at the local movie theatre.'<sup>i</sup>



Katherine Bernhardt dressed as E.T. on the right, with a childhood friend on the left, 1982

In returning to E.T. as an adult by incorporating the alien into her works, Bernhardt imbues her compositions with both nostalgic potency and dimensions of personal history. Moreover, by reworking his appearance with her fast, dynamic aesthetic, Bernhardt appropriates the height of pop-culture imagery with a distinctive raw twist. As Roberta Smith from *The New York Times* notes, 'Ms. Bernhardt renders E.T. single and large, like an icon, often outlined in gold or silver spray paint and frequently raising his glowing forefinger in benediction. She evokes but also takes liberties with moments from the movie, making them vaguely recognisable in the way that scenes from the Bible can be.'<sup>ii</sup>



Video: <https://www.youtube.com/watch?v=9fClhNSzMas>

New York, CANADA, *Katherine Bernhardt: Done with Xanax*, 10 January – 15 February 2022

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

In 2020, Bernhardt dedicated an entire solo exhibition titled *Done with Xanax*, at CANADA gallery in New York, to E.T. focused works. Most recently, David Zwirner presented a solo show in London in Summer 2022, following the announcement of their joint representation of the artist along with CANADA gallery.

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

<sup>i</sup> Elizabeth Bernhardt, quoted in Wallace Ludel, 'E.T. and Xanax: An Interview with Katherine Bernhardt', *Cultured*, 16 January 2020, [online](#)

<sup>ii</sup> Roberta Smith, 'What to See Right Now in New York Art Galleries', *The New York Times*, 29 January 2020, [online](#)

#### Provenance

Canada Gallery, New York

Private Collection, Shanghai

Acquired from the above by the present owner



131

**Jamian Juliano-Villani**

*A Younger, Smaller Flame*

signed and dated '2014 JAMIAN JULIANO-VILLANI' on the stretcher

acrylic on canvas

76.2 x 91.4 cm. (30 x 35 7/8 in.)

Painted in 2014.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)



*“This ones supposed to be a fox falling in love with a feather that looks like himself.”  
— Jamian Juliano-Villani*

Painted in 2014 and unveiled at Loyal Gallery exhibition in Stockholm later that year, *A Younger, Smaller Flame* encapsulates the uncanny visual realm of Italian American artist Jamian Juliano-Villani that has garnered notable acclaim in recent years.

Backgrounded by acid-blue sky, an ambiguous creature leaps over wooden fence decorated by a mishmash of florals. With orange-black colouring and a large bushy tail that also resembles the swooping stroke of a paintbrush, the peculiar being draws comparisons to a mischievous red fox. An animal that occasionally features in the artist’s psychedelic dreamscapes, Juliano-Villani manipulates the ‘generic brand version’ of a cartoon fox as if incorporating ‘random error or glitch by chance’ to evoke a response of ‘I know what this is but I’m not quite sure’. As she explains: ‘something’s uncomfortable about it but you can’t stop looking at it in a way. So I’m thinking about that, something slightly off or misspelled so it’s almost like a typo.’



The present work exhibited at Stockholm, Loyal Gallery, *Border Food*, 12 April - 16 May 2014

When commenting on a painting created a year prior to *A Younger, Smaller Flame* that also features a fox protagonist, Juliano-Villani explained the creature is actually representative of the artist herself: ‘The one painting I did with the wavy fox in that cage, that’s f...ing me, you know!? That’s how I felt. I didn’t realise it then. I think they’re all extensions of me or self-portraits in some way – or at least an attitude that I have. Those are things you can’t necessarily put into words.’<sup>1</sup>

At the same time, however, the curvature and hue of the subject’s depiction in the present work is instantly comparable to the feather that floats beneath, indicating that it is the ‘younger, smaller flame’ in question. With ‘flame’ being slang for ‘one’s love interest’, when the composition is regarded together with the work’s title, the work is infused with both unresolved narrative and banal humour – both of which are traits that have helped define Juliano-Villani’s unique practice.

*“I make my paintings out of necessity, and like using the things around me to communicate what I need to, because I’m really bad at articulating how I feel, vocally. The paintings do that for me.” — Jamian Juliano-Villani*

To create her surreal paintings that are packed with visual reference, Juliano-Villani turns to her vast bank of television stills, stock photos, fragments of historical artworks, memes, and personal photography archive. Backed by the light of her projector in her Brooklyn studio, she shines images onto her canvas, flicking between options before tracing down the selected images in a manner she has likened to ‘drunk Photoshop’. Finalising her layered collages through brush and airbrush techniques, the resulting pictures stem from the very recesses of the artist’s psyche, pushing the envelope of the conventional subconscious preconception that everything should make logical sense.

Video: <https://www.youtube.com/watch?v=Coesu1h2t9Q>

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

Video: <https://www.phillips.com/detail/jamian-julianovillani/HK010122/2>

The artist discusses her practice in her Brooklyn Studio, 2015  
Video Courtesy of Art21

Highly praised as ‘one of the art world’s most magnetic talents’, Juliano-Villani has been honoured with numerous exhibitions since her first museum solo show at the Museum of Contemporary Art Detroit in 2015. More recently, the artist has presented solo exhibitions at the Pond Society in Shanghai, marking Juliano-Villani’s debut in China (2021); Kunsthall Stavanger (2021); JTT Gallery,

**Jamian Juliano-Villani**

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New York (2020); and Massimo De Carlo, London (2019). In 2021, Juliano-Villani opened her own gallery in New York City called O'Flaherty's.

Juliano-Villani's work is included in the collections of the Hammer Museum, Los Angeles; Solomon R. Guggenheim Museum, New York; and Whitney Museum of American Art; New York.

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**Provenance**

Loyal Gallery, Stockholm

Acquired from the above by the present owner

**Exhibited**

Stockholm, Loyal Gallery, *Border Food*, 12 April - 16 May 2014



132

**KAWS**

*UNTITLED*

signed and dated 'KAWS..18' on the reverse  
acrylic on canvas  
diameter 50.8 cm. (20 in.)  
Painted in 2018.

**Estimate**

HK\$500,000 — 700,000

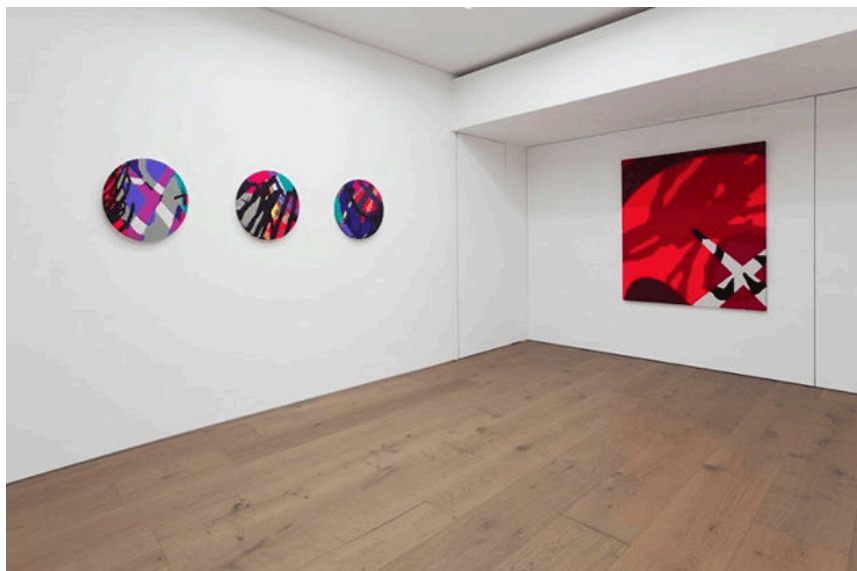
€62,200 — 87,100

\$64,100 — 89,700

[Go to Lot](#)



*"[The X's are] something that began when I started painting over ads and billboards in '93. I just started using the skull and cross for imagery and I stopped using lettering. I thought it brought more of an audience than graffiti did. I wanted to communicate further than the surface I was already working in. So I started working with the skull and crossbones around the time I moved to Manhattan. The X was the simplest form of that. If I had to pare it down to the most recognisable point, it would be X—and I haven't gotten bored of it." — KAWS*



The present work (far left) exhibited at Tokyo, Perrotin, KAWS, 22 March – 12 May 2018. Image: Kei Okano, Artwork: © KAWS

#### Provenance

Private Collection, Hong Kong

Acquired from the above by the present owner

#### Exhibited

Tokyo, Galerie Perrotin, KAWS, 22 March – 12 May 2018



133

**Julia Chiang**

*Not There But Still Itchy*

signed, titled and dated "'Not There But Still Itchy"

Julia Chiang 2019' on the reverse

acrylic on wood panel

101.6 x 76.2 cm. (40 x 30 in.)

Painted in 2019.

**Estimate**

HK\$180,000 — 250,000

€22,400 — 31,100

\$23,100 — 32,100

[Go to Lot](#)



*"I'm constantly thinking of how things within us can be mimicked outwardly. The violence we create, the love we share, the boundaries we make—it all starts from these tiny cells, and how they move, grow, push, explode, and come together." — Julia Chiang*



The present work exhibited at Glasgow, The Modern Institute, *Julia Chiang: Spit Sweat Shhh*, 25 May - 20 July 2019

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**Provenance**

The Modern Institute, Glasgow

Acquired from the above by the present owner

**Exhibited**

Glasgow, The Modern Institute, *Julia Chiang: Spit Sweat Shhh*, 25 May - 20 July 2019





134

**Karyn Lyons**

*Heartbreaker*

signed, titled and dated "'The Heartbreaker" Karyn Lyons 2021' on the reverse

oil on vellum

43.4 x 35.2 cm. (17 1/8 x 13 7/8 in.)

Painted in 2021.

**Estimate**

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)



*"During my adolescence, I felt cleaved through the heart... It has taken me all this time to look back on that girl with empathy" — Karyn Lyons*

Born in 1981, American female painter Karyn Lyons lives and works in New York City. After receiving her B.A. in Journalism from the American University in Washington, D.C., she worked in the fashion industry for many years, before graduating from her post-graduate studies at The School of the Museum of Fine Arts, Boston in 2003. The following year Lyons worked in renowned American artist Jeff Koons' studio as a painter, before pursuing her artistic career full-time.



Left: the present lot

Contemporising art historical and cultural references, Lyons examines how our visual vocabulary and recollections are largely rooted in our childhood conditioning. Painted in oil on vellum, *Heartbreaker* from 2021 depicts a young female in a private moment of solitude, looking at the inside of her left elbow, deep in thought. In a way the subject is rather a version of the artist herself, set in an intimate yet ambiguous narrative. The relaxed, hazy brushstrokes, the rich reds and greens, and the interior setting all recall Modern master Henri Matisse's *The Dessert: Harmony in Red*, while conjuring up a space between vivid recollection and peaceful reverie in the modern era. Drawing on her experience as a young woman, the work revisits Lyon's desires, and fantasies of her teens through a kind and loving lens that she has eventually learned to adopt when looking back on her younger self.



The artist working in her studio in Harlem, New York City Image Courtesy of The Maryn

Lyons has shown works internationally and her most recent solo exhibitions include the ongoing [Tennis Elbow](#) at The Journal INC., New York (16 November – 3 December 2022) and [Under the Spell](#) at TURN Gallery, New York (2021), with latest group exhibitions including [The Power to Dream](#) with Galerie Hussenot, Paris (2022), [Ojos De Perro Azul](#) at Marinaro, New York (1 Sep – 1 Oct 2022) and [Through A Glass, Darkly](#) at Carl Kostyál, Milan (7 July – 16 October 2022). Lyons' work was featured in the group exhibition [Sweet Jane in Fields of Daisies](#), curated by Joan Tucker, at Phillips Hong Kong between 7 – 28 September 2021.

**Provenance**

TURN Gallery, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



135

### Hulda Guzmán

*And Then I Looked Up*

cherry wood veneer and acrylic gouache on mahogany plywood

48 x 76 cm. (18 7/8 x 29 7/8 in.)

Executed in 2018.

#### Estimate

HK\$100,000 — 150,000

€12,400 — 18,700

\$12,800 — 19,200

[Go to Lot](#)



*"Art is an excellent medium, and probably the only one aside from spiritual practices, that allows us to communicate and channel those things that are difficult to explain in words." — Hulda Guzmán*

Marking her debut at international auction, *And Then I Looked Up* is a prime example of the mystical, otherworldly realms Dominican artist Hulda Guzmán conjures in her distinctive practice. The work was first unveiled during her solo show with Dia Horia in Athens in 2019. Titled *With the Mother*, the exhibition coincided with the artist's participation as part of the Dominican Republic's first pavilion in the 58<sup>th</sup> Venice Biennale.



Installation view of Hulda Guzmán's work as part of the Dominican Republic's pavilion at the 58<sup>th</sup> Venice Biennale in 2019

Living and working in Samaná, on the northeast coast of the Dominican Republic in a bungalow studio built by her architect father, Guzmán paints surrealist works that are connected to nature. They are connected to nature in their materiality, as encapsulated by the haptic texture of the wood patterns in the present work that symbolise a record of growth and the passing of time, thus evoking ideas about the temporality of our existence. At the same time, Guzmán's works connect to nature as she incorporates images of the lush vegetation of her home country into her atmospheric compositions, as evidenced by the silhouetted fauna in the lower right quadrant of *And Then I Looked Up* that is decorated with the reflection of bouncing, technicoloured disco lights.

Like 'portals into a psychedelic jungle, summoning Henri Rousseau on LSD'<sup>i</sup>, Guzmán's joyful, narrative-focused artworks present a fantastical realm where humankind is represented as an intrinsic part of the ecosystem of our natural world. In the present piece, two figures dance freely atop dark, wooden pyramids in an otherwise sparse landscape set in perpetual twilight. While the figure on the left brings to mind images of Caribbean folk dance—a reference source Guzmán has previously stated she finds inspiration in addition to Mexican muralism—the right-hand dancer shares a likeness to the artist herself, perhaps alluding to it being a self-portrait.

At the same time, the dancing pair can perhaps be interpreted as a metaphor for the 'dance of nature', as the artist explains, 'we've all witnessed the wind dancing between the trees, and heard its subtle, surrendered sound, smelled its natural, healing aroma, and felt its power to anchor us. We know there's something underneath what we perceive through our sense, an essence that encompasses all living creatures in a general symbiosis, which appears very much like a dance.'<sup>ii</sup>

Guzmán is represented by both Dio Horia Gallery and Stephen Friedman Gallery, which presented her most recent solo exhibition, the artist's first solo show in the United Kingdom, from 16 March – 14 April 2022 in London. Alexander Berggruen also recently hosted a solo exhibition for the artist, titled *my flora, my fauna*, which took place in New York between 23 October – 19 December 2020.



The artist in her studio

**Hulda Guzmán**

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<sup>i</sup> Cathryn Drake, 'Hulda Guzmán', *Artforum*, 3 February 2020, [online](#)

<sup>ii</sup> Hulda Guzmán, quoted in Ayla Angelos, 'Hulda Guzmán celebrates the people and luscious nature of the Dominican Republic', *Creative Boom*, 11 April 2022, [online](#)

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**Provenance**

Dio Horia Gallery, Athens

Acquired from the above by the present owner

**Exhibited**

Athens, Dio Horia Project Space, *Hulda Guzman: With the Mother*, 23 October – 24 November 2019



136

**Rebecca Brodskis**

*Tania-Maria*

signed, titled and dated "'Tania-Maria" 2019 Brodskis

REBECCA BRODSKIS' on the reverse

oil on linen

81 x 60 cm. (31 7/8 x 23 5/8 in.)

Painted in 2019.

**Estimate**

HK\$50,000 — 70,000

€6,200 — 8,700

\$6,400 — 9,000

[Go to Lot](#)



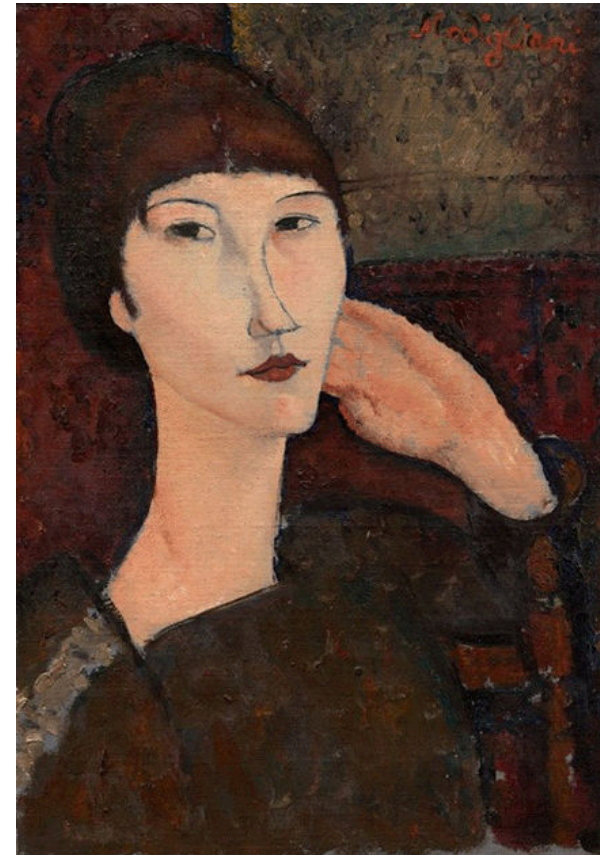
The intense, deep eyes of Rebecca Brodskis' subjects and their wistful expressions embody such a complex melange of emotions that each of her portraits seems to grant a privileged access to the intimate space of a person's mind. In *Tania-Maria*, painted in 2018, the dark-haired woman, whose attention has been caught by something that exists outside of the frame—and therefore outside of the viewer's perspective—looks absorbed into undecipherable thoughts. Her head is turned towards her left, her lips, painted in a deep red tone, are pursed, an element which perhaps hints at the sign of her apprehensive sense of preoccupation. With her left hand, Tania-Maria gracefully brushes her hair aside.

The bicoloured background, in light and warm shades, is split diagonally into two parts: a creamy, rich ivory and an ochre nuance. Contrasting against the warmth of the background, the grey tones of the woman's skin make her face appear particularly potent on a visual level, beautifully emphasising the depth and nature of her thoughts.

*“My work is a form of exploration through the painting of the relationship between the being and matter and the impact of the social on the individual. Captivated by moments of life that surround me, by discussions, images, or characters, I try to question those fleeting moments of everyday life that we do not remember, but that shape existence. (...) I use this complex richness, the social diversity that surrounds me, the confrontation of cultures and individuals” — Rebecca Brodskis*

Brodskis' art finds constant inspiration in human faces, be they the unfamiliar ones of unknown passers-by or those of people who are part of her daily life. In facial features, and in their beauty and uniqueness, the French painter identifies endless sources of stimulation to create new artworks. The variety of traits and expressions that she portrays reflects her life experience across different countries and cities: from a childhood spent between France and Morocco, to years in New York, Berlin, Tel Aviv and Paris, to her recent move to Marseille, where she currently lives.

The body pose and the serious, dignified expression of the woman in *Tania-Maria* recalls Amedeo Modigliani's 1917 painting *Adrienne (Woman with Bangs)*. If Adrienne's stare almost brazenly points at the viewer, however, Tania-Maria looks away, appearing more distant and impenetrable. Both paintings, nonetheless, vibrate with a powerful, fierce, ardent female force.



Amedeo Modigliani, *Adrienne (Woman with Bangs)*, 1917 Collection of National Gallery of Art, Washington

Brodskis studied painting at the Ateliers Beaux-Arts de Paris and later at Central St. Martins College of Art and Design in London. She holds a master's degree in Sociology, with a research focus on the theme of vulnerability and social crisis.

Her artworks have been widely exhibited internationally. Between 2021 and 2022, the French artist presented her poignant portraits at solo shows at Galleria Anna Marra in Rome ([7 October 2021 – 13 November 2021](#)) and at Fabienne Levy Gallery in Lausanne ([12 April – 4 June 2022](#)). She is currently the subject of a solo exhibition, [Let's Talk about You and Me](#), at Kristin Hjellegjerde Gallery in London.



**Rebecca Brodskis**

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In June 2022, Phillips achieved the artist's top auction record with the sale of *Amour Propre (Self-Respect)* (2020), which hammered down for an impressive 239,400 HKD Premium against an estimate range of 60,000 - 80,000 HKD.

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**Provenance**

Kristin Hjellegjerde Gallery, London

Acquired from the above by the present owner



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

137

**Gina Beavers**

*Zipper Lips*

acrylic and foam on panel  
184 x 184 cm. (72 1/2 x 72 1/2 in.)  
Executed in 2018.

**Estimate**

HK\$200,000 — 300,000  
€24,900 — 37,300  
\$25,600 — 38,500

[Go to Lot](#)



*"I love how found-Internet photos of lips embody the self-promotion and desire to be admired that we engage in online today." — Gina Beavers*

Born in Athens but now based in New York, Gina Beavers is most celebrated for her visceral paintings that often verge onto the grotesque, subverting clean and beautiful digital images from social media and the Internet into thickly layered compositions that introduce sculptural three-dimensionality. Across a repertoire of subject matter - from "food porn" paintings to step-by-step makeup tutorials — *Zipper Lips* takes on the latter and appears to be repulsive and alluring at once.

Building the work up through dense accumulations of acrylic paint, *Zipper Lips* was the final product of a study that the artist had worked on during her Matera Artist Residency in Southern Italy during the summer of 2018. The Matera Artist Residency was founded to provide an inviting space and home for visual artists from around the world to create art while experiencing Italian life and other artists hosted include Austin Lee, Austyn Weiner, Alex Gardner, Oli Epp and Chloe Wise among many others.



Left: Matera Artist Residency Right: Gina Beavers, *zipped lips*, 2018, summer session 2018 of the Matera Artist Residency

*Zipper Lips* depicts five sets of lusciously-coloured midnight-black lips with metal zippers across, wittily alluding to the idea of women being objects of desire. Similarly to the works of New York photographer Robert Mapplethorpe, who was at the helm of the underground queer scene in the 60s, as well as Catherine Opie's portfolio that captures the raw tenderness and explicit sexuality of the San Francisco community in the 90s, Beavers conjures up cinematic elements of eroticism and fetishism whilst highlighting the gap between our digital and physical lives at the same time, exploring the performative aspect of make-up and how we consume, desire, and fashion ourselves to reflect contemporary culture.

Gina Beavers has had numerous solo exhibitions at galleries including Marianne Boesky in New York, Carl Kostyal in London and Milan, and Various Small Fires in Seoul among others. In March 2019, she had her first solo museum exhibition *Gina Beavers: Teh Life I Deserve* at the MoMA PS1. Her work is included in the permanent collections of the Whitney Museum in New York, the ICA Miami and the Tel Aviv Museum of Art.

#### Provenance

GNYP Gallery, Berlin

Acquired from the above by the present owner in 2019



138

LOT OFFERED WITH NO RESERVE

**Ella Kruglyanskaya**

*Looking to the Left*

oil on linen

228.6 x 181.9 cm. (90 x 71 5/8 in.)

Painted in 2017.

**Estimate**

HK\$150,000 — 250,000 •

€18,300 — 30,600

\$19,200 — 32,100

[Go to Lot](#)



Latvian-born and now Los Angeles-based, Ella Kruglyanskaya earned her BFA from the Cooper Union in 2001 and her MFA from Yale in 2006. Known for her often exaggerated but beautifully rendered vignettes of the female form, *Looking to the Left* is a prime example of the artist's exuberant style that has a set of aesthetic detours, seemingly evoking the vibrancy of mid-century fashion illustration to Magritte's 'period vache' and European expressionist painting. Far from the thin models of fashion advertising and instead harkening to source material drawing on the cinema in the 1950-60s, her women subjects are slightly caricatured and curvy, dressed in boldly chic patterns.



Left: 1950s vintage fashion advertising poster Right: 1950s fashion advertising poster

Working in oil on canvas, Kruglyanskaya's use of bold palettes and vivid brushwork instantly grabs the viewer's attention to the female figure's outfit and her unapologetically comic-book-like expressions in *Looking to the Left*, weaving her character into the composition to explore the idea of personality and individuality and the fraught dynamics of social interaction. In doing so, she rejects any clear narratives but tinges it with an element of sardonic wit.



Detail of the present work

Kruglyanskaya has exhibited at White Room in New York in 2011, Studio Voltaire in London in 2014 and Tate Liverpool in 2016. She took part in the Artist in Residence studio program at the Henry Street Settlement/Abrons Art Center in New York in 2009-2010 and her work is included in the collections of the Tate Gallery, London.

#### Provenance

Gavin Brown, New York

Private Collection

Acquired from the above by the present owner

#### Exhibited

紐約，Gavin Brown 畫廊

私人收藏

現藏者購自上述來源



139

**Ann Craven**

*Baby Cordon Bleu, 1997*

signed and dated 'A.Craven 97' on the overlap  
oil on linen

56.3 x 46.2 cm. (22 1/8 x 18 1/4 in.)

Painted in 1997.

**Estimate**

HK\$90,000 — 120,000

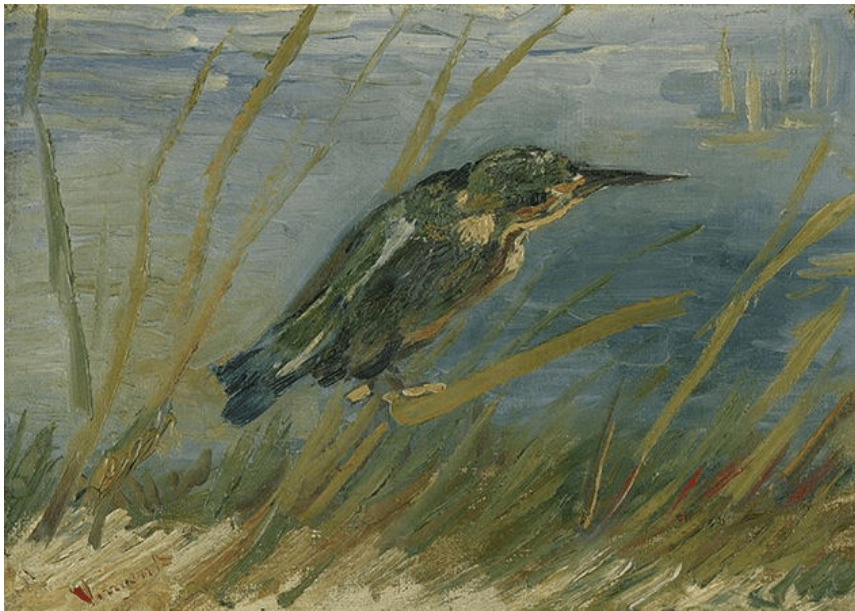
€11,200 — 14,900

\$11,500 — 15,400

[Go to Lot](#)



*“I love to print out images that I like from the internet. I constantly find postcards and I go to postcard shows all over the country when I can find them. It’s one of my favourite pastimes, postcard shows — you’ve got to go sometime, it’s incredible! For me, those images hold so much value for my inspiration. They are flat because they’re reproductions, but they’re reproductions that are sort of off key. I like vintage postcards of birds, because the print quality is off, it’s wonky, it’s not going to be perfect, and I value that.” — Ann Craven*



Vincent van Gogh, *Kingfisher by the Waterside*, July-August 1887 Collection of the Van Gogh Museum, Amsterdam

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#### Provenance

Private Collection, California (acquired directly from the artist)

Acquired from the above by the present owner



140

**Ewa Juskiewicz**

*Untitled (after Jean-Antoine Watteau)*

pencil on paper

41.2 x 28.9 cm. (16 1/4 x 11 3/8 in.)

Executed in 2016.

**Estimate**

HK\$80,000 — 120,000

€10,000 — 14,900

\$10,300 — 15,400

[Go to Lot](#)





*“By analysing it, transforming the past, I try to start a dialogue about the modern day and broaden our interpretation of the past through these changes and deconstructions.” — Ewa Juskiewicz*



The present work exhibited at Warsaw, lokal\_30 Gallery, *Gauguin Syndrome*, 23 September - 19 November 2016

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**Provenance**

lokal\_30 Gallery, Warsaw

Acquired from the above by the present owner

**Exhibited**

Warsaw, lokal\_30 Gallery, *Gauguin Syndrome*, 23 September - 19 November 2016



141

**Kwesi Botchway**

*The Cross*

signed and dated 'K.Botwe 20' centre left; further signed, titled and dated 'Kwesi Botchway "The Cross" 2020' on the reverse  
acrylic on canvas  
77 x 72.2 cm. (30 3/8 x 28 3/8 in.)  
Painted in 2020.

**Estimate**

HK\$140,000 — 180,000

€17,400 — 22,300

\$17,900 — 23,100

[Go to Lot](#)



*"You know purple is an ancient colour which has been linked to royalty. The Queen of England, in the past, had to ban people from wearing purple. It was mainly used by people with power or authority. I took that inspiration. Instead of painting black people with purple clothes or putting crowns on them I would rather depict it through their skin." — Kwesi Botchway*

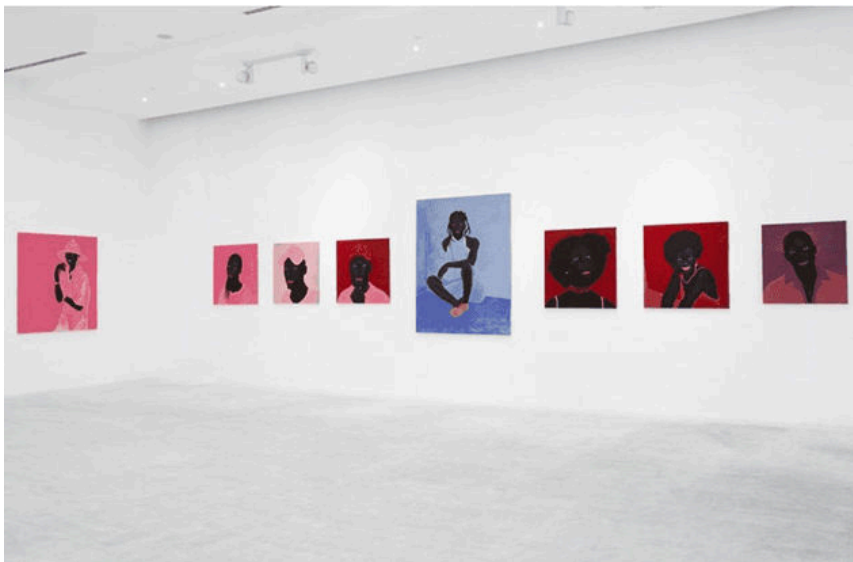
**Provenance**

Private Collection, New Jersey

Acquired from the above by the present owner

**Exhibited**

Accra, Gallery 1957, Kwesi Botchway: *Dark Purple is Everything Black*, 19 May – 9 June 2020



*The present work exhibited at Accra, Gallery 1957, Kwesi Botchway: *Dark Purple is Everything Black*, 19 May – 9 June 2020*

*"I am an impressionist and a portrait artist. I'm more focused on the human face, I believe that is where our souls display their emotions and I think I'm the kind of artist who wants people, or my viewers, to have a feel of my subjects, get a sense of their stories. Even though I don't have to tell them, they have to feel it by having a dialogue with the works." — Kwesi Botchway*



142

**Wonder Buhle Mbambo**

*Ekujuleni*

signed, titled and dated "'Ekujuleni" 2021 Wonder Buhle' on the reverse

acrylic on canvas

76.2 x 98.4 cm. (30 x 38 3/4 in.)

Painted in 2021.

**Estimate**

HK\$70,000 — 100,000

€8,700 — 12,400

\$9,000 — 12,800

[Go to Lot](#)



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

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

Wonder Buhle Mbambo discusses his practice, 2021

Video Courtesy of BKHz Gallery

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#### Provenance

Acquired directly from the artist by the present owner



143

**Aboudia**

*Untitled*

signed 'Aboudia' lower centre  
acrylic, oil stick and printed paper collage on canvas  
149.6 x 149.6 cm. (58 7/8 x 58 7/8 in.)  
Executed in 2019.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)



*“My inspiration comes from the streets and from the fact that children are writing their stories on the walls.” — Aboudia*

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**Provenance**

Fine Art Gallery, London

Private Collection

Christie's, London, 2 July 2021, lot 526

Acquired at the above sale by the present owner



144

**Korakrit Arunanondchai**

*Untitled (History Painting)*

signed with the artist's initials and dated 'K.a 2013' on the reverse

acrylic, denim and inkjet print on canvas  
218.5 x 162.5 cm. (86 x 63 7/8 in.)

Executed in 2013.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)





*“This [History Painting] series, which I started in 2012, has really grown with my practice. It began with this denim painter character, which was basically just me. I wanted to make a story or narrative around the word denim.” — Korakrit Arunanondchai*

Korakrit Arunanondchai is a Thai artist who was born in Bangkok to a first-generation Thai father of Chinese origins and a Thai mother who grew up in several countries due to her father’s diplomatic career. Interested in art from a young age, Arunanondchai attended the prestigious Rhode Island School of Design in the United States to obtain his bachelor’s degree, and later Columbia University for his master’s degree. His work engages a myriad of subjects such as history, authenticity, self-representation, and tourism through the lens of a cultural transplant, seeking to find a common ground in artistic experiences through a pastiche of styles and mediums.

Arunanondchai’s work is unique for the artist’s interesting use of materiality. He relates the rise of denim culture with the importation and appropriation of western culture which affected everything, from fashion to modern art. With these paintings he seeks to identify himself as the ‘denim painter’. His fascination with denim is decisively expressed in the present work, executed in 2013 and titled *Untitled (History Painting)*. At the centre of the composition, the outline of a yellow painted figure raises his arms to the sky as he is engulfed by vigorous flames. Bloody handprints surround his body, staining the white and blue denim background.

*Untitled (History Painting)* masterfully and originally transmits a sense of impelling danger and anguish, tackling the subjects of death—a theme Arunanondchai explored more deeply following the death of his Grandfather—spirituality, after-death existence whilst also delving into symbols of Thai animistic and ancestral beliefs. During his years at Columbia University, Arunanondchai studied under the Thai artist Rikrit Tiravanija, who encouraged him to explore his cultural heritage when creating art. Arunanondchai has since made his Thai heritage an indiscernible signature element in his work.

An interesting comparison can be established among *Untitled (History Painting)* and the different versions of *Rosso Plastica* by Italian visual artist Alberto Burri. All these artworks are based on the controversial idea of burning materials that symbolise globalisation (denim for Arunanondchai, plastic for Burri) and showing the devastating effect of flames on destructible matter. Through this artistic provocation, the viewer is pushed to question the precarity of earthly existence, the dangerous potency of fire, the fragility of life in times of violence. If Burri shows the posthumous effect of destruction, however, the Thai artist goes further by staging the actual moment in which ferocity is perpetuated.

*“For me, contemporary art has always been this globalising force. As soon as someone painted on a canvas, that’s when they entered the Western canon of painting. Painting with a capital ‘P’. I felt like I wanted to paint on denim because denim constantly signifies Western globalisation and the soft power of America. Today, one*

*in seven people in the world have denim. It felt like that was the thread or the canvas I wanted to build my practice upon. But now I think the series has gone full circle, it goes back to my grandfather, to the idea of death, to the source of the fire itself.” — Korakrit Arunanondchai*



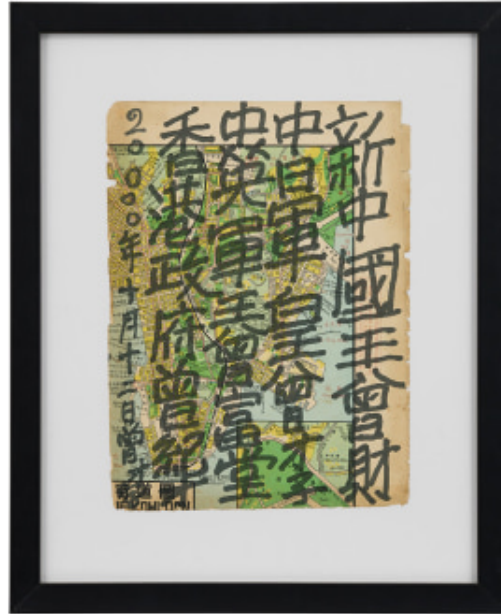
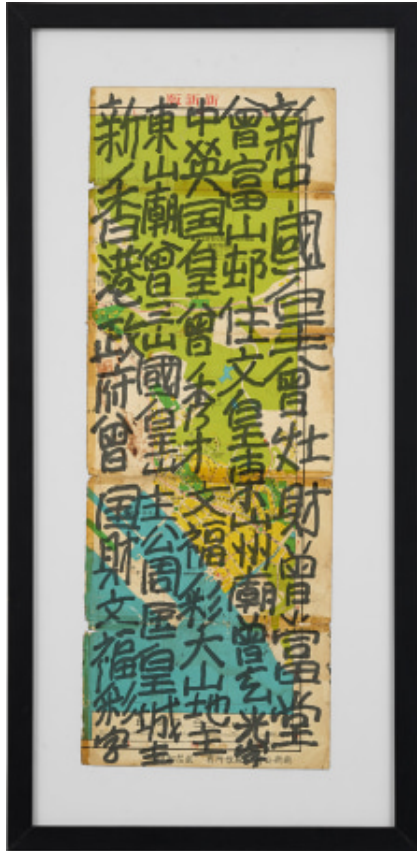
Alberto Burri, *Rosso Plastica*, 1963

After completing his studies at Rhode Island School of Design and Columbia University, Arunanondchai has achieved significant global acclaim through various shows and exhibitions worldwide. Between 2011 and 2022 the artist held a solo show at the Migros Museum in Zurich, Switzerland ([18 September 2021 – 9 January 2022](#)). Several of his pieces belong in the permanent collections of the Tate Modern, the Foundation Louis Vuitton, the S.M.A.K. Museum of Contemporary Art.

Provenance

CLEARING, New York

Acquired from the above by the present owner



145

**Tsang Tsou Choi (King of Kowloon)**

*Two Works: King's Maps*

- (i) signed 'Tsang Choi [in Chinese]' lower right
- (ii) signed 'Tsang Tsou Choi [in Chinese]' along the right edge

ink on paper

(i) 53 x 19.5 cm. (20 7/8 x 7 5/8 in.)

(ii) 26 x 19.5 cm. (10 1/4 x 7 5/8 in.)

Executed in 2001-2004.

**Estimate**

HK\$240,000 — 320,000

€29,900 — 39,800

\$30,800 — 41,000

[Go to Lot](#)



*"[A] poet whose page was the public space." — Hans Ulrich Obrist on Tsang Tsou Choi, the King of Kowloon*



Left: Portrait of Tsang Tsou Choi, the 'King of Kowloon' Right: Tsang Tsou Choi, Untitled (Partial Map of Kowloon), circa 1994-1997, Collection of M+ Hong Kong

#### Provenance

Private Collection (acquired directly from the artist)

Sotheby's, Hong Kong, 6 April 2014, lot 964

Acquired at the above sale by the present owner

# 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



146

## Andy Warhol

*Dollar Bills*

signed, dedicated and dated 'April 21-86 Sam, Happy Birthday Andy Warhol' on the overlap dollar bill collage on primed canvas  
35.6 x 35.6 cm. (14 x 14 in.)

Executed in 1986, this work is stamped with the Andy Warhol Art Authentication Board stamp under archive number A101.056.

### Estimate

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)



Excerpt from *The Andy Warhol Diaries* edited by Pat Hackett and published by Warner Books, New York, in 1991, detailing the circumstances behind the present work's conception.



Andy Warhol and Sam Bolton, who was Warhol's good friend and worked as an assistant to the president of Andy Warhol Enterprises at The Factory's 33<sup>rd</sup> Street location in New York

## Monday, April 21, 1986 – New York

Sam [Bolton] didn't call. Paige [Powell] didn't call.

Cabbed to 33<sup>rd</sup> and Fifth (\$6) and then the party problems started. I was planning to have a surprise birthday party for Sam, but then Paige had already organised one, but Paige wasn't talking to me. I called her at *Interview* and she said, "I'm working, I can't talk." I said, "Paige, it's *me*." And she said "Yes, well, I'm very busy!". And so she was mad at me, but I knew she was mad at me before we went to Europe because she gave me the camera, and now Paige without a camera just isn't herself, there's no more darting around and being hysterical. And this went on all afternoon, and then Jean Michel [Basquiat] called me and came over and Paige came in while we were sitting together, and that was tense, and then she said that she would set up the dinner for Sam's birthday at Odeon but that she wouldn't be going to it, and she left work early. And then

somebody at the office talked to Paige and told me what was wrong and we straightened everything out – she was mad that I didn't call all the time I was over in Europe, since *she* always calls *me* when she's on vacation, and also because she said I led her on right up until the last minute, letting her think I would make it okay with Fred that she could go on the Paris trip and then instead we took Chris. Fred just didn't want the extra work – it's so easy to dump Chris at a hotel and with Paige it would've meant finding her a nice hotel and then picking her up and having dinner and seeing advertisers, and all that. And Fred was so grouchy on this trip and I told him he was and he said, "I'm old enough to be rotten if I want."...

So anyway, Paige and I sort of made up and so it was over, it was interesting. It's weird that Paige would get so emotional about me. And then I had to be creative to think of birthday presents for Sam during the fight with Paige. I stuck money in that grandmother-type birthday card, and I did a canvas that had dollars pasted onto it and then I remembered they even make those sheets of money, but this you can just rip money off when you need it, like for tips.<sup>i</sup>

<sup>i</sup> Andy Warhol, quoted in Pat Hackett, ed., *The Andy Warhol Diaries*, New York, 1991, pp. 736-737

### Provenance

Collection of Sam Bolton, USA  
 Private Collection, Japan  
 Sotheby's, New York, 11 May 2006, lot 324  
 Private Collection, Europe  
 Sotheby's, London, 1 July 2015, lot 30  
 Acquired from the above sale by the present owner

### Literature

Pat Hackett, ed., *The Andy Warhol Diaries*, New York, 1991, p. 737

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



147

### Ico Parisi

*'Lerici' modular shelving unit*

circa 1958

Teak-veneered wood, teak, nickel-plated brass,  
painted steel, steel

286 x 234.8 x 44.7 cm (112 5/8 x 92 1/2 x 17 5/8 in.), as  
shown

Manufactured by MIM, Rome, Italy. Each lower leg and  
corners of two shelves with manufacturer's label  
printed *mIm/ROMA*. Interior of one drawer and  
interior of one cabinet door with metal label printed  
*mIm/MOBILI ITALIANI MODERNI/ROMA-LARGO DEI  
LOMBARDI, 9/DISEGNO-/Ico Parisi*.

#### Estimate

HK\$140,000 — 180,000

€17,200 — 22,100

\$17,900 — 23,100

[Go to Lot](#)



Phillips wishes to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance in cataloguing the present lot.

A variant of this model was part of casa Parisi. Please note this lot can be used as a room divider.

---

**Provenance**

Private collection, Como

**Literature**

'Una nuova produzione italiana di serie', *Domus*, no. 351, February 1959, p. 47 for a similar configuration of the model

Roberto Aloï, *Esempi Di Arredamento Moderno Di Tutto Il Mondo, Settima Serie*, Milan, 1964, p. 265 for a similar configuration of the model

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 227 for a similar configuration of the model

Roberta Lietti, *Ico Parisi: Catalogue Raisonné, 1936-1960*, Milan, 2017, pp. 563-64 for a similar configuration of the model



## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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148

### **Finn Juhl**

*Pair of armchairs*

circa 1953

Teak, fabric, brass

Each: 74.4 x 73 x 79.7 cm (29 1/4 x 28 3/4 x 31 3/8 in.)

Executed by master cabinetmaker Niels Vodder,  
Copenhagen, Denmark. Underside of each impressed  
*NIELS VODDER CABINETMAKER/COPENHAGEN  
DENMARK/DESIGN: FINN JUHL.*

#### **Estimate**

HK\$120,000 — 180,000

€14,900 — 22,300

\$15,400 — 23,100

[Go to Lot](#)



**Provenance**

Hemisphere Gallery, London

Acquired from the above by the present owner

**Literature**

Erik Wørts, 'Den syvogtyvende', *Dansk Kunsthåndværk*, no. 11, November 1953, p. 181

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 62

*Niels Vodder: Møbler, Furniture, Möbel*, sales catalogue, Copenhagen, 1959, p. 13

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 270-72

Esbjørn Hiort, Finn Juhl: Furniture, Architecture, Applied Art, Copenhagen, 1990, pp. 58-59

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Gallery "Air Molèk Kota", Osaka, 1990, pp. 76-79, 139

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, pp. 98-99

Michael Krzyzanowski, *Modernism and Tradition: Danish Furniture 1920-1970*, exh. cat., Harris Lindsay Works of Art, London, 2003, pp. 34-35, 44

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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149

### **Finn Juhl**

*Two-seater sofa*

circa 1953

Teak, fabric, brass

75.4 x 129.3 x 76.8 cm (29 5/8 x 50 7/8 x 30 1/4 in.)

Executed by master cabinetmaker Niels Vodder,  
Copenhagen, Denmark. Underside impressed *NIELS  
VODDER CABINETMAKER/COPENHAGEN  
DENMARK/DESIGN: FINN JUHL.*

#### **Estimate**

HK\$100,000 — 150,000

€12,400 — 18,600

\$12,800 — 19,200

[Go to Lot](#)



**Provenance**

Hemisphere Gallery, London

Acquired from the above by the present owner

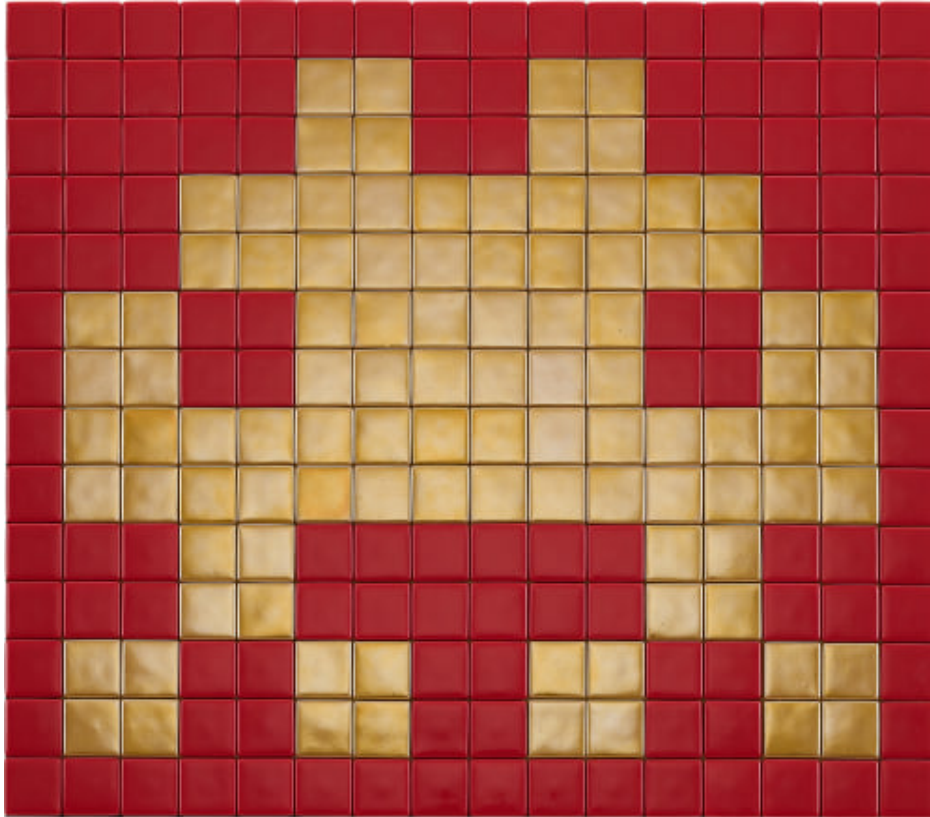
**Literature**

*Niels Vodder: Møbler, Furniture, Möbel*, sales catalogue, Copenhagen, 1959, p. 13

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 98

Michael Krzyzanowski, *Modernism and Tradition: Danish Furniture 1920-1970*, exh. cat., Harris

Lindsay Works of Art, London, 2003, p. 45



150

**Invader**

*HK\_31*

signed with the artist's symbol, titled and dated  
"'HK\_31" 2015' on the reverse  
ceramic tiles on perspex panel and laminated ID card  
33.3 x 38.2 cm. (13 1/8 x 15 in.)  
Executed in 2015, this work is accompanied by an ID  
card signed and dated by the artist.

**Estimate**

HK\$500,000 — 700,000

€61,100 — 85,500

\$64,100 — 89,700

[Go to Lot](#)



*"Going into a city with tiles and cement and invading it is the most addictive game I have ever played." — Invader*



The present work installed in Hong Kong on Gloucester Road by Victoria Park on 16 January 2014

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**Provenance**

Over The Influence, Hong Kong

Private Collection

Sotheby's, Hong Kong, 1 April 2019, lot 512

Acquired at the above sale by the present owner

**Exhibited**

Hong Kong, The Qube, *Invader: Wipe Out (HOCA Foundation)*, 2 - 17 May 2015



151

**José Parlá**

*Chinatown Chronicle*

signed, titled and dated 'José Parlá José Parlá  
"Chinatown Chronicle." © 2008' on the reverse  
mixed media on canvas  
61 x 91.7 cm. (24 x 36 1/8 in.)  
Executed in 2008.

**Estimate**

HK\$450,000 — 650,000

€56,000 — 80,900

\$57,700 — 83,300

[Go to Lot](#)



José Parlá's oeuvre powerfully embodies the energy of street life and takes inspiration from the spatial and social configuration of urban environments. The American artist, born in Miami to a family of Cuban exiles, started his career as a muralist at the age of ten, under the pseudonym of Ease. At sixteen, he obtained a scholarship to join the Savannah College of Art and Design. After attending the New World School of the Arts, he moved to Bronx, where he initially made a living by designing album covers and t-shirts for hip-hop artists. Today Parlá is a critically acclaimed multidisciplinary artist, who compellingly describes his work as made of 'expansions that weave in and out of the context of subway art, wall textures, cities, psycho-geography, and abstraction'<sup>1</sup>.

In *Chinatown Chronicle*, executed in 2008, the intricate, jumbled, frantic network of threads which expand across the surface of the canvas effectively evokes the maze of winding streets and roads; noises; languages; smells; and the remarkable and more insignificant details of a chaotic and lively urban area. As alluded to by the present work's title, *Chinatown* connects this piece to New York's Chinatown, a neighbourhood in Lower Manhattan that is home to the largest enclave of Chinese people in the United States, and is known for its rich culture.

Inspired by his teenage memories of tagging and the graffiti he documents near his studio and around the world, Parlá's paintings are accumulations of texture, multiple marks and painterly incidents, bringing the city into the gallery as he offers viewers a direct encounter without the mediations of transit that normally condition our engagement with city walls.

*"Sometimes I will follow a map that belongs to a different city in order to end up in places that are random. Random acts like this are one of my starting points to select artifacts such as posters or to take photos to study in my studio. I collect fragments of advertisements that are already aged and torn and that have colours or texts that work for me. I like the ambiguity of fragments."* — José Parlá



Jackson Pollock, *Convergence*, 1952

Albright-Knox Art Gallery, Buffalo

© 2022 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

The use of contrasting, vibrant colours and the apparently random pattern of lines of which *Chinatown Chronicle* is constituted nod to the work of Abstract Expressionists, and particularly to Jackson Pollock's piece *Convergence* (1952). A comparison of the two paintings brings to light Parlá and Pollock's similar striking ability to create a skilfully staged sense of confusion.

A 'historical landscape painter' in the words of the art critic [Greg Tate](#), Parlá has been celebrated internationally for the complex exuberance of his urban landscapes. His most recent exhibitions include a solo show at Gana Art Center in Seoul, ([27 October 2022 - 4 December 2022](#)), and the show *Textures of Memory* held by Ben Brown Fine Arts in Hong Kong ([19 September 2019 - 4 November 2019](#)). *Chinatown Chronicle* was first exhibited during his UK solo show "[Adaptation / Translation](#)", at Elms Lesters Painting Rooms in London in 2008.

<sup>1</sup> Parlá, quoted in Sarah Osei, "'Random Acts are My Starting Points': Artist José Parlá On Creating Textures of Memory", *Highsnobiety*, 2019, [online](#)



**Provenance**

Elms Lesters, London

Extraordinary Objects, United Kingdom

Acquired from the above by the present owner

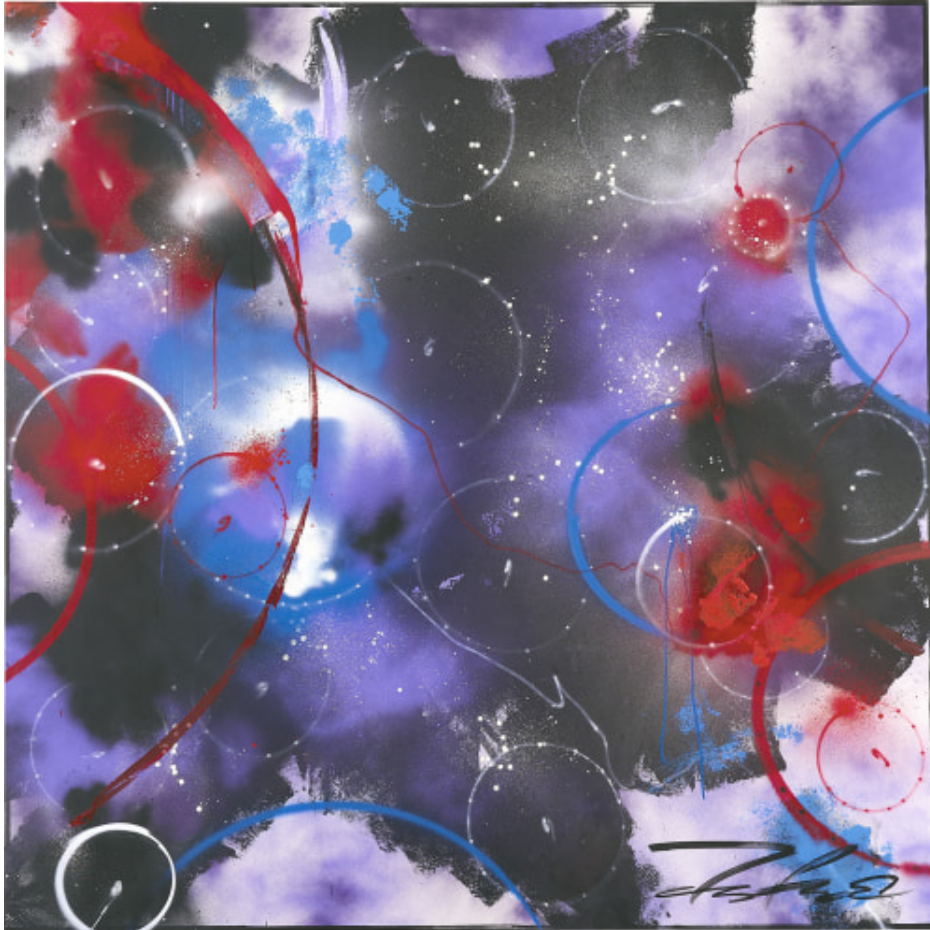
**Exhibited**

London, Elms Lesters Painting Rooms, *José Parlá: Adaptation / Translation*, 10 October - 8

November 2008

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152

**Futura**

*Patrick*

signed 'Futura' lower right  
spraypaint and acrylic on canvas  
200.2 x 200.2 cm. (78 7/8 x 78 7/8 in.)  
Executed in 2019.

**Estimate**

HK\$500,000 — 700,000  
€62,200 — 87,100  
\$64,100 — 89,700

[Go to Lot](#)



Futura, also known as Futura 2000, is widely recognised as the godfather of contemporary graffiti, celebrated for his distinct practice which defined the graffiti movement of the 1970s through introducing abstraction to an entirely letter-based medium. He transitioned from making New York-based subway graffiti to exhibiting at the Fun Gallery in the 1980s, alongside contemporaries such as Jean-Michel Basquiat, Keith Haring, and Kenny Scharf.

Exhibited at DANYSZ Gallery at Space 27 in Hong Kong during Futura's solo show in 2019, *Patrick* is testament to the artist's ability to fuse a variety of influences, including hip hop culture, graffiti, high art, punk and avant-garde, to form a microcosm of his own.



The present work exhibited during Hong Kong, DANYSZ Gallery at Space 27, *Futura: Abstract Compass*, 26 - 31 March 2019

*“Graffiti was a way for me to exist. I wanted the world to know my name. I wanted to be somebody.” — Futura*

Video: <https://www.youtube.com/watch?v=SJixPtaX224>

A mini-documentary on Futura and his art practice, 2019

#### Provenance

DANYSZ Gallery, Hong Kong

Acquired from the above by the present owner

#### Exhibited

Hong Kong, DANYSZ Gallery at Space 27, *Futura: Abstract Compass*, 26 - 31 March 2019



153

**KAWS**

*UNTITLED (MBFT3)*

signed and dated 'KAWS..15' on the reverse

acrylic on canvas

147.5 x 122 cm. (58 x 48 in.)

Painted in 2015.

**Estimate**

HK\$2,500,000 — 3,500,000

€311,000 — 436,000

\$321,000 — 449,000

[Go to Lot](#)



- *"This is not a simple mixing of the cartoon figure with the abstract, but a blurring of the two, bringing to light the abstract nature of cartoons, as well as the figural possibilities of abstraction" — Michael Auping*
- 

**Provenance**

Private Collection, United States

Phillips, London, 3 October 2019, lot 111

Acquired at the above sale by the present owner



154

**Timothy Curtis**

*From Space With A Crazy Face III*

signed, dated and inscribed 'BY. timothy Curtis 19. RIP

KENNETH BOYER' on the reverse

oil on canvas

243.9 x 183.2 cm. (96 x 72 1/8 in.)

Painted in 2019.

**Estimate**

HK\$240,000 — 350,000

€29,900 — 43,600

\$30,800 — 44,900

[Go to Lot](#)



*"If my work is completely understood, then I'm doing something wrong. It's good for both to exist, understood and misunderstood." — Timothy Curtis*



The artist in his studio



The present work exhibited during New York, albertz benda, *Timothy Curtis: Things to Remember*, 20 June - 26 July 2019

*"I draw every day and I am different on every day. And so, my work evolves as I do. But more specifically regarding the faces that often appear in my work, I've spent years compiling notebooks that are filled with drawings of probably tens of thousands of unique faces. I reference my notebooks constantly for ideas. It's like a visual journal, I catalogue every moment, idea, and feeling through drawing." — Timothy Curtiss*

**Provenance**

albertz benda, New York  
Acquired from the above by the present owner

**Exhibited**

New York, albertz benda, *Timothy Curtis: Things to Remember*, 20 June - 26 July 2019



155

**Jordy Kerwick**

*Untitled*

signed and dated 'JORDY 2022' on the reverse  
oil, acrylic and spray paint on canvas  
200 x 180 cm. (78 3/4 x 70 7/8 in.)  
Executed in 2022.

**Estimate**

HK\$500,000 — 700,000

€62,200 — 87,100

\$64,100 — 89,700

[Go to Lot](#)





*“I draw inspiration from family, literature, music and cities (mainly L.A. - could spend months there making drawings to turn into big paintings). I’ll often hear a sentence or a line from a song and it will provide plenty of ammunition to get a painting moving in a particular direction. I think also because I’m around my boys most of the time, their drawings and scribbles really inspire me a lot. I’m obsessed with the palm trees that line the streets that line the streets of L.A., as well as the general gritty and lively feel.” — Jordy Kerwick*



Jordy Kerwick in his studio in Albi, France

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#### Provenance

Acquired directly from the artist by the present owner



156

**KAWS**

*YOU (#3)*

signed and dated 'KAWS..17' on the reverse

acrylic on canvas

215 x 132 cm. (84 5/8 x 51 7/8 in.)

Painted in 2017.

**Estimate**

HK\$1,000,000 — 2,000,000

€124,000 — 249,000

\$128,000 — 256,000

[Go to Lot](#)



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

American artist Brian Donnelly, otherwise known as KAWS, has established himself as one of the most forward-thinking artists of his epoch. Now instantly recognisable, his oeuvre is celebrated for the ways in which KAWS manages to break the barriers between commercial culture and fine arts, building a unique visual lexicon through his playful and subversive compositions that has become singular in its own right.

*YOU (#3)*, painted in 2017, is an eye-catching and refreshing black and white composition rendered in black acrylic on a pure white, shaped canvas. As if the artist has magnified a doodle, the painting is composed of a convoluted continuous line that twists and curves around itself to take the form of a curiously shaped figure whose eyes have been replaced by KAWS's signature 'X' motif. Though the subject is endearing in nature, sharing a resemblance to comic book illustrations of world-cherished characters including Snoopy, the crossed-out eyes imbue the work with a somewhat sinister twist as they nod to the depiction of cartoon figures after they have drunk from a vial of poison. In sleek, confident strokes of his brush, this linear, playful composition is a compelling example of KAWS's iconic style.



The present work exhibited at Hong Kong, PMQ, *KAWS: ALONG THE WAY (HOCA Foundation)*, 25 March - 14 April 2019. Artwork: © KAWS

*"KAWS is not just referring to Pop culture, he is making it." — Michael Auping*

Breaking the ideological hierarchies between the avant-garde and kitsch, KAWS gives his characters life through a variety of mediums including clothing, limited-edition toys, and large-scale sculptures. His works can be found in prominent public collections around the world, including the Brooklyn Museum, New York; Modern Art Museum of Fort Worth, Texas; CAC Malaga; Museum of Contemporary Art San Diego; High Museum of Art, Atlanta; and the Rosenblum Collection, Paris.

KAWS has exhibited extensively around the globe, most recently with solo exhibitions at the Serpentine, London: *KAWS: NEW FICTION* (digital exhibition) from 18 January - 27 February, 2022; the High Museum of Art in Atlanta: *KAWS PRINTS*, from 3 December 2021 - 27 March 2022; and Skarstedt Gallery in New York (5 November - 11 December 2021), *KAWS: SPOKE TOO SOON*. KAWS also recently exhibited a monumental retrospective in his hometown, *KAWS: WHAT PARTY*, which was hosted by the Brooklyn Museum in New York between 26 February - 5 September 2021.

In 2019, KAWS' oeuvre featured in a Hong Kong solo show at PMQ by the HOCA Foundation entitled *KAWS: Along the Way (25 March - 14 April 2019)*, the first such comprehensive survey of KAWS in Hong Kong, which exhibited a selection of his artworks from the last ten years including the present work.

#### Provenance

Galerie Perrotin, Hong Kong  
Acquired from the above by the present owner

#### Exhibited

Hong Kong, PMQ, *KAWS: ALONG THE WAY (HOCA Foundation)*, 25 March - 14 April 2019

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157

### Edgar Plans

*Food lover I*

signed 'Plans' lower left  
oil on canvas

114 x 130 cm. (44 7/8 x 51 1/8 in.)

Painted in 2018, this work is accompanied by a  
certificate of authenticity issued by Pigment Gallery.

#### Estimate

HK\$800,000 — 1,000,000

€99,600 — 124,000

\$103,000 — 128,000

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Provenance

Pigment Gallery, Barcelona

Acquired from the above by the present owner



158

**Mr Doodle**

*Moustache Town*

signed and dated 'MR DOODLE! 2019' on the overlap  
acrylic on canvas

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

Painted in 2019.

**Estimate**

HK\$240,000 — 350,000

€29,900 — 43,600

\$30,800 — 44,900

[Go to Lot](#)



*“I don’t plan any of my works, I let them all come to life when I put my pen to the surface. Sometimes I will have a theme in my head that I base the work off, but I don’t create plans and sketches because I feel like it constrains the work.” — Mr Doodle*

Video: <https://www.youtube.com/watch?v=Oc0GigllFOA>

Mr Doodle featured on BBC news, October 2022

Video Courtesy of BBC News

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#### Provenance

Sotheby’s Gallery, Hong Kong (acquired directly from the artist)

Acquired from the above by the present owner



159

**Dr Scribble (Mr Doodle)**

*Toxic Cranium*

signed 'DR SCRIBBLE!' lower right

acrylic on canvas

121.9 x 91.4 cm. (47 7/8 x 35 7/8 in.)

Painted in 2018.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

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**Provenance**

Sotheby's Gallery, Hong Kong (acquired directly from the artist)

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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160

**Takashi Murakami**

*Untitled*

signed and dated 'TAKASHI 2016' on the overlap

acrylic on sewn canvas

85.5 x 58.3 cm. (33 5/8 x 22 7/8 in.)

Executed in 2016.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)



**Provenance**

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner in 2017

**Exhibited**

Paris, Galerie Perrotin, *Takashi Murakami: Learning The Magic of Painting*, 10 September - 23

December 2016

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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161

### Hajime Sorayama

#### *Sexy Robot\_Floating*

signed and numbered 'Sorayama 12/15' on the reverse of the right foot

acrylonitrile butadiene styrene resin, urethane resins, silver plating, LED neon light and steel

270 x 103 x 103 cm. (106 1/4 x 40 1/2 x 40 1/2 in.)

Executed in 2019, this work is number 12 from an edition of 15.

#### Estimate

HK\$1,000,000 — 2,000,000

€124,000 — 249,000

\$128,000 — 256,000

[Go to Lot](#)



*“When I was in elementary school, I liked shiny things and was happy to pick up iron scraps from a lathe factory. when I was an adolescent, I became interested in girls, and the ‘sexy robot’ was born by combining them.” — Hajime Sorayama*

Fresh to the market and coming to auction for the very first time, *Sexy Robot\_Floating* is a prime example of the Japanese artist Hajime Sorayama’s signature oeuvre that cemented his reputation worldwide, centring upon an ongoing pursuit for beauty regarding the human form. Since 1978, Sorayama began taking the cold, science fiction idea of a robot, employing the medium of shiny chrome metal and bestowing its emotionally detached programming with erotic qualities to create his hyper-realistic “sexy robots” in suggestive and pinned-up positions.

Coined as the “gynoid” or “fembot”, the artist explained that his “longings were not so much carnal as they were an admiration of women as goddesses,” and as a result, created curvy, lustful feminine figures that not only embodied humanity, but also sexual objects of desire. *Sexy Robot\_Floating* sees the themes of futurism, cyberpunk, and sex all come into play, embodying desire and impossible beauty standards as she lifts off the ground with her head tilted upwards and glowing immensely, yet leaves those feelings and looks in a fantasy world contained within the tailored lightbox, unattainable in reality and unmistakably robotic. As the first illustrator to turn to robots as a recurring theme in his body of work, Sorayama was a pioneer in his own right in marrying sex and technology in art, making the *Sexy Robot* undoubtedly the most sought-after series.



Another example of the present work exhibited at Tokyo, NANZUKA Gallery, *Hajime Sorayama: Sex Matter*, 14 March – 12 April 2020 Image Courtesy of NANZUKA

Born in Ehime, Japan and currently based in Tokyo, Hajime Sorayama received his BFA from Chuo Bijutse Gakuen in 1969. In 1999, he designed the award-winning robotic pet ‘aibo’ for Sony.

Sorayama has exhibited internationally at chi K11 art space, Guangzhou (2021); HOW Art Museum, Shanghai (2021); NANZUKA 2G, Tokyo (2021, 2020); NANZUKA, Tokyo; Central Embassy, Bangkok (2019); AISHONANZUKA, Hong Kong (2018). His work is included in the collections of the Museum of Modern Art, New York; Smithsonian Institute of Technology Museum, Washington D.C.; World Erotic Art Museum, Miami; US Library of Congress, Washington D.C., among others. In 2020, another edition of the current work was included as part of the *Hajime Sorayama: Sex Matter* solo exhibition at NANZUKA Gallery, Tokyo and the *Tokyo Pop Underground* group exhibition at Jeffrey Deitch Gallery, Los Angeles.

#### Provenance

Private Collection

Acquired from the above by the present owner

#### Exhibited

Los Angeles, Jeffrey Deitch Gallery, *Tokyo Pop Underground*, 23 November 2019 – 18 January 2020 (another example exhibited)

Tokyo, NANZUKA Gallery, *Hajime Sorayama: Sex Matter*, 14 March – 12 April 2020 (another example exhibited)

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162

**Mr.**

*In the Midst of a Dream*

acrylic and pencil on burnt cotton and linen

70 x 49 cm. (27 1/2 x 19 1/4 in.)

Executed in 2016.

**Estimate**

HK\$800,000 — 1,200,000

€99,600 — 149,000

\$103,000 — 154,000

[Go to Lot](#)



*"I was inspired by the heroic female anime characters, which appeared in the '90s. From the 1970s to 1980s, I noticed that there were mainly male heroic characters in anime. However, from the 1990s, Sailor Moon became one of the popular heroine anime characters. And 10 years later, another popular anime series called Pretty Cure dominated the anime industry in Japan. Hence, my artworks only feature female characters because I want to provide them with power in our society." — Mr.*

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**Provenance**

Gagosian, Hong Kong

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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163

**Mr.**

*The Bustle of This World*

signed and dated 'Mr. 2019' lower left  
acrylic and silkscreen print on paper  
40.5 x 32.2 cm. (15 7/8 x 12 5/8 in.)  
Executed in 2019.

**Estimate**

HK\$220,000 — 320,000

€27,300 — 39,700

\$28,200 — 41,000

[Go to Lot](#)





163

Mr.

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**Provenance**

Kaikai Kiki Gallery, Tokyo

Acquired from the above by the present owner



164 o

**Hajime Sorayama**

*T-Rex Pink Gold*

signed and numbered '5/5 Sorayama' on the reverse  
aluminum and stainless steel  
work 45 x 115 x 23 cm. (17 3/4 x 45 1/4 x 9 in.)  
stand 14.7 x 135 x 60 cm. (5 3/4 x 53 1/8 x 23 5/8 in.)  
overall 59.7 x 135 x 60 cm. (23 1/2 x 53 1/8 x 23 5/8 in.)  
Executed in 2019, this work is number 5 from an  
edition of 5 plus 2 artist's proofs, and is accompanied  
by a certificate of authenticity issued by NANZUKA.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)



*“I loved the first Jurassic Park, and I talked about it for hours with the friends I saw it with. Those dinosaurs were the first I saw on film that didn’t have people inside them. A few months later, the team from Industrial Light and Magic that handled the special effects in Jurassic Park came to Japan, and they said they wanted to meet me! I took them out for fugu, and I told them what I would have done in the movie. Then, during the US leg of my solo exhibition, I was invited to give a lecture at the ILM offices in San Francisco. I didn’t get to meet George Lucas [who founded ILM], but he did eventually ask me to design a Star Wars character. I think it’s going to be displayed in his museum.” — Hajime Sorayama*



Another example of the present work exhibited at Tokyo, NANZUKA 2G, *T-rex*, 14 March – 12 April 2020

#### Provenance

NANZUKA, Tokyo

Acquired from the above by the present owner

#### Exhibited

Tokyo, NANZUKA 2G, *T-rex*, 14 March – 12 April 2020 (another example exhibited)



165

**Daniel Arsham**

*Steel Eroded New York Magazine*

steel, volcanic ash and hydrostone

26.2 x 21.1 x 2 cm. (10 3/8 x 8 1/4 x 0 3/4 in.)

Executed in 2018.

**Estimate**

HK\$80,000 — 120,000

€10,000 — 14,900

\$10,300 — 15,400

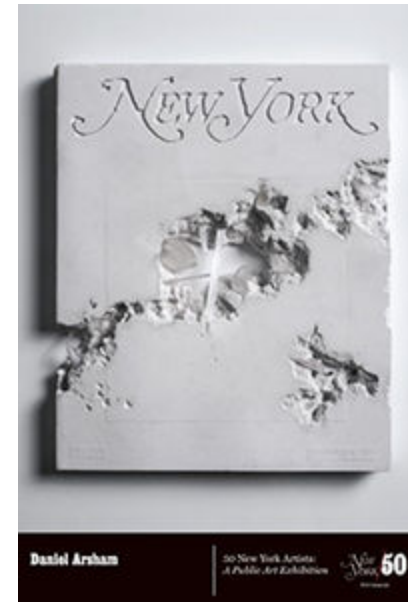
[Go to Lot](#)



*"If I'm thinking about creating archeology of the present. I need to use things that people have a direct association with. I think there's something a little bit perverse and transformative when you're looking at something from your own era, your own life, but you're looking at it as if it is being seen 10,000 years from now. There's a time collapse and a time shift that is a bit unsettling." — Daniel Arsham*



The present work



Daniel Arsham's cover for *New York Magazine* as part of their 50<sup>th</sup> anniversary 'My New York' artist covers project, which launched in October 2017. Over the course of a year, 50 artists were invited to portray what New York looks like to them. Other artists included Alex Katz, Yoko Ono, Emily Mae Smith, Kerry James Marshall and George Condo, to name a few.



New York Magazine 12 October 2020 cover, photographed by Alexei Hay

*"Sometimes I fantasise about living somewhere else, but to be honest, I'm not sure that I could live anywhere except New York." — Daniel Arsham*

Video: [https://www.youtube.com/watch?v=XSI\\_DP1FWFc](https://www.youtube.com/watch?v=XSI_DP1FWFc)

Daniel Arsham discusses his art practice in an interview with Blueprint, 2017  
Courtesy of Blueprint

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**Provenance**

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner



166

**Do Ho Suh**

*Entrance/Ground Floor-02, 348 West 22nd Street,  
New York, NY10011, U.S.A*

signed, titled, dated and numbered '1/3 "ENTRANCE /  
GROuND FLOOR-02 348 WEST 22ND STREET, NEW  
YORK, NY10011, U.S.A" DOHO 2013' along the lower  
edge

polyester fabric and stainless steel wire  
30.4 x 27.4 x 7 cm. (11 7/8 x 10 3/4 x 2 3/4 in.)  
Executed in 2013, this work is number 3 from an  
edition of 3.

**Estimate**

HK\$150,000 — 250,000

€18,700 — 31,100

\$19,200 — 32,100

[Go to Lot](#)



From a small edition of only 3, *Entrance/Ground Floor-02, 348 West 22nd Street, New York, NY10011, U.S.A* is instantly recognisable as a work by acclaimed Korean artist Do Ho Suh. Born in Seoul and now living and working in London, Suh is celebrated for his multidisciplinary practice that explores concepts of space, home, memory, and the correlation between psychic and physical space.

For his fabric sculptures, such as the present work, Suh recreates, to scale, the spaces of his former residences and studios. Autobiographical in nature, these sculptural pieces can be considered as highly detailed portraits of the buildings, rooms, and domestic objects that formed his past and present homes in Korea, Rhode Island, Berlin, London, and New York.

Video: <https://www.youtube.com/watch?v=9BpBZsKjvD4>

The artist discusses living in New York and his practice while creating one final artwork of the apartment that was his home for 18 years, 2016  
Video Courtesy of Art21

After having earned degrees in painting and completing his mandatory military service, in 1993, Suh moved from South Korea to New York. For a period of time following his arrival, he experienced significant homesickness which led him to explore the idea of displacement in his art practice. Finding the ‘city that never sleeps’ too loud and bustling, he longed for the last place he had slept soundly: his family home in Seoul. As such, Suh built a to-scale replica of his parents’ traditional house in Korea using sheer, green nylon that could be folded to fit into a suitcase. If Suh could not be at home, he’d bring home to him.

The artist has continued to expand upon this series ever since, constructing both large-scale home installations as well as precise details, such as in *Entrance/Ground Floor-02, 348 West 22nd Street, New York, NY10011, U.S.A*. As stipulated by the work’s title, the work replicates the NuTone intercom that featured outside the entrance to the artist’s former home and studio in New York City, where Suh lived for 18 years. Tapping into the training he received from a Korean seamstress, where Suh perfected his skill in traditional dressmaking and hand-stitching techniques, Suh has constructed the replica using gauzy, light blue fabric over a stainless-steel wire framework.



A NuTone Intercom

Executed with meticulous detail, Suh’s facsimiles remind viewers that home is not just a material construction, but rather the histories and memories that are created within them. In memorialising his intercom, the intimately scaled sculptural work presents a poetic metaphor for the various people who would have communicated with the artist through his apartment entranceway during his time at 348 West 22nd Street, who would have directly or indirectly shaped his daily experiences.

Critically acclaimed around the world, Suh has been the subject of numerous solo exhibitions at both galleries and museums, including at the Los Angeles County Museum of Art (2019-2021); Brooklyn Museum (2018-2019); Frist Art Museum (2018-2019); and Towada Art Center (2018).



More recently, the artist presented a solo show at Lehmann Maupin in London & Online, featuring an installation that shares notable similarities to the present work. Suh also currently has large scale sculptures on view at San José Museum of Art in California until 23 January 2023.



Installation shot of Suh's recent exhibition at Lehmann Maupin in London. Titled *So Ho Suh*, it ran from 3 December 2020 -20 February 2021

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**Provenance**

Victoria Miro, London

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



167  $\Sigma$

### Ole Wanscher

*Extendable desk*

circa 1954

Brazilian rosewood, brass

73.5 x 160 x 80 cm (28 7/8 x 62 7/8 x 31 1/2 in.)

Executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark. Underside with paper label printed *Snedkermester/A.J. Iversen/København*.

#### Estimate

HK\$50,000 — 70,000

€6,100 — 8,600

\$6,400 — 9,000

[Go to Lot](#)



**Provenance**

Private collection, Copenhagen

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 286

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



168

### Ole Wanscher

*Pair of early armchairs, model no. 1764*

circa 1943

Stained walnut, leather

Each: 89 x 65 x 60.5 cm (35 x 25 5/8 x 23 7/8 in.)

Manufactured by Fritz Hansen, Copenhagen, Denmark. Underside of one with manufacturer's paper label and underside of other with remnants of paper label.

#### Estimate

HK\$50,000 — 70,000

€6,200 — 8,700

\$6,400 — 9,000

[Go to Lot](#)



Literature

*FH Møbler*, no. 5101, sales catalogue, Copenhagen, 1951, p. 29

Andrew Hollingsworth, *Danish Modern*, Layton, 2008, pp. 72, 148



169 ж

**Zhao Bo**

*Sacred Forest - Untitled*

signed, titled and dated "'Sacred Forest - Untitled" [in Chinese] Zhao Bo. [in Chinese and Pinyin] 2021.' on the reverse

oil on canvas

90 x 120 cm. (35 3/8 x 47 1/4 in.)

Painted in 2021.

**Estimate**

HK\$60,000 — 80,000

€7,500 — 10,000

\$7,700 — 10,300

[Go to Lot](#)



169

**Zhao Bo**

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**Provenance**

Soka Art, Beijing

Acquired from the above by the present owner

**Exhibited**

Beijing, Soka Art, *Zhao Bo: Era*, 12 March - 8 May 2022



170 ж

**Chen Fei**

*True Identity*

signed, titled and dated "'True Identity" Chen Fei. [in Chinese] 2012.' on the reverse

acrylic on canvas

40 x 40 cm. (15 3/4 x 15 3/4 in.)

Painted in 2012.

**Estimate**

HK\$200,000 — 300,000

€24,900 — 37,300

\$25,600 — 38,500

[Go to Lot](#)





*“Nowadays, aside from emphasising our own cultures’ attributes, we should also attain a culture that has no locality — one that lets people feel the extraordinary qualities of your culture but also allows accessibility. In general, it is necessary to connect with modernisation seamlessly. I would like to be the connection between these cultural differences so that everyone can experience these core values. Of course, my capabilities are limited, so this may only be a beautiful vision.” — Chen Fei*

*True Identity* is a 2012 painting by the acclaimed Chinese artist Chen Fei. His fascination with human bodies – often depicted as naked and partially covered in tattoos – is here expressed in the portrait of a shirtless man with a short beard, and buzz-cut hair. His portrayal shares a likeness to the artist’s own appearance, suggestive of this being a self-portrait of Chen Fei himself. Two golden laser rays beam out from the protagonist’s eyes, which instantly bring to mind the depictions of laser eyes popularised by Japanese comics and animations, Akira Toriyama’s *Dragon Ball* series created between 1984 and 1995, and DC Comic’s iconic *Superman*.

At the same time, Chen Fei often discusses his connection with Chinese culture when interviewed about his art practice, his position in relation to the ethics and values embodied by his country of origin, and the differences between Western and Eastern imageries. As he explains, ‘I discovered that differences in the core expressions of Eastern and Western cultures are not in the formation of appearance or language, but rather in their intrinsic philosophies. Their appearances may look similar, but there are different paths of entry leading to that. As my work evolves, I have come to realise that we think of time and space in different ways’.<sup>i</sup>

As such, *True Identity* could therefore also be understood as a double exploration of the concept of identity, as an individual and as member of a community. The rays of light which come out of the subject, painted a gleaming golden shade, seem to indicate a tumultuous force which erupts outwards from the soul to reveal one’s inner strength.

Chen Fei was born in 1983 in Hong Tong, Shanxi Province, China, and studied cinema at Beijing Film Academy, before choosing to focus on painting. His most recent exhibitions include the solo shows *Morning Market* and *Reunion*, at Yuz Museum in Shanghai (27 February 2021 – 9 May 2021) and Perrotin in New York (2 November 2019 – 21 December 2019), and the group show *On / Off 2022: Carousel of Progress* at HEM - He Art Museum in Shunde, Guangdong, China (4 February 2022 – 5 June 2022). His artworks are part of the collections of the Los Angeles County Museum of Art, of the Franks-Suss Collection in London and the DSL collection in Paris, France, among others.

<sup>i</sup> Chen Fei, quoted in “Reunion: A Conversation with Chen Fei Prior To His First Exhibition in North America @ Perrotin NYC”, 20 November 2019, [online](#).

#### Provenance

Private Collection  
Yongle Auction, Beijing, 28 March 2020, lot 594031  
Acquired at the above sale by the present owner



171 ж

**Chen Ke**

*Ophelia*

signed, titled and dated "'Ophelia" [in Chinese and English] Chen Ke 2006 [in Chinese and Pinyin]' on the reverse

molding paste and oil on canvas

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

Executed in 2006.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

[Go to Lot](#)



Ophelia is the well-known character of William Shakespeare's *Hamlet* (1599-1601), daughter of Polonius and potential wife of Prince Hamlet, who gradually enters a state of madness which eventually leads to her drowning. In *Ophelia*, a stunning 2006 piece, Chen Ke portrays the tragically famous scene of Ophelia's death – whose most iconic version is probably the one realised in 1852 by the English painter John Everett Millais – in which her now lifeless body floats in a brook, facing the skies. The dreadful episode is represented with macabre, spectral tones, but the Chinese painter manages to imbue it with melancholic, delicate elegance. Instead of focusing on depicting Ophelia's livor mortis and deadly expression, she reflects on the way the literary scene can awaken nightmarish memories in people's minds and make uncomfortable thoughts resurge from their darkest corners.



John Everett Millais, *Ophelia*, 1852, Tate Gallery Collection

Chen Ke plays tricks on the viewer's eyes by painting the fronds of the tree above Ophelia's body and the light moon in such a way that they resemble an enormous frightening bird with a long white beak, whose spherical eye looks into the depths of the gloomy water, and whose figure is covered with peacock toned iridescent feathers. To further bolster the subconscious feelings evoked by this ghostly depiction of Ophelia's pitiful death, Chen Ke paints the scene inside the head of a human figure – perhaps a young girl, as one can assume from the two long black braids and small proportions of the body. The choice of setting the scene into a child's mind emphasises the impressionability of children's imagination and their ability to create eerie and otherworldly scenarios, which keep haunting adult's minds in moments of vulnerability or during sleep.

Chen Ke was born in Tongjiang, China, and received her BA from the Oil Painting Department of

the Sichuan Academy of Fine Arts, and an MFA from the same faculty. She now lives and works in Beijing. Her work is part of the collections of the Museum Voorlinden in Wassenaar, Netherlands, of the Franks-Suss Collection in London, of the Shenzhen Art Museum, among others. She recently held a solo show at Galerie Perrotin in Shanghai ([15 June - 14 August 2021](#)).

#### Provenance

Primo Marella Gallery, Milan

Acquired from the above by the present owner



172 ж

**Qiu Xiaofei**

*Chinese Chequers*

signed, titled and dated "'Chinese Chequers" [in Chinese] 2005 Qiu Xiaofei [in Chinese]' on the reverse  
oil on canvas

50 x 70 cm. (19 5/8 x 27 1/2 in.)

Painted in 2005.

**Estimate**

HK\$180,000 — 280,000

€22,400 — 34,900

\$23,100 — 35,900

[Go to Lot](#)



*“Previously, to paint was like roaming in a wormhole, where I was transported to the depth of my memories. Today, I am more inclined to consider painting as a medium that simultaneously connects the past, present, and future.” — Qiu XiaoFei*

Since the beginning of his career, Qiu Xiaofei has mostly drawn his inspiration from childhood memories—of his infancy spent in a lively household in Harbin, Heilongjiang, surrounded by books and art—as well as his family history, and personal life experiences. Through the exploration of these intimate, yet universally relatable themes, the Chinese painter has made a name for himself in the international art scene.

The present piece, executed in 2005, depicts a set of Chinese chequers, a strategy board game widely played across China. The intentionally chaotic visual arrangement of the scene suggests that a laid-back, warm and spontaneous atmosphere reigns around the players’ table. The loose, rough, and sketchy brushstrokes and the dominance of soft, harmonious pastel tones convey a vaguely nostalgic feeling. This familiar scene, a throwback to 1980s China, also represents a moment of reminiscence and confrontation between the artist and his younger self.

Qiu’s artworks, often based on old photographic images, are a way to question and redefine the meaning of painting as practice in the contemporary art context, as argued by the artist himself: ‘Those works based on old photographs allowed me to traverse through wormholes of time and return to places in my memories’. His art is a constant dialogue between present and past, between current reality and remembrance. Chinese Chequers was also inspired by a picture – perhaps taken spontaneously, or perhaps purposefully shot to eternalise a significant moment – and delicately gives new life to a distant memory.

Following his 2002 graduation, Qiu’s practice soon received worldwide appreciation among art scholars and collectors. His work has been featured in numerous international museum exhibitions, including the Museum of Contemporary Art in Beijing (2001), the Kunstmuseum Bern, Switzerland (2005); and Tate Liverpool (2007). His works are also part of the M+ Museum permanent collection in Hong Kong.



The artist in action in his Beijing studio Courtesy of Art Asia Pacific

<sup>i</sup> Chang Xuyang, ‘A Conversation with Qiu Xiaofei: Connecting the past, present, and future through painting’, New Century Art Foundation, [online](#)

#### Provenance

China Blue Gallery, Beijing

Acquired from the above by the present owner



173 ж

### Ouyang Chun

*Scarecrow No. 2*

signed and dated 'Ouyang Chun [in Chinese] 2005'  
lower left; further signed, titled and dated "'Scarecrow  
No.2." Ouyang Chun [in Chinese] 2005.' on the reverse  
oil on canvas

240.5 x 180.3 cm. (94 5/8 x 70 7/8 in.)

Painted in 2005.

#### Estimate

HK\$500,000 — 700,000

€62,200 — 87,100

\$64,100 — 89,700

[Go to Lot](#)



173

Ouyang Chun

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**Provenance**

Star Gallery, Beijing

Acquired from the above by the present owner



174

**Adam Handler**

*Galaxy Girl*

signed, titled and dated 'adam Handler 2021 "Galaxy Girl"' on the reverse

oil stick and acrylic on canvas

112.2 x 147.8 cm. (44 1/8 x 58 1/4 in.)

Executed in 2021, this work is accompanied by a certificate of authenticity signed by the artist and issued by the artist's studio.

**Estimate**

HK\$50,000 — 80,000

€6,200 — 9,900

\$6,400 — 10,300

[Go to Lot](#)





*“I would like to portray a different way of perceiving the world around us. Allowing people to experience the work and ‘feel something’...it seems too often that people have become desensitised by the world around them. If I can give people a minute of true emotion, then the work is successful.” — Adam Handler*



The present work in the background (top left) in the artist's studio, 2021 Courtesy of the artist's Instagram @adamhandlerstudio

*“I want people to look at my work and just be like ‘oh, I f\*cking love that, you know? That’s amazing, That makes me feel good to have almost a great relationship with it and not feel intimidated. I want people to feel comfortable, you know? Like, you come to my house, I want you to feel cosy, take off your shoes - that’s how I kind of want people to look at my work.” — Adam Handler*

Video: <https://www.youtube.com/watch?v=QbYhUu-x0-c>

The artist discusses his practice, 2022  
Video Courtesy of D’Stassi Art

#### Provenance

Private Collection  
Ravenel, Taipei, 4 December 2021, lot 79  
Acquired at the above sale by the present owner



175 o

**Keiichi Tanaami**

*Loves in Heaven*

signed and dated 'Keiichi Tanaami 2014' lower left  
pigmented ink, acrylic silkscreen medium, crushed  
glass, glitter acrylic paint and acrylic on canvas  
100.5 x 145.4 cm. (39 5/8 x 57 1/4 in.)  
Executed in 2014.

**Estimate**

HK\$150,000 — 200,000

€18,500 — 24,600

\$19,200 — 25,600

[Go to Lot](#)



175

**Keiichi Tanaami**

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**Provenance**

NANZUKA, Tokyo

Acquired from the above by the present owner



176

**Hideaki Kawashima**

*Froth*

titled and dated "'froth" 2008' on the overlap

acrylic on canvas

162.6 x 126.3 cm. (64 x 49 3/4 in.)

Painted in 2008.

**Estimate**

HK\$60,000 — 90,000

€7,400 — 11,200

\$7,700 — 11,500

[Go to Lot](#)



*“Each delicate, floating face has eyes as dark and hard as polished granite, yet they are also wet and supple, quivering with a knowing warmth that engages viewers from any distance. Kawashima’s paintings are meant to stare back at you, each gaze so potent that stray locks of hair disappear in its path.” — Jason Jenkins for The Japan Times*



The present work exhibited during Seoul, Kukje Gallery, Kawashima Hideaki: Wandering, 26 February – 29 March 2009

#### Provenance

Tomio Koyama Gallery, Tokyo

Private Collection, Asia

Acquired from the above from the present owner

#### Exhibited

Seoul, Kukje Gallery, *Hideaki Kawashima: Wandering*, 26 February – 29 March 2009, np. (illustrated)



177 o

**Hajime Sorayama**

*Untitled*

stamped with the artist's blindstamp '© SORAYAMA'  
lower left; further signed 'Sorayama' on the reverse  
acrylic on illustration board  
72.8 x 51.5 cm. (28 5/8 x 20 1/4 in.)  
Painted in 2017.

**Estimate**

HK\$200,000 — 280,000

€24,900 — 34,900

\$25,600 — 35,900

[Go to Lot](#)



**Hajime Sorayama**

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**Provenance**

NANZUKA, Tokyo

Acquired from the above by the present owner

**Exhibited**

Tokyo, NANZUKA Underground, *Hajime Sorayama: Sorayama Explosion*, 7 July - 11 August 2018



178

**KAWS and Estudio Campana**

*KAWS: COMPANION SOFA (Grey)*

stamped with the artist and fabricator names, title and number 'CAMPANA KAWS: "COMPANION SOFA (GREY)" #4/8' on the underside  
plush toys, stainless steel and Cumaru wood  
82 x 180 x 100 cm. (32 x 70 x 39 in.)  
Executed in 2019, this work is number 4 from an edition of 8.

**Estimate**

HK\$600,000 — 800,000

€74,700 — 99,600

\$76,900 — 103,000

[Go to Lot](#)





*"When we first met KAWS, we understood his ability to tell those stories that you will always remember. KAWS x Campana created a common story of referring to memories of childhood, affection, and wellbeing. We are both storytellers." —  
Humberto Campana*



Another example of the present work exhibited at Melbourne, National Gallery of Victoria, *KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS*, 20 September 2019 - 13 April 2020. Of the small series of 8 editions, one is held in the National Gallery of Victoria's permanent collection.

#### Provenance

Friedman Benda, New York

Private Collection, Los Angeles

Private Collection, New York

Acquired from the above from the present owner

#### Exhibited

Melbourne, National Gallery of Victoria, *KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS*, 20 September 2019 - 13 April 2020, p. 236 (another example exhibited)



179

**Mike Lee**

*Good Mother*

oil on canvas

152.4 x 91.4 cm. (60 x 35 7/8 in.)

Painted in 2019.

**Estimate**

HK\$100,000 — 200,000

€12,400 — 24,800

\$12,800 — 25,600

[Go to Lot](#)



179

Mike Lee

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**Provenance**

Over The Influence, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Over The Influence, *Mike Lee: Sunny Days*, 16 February - 29 March 2020



180

**Woo Kuk Won**

*I Hate Mornings A*

signed 'w. kukwon' lower right

oil on canvas

162.2 x 130.3 cm. (63 7/8 x 51 1/4 in.)

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

**Estimate**

HK\$100,000 — 150,000

€12,400 — 18,700

\$12,800 — 19,200

[Go to Lot](#)



*"I try to reflect my 24 hours in my work." —Woo Kuk Won*

Painted in 2020, *I Hate Mornings A* by Korean artist Woo Kuk Won depicts a child in a deep, heavenly sleep. The scene is framed within a thick grey border and shows an innocent, tired looking baby with his eyes closed, his mouth slightly opened, who lays next to a pony with a book by French psychiatrist Frantz Fanon in its hand. A quote, which some attribute to Ernest Hemingway, is painted in pastel baby blue at the foot of the bed, almost invisible over the light cream background. To realise his illustrations, Woo employs the impasto technique, which consists in applying dense layers of painting to the canvas, thick enough that the brushstrokes are visible and make the painting appear very textured, vibrant and almost animated.

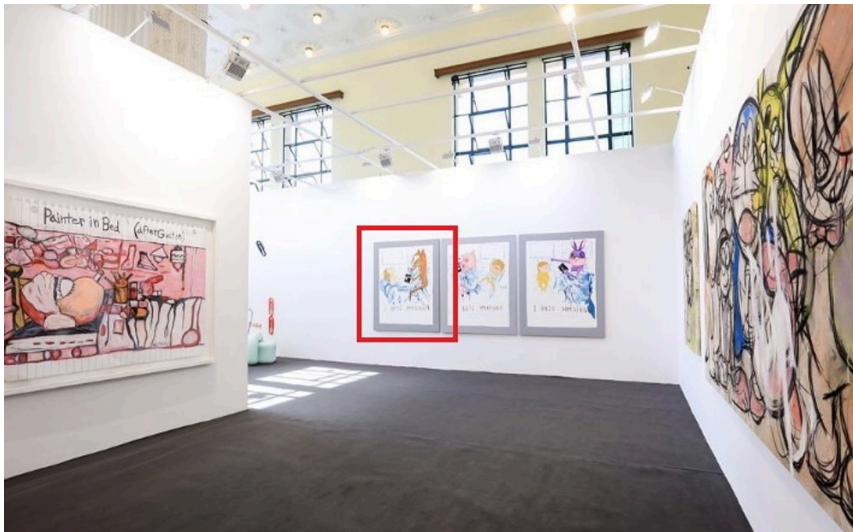
In his works, the artist gives life to a lyrical, joyful world populated by his iconic features and characters: young children, cartoon animals, hand painted short poems and sentences. His oeuvre draws on candid emotions and simple pleasures, capturing glimpses of daily life on canvas through his remarkably genuine, direct and spontaneous visual language. With its fairy-tale atmosphere, *I Hate Mornings A* epitomises Woo's signature aesthetic, a unique fusion of literature and painting which earned him the name of "Korean Basquiat".

Woo began his career as a brand designer in Japan, then eventually returned to Korea in 2009, making a name for himself in the Korean art scene. He was selected for the 32nd JoongAng Fine Arts Prize, one of Korea's most important art awards. His works are in the collections of multiple international museums, including the National Museum of Modern and Contemporary Art in Seoul and the Seoul National University Museum of Art. The artist now lives and works in Seoul.

#### Provenance

G Gallery, Seoul

Acquired from the above by the present owner



The present lot (highlighted in red) on display at the 2020 Art021 Shanghai Art Fair, presented by G Gallery



181

**Roby Dwi Antono**

*Rintik*

signed and dated 'Roby da 2021' on the reverse  
spraypaint on canvas

60.2 x 50 cm. (23 3/4 x 19 5/8 in.)

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

**Estimate**

HK\$100,000 — 150,000

€12,400 — 18,700

\$12,800 — 19,200

[Go to Lot](#)



*"I like to see contradicting characters within each subject in my art, as long as they can convey my message in full. I think there are always two sides to everything, so normally I paint subjects that can represent both the good and the bad. As absurd as they are, I believe that such contrast would end up as a harmony." — Roby Dwi Antono*



The artist in his studio

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**Provenance**

Beinart Gallery, Brunswick

Acquired from the above by the present owner

**Exhibited**

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

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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182

### **Roby Dwi Antono**

#### *Asteria*

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

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

Co-Produced by Thinkspace, Los Angeles and VINS Official, Taiwan in 2021, this work is number 11 from an edition of 20, and is accompanied by a signed and numbered certificate of authenticity issued by Thinkspace.

#### **Estimate**

HK\$150,000 — 250,000

€18,700 — 31,100

\$19,200 — 32,100

[Go to Lot](#)





*“My works are like a mirror in which I see a reflection of myself. Very often it is where I would criticise the errors of my past self as well as create hope for my future self. I enjoy challenging myself to create works that can trigger an emotional response from other people. All of this is part of the human experience that affects the concept and visual aspects of my works.” — Roby Dwi Antono*



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

#### Provenance

Thinkspace, Los Angeles

Acquired from the above by the present owner

#### Exhibited

Los Angeles, Thinkspace, *EPOS*, 6 - 27 February 2021 (another example exhibited)



183

**Ayako Rokkaku**

*Untitled ARP07-16*

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

on the reverse

acrylic on canvas

49.8 x 50 cm. (19 5/8 x 19 5/8 in.)

Painted in 2007.

**Estimate**

HK\$600,000 — 800,000

€74,700 — 99,600

\$76,900 — 103,000

[Go to Lot](#)



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

Video: <https://www.youtube.com/watch?v=A5QmuATp3rM>

Ayako Rokkaku: An artist with the world at her fingertips, filmed as part of her 2011 exhibition *Colours in My Hand* at Kunsthalle Rotterdam.

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**Provenance**

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



184

### Edgar Plans

*Dreamer*

signed 'Plans' centre left  
mixed media on canvas

100 x 101 cm. (39 3/8 x 39 3/4 in.)

Executed in 2020, this work is accompanied by a certificate of authenticity issued by Ting Ting Art Gallery.

Estimate

HK\$700,000 — 900,000

€86,800 — 112,000

\$89,700 — 115,000

[Go to Lot](#)



Provenance

Ting Ting Art Space, Taipei

Acquired from the above by the present owner



185

**Mayuka Yamamoto**

*White dog boy*

signed, titled and dated "'white dog boy" mayuka 2018'  
on the overlap

oil on canvas

145.5 x 97 cm. (57 1/4 x 38 1/4 in.)

Painted in 2018, this work is accompanied by a  
certificate of authenticity signed by the artist and  
issued by J.P. Art Center.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)



*“Even though I am no longer a child, when I ask myself why I draw these pictures, I still feel the nostalgia of my childhood as an adult, and it is still in my heart...” —  
Mayuka Yamamoto*

Born in 1964 in Okayama, Japan, Mayuka Yamamoto is one of Japan’s leading second-generation painters, after Yoshimoto Nara and Takashi Murakami, who are widely known for works featuring endearing children who simultaneously appear as wide beyond their years. Showing young boys with enigmatic expressions in animal costumes or having animal features, Yamamoto explores the reservoir of childhood subconscious to investigate child psychology as a segway into adulthood introspection. Featured in the exhibition titled [Mayuka Yamamoto: Exhibition for Animal Boys](#) (7 – 18 July 2018) in Tokyo at Gallery Tsubaki, *White dog boy* is a classic example from the artist’s most celebrated child-meets-animal paintings.



The present work exhibited at Tsubaki Gallery, Tokyo, Mayuka Yamamoto: Exhibition for Animal Boys, 7 – 18 July 2018 Image Courtesy of Gallery Tsubaki

At first glance, one is captivated by the clarity and innocence in the protagonist’s eyes looking outwards at the viewer. The boy, dressed in lagoon-blue t-shirt and with his lips slightly pursed, puts his hands behind his back, as if examining whoever is looking at him in earnest. Both funny and endearing, a polar bear hat of the same size as his little head adds quite a bit of importance and credibility to his seriousness, which is, at the same time, belied by his tender age and delicate facial features. The hazy, dreamlike atmosphere conjured by the misty background allows all attention to fall on the small child, and whilst the animal attributes serve as an element of disguise and escape in which he finds shelter, it is here where the child’s inner world is made obvious and touches the viewer.

Yamamoto received her master’s degree at Tokyo’s Masashino Art University in 1990, before continuing her studies in the Japanese Government Overseas Study Program for Artist in London in 1999. Since the 2000s, Yamamoto’s work has been exhibited extensively in solo and group shows in Asia, Europe, and the United States, and collected by public institutions in Japan. Her latest solo exhibition was held in Corey Helford Gallery in Los Angeles from 25 September – 30 October 2021.

#### Provenance

J. P. Art Center, Taiwan  
Acquired from the above by the present owner

#### Exhibited

Tokyo, Gallery Tsubaki, *Mayuka Yamamoto: Exhibition for Animal Boys*, 7 – 18 July 2018



186

**Roby Dwi Antono**

*A Bar of Char*

oil on canvas

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

Painted in 2016, this work is accompanied by a certificate of authenticity issued by Srisasanti Syndicate.

**Estimate**

HK\$150,000 — 250,000

€18,700 — 31,100

\$19,200 — 32,100

[Go to Lot](#)





*“I would often say that my works contain a set of idioms which have very personal meanings to me. I leave some visual cues in my works which act as a melancholic conundrum, for my audiences to set their eyes and mind upon.” — Roby Dwi Antono*

Born in 1990, the exceptionally talented, self-taught Roby Dwi Antono is an Indonesian visual artist who has gained significant international recognition in recent years for his distinct visual language that blends fantastical imagery with Surrealist and Renaissance aesthetics. Employing a colour palette of primarily dusky, warm tones, Antono’s work brings to life whimsical narratives that are ambiguously obscure yet deeply personal, featuring meticulously rendered mythological creatures and starry-eyed children that have come to be adored by a rapidly increasing audience across the globe.



The artist working in his studio Image Courtesy of [Hypebeast Magazine](#)

Painted in 2016, *A Bar of Char* is a classic example of the artist’s surrealist portraiture infused with a touch of humour. Set in Renaissance-esque natural landscape, the centrally positioned protagonist—a macrocephalic tree fairy with bunny ears—floats mid-air. An interesting

juxtaposition is presented between the girl’s serene expression, which seems to echo the serenity of the environment, and the urgency of the perishing situation she finds herself within. This sense of uncanniness becomes even stranger once it is realised, upon a closer inspection, that she holds a flaming match in between her index finger and thumb, indicating that she is the cause of the blackening ash.

*“What I want is for people to look at the paintings and smile, but also stand there stunned or with a sense of sadness.” — Roby Dwi Antono*

Drawing upon themes of heroism, pop culture, and macabre humour to illuminate the contradictions of the human experience, Antono softens his compositions with a subdued colour palette that is evocative of the yellowing of vintage photographs. In doing so, the artist strikes a unique balance between theatrically and emotional depth that is inspired, in part, by the surrealist painters Mark Ryden and Marion Peck. Trained as an illustrator, the deftness and precision of the artist’s hand are clearly seen in the portrayal of the curious subject in *A Bar of Char*, whose depiction is darkly endearing, evoking both melancholy and empathy.



Roby Dwi Antono, *Muram Temaram*, 2013 Sold by Phillips Hong Kong, 29 November 2021, for HK\$2,394,000 (Premium), achieving a record price at auction at the time. This work is currently the artist's second top record at auction.

*"I love it when people try to guess the message behind my works and in the end each person will have their own interpretation, which is good because it opens the way for another enriching dialogue between us. The human experience affects both the idea and visual aspect of my works." — Roby Dwi Antono*

Antono's work has featured in numerous exhibitions in Indonesia and internationally. His latest solo exhibitions include [Roby Dwi Antono Samantha](#) at Anat Ebgi, Los Angeles (29 October — 10 December 2022); [The Wall: Roby Dwi Antono](#) at Almine Rech Brussels (27 October — 3 December

2022); and [RUMPUS](#) at NANZUKA, Tokyo (9 January – 6 February 2022). The artist lives and works in Yogyakarta.

#### Provenance

Srisasanti Syndicate, Yogyakarta

Acquired from the above by the present owner



187

**Tania Marmolejo**

*I Don't Mind The Loneliness from the series In The Time Of Isolation*

signed 'Tania Marmolejo' lower right; further signed, titled, inscribed and dated 'Tania Marmolejo "I Don't Mind The Loneliness" 2020, Part of the "In the time of Isolation" series, March - May 2020.' on the reverse oil on canvas

61 x 51.5 cm. (24 x 20 1/4 in.)

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

**Estimate**

HK\$100,000 — 200,000

€12,400 — 24,900

\$12,800 — 25,600

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187

**Tania Marmolejo**

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**Provenance**

Lyle O. Reitzel Gallery, Santo Domingo

Acquired from the above by the present owner



188

LOT OFFERED WITH NO RESERVE

**Nel Aerts**

*Kleine Vlaamsche Meid*

signed and dated 'NEL AERTS 2019' on the reverse

acrylic on wood panel

102 x 80 cm. (40 1/8 x 31 1/2 in.)

Painted in 2019.

**Estimate**

HK\$40,000 — 60,000 •

€4,900 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



**Provenance**

Carl Freedman Gallery, United Kingdom

Acquired from the above by the present owner

**Exhibited**

Münster, Westfaelischer Kunstverein, *Nel Aerts: Haus der Wanderer*, 9 March – 12 May 2019, no. 13, n.p. (installation view illustrated)

M – Museum Leuven, *Nel Aerts: The Waddle Show; a Counteract*, 25 October 2019 – 12 March 2020



189

**Szabolcs Bozó**

*Untitled*

signed, dated and inscribed 'iTANiC Bozo 2019  
LONDON ÉN' with additional collaged drawings affixed  
to the reverse  
acrylic and oil stick on canvas  
188.3 x 159.9 cm. (74 1/8 x 62 7/8 in.)  
Executed in 2019.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)



*“My characters are like forms to me. It’s the randomness of them that I like — the more ridiculous or outlandish they are, the better.” — Szabolcs Bozó*



Inside the artist's studio, 2018

#### Provenance

L21 Gallery, Mallorca

Acquired from the above by the present owner in 2019





190

**Felix Treadwell**

*Feefy Head*

acrylic and pencil on canvas

60 x 89.8 cm. (23 5/8 x 35 3/8 in.)

Executed in 2020, this work is accompanied by a certificate of authenticity signed by the artist and issued by L21 Gallery

**Estimate**

HK\$90,000 — 120,000

€11,200 — 14,900

\$11,500 — 15,400

[Go to Lot](#)



*"Before going to art school, I was obsessive over reading about contemporary Japanese artists such as Aya Takano, Takashi Murakami and Yoshitomo Nara and wanted to somehow adapt my work to reference them. Their work provoked nostalgic feelings about my youth and identity as a kid, despite not being Japanese. Then, during University, I took a keen interest in mostly American painters such as John Wesley, Philip Guston and Laylah Ali, so I suppose the style I have now is a merging of these two periods in my life."* — Felix Treadwell

Video: <https://www.youtube.com/watch?v=kVx9nRAWrJA>

Felix Treadwell discussing his practice, 2022

Video Courtesy of Carl Kostyál

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#### Provenance

L21 Gallery, Mallorca

Private Collection, Miami

Private Collection, New York

Acquired from the above by the present owner



191

**Baldur Helgason**

*Artist in the Studio*

signed 'Baldur' lower right  
oil on canvas

76 x 60.8 cm. (29 7/8 x 23 7/8 in.)  
Painted in 2020.

**Estimate**

HK\$150,000 — 250,000

€18,700 — 31,100

\$19,200 — 32,100

[Go to Lot](#)



**Provenance**

PADRE Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, PADRE Gallery, *Baldur Helgason: Perseverance*, 23 January -22 March 2020

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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193

### En Iwamura

#### *Blue Astronaut*

ceramic

97 x 35.5 x 28 cm. (38 1/4 x 13 7/8 x 11 in.)

Executed in 2018, this work is accompanied by a certificate of authenticity signed by the artist.

#### Estimate

HK\$350,000 — 550,000

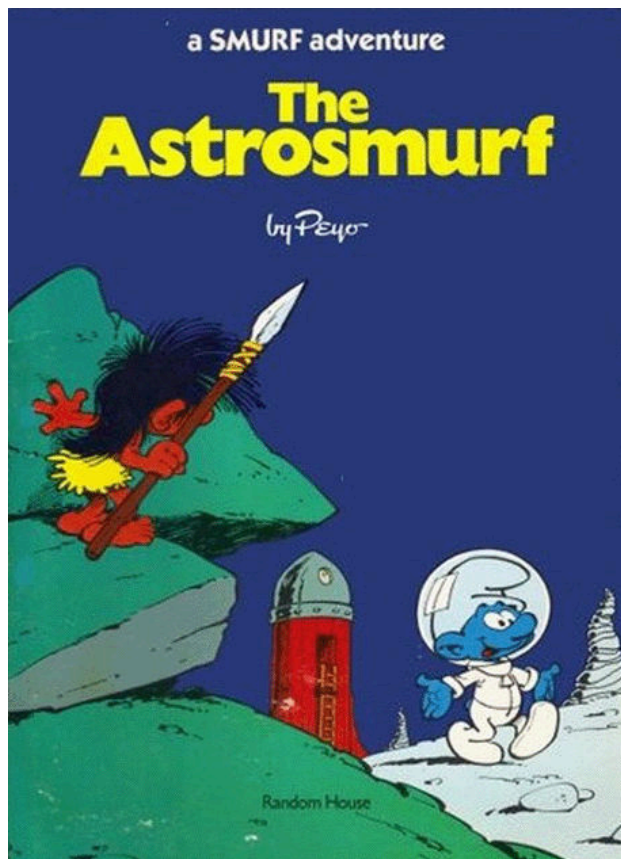
€43,600 — 68,500

\$44,900 — 70,500

[Go to Lot](#)

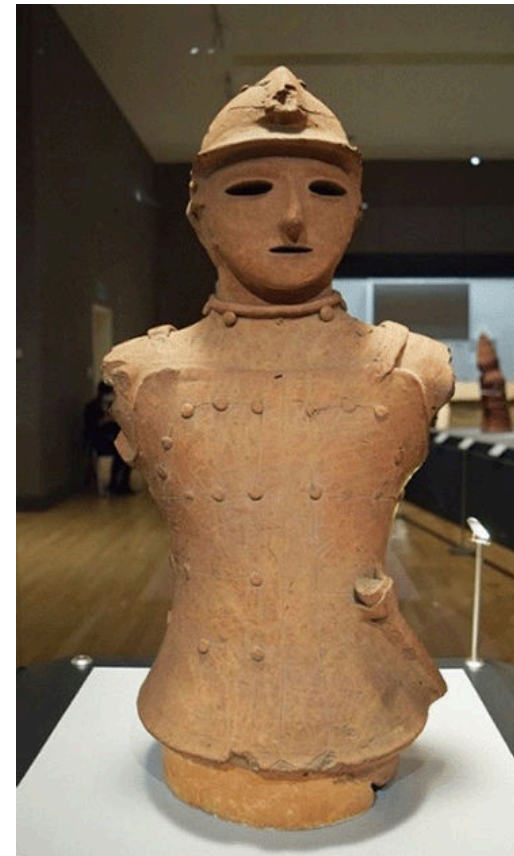


Marking En Iwamura's largest work at auction to date, *Blue Astronaut* is a paramount example of the Kyoto-born artist's acclaimed ceramic sculptures decorated with distinctive woven lines that share the same texture as karesansui Zen gardens. Standing proud at just shy of 1 metre tall, a royal blue figure confronts the viewer with hollow, circular eyes, a dainty nose, and a slight downturned mouth. Spikey strands of hair frame their face, peeking out from beneath a hat adorned with a round ball at the front which takes the shape of a front-knotted head wrap or bobble beanie. The head cover also recalls the appearance of Smurfs—particularly when paired with the blue. With eclectic features and attributes, *Blue Astronaut* is at once whimsical and endearing, emanating an ambiguity that invites viewers to craft their own narrative.



Gos Peyo, *The Astrosmurf*, 1970

As showcased by *Blue Astronaut*, Iwamura's practice seamlessly blends the traditional with the contemporary. To create his works, the artist has mastered the technique of coil building—a form of sculpting deriving from the traditional wazumi method used for haniwa funerary figures and Jōmon pots, in which form is moulded from mound of looped clay. Without relying on preparatory sketches, however, Iwamura simply jumps in, rolling strips of clay over his framework into a coil, layer by layer, until he sees lines start to emerge. Describing the process as '3-dimensional doodling', Iwamura finds that 'subject, themes, contents... [come] after touching the material'; expressing that the 'form [he] make[s] is kind of a conversation between [the artist] and clay' <sup>1</sup>.



Haniwa terracotta warrior tomb figure, from Kamichujo in Saitama prefecture, Japan, Kofun period

Collection of the Tokyo National Museum

Once he has moulded shape out of the clay and scored lines onto its surface, Iwamura puts the sculpture into a kiln before adding colourful glaze. Finally, the artwork is placed into the kiln for one concluding round. Both tricky and elaborate, the entire process is reliant on the artist's patience as individual pieces can take days or even weeks to complete.

And yet, whilst Iwamura's work is undeniably influenced by the ancient history of his medium, he simultaneously draws from his interest in manga, anime, movies, and videogames, bridging the old and new to allow for his works to be accessible to not just a global audience across various cultures, but also for audiences to come.

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

En Iwamura discussing his practice, 2020

Iwamura received his BFA and first MFA from the Kanazawa College of Art and Craft in Kanazawa, Japan in 2011 and 2013, respectively, and his second MFA from Clemson University in 2016. Represented by Ross+Kramer Gallery, Iwamura's work has been presented in a number of solo shows. This includes at their East Hampton location in 2018, of which the present work was included, as well as in 2020.

Most recently, WOAW Gallery in Hong Kong showcased Iwamura's work during a solo exhibition titled *URLANDSCHAFT*, which ran from 16 May – 29 June 2022.

<sup>i</sup> En Iwamura, quoted in Beatrice Helman, 'Interview with En Iwamura', *maake*, [online](#)

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#### Provenance

Ross+Kramer Gallery, East Hampton  
Acquired from the above by the present owner in 2018

#### Exhibited

East Hampton, Ross+Kramer Gallery, *En Iwamura: New Works*, 18 - 31 August 2018



194

**Jordi Ribes**

*Betty*

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

100 x 81 cm. (39 3/8 x 31 7/8 in.)

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

**Estimate**

HK\$200,000 — 300,000

€24,800 — 37,200

\$25,600 — 38,500

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Provenance

L21 Gallery, Mallorca

42 art space, Beijing

Acquired from the above by the present owner



195

**Josh Sperling**

*Mannish Boy*

signed and dated 'Sperling '16' on the reverse  
acrylic on panel and acrylic on canvas over structure  
193 x 228.6 cm. (75 7/8 x 90 in.)  
Executed in 2016.

**Estimate**

HK\$600,000 — 800,000

€74,700 — 99,600

\$76,900 — 103,000

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*"Illusion is very important to me: the underlying structure gives the illusion of something, it is mysterious... When the squiggles are skinnier they have one central layer, in the middle they have two and when they are very large they have three. That is a result of wanting to give the work an organic life-Filike feel, like the rings of a tree that grows with layers." —Josh Sperling*



The present work exhibited at Miami, Bill Brady Gallery, *Josh Sperling: Man Child*, 18 February - 25 March 2017

#### Provenance

Bill Brady Gallery, Miami

Jacob Lewis Gallery, New York

Acquired from the above by the present owner

#### Exhibited

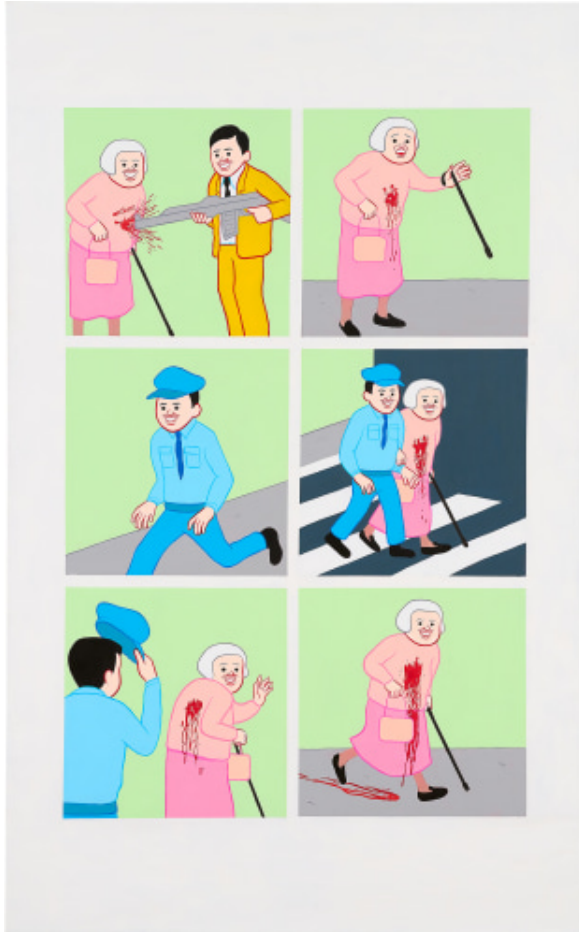
Miami, Bill Brady Gallery, *Josh Sperling: Man Child*, 18 February - 25 March 2017

#### Literature

Raphaëlle Pinoncély, ed., *Josh Sperling – The ABC to XYZ of Josh Sperling (Volume A: 2013-2020)*, Paris, 2021, no. 123, p. 99 (illustrated)

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196

**Joan Cornella**

*SUOJATIE*

acrylic on canvas  
159.6 x 99 cm. (62 7/8 x 38 7/8 in.)  
Painted in 2017.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100

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**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Bangkok, The Future Factory, *Joan Cornellà: Bangkok Solo Exhibition*, 10 - 26 March 2017

Hong Kong, Gallery 27 co-presented by Factotum Productions, *Joan Cornellà: A Hong Kong*

*Themed Solo Exhibition*, 6 - 21 May 2021



197

**Yuichi Hirako**

*Memories of My Garden: Adventure 3*

signed with the artist's initials, titled and dated 'YH.  
2012 "Memories of My Garden / Adventure 3"' on the  
reverse

acrylic and oil on canvas  
162.1 x 130 cm. (63 7/8 x 51 1/8 in.)  
Executed in 2012.

**Estimate**

HK\$150,000 — 220,000

€18,600 — 27,300

\$19,200 — 28,200

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197

**Yuichi Hirako**

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**Provenance**

Galleri Christoffer Egelund, Copenhagen

Acquired from above by the present owner

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198

**Mr.**

*Untitled*

signed and dated '2017 Mr.' lower left  
acrylic, watercolour and pen on paper  
25.6 x 20.4 cm. (10 1/8 x 8 in.)  
Executed in 2017.

**Estimate**

HK\$180,000 — 280,000

€22,300 — 34,700

\$23,100 — 35,900

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198

Mr.

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**Provenance**

Kaikai Kiki Gallery, Tokyo

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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199

**Mr.**

*Nurturing Human Mercy Within - Drawing*

signed and dated '2013 Mr.' lower left  
watercolour, pen and pencil on paper  
28.7 x 39.7 cm. (11 1/4 x 15 5/8 in.)  
Executed in 2013.

**Estimate**

HK\$200,000 — 400,000

€24,900 — 49,800

\$25,600 — 51,300

[Go to Lot](#)



*"It's not so much about me, but something Japanese. It is about Japan and the way things are. Otaku is something that only exists in Japan. I want to translate this for the people of the world to understand." — Mr.*



The present work (marked in red) exhibited at Yokohama Museum of Art, Yokohama Triennale 2017, Mr: My Apologies, 4 August - 5 November 2017

#### Provenance

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner

#### Exhibited

Yokohama Museum of Art, *Mr: My Apologies*, 4 August - 5 November 2017

#### Literature

*Yokohama Triennale 2017: Islands, Constellations & Galapagos*, exh cat., Yokohama Museum of Art, 2017, no. 19-16, p. 86 (installation view illustrated)



201

**Matías Sánchez**

*Pintor en la Montaña*

signed with the artist's initials 'MS' lower left; further signed, titled, inscribed and dated 'Matías Sánchez Sevilla.2019 "PiNTOR EN LA MONTAÑA"' on the reverse

oil on linen

73.3 x 60.4 cm. (28 7/8 x 23 3/4 in.)

Painted in 2019, this work is accompanied by a certificate of authenticity issued by Galerie Zink.

**Estimate**

HK\$70,000 — 90,000

€8,700 — 11,200

\$9,000 — 11,500

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201

Matías Sánchez

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**Provenance**

Galerie Zink, Waldkirchen

Acquired from the above by the present owner



202

**Miwa Komatsu**

*"Un" Guardian Lion Dogs Evolved Form*

inscribed and dated 'Terra Battle 2 [in Katakana] Kowy  
1 2017 Kowy 1' on the reverse

acrylic on panel

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

Painted in 2017, this work is accompanied by a  
certificate of authenticity issued by Whitestone  
Gallery.

**Estimate**

HK\$500,000 — 700,000

€62,200 — 87,100

\$64,100 — 89,700

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Miwa Komatsu is a Japanese artist born in Nagano in 1984. She is best known for her depictions of mystical “Divine Spirits”—fantastical creatures that dwell within the artist’s heart and through which she manifests her unique spiritual universe into visual forms. A classic amongst these creatures is the ferocious and majestic guardian—lion dog, illustrated by “Un” *Guardian Lion Dogs Evolved Form* that presents a potent visual feast, exuding a strong presence with its full composition of vibrant hues, tempestuous stokes and rich textures.

*“I do not sketch or do any prep work. I attempt to get to the visions that are behind the artwork, praying and meditating every morning is part of my method. It is similar to fixing on canvas images of things dropping down from heaven into my head. They could be kind of coded in a way, I decode them by turning them into art and symbols.” — Miwa Komatsu*

First unveiled in Taipei at Whitestone Gallery during Komatsu’s solo exhibition titled *MIWA KOMATSU: Spiritual Guardians* (2 December 2017 – 7 January 2018), the powerful canvas depicts a fierce lion dog staring straight at the viewer with its large and intensely glowing neon eyes. Its enormous and long body is visually condensed into a frontal representation in layers of the artist’s signature thin, dense and highly fluid strokes, burning with majesty and vigour as it reveals from its mouth an amulet evoking the element of fire. A red bunny in the lower left clings to the beast, with its body rendered in dense, winding short strokes reminiscent of the three-dimensional textural qualities of embroidery. Komatsu’s dazzling fluid lines impart such a vivid fluidity and intense texture to the canvas, animating the subject as if it is constantly in motion.

The artist’s characteristically dynamic composition owes largely to the methods behind Komatsu’s painting process, which is very performative as the gestures of the artist’s paintbrush transmit through her entire body, as she moves around her canvas as if following the steps of an interpretive dance. Following this quick, confident approach, Komatsu applies thickly deposited paint to her canvas to create undulating textures that explodes from the centre of the pieces, imparting a sculptural quality that nods to the artist’s background in copperplate engraving.



The artist [live](#) painting on 30 March 2019 at Pacific Place, Hong Kong

Komatsu’s otherworldly creations are rooted in her close relationship with nature, interest in Japanese mythology, and the wider spiritual themes of mortality and legendary beings, all reflect in her paintings, as she draws from these concepts to present her unique perspective on the harmonies of pure living and the cycles of life.

Komatsu’s work has been widely exhibited in Asia, Europe, and America. Her ever-growing presence in the international art sphere is made evident by her popularity amongst private collectors and institutions such as the British Museum and World Trade Centre. In 2015, Komatsu’s Arita porcelain work, titled *Guardian Lion Dog: Heaven and Earth* was displayed at Chelsea Flower

Show, and was subsequently included in the permanent collection of the British Museum, making her the youngest artist in their permanent collection at the time.

Since 2021, Komatsu started focusing on contemporary environmental issues as she was appointed an ambassador of goodwill by the Ministry of the Environment of Japan that same year. Her latest exhibition— *Transparent Chaos: Spirituality and Mandala* was recently held at Taro Okamoto Museum of Art, Kawasaki from 25 June - 28 August 2022, and *Spirituality and Mandala* at Zenkoji Mae Tatehonzon Gokaichō Memorial Zenkoji History Museum from 25 March - 20 June 2022.

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**Provenance**

Whitestone Gallery, Taipei

Acquired from the above by the present owner

**Exhibited**

Taipei, Whitestone Gallery, *Spiritual Guardians - Miwa Komatsu Solo Exhibition*, 2 December 2017 - 7 January 2018





203

**Miwa Komatsu**

*Sound of Quilin*

signed, inscribed and dated '2019 Kowy1 Miwa Komatsu [in Japanese]' on the reverse  
acrylic on canvas  
53.3 x 53.3 cm. (20 7/8 x 20 7/8 in.)  
Painted in 2019, this work is accompanied by a certificate of authenticity issued by Whitestone Gallery.

**Estimate**

HK\$150,000 — 250,000

€18,700 — 31,100

\$19,200 — 32,100

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**Provenance**

Whitestone Gallery, Hong Kong

Acquired from the above by the present owner



205

**MADSAKI**

*Gold Rolex*

signed and dated 'madsaki 2019' on the reverse  
acrylic and spray paint on canvas  
diameter 70.2 cm. (27 5/8 in.)  
Executed in 2019.

**Estimate**

HK\$450,000 — 650,000

€56,000 — 80,900

\$57,700 — 83,300

[Go to Lot](#)



MADSAKI draws inspiration from one of his biggest interests, watches, in order to create this present lot, which recalls a similar and skillfully made model — [A very attractive and rare 14K yellow gold wristwatch with center seconds, date and glossy black dial](#) by Rolex to be offered in our [The Hong Kong Watch Auction: XV](#).



The Hong Kong Watch Auction: XV 28 - 29 November 2022 [Lot 849 - Rolex Ref. 1601 \(circa 1964\)](#) A very attractive and rare 14K yellow gold wristwatch with center seconds, date and glossy black dial  
Estimate: HK\$ 55,000 - 100,000/ US\$ 7,100-12,800

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#### Provenance

Kaikai Kiki Gallery, Tokyo

Acquired from the above by the present owner



206

**Javier Calleja**

*Tha's How It Goes*

signed and dated '2018 Javier Calleja' on the underside; further titled "'tHA'S HOW IT GOES'" on the overlap

acrylic on canvas

80 x 65 cm. (31 1/2 x 25 5/8 in.)

Painted in 2018.

**Estimate**

HK\$2,800,000 — 4,800,000

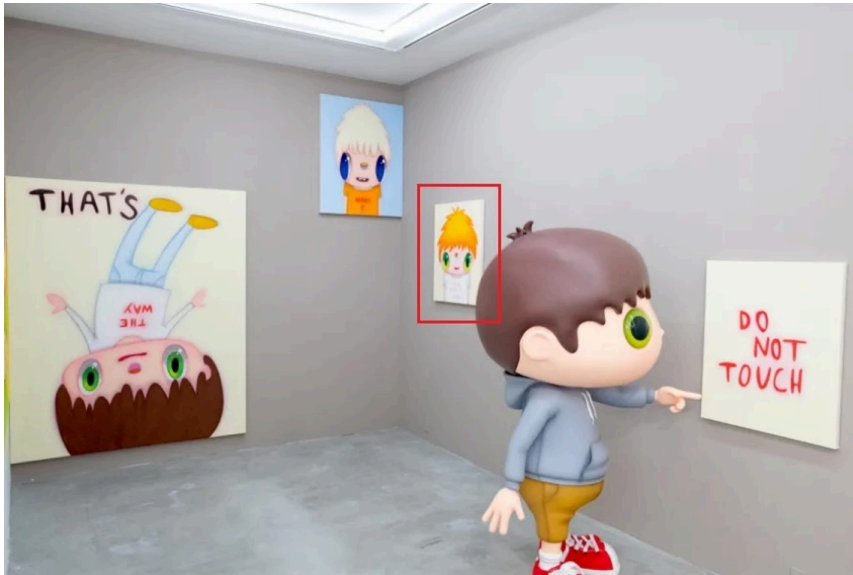
€349,000 — 598,000

\$359,000 — 615,000

[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*



The present work exhibited at Tokyo, NANZUKA Underground Gallery, *Javier Calleja: DO NOT TOUCH*, 24 November - 22 December 2018

#### Provenance

NANZUKA Gallery, Tokyo

Private Collection

Acquired from the above by the present owner

#### Exhibited

Tokyo, NANZUKA Underground Gallery, *Javier Calleja: DO NOT TOUCH*, 24 November - 22 December 2018

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207

**Ayako Rokkaku**

*Untitled ARP20-013*

signed and dated '2020 Rokkaku Ayako [in Japanese]'

lower left

acrylic on canvas

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

Painted in 2020.

**Estimate**

HK\$1,500,000 — 2,500,000

€187,000 — 311,000

\$192,000 — 321,000

[Go to Lot](#)



*"[My work] is getting less improvised, part graffiti-like, and the number of colours and layers [have] been increasing. Before, concrete figures such as girls and abstract parts were often more clearly separated. Nowadays, sometimes there is a girl behind the abstract layer, or the skirt or hair are directly continuing to the flow of clouds, so the border between abstract and object is becoming less. I think that the intention to create upward and free energy in the works has not changed."* —Ayako Rokkaku



Ayako Rokkaku in her studio Images Courtesy of Gallery Delaive, Amsterdam

**Provenance**

Gallery Delaive, Amsterdam

Private Collection, Europe

Acquired from the above by the present owner





209

**Yoshitomo Nara**

*Bump-Bump Vase (Large)*

ceramic

33 x 16 x 16 cm. (12 7/8 x 6 1/4 x 6 1/4 in.)

Executed in 2009, this work is accompanied by a certificate of authenticity issued by Tomio Koyama Gallery and is registered in the Yoshitomo Nara Online Catalogue Raisonné under registration number YNF5156.

**Estimate**

HK\$300,000 — 500,000

€37,200 — 62,000

\$38,500 — 64,100

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**Provenance**

FOIL Gallery, Tokyo

Acquired from the above from the present owner

**Exhibited**

Tokyo, Tomio Koyama Gallery, *Yoshitomo Nara: Ceramic Works*, 5 May - 19 June 2010, p. 55

(illustrated)



210

**Li Chen**

*The Buddha in the Cloud*

incised with the artist's name, seal and numbered  
'2002 Li Chen 13/30' on the reverse

bronze

49 x 35 x 21 cm. (19 1/4 x 13 3/4 x 8 1/4 in.)

Executed in 2002, this work is number 13 from an  
edition of 30, and is accompanied by a certificate of  
authenticity issued by Asia Art Centre, Taipei.

**Estimate**

HK\$200,000 — 500,000

€24,600 — 61,400

\$25,600 — 64,100

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*“Every piece of work is like a child... Most of the pieces carry emotional attachment. They tell the story of my life.” — Li Chen*

Li Chen was born in Taiwan in 1963, and is known internationally as one of the most accomplished contemporary sculptors, honing the remarkable skill of creating divine figures that delicately mesh the spiritual and the sculptural. Within his celebrated oeuvre, celestial, otherworldly characters—ranging from the miniature to the monumental—signify the union between heaven and man. Informed by his intense, dedicated commitment to Buddhist philosophy, Taoist teachings, and Chinese literature, Li’s work explores both higher realms and spiritual meaning. Masterfully crafted, his figures possess a meditative quality through the core values of purity and inner peace that they embody, leaving a lasting impression on the viewer of both wisdom and serenity.



Another example of the present work exhibited at Shanghai, Aurora Museum, *Through the Ages - Li Chen Solo Exhibition*, October 2018 - January 2019

Strongly influenced by philosophy, Chan’s works perfectly balance what is intrinsic and what is transcendental. There is a push and pull effect that comes from this synthetisation in the viewer’s mind, which cannot be described merely as tension. In fact, Li’s sculptures, as exemplified by the present work, only appear completely serene and mentally resolved because they stimulate

tranquil weightlessness to convey the transcendence of enlightenment.

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

There is a clear sense of both childlike innocence and timeless wisdom to be found in Li Chen’s art. If sculpture reinforces our own humanity, then Li’s work certainly does this in full, imbued with a sense of humor, limitless energy, and a generosity of spirit that critics observe as contrasting the more densely executed sculptures seen throughout the history of Western art. Indeed, Li’s sincere embrace of Buddhist concepts and other spiritual influences reflect exquisitely in his work, encouraging the viewer to see the wisdom of seeking peace in our beautiful yet turbulent world.

#### Provenance

Asia Art Center, Taipei

Acquired from the above by the present owner

#### Exhibited

Venice, 52nd International Art Exhibition - La Biennale di Venezia, *Energy of Emptiness*, 10 June - 21 November 2007, pp. 142-143, 219 (another example exhibited and illustrated)

Singapore Art Museum, *Li Chen: Mind, Body, Spirit*, September - December 2009, pp. 88-89, 184 (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, ed., *1992-2002 Li Chen Sculpture*, Taipei, 2004, pp. 90-91 (another example illustrated)

Asia Art Center, ed., *Li Chen: In Search of Spiritual Space, Solo Exhibition at the National Art Museum of China*, 2008, pp. 72-75, 197 (another example illustrated)

Asia Art Center, ed., *Soul Guardians: Li Chen Sculpture*, Taipei, 2009, p. 40 (another example illustrated)

Asia Art Center, ed., *Greatness of Spirit: Li Chen, Premiere Sculpture Exhibition in Taiwan*, 2012, p. 158 (another example illustrated)

Asia Art Center, ed., *Through the Ages-Li Chen*, 2019, pp. 45, 64 (another example illustrated)



211 ♦

### Yayoi Kusama

#### *Red Shoe*

signed, stamped with the artist's seal and dated '1979 YAYOI KUSAMA' upper left; further signed, titled and dated "'Red Shoe' [in Japanese] 1979 Yayoi Kusama' on the reverse

acrylic, gouache and marker pen on paper  
51.3 x 65.5 cm. (20 1/4 x 25 3/4 in.)

Executed in 1979, this work is accompanied by a registration card issued by the artist's studio.

#### Estimate

HK\$3,000,000 — 5,000,000

€370,000 — 617,000

\$385,000 — 641,000

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*“Polka dots can’t stay alone. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environments. 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.” — Yayoi Kusama*

In Yayoi Kusama’s *Red Shoe*, a rhythmic ensemble of colour, shape and dotted texture form a captivatingly intricate illustration of a high-heeled boot backgrounded by a tall stem with swirling leaves. A jagged black border frames the dynamic composition, focusing the viewer’s attention on the ruby red and purple shoe situated at the centre, which appears to almost come to life amongst the hypnotic swirl of Kusama polka-dots.

Executed in 1979, the vibrant work was created six years after Kusama permanently moved back to Japan from New York in 1973, and two years after she checked herself into a private psychiatric facility in Tokyo, seeking treatment and stability from her mental and physical battles. She set up her studio a few minutes’ walk from the hospital and, having found this to be an optimal environment where she could totally devote herself with confidence to her art – this is still where she lives and works today.

In a seemingly infinitesimal range of sizes, royal blue spots dot the sunset-toned background of *Red Shoe* to establish a spectacular sense of proliferating, pictorial space. Dancing around the blossoming green stalk and falling leaves, the polka dots simultaneously conjure images of scattered seeds, drawing a link to Kusama’s connection to the natural world and her childhood spent at her family’s seed farm in Matsumoto, where her plaguing hallucinations of ‘dense fields of dots’ first began.

*“My room, my body, the entire universe was filled with [patterns]..... myself was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an illusion but reality.” — Yayoi Kusama*

The shoe, on the other hand, draws an instant connection to the soft sculptures that dominated Kusama’s practice in the 1960s. Embodying both her obsessive-compulsive disorder and sexual anxieties, Kusama affixed stuffed, phallic protuberances to domestic objects such as chairs, ladders, heels, and boots—examples of which are now housed in the permanent collections of institutions such as [Museum Boijmans Van Beuningen](#) in Rotterdam and the [Museum of Modern Art](#) in New York. For these sculptures, Kusama tapped into the legacy of Dadaism to elevate everyday objects to icons of contemporary art. Not only did these creations set her apart from the male-dominated art scene of New York that was not initially welcoming to a young, female Japanese artist, they proved to be influential for the burgeoning Pop art movement which too, employed household objects and repetition, except to explore themes of consumerism and mass production.



Andy Warhol, *Shoe and Leg ("December Shoe")*, circa 1956 Collection of The Andy Warhol Museum, Pittsburgh © The Andy Warhol Foundation for the Visual Arts, Inc. 2000.2.1275

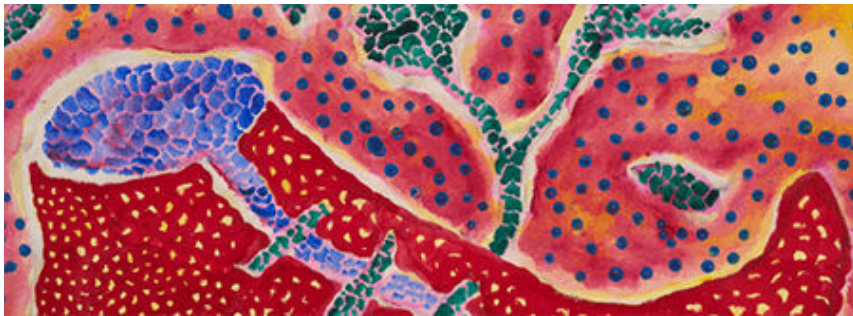
Kusama has explored clothing as a prominent motif over the course of her oeuvre (see for example, [High Heels for Going to Heaven \(2014\)](#) in the collection of SFO Museum; or [Flowers—Overcoat \(1964\)](#) in the collection of the Smithsonian). From the designed costumes in her extravaganzas and happenings, the establishment of her Kusama Fashion Company Ltd., to her numerous collaborations with major fashion houses (most recently with Louis Vuitton for a

series of leather goods launching as part of the brand's 2023 cruiseline collection), fashion has influenced Kusama just as Kusama has influenced the industry.

Video: <https://www.youtube.com/watch?v=P2PXHSpcQE>

Yayoi Kusama x Louis Vuitton Capsule Collection, 2012  
Video Courtesy of Louis Vuitton

In *Red Shoe*, the shoe in question is detailed with the same meticulous netted pattern as in Kusama's iconic *Infinity Net* paintings – here, with an overlay of red on yellow. It was executed during a notable period in Kusama's output where she began to incorporate more concrete motifs, departing away from the abstracted life and death themes explored in the collages and objects produced upon her return to Japan. As such, although the present work was created during a period of uncertainty in the artist's life, the acrylic and pen composition exhibits a variety of distinguishing features that make it instantly recognisable as a Kusama piece, masterfully showcasing a remarkable commitment to the motifs, patterns and colours that remain consistent throughout the development of her individualised style.



Detail of the present work

Widely recognised as one of the most important artists of our time, Kusama's work has been celebrated across extensive global solo exhibitions, most recently at Tate Modern, London with *Yayoi Kusama: Infinity Mirror Rooms* (2021 – 2022) and *Yayoi Kusama: Narcissus Garden* at the Rubell Museum in Miami (18 November 2020 – 12 December 2021). Her works form part of museum collections throughout the world, including the Museum of Modern Art, New York; Los Angeles County Museum of Art; Tate Modern, London; Centre Pompidou, Paris; and the National

Museum of Modern Art, Tokyo.

A major solo show is currently being hosted by the M+ Museum in Hong Kong, having opened on 12 November 2022 to coincide with the museum's first anniversary. Titled *Yayoi Kusama: 1945 to Now*, it is the largest retrospective of Kusama's work in Asia outside of Japan, comprising of more than 200 works. The show will run until 14 May 2023.

In May 2022, Phillips achieved the artist's top result at auction with the sale of Kusama's work, *Untitled (Nets) (1959)* which hammered down for US\$10,496,000 Premium against estimates of US\$5,000,000 – 7,000,000, overtaking the previous record which had been recently been set in Hong Kong in December 2021.

#### Provenance

Private Collection  
Shinwa Auction, Tokyo, 5 April 2008, lot 328  
Private Collection  
Sotheby's, Hong Kong, 6 October 2013, lot 904  
Acquired at the above sale by the present owner

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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

212

## Yayoi Kusama

### *Pumpkin Chess Set*

signed 'Yayoi Kusama' and stamped by the German  
Porcelain factory Villeroy & Boch on the underside of  
each chess piece

porcelain, leather and wood

overall 75 x 100 x 100 cm. (29 1/2 x 39 3/8 x 39 3/8  
in.)

installation dimensions variable

Executed in 2003, this work is number 2 from an  
edition of 7 plus 4 artist's proofs, and is accompanied  
by a certificate of authenticity signed by the artist and  
issued by RS&A Ltd.

### Estimate

HK\$2,400,000 — 4,000,000

€293,000 — 489,000

\$308,000 — 513,000

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Yayoi Kusama. The name almost needs no further elaboration, such its power. An artist who has crossed, demolished and defined the boundaries of art for the last 70 years, her oeuvre has been hallmarked by a rejection of limitation to medium, generation or movement. *Pumpkin Chess Set* is a unique work in an artist's career, stemming from a small edition of only 7 plus 4 artist's proofs. Here, Kusama incorporates the most defining motifs of her practice: a dexterity of geometric patterns, and pumpkins. Taking basic concepts from her feted *Infinity Nets* series, she employs them within a three dimensional plane to supplant them onto the mimicked contours of a pumpkin.

The repeated use of spots through the sculpture holds profound resonance, and functions as an organ for her automatic reactions between her psyche and the materiality of her work. A storied example of the thin line between genius and madness, Kusama is diagnosed with an obsessional neurosis; as such her world is populated with schizophrenic hallucinations, panic attacks, psychological distress, and suicide attempts.

Her intensive art practice acts as a form of self-therapy, a way to mediate the trauma of the everyday and a process that she calls 'self-obliteration'. Though important to note, understand, and internalise, relegating her work to the musings of a mental patient is reductive – *wrong*. What instead should be celebrated is Kusama's ability to tap into the depths of her identity and open the door into a mind quite unlike any other in the world. This is a conversation within Kusama herself that we should feel privileged to attend, and in which to indulge; a conversation the present lot presents a lighter chapter.

The inclusion of a chess board on top of the half-sliced pumpkin lends the work a mode of the surreal, as if it were a table set for two opponents to engage in strategic battle – the pieces remaining in their starting positions. Shades of absurdism creep into the sculpture as we picture ourselves sitting down to play a classic game of chess atop a pumpkin – embodying the father of conceptualism, Marcel Duchamp's decree that, "while all artists are not chess players, all chess players are artists".

Universally recognised as one of the most important artists of our time, Kusama's work forms part of extensive museum collections throughout the world. This includes the Museum of Modern Art, New York; Los Angeles County Museum of Art; Tate Modern, London; Centre Pompidou, Paris; and the National Museum of Modern Art, Tokyo.

She has recently been the subject of a landmark retrospective at M+ Museum in Hong Kong to celebrate the institution's first birthday.

Having been honoured with extensive solo exhibitions throughout her career, including the Japanese pavilion at the Venice Biennale in 1993 and a large retrospective at the Whitney Museum of American Art in 2012, Kusama continues to affirm her position as a leading contemporary artist. She has recently presented a retrospective at the [Gropius Bau in Berlin](#) (23 April – 15 August 2021), and an exhibition at the [New York Botanical Garden](#) (10 April – 31 October 2021). Kusama recently

also had a solo exhibition at the [Tate Modern in London](#) and the Rubell Museum in Miami last year.

#### Provenance

RS&A Ltd, London

Acquired from the above by the present owner

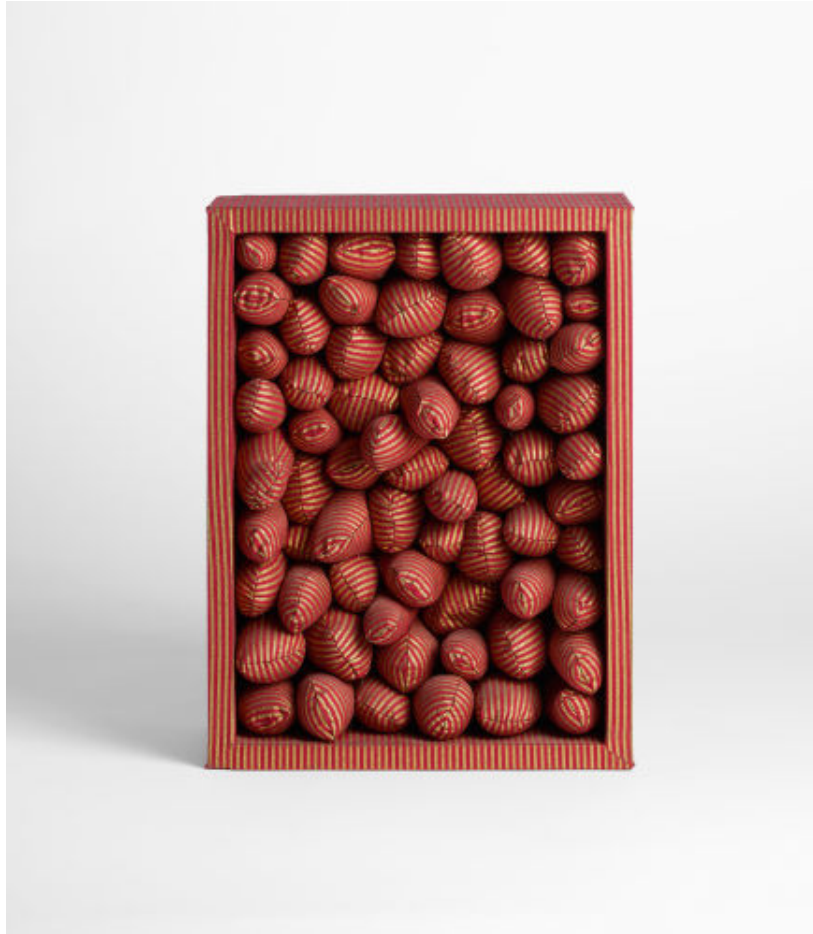
#### Exhibited

St. Lucia, Bendigo Art Gallery; University of Queensland Art Museum; London, Saatchi Gallery, *The Art of Chess*, 30 October 2010 – 3 October 2012 (another example exhibited)

#### Literature

Coline Milliard, 'Checkmate: Saatchi Gallery Unveils Extraordinary Collection of Artist-designed Chessboards', *ARTINFO*, London, 7 September 2012

Amah-Rose Abrams, 'Check Mates: 'The Art of Chess' at the Saatchi Gallery', *The New York Times Style Magazine*, 17 September 2012



213

**Yayoi Kusama**

*Heart*

signed, titled and dated "HEART" [in English and Japanese] YAYOI KUSAMA 1999' on the underside  
mixed media

29.9 x 22.5 x 9.3 cm. (11 3/4 x 8 7/8 x 3 5/8 in.)

Executed in 1999, this work is accompanied by a registration card issued by the artist's studio.

**Estimate**

HK\$1,000,000 — 2,000,000

€124,000 — 248,000

\$128,000 — 256,000

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*“My art was made to change people’s minds. I hope that it can make the world more peaceful.” — Yayoi Kusama*

Created in 1999, the year after Yayoi Kusama’s major landmark retrospective *Love Forever: Yayoi Kusama, 1958-1969*<sup>i</sup>, *Heart* is an exemplary box sculpture piece coming from her varied oeuvre. Drawing links to the artist’s long-time friend Joseph Cornell’s famous box artworks — the latter’s having been described as ‘reliquaries that contain sacred objects’<sup>ii</sup> — the present work is Kusama’s own rendition, which houses candy-cane-coloured phallic protrusions.

The pillowy priapic forms recall Kusama’s hand-sewn *Accumulations* initiated in 1962: ‘I began making penises in order to heal my feelings of disgust toward sex. Reproducing the objects, again and again, was my way of conquering the fear. It was a kind of self-therapy, to which I gave the name “Psychosomatic Art”.’<sup>iii</sup> Tightly encased, such organic forms bulge out of varied configurations including flowerpots, incubators or cradles, each tendril resembling embryos, stamens, or sprouting vines.

*“Accumulation is the result of my obsession and that philosophy is the main theme of my art.” — Yayoi Kusama*

Potent allusions for flourishing life and new beginnings, the soft sculptures can be taken singularly or collectively, each jostling for survival within their constricting box frames. *Heart*—with its evocation of the most vital human organ, all the more powerfully executed in a bright red hue—quite literally pulsates with vitality, its stripey tentacles beckoning the viewer into a hypnotically meditative experience that stimulates introspection and transcendence.

Works from Kusama’s box series can be found in the collections of museums including the Niigata City Art Museum and the Matsumoto City Museum of Art, amongst others. The artist’s largest retrospective in Asia, [Yayoi Kusama: 1945 to Now](#), is currently on view at the M+ Museum in Hong Kong until 14 May 2023.

<sup>i</sup> *Love Forever: Yayoi Kusama, 1958-1969* was exhibited at Los Angeles County Museum of Art, Los Angeles in 1998, and subsequently travelled to the Museum of Modern Art, New York; Walker Art Centre, Minneapolis; and Museum of Contemporary Art, Tokyo, 1998-1999.

<sup>ii</sup> Alexandra Cortesi, ‘Joseph Cornell’, *ARTFORUM*, April 1966, [online](#)

<sup>iii</sup> Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2015

#### Provenance

MOMA Contemporary, Fukuoka

Private Collection, Japan

Acquired from the above by the present owner

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### Chiharu Shiota

*State of Being #6*

signed with the artist's initials 'CS' lower right side edge

metal frame, old childrens' shoes and black thread  
20 x 20 x 20 cm. (7 7/8 x 7 7/8 x 7 7/8 in.)

Executed in 2009.

#### Estimate

HK\$350,000 — 550,000

€43,600 — 68,500

\$44,900 — 70,500

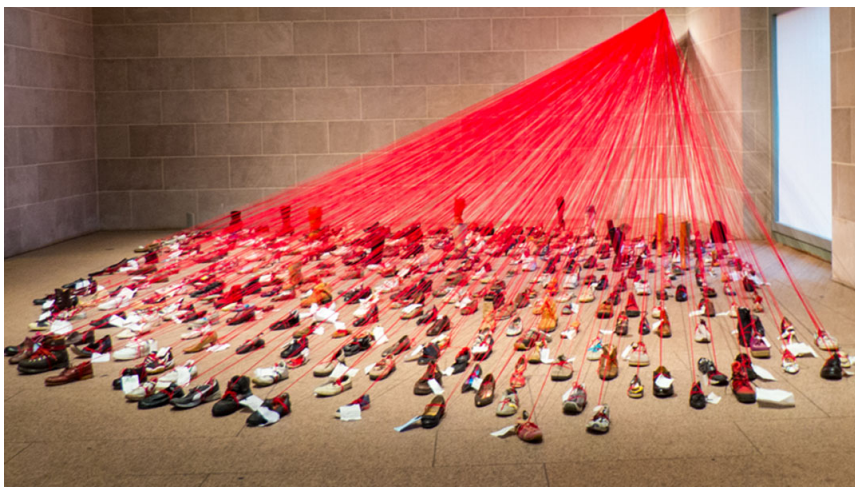
[Go to Lot](#)



*"My creations with thread are reflections of my own feelings. A thread can be a cut, a knot or a loop, or can be loose or sometimes tangled. A thread to me is an analogy for feelings or human relationships. When using it, I do not know how to lie. If I weave something and it turns out to be ugly, twisted, or knotted, then such must have been my feelings when I was working." — Chiharu Shiota*

Globally renowned Japanese-born, Berlin-based artist Chiharu Shiota is celebrated for her sublime and spectacular stretched thread installations and artworks, in which she explores the relationship between personal and collective memories, the tangible and intangible, and the ephemeral and eternal. A single thread for Shiota represents the start of a connection, which can grow and develop in an uncountable number of ways to form both intricate and expansive universes that each pulsate with their own unique vibrations.

The present work comprises part of Shiota's *State of Being* sculptural series. For this body of works, the artist suspends everyday objects such as clothes, books, or keys, within metal box frames covered in a tangle of web. Here, a small, dainty pair of children's shoes are densely wrapped in black, cocooning string, perhaps suggesting a metaphor for childhood innocence that seems so close yet still out of reach.



Smithsonian, Washington, D.C., *Chiharu Shiota: Perspectives*, 30 August 2014 – 7 June 2015

At the same time, the shoe motif harkens back to Shiota's important exhibition in 2015 at the

Smithsonian Museum in Washington, D. C., where the artist filled the pavilion of the Arthur M. Sackler Gallery with various shoes tied to yarn. The installation explored how familiar objects gain and lose meaning, such as shoes acting like a 'second skin' that contain the imprint of a person and their experiences, even when the individual is absent. Each of the 250 shoes in the exhibition was tied to a handwritten note about their owner, whom Shiota found through outreach on social media and in newspapers. As such, although each note revealed a unique history and story, as the strands of yarn met in a corner of the room, the installation further represented the wider connections made between people and community.

Having exhibited extensively throughout the world, including being selected to represent Japan at the 56th Venice Biennale, Shiota was recently honoured with a 25-year survey of her oeuvre. Titled *Chiharu Shiota: The Soul Trembles*, this major exhibition was hosted by Brisbane's Gallery of Modern Art (GOMA) between 18 June – 3 October 2022, following its initial staging in 2019 at the Mori Art Museum in Tokyo, and successive exhibitons in Taipei and Shanghai.



Chiharu Shiota with her work *Photo: Sunhi Mang* Courtesy the artist and Anna Schwartz Gallery

## Chiharu Shiota in Conversation with Tatler

The following is an excerpt from an interview held between Chiharu Shiota and Tatler in 2021

**TATLER:** Among your famous work is the use of black and red threads, what's the story behind this? Why do you choose threads specifically?

**SHIOTA:** A red thread is like the inside of the body, like the colour of blood. For me, this colour also symbolises connection so I wanted to connect with the people. The colour black is deep, like the universe or the night sky. It's more abstract but also like a pencil line in a drawing.

I always wanted to be a painter but during university, I couldn't paint anymore. Painting didn't have any meaning to me so I wanted to create my own art by making a three-dimensional line from the canvas into space. I'm drawing in the air.

**TATLER:** You had a very colourful life from Osaka to Kyoto to Australia then Germany. How have your experiences in these places shaped the kind of artist you are and the kind of art that you make?

**SHIOTA:** When I travel farther from Japan, I can see more about my identity. When I am in Japan, I don't think about myself. But in a different country, I can see how I am and see more of myself.

**TATLER:** How has your creative practice changed over the years?

**SHIOTA:** My early work is more about the second skin. I believe that our clothing is our second skin, all our memories accumulate in our clothing. And space is like a third skin, that is why I collected many windows in Berlin from old GDR (German Democratic Republic or East Germany) buildings. I collect everything wherever I see a story or memory. I think my work changed because my work is connected to my life. I'm inspired by life and when life changes, my work changes.

**TATLER:** You're Japanese but based in Berlin, do you combine the two cultures when creating an artwork?

**SHIOTA:** I think I combine two cultures but I am not just making Japanese or German art. For me, it's more important to find an identity to make my own artwork. The culture is important, but that's not my main purpose. I don't like these categories—I want to be free as an artist.

Read the full interview [here](#).

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### Provenance

Galerie Christophe Gaillard, Paris

Acquired from the above by the present owner

Image Currently  
Unavailable

215

**Chiharu Shiota**

*Skin*

thread on canvas  
diameter 40 cm. (15 3/4 in.)

Executed in 2015, this work is accompanied by a certificate of authenticity issued by NF/ Nieves Fernández.

**Estimate**

HK\$250,000 — 350,000

€31,100 — 43,600

\$32,100 — 44,900

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*“Threads allow me to explore space, piling up layer after layer creates a surface like the night sky which gradually expands into the universe.” — Chiharu Shiota*

Sometimes referred to as “spider woman”, for her spectacular canvases and installations which she skilfully creates by weaving thread into impressive and magnificent web-like structures, Chiharu Shiota is an internationally acclaimed Japanese artist based in Berlin. Shiota draws inspiration from her intimate sphere, exploring themes that are deeply personal – such as identity, dreams, fears, loss, childhood memories.

*“I make my art not as a kind of therapy for internal anxiety, since in my case the fear is necessary to actually make art. I create out of emotion. Everyone has a universe inside of them and I think it is our goal to connect our inner universe with the outside universe. This is something I try to make sense of with my work. I create to understand my emotions and myself and to connect with others.” — Chiharu Shiota*

*Skin*, an intricately composed piece from 2015, faithfully reproduces the texture of skin through the intertwinement of black thread on a white tondo canvas. This artwork is one of the many versions of homonymous similar works which derive from her long experience of contemplation and replication of different skin textures. The intersection of threads forms shapes that are never identical, exactly like in the irregular lines that expand across human skin and are visible upon close inspection of the epidermis, as well as the intricacy of veins which provide life to all living beings on earth.

Shiota was born in Osaka, Japan, in 1972 and currently lives in Berlin. She studied at Kyoto Seika University, at Universität der Künste Berlin and at Hochschule für Bildende Künste under Marina Abramovic. The Serbian artist played an important role during Shiota’s first formative years. Shiota represented Japan at the Venice Biennale in 2015. Her recent exhibitions include the solo show *State of Being* at Anna Schwartz Gallery in Melbourne (25 June – 23 July 2022), *Across the River* at Landesgalerie Niederoösterreich in Krems, Austria (11 June – 15 January 2023), *Carte Blanche à Chiharu Shiota* at Musée Guimet in Paris (16 March – 6 June 2022).

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#### Provenance

NF/ Nieves Fernández, Madrid

Acquired from the above by the present owner



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### Lee Ufan

*Untitled (From Winds)*

signed and dated 'L.UFAN 82' lower right; further  
signed and dated 'L.Ufan 82.' on the stretcher  
oil and mineral pigment on canvas  
116.8 x 91 cm. (45 7/8 x 35 7/8 in.)  
Executed in 1982.

#### Estimate

HK\$4,200,000 — 6,200,000

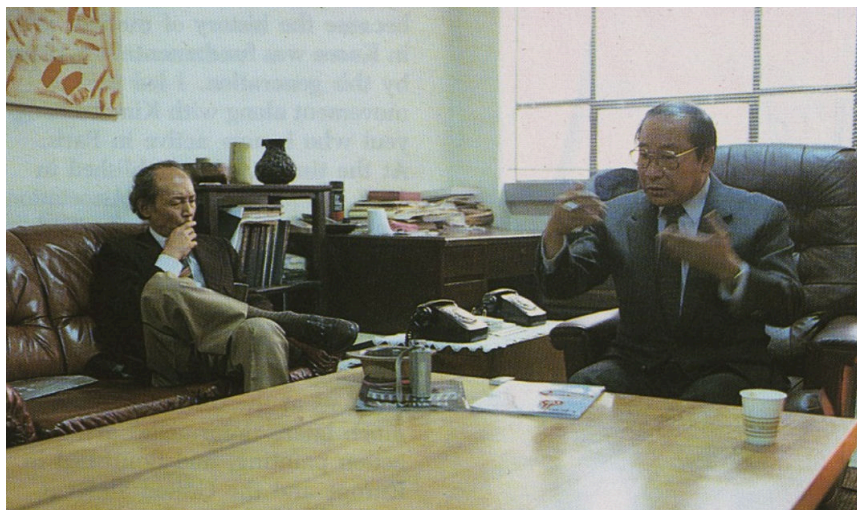
€517,000 — 763,000

\$538,000 — 795,000

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*“The object before the eyes and the image in the mind are all constructed of points and lines, expressed in rhythm with the rising and falling of the breath. Because of this, the viewer...can observe the dynamic relationship between the painting and the canvas, the condition of the painter’s body, the movement of his heart, his character, and the atmosphere of the age.” — Lee Ufan*



Park Seo-Bo with the present painting (top left) at Park's office at Hongik University, Korea

#### Provenance

Sigong Gallery, Daegu

Private Collection, Korea

Acquired from the above by the present owner

#### Exhibited

Seoul, Art Chosun Space, *The Original II*, 13 October - 5 November 2022

#### Literature

Hwang, Si-gwon, 'The World of Ecriture—that has delved deeper into Contemporary Abstract Expressionism', *Misulsegye*, November 1986, p. 35 (installation view illustrated)

Peter Hyun, ed., 'Modern Korean art yesterday and today - Park Seo-Bo VS Lee Yil', *KOREANA*, vol. 2, no.2, 1988, p. 63 (installation view illustrated)

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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PROPERTY FROM THE COLLECTION OF SIN-MAY ROY  
ZAO

218

### Zao Wou-Ki

*Sans titre*

signed 'Wou-Ki [in Chinese] ZAO' lower right  
oil on canvas

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

Painted in 2007, this work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki. This work will be referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen. (Information provided by Fondation Zao Wou-Ki).

#### Estimate

HK\$4,000,000 — 6,000,000

€500,000 — 750,000

\$513,000 — 769,000

[Go to Lot](#)



*"I want to paint what cannot be seen, the breath, life, wind, movement, the life of forms, the blossom of colours and their fusion." — Zao Wou-Ki*

Coming to the market for the first time, having remained in the artist's family collection since its conception, *Sans titre* is a stunning example of Zao Wou-Ki's mature abstract works. Painted in 2007, within the final year of the artist's experimentations with oil paint before he abandoned the medium forever in 2008, the present work showcases Zao's painterly adroitness on full display. Dynamic brushstrokes of orange-red contrast against a background of dusky azure, conjuring images of auspicious koi fish swimming in a lake illuminated by a rising sun. Hints of lavender peek through, revealing themselves more clearly upon an extended viewing. With such vibrant, almost fluorescent hues, *Sans titre* is a notably vivid example within Zao's esteemed oeuvre, beautifully representative of the faith Zao found in colour during the later stages of his life.

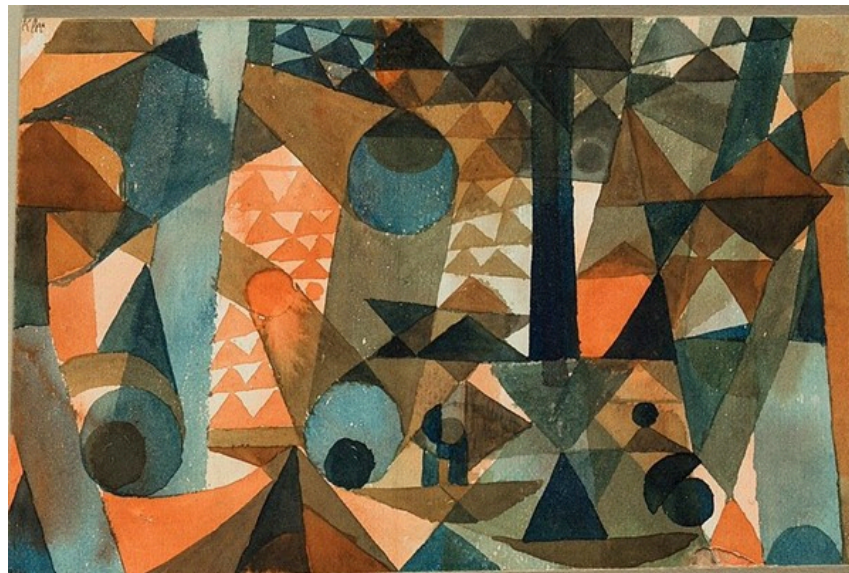


Detail of the present work

In 1948, Zao Wou-Ki boarded the André Lebon ocean liner in Shanghai. With his eyes set on Paris, the French capital would be the final destination of a 36-day voyage that would take him through Hong Kong, Colombo, Djibouti, Port Said, and Marseilles. Fascinated by Western art, Zao and his first wife planned to study in Paris for only two years – though Zao mentioned to his teacher Lin Fengmian before his departure that he would stay in France if he could support himself by painting. Advising his young student to remain level-headed about his fantasies, that no Chinese artist had ever succeeded with what he had in mind, Lin Fengmian would never have imagined that Zao would not only remain in Paris, but that he would go on to become one of the most celebrated painters of his generation.

With a thirst for discovery, on Zao's first day in Paris he visited the Louvre Museum, where he encountered works by art titans including Paul Cézanne, Pablo Picasso, Henri Matisse, and Giacometti, whose work Zao had only ever seen in magazines and books. Taking up a quaint studio in the creative, bohemian district of Montparnasse, Zao soon became friends with artists including

Pierre Soulages, Hans Hartung, Joan Mitchell, and Sam Francis. Not wanting to be labelled as a Chinese artist, however, which he felt may pigeonhole him and limit his scope, he began to experiment with a variety of different mediums, including oil paint, as his style fluctuated alongside the inspiration he was gaining from the peers he was getting to know.



Paul Klee, *Translucencies, Orange-Blue*, 1915

Collection of the Detroit Institute of the Arts

Across various trips to galleries and museums, Zao broadened his understanding of Western art. Wanting to immerse himself more devotedly in this quest of exploration, in the early 1950s Zao even embarked upon a 'Grand Tour' of Europe, soaking up both the historical and pioneering contemporary art the countries he visited had to offer, including the work of Paul Klee, whose oeuvre Zao was particularly influenced by, as evidenced by their shared disinterest for traditional perspective. But whilst these experiences fed into Zao's everchanging approach to abstraction, affording him with an anchoring point from which to forge his own synthesised art, his debt to the roots of his heritage was manifold and by the mid-1950s he began re-incorporating Chinese influences more confidently back into his work. Combining Eastern philosophy with Western mediums, Zao came to realise 'everybody is bound by tradition, I am bound by two.'

*"Beneath my brush, a space comes into being. As my mind rushes ahead, it begins to*

*take shape, flying and spreading gracefully—and all this from the lightness of the brushstrokes, the lightness of the colours, and the lightness of time's passing." — Zao Wou-Ki*

24 years after Zao had left his homeland, he returned to Shanghai in March 1972 to visit his mother, following the death of his second wife, May, who had tragically passed away earlier that year. By then, Zao had already garnered significant acclaim as an artist, celebrated for his fusion of Eastern and Western aesthetics. However, his trip home proved to be fruitful as it reintroduced the artist to the Chinese ink brush—a medium in which he was classically trained—which would eventually give way to a pivotal shift in his later paintings, as showcased in the present work.

As exemplified by *Sans titre*, where gestural strokes of vermilion collide and spark against swathes of misty blue, in Zao's later years he returned to a more energetic and spontaneous mode of painting; still pouring his heart and mind onto his canvases, yet with a refined, sophisticated approach mastered over a nearly 70-year career. The variation of Zao's application of paint to canvas showcases his acute understanding of traditional Chinese ink painting, as the numerous tones and countless layers are a result of how dense or light, or wet or dry, his strokes are applied.



Caspar David Friedrich, *Die Lebensstufen (The Stages of Life)*, 1835

Collection of Museum der bildenden Künste, Leipzig

These rich visual effects conjure both gentle and rhymlal power, which is further enhanced by Zao's mastery of the oil medium. In a manner far different from his early works where he built up thick impastos of pigment in strong brushstrokes, here, Zao focuses on the delicate harmonisation of light and hue, drawing favourable comparisons to the work of Caspar David Friedrich and other 19th-century Romantic painters interested in the abstract portrayal of the grandeur of nature. Imbuing the work with both infinite energy and potential, there is a humming vibrancy in *Sans titre* that immerses viewers into Zao's powerfully poetic, introspective world.

*"Zao Wou-Ki's paintings are ageless in their questioning of the universe, in their efforts at re-creation....they present for us the birth of light, the origins of water, and beyond these turbulent upheavals of matter, a distant sense of the life energy coming into being in their midst." — art critic Francois Jacob on Zao Wou-Ki's late-period*

*works*

## Family Ties

*“Hong Kong is where my mother and I came from and where my parents met, so the city always holds a special place in my heart.” — Sin-May Roy Zao*



Sin-May Roy Zao with father, Zao Wou-Ki and mother, May Zao

*Sans titre*, along with [14.10.69. \(1969\)](#) in the 1st December 2022 Phillips Evening Sale in Hong Kong, both come from the personal collection of Chan May-Kan's daughter, Sin-May Roy Zao. Offered in our Day Sale, *Sans titre* returns to the same soil of where the artist's deepest origins lie, and where Sin-May's parents first met – Hong Kong, after having been cherished by the artist's family since the work's conception.



Zao Wou-Ki, *14.10.69. (1969)*

Phillips Hong Kong, 20th Century & Contemporary Art Evening Sale in association with Yongle

1 December 2022

Estimate HK\$ 8,000,000 - 12,000,000 / US\$ 1,030,000-1,540,000

**Provenance**

Collection of Zao Wou-Ki

Thence by descent to the present owner



220

**Chu Teh-Chun**

*Les ténèbres de l'été*

signed and dated 'CHU-TEH CHUN. [in Chinese and Pinyin] 95.' lower right; further signed, titled and dated 'CHU TEH-CHUN. [in Pinyin and Chinese] 1995 "Les ténèbres de l'été"' on the reverse

oil on canvas

60 x 73 cm. (23 5/8 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 — 2,000,000

€124,000 — 248,000

\$128,000 — 256,000

[Go to Lot](#)



*“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*



Paul Cézanne, *The Lac d'Annecy*, 1896. Collection of the Courtauld Gallery, London

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#### Provenance

Collection of Milorad Bata Mihailović, Serbia (gifted by the artist)

Acquired from the above by the present owner





221

**Georges Mathieu**

*Âme sans gloire*

signed 'Mathieu' lower right; further titled and dated  
"AME SANS GLOIRE" on the stretcher

oil on canvas

81 x 100 cm. (31 7/8 x 39 3/8 in.)

Painted in 1988, this work will be accompanied by a  
certificate of authenticity issued by the Comité  
Georges Mathieu. This work is included in the Archives  
of Jean-Marie Cusinberche on the work of Georges  
Mathieu.

**Estimate**

HK\$900,000 — 1,200,000

€112,000 — 149,000

\$115,000 — 154,000

[Go to Lot](#)



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



Georges Mathieu during a performance

© Georges Mathieu/ADAGP, Paris & ARS, New York, 2022

#### Provenance

Galerie Guy Pieters, Knokke-le-Zoute

Private Collection, France

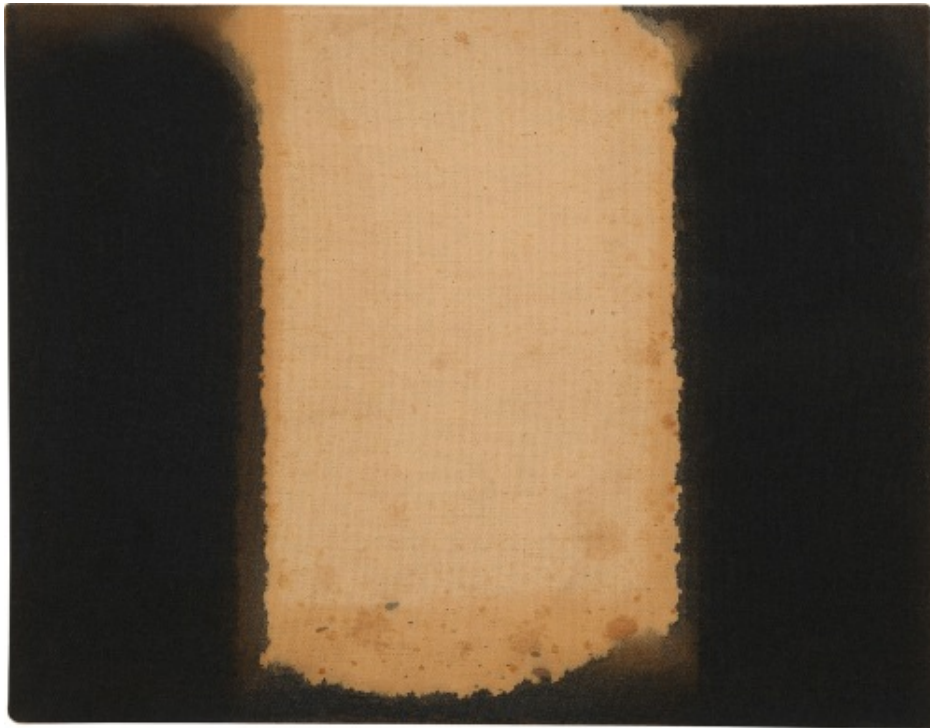
Acquired from the above by the present owner

#### Exhibited

Knokke-le-Zoute, Galerie Guy Pieters, *Mathieu*, 14 August – 4 September 1988, no. 20, n.p.  
(illustrated)

#### Literature

Georges Mathieu, *Mathieu. 50 ans de création*, Paris, 2003, p. 563 (illustrated)



222

**Yun Hyong-Keun**

*Umber-Blue 76*

signed, titled and dated "'UMBER-BLUE '76" YUN  
HYONG-GUN 6 July 1976 Yun Hyong-Keun [in Kanji] on  
the reverse

oil on linen

31.5 x 41 cm. (12 3/8 x 16 1/8 in.)

Painted on 6 July 1976.

**Estimate**

HK\$700,000 — 1,000,000

€86,200 — 123,000

\$89,700 — 128,000

[Go to Lot](#)



*“I wonder if my paintings could capture the beauty of nature. No, it would be impossible. Even so, I want to make paintings that, like nature, one never tires of looking at.” — Yun Hyong-Keun*



Yun Hyong-Keun in his studio, Image Courtesy of TL Magazine

*“Since everything on earth ultimately returns to earth, everything is just a matter of time. When I remember that this also applies to me and my paintings, it all seems so trifling. But each day that I’m alive, I will record the vestiges of my life as it burns away, which will thus serve as the impetus for staying alive.” — Yun Hyong-Keun*



Installation view of Yun Hyong-Keun’ major retrospective in Seoul at National Museum of Modern and Contemporary Art, Korea, in 2018

#### Provenance

Private Collection  
Seoul Auction, Hong Kong, 5 October 2015, lot 13  
Acquired at the above sale by the present owner



223

**Sadamasa Motonaga**

*Four Triangles Backed in Red*

signed and dated '1992 Sadamasa [in Japanese]' lower left; further signed, titled and dated "'Four Triangles Backed in Red" [in Japanese] S. motonaga 92 1992' on the stretcher

acrylic and oil paint with synthetic resin on canvas

24.2 x 33.5 cm. (9 1/2 x 13 1/4 in.)

Executed in 1992.

**Estimate**

HK\$30,000 — 50,000

€3,700 — 6,200

\$3,800 — 6,400

[Go to Lot](#)



223

**Sadamasa Motonaga**

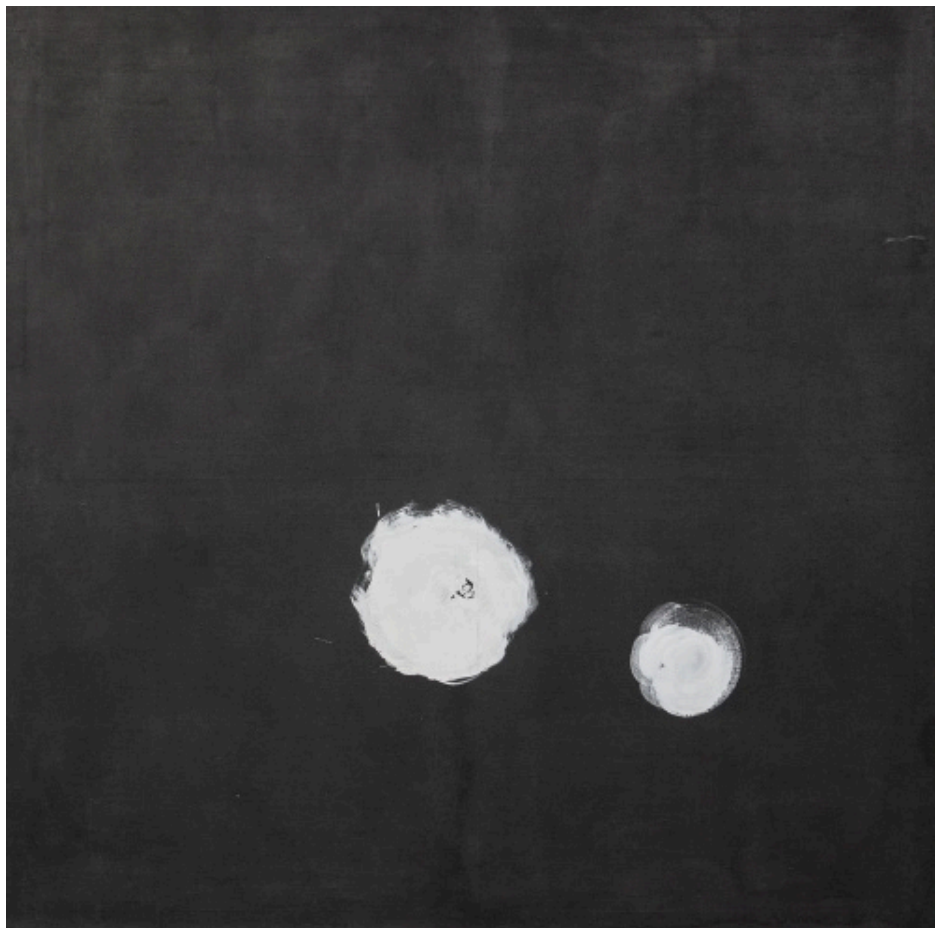
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**Provenance**

Private Collection

SHINWA Auction, Tokyo, 23 November 2014, lot 162

Acquired at the above sale by the present owner



224

**Li Yuan-Chia**

*Untitled*

signed 'Li Yuan CHIA' on the stretcher

oil on canvas

148 x 148 cm. (58 1/4 x 58 1/4 in.)

Painted in 1962–1965.

**Estimate**

HK\$300,000 — 500,000

€36,700 — 61,100

\$38,500 — 64,100

[Go to Lot](#)



Li Yuan-chia was among the founders of *Il Punto* (The Point) an international art movement inspired by the spirit of Tang and Song Buddhism, with the scope of rescuing post-war art from the haphazardness and confusion provoked by the overabundance of movements. Thanks to the trust and support of the internationally renowned designer Dino Gavina (1922-2007), Li Yuan-chia spent four creatively productive years in Bologna, Italy. His studio was located within the Gavina's factory, an exclusive and exceptional environment which became the birthplace of some of the Chinese painter's most outstanding pieces.

*Untitled* - executed during that fruitful period comprised within 1962 and 1965 - is the epitome of *Il Punto*'s aesthetic doctrine: a unique black and white version of Li Yuan-chia's minimal and abstract canvases, an extremely rare find on the market. Its impressive cultural value is further strengthened by its history and provenance.



The artist in front of his work

When Massimo Cirulli acquired the Estate Gavina from Gavina's heirs in 2015, he also collected what was included in the designer's former factory: design prototypes and artworks by some of the most influential pioneering figures of the time, such as Marcel Breuer, Man Ray, Marcel Duchamp, Lucio Fontana, Carlo Scarpa, Kazuhide Takahama (whose sculpture today welcomes the visitors of the Foundation). Gavina's charisma and sharp intuition allowed him to attract global talents to the town of Bologna - which became an innovative avantgarde centre for industrial design making - and to contribute to the consolidation of Li Yuan-chia's and other promising international artists' fame.

Li Yuan-chia (1929-1994) was an artist, poet and curator born in Guanxi and educated in Taiwan, where he moved as a refugee in 1949. He became a member of different groundbreaking art movements, among which were *Il Punto* and the *Ton Fan* group. After spending time in Bologna and Milan, Italy, he moved to England and established the LYC Museum and Art Gallery in the Cumbrian village of Banks. His works are part of the collections of the M+ in Hong Kong, the Tate Modern in London, the MACBA in Barcelona.

#### Provenance

Collection of Dino Gavina, Bologna (acquired directly from the artist)

Private Collection, Bologna (by descent from the above)

Acquired from the above by the present owner in 2015



## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



225

### Georges Mathieu

*Hommage à Jean-Sébastien Bach*

signed and dated 'Mathieu 63' lower right; further signed 'Georges Mathieu' on a label affixed to the reverse

ink on paper

76.2 x 55.6 cm. (30 x 21 7/8 in.)

Painted in 1963, this work will be accompanied by a certificate of authenticity issued by the Comité Georges Mathieu. This work is included in the Archives of Jean-Marie Cusinberche on the work of Georges Mathieu.

#### Estimate

HK\$60,000 — 80,000

€7,400 — 9,800

\$7,700 — 10,300

[Go to Lot](#)



**Provenance**

Dominion Gallery, Montreal

Collection of Michael Moreault, Montreal

Heffel Fine Art Auction House, Vancouver, 26 April 2012, lot 215

Acquired at the above sale by the present owner

**Exhibited**

Montreal, Dominion Gallery, *Mathieu*, 25 February - March 1963



226

**Lalan**

*Untitled*

signed and dated 'Lalan 66' lower right

mixed media on paper

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

Executed in 1966, this work will be accompanied a certificate of authenticity issued by Kwai Fung Hin Art Gallery.

**Estimate**

HK\$280,000 — 380,000

€34,900 — 47,300

\$35,900 — 48,700

[Go to Lot](#)



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



Lalan, *Untitled*, mixed media on paper, 1969-1970 Collection of MAIIAM Contemporary Art Museum, Chiang Mai

#### Exhibited

Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 4 July - 5 August 2009, p. 34-35  
 Macau Museum of Art (p. 44); Taipei, National Museum of History (pp. 34-35), *Fragrance of the Mind: A Retrospective of Lalan's Work*, 6 March - 8 August 2010

#### Provenance

Lalan: *Endless Dance*, Sotheby's, Hong Kong, 2 May 2019, lot 19 (acquired directly from the Estate of the Artist)

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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227

**Sanyu**

*Untitled (Nude)*

ink on paper

44.7 x 27.8 cm. (17 5/8 x 10 7/8 in.)

This work is registered under number D0680 in the archives of The Li Ching Cultural & Educational Foundation, and is accompanied by a letter of opinion issued by Rita Wong.

**Estimate**

HK\$150,000 — 250,000

€18,600 — 31,000

\$19,200 — 32,100

[Go to Lot](#)



*“Sanyu's flowers, his animals, and especially his female nudes exhibit an almost unmatched beauty, full of harmony, inspiring our admiration.” — Jean-Claude Riedel*

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**Provenance**

Collection of Jean-Claude Riedel, Paris

Private Collection (by descent from the above)

Sanyu, brush drawings, Artcurial, Paris, 9 June 2022, lot 114

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



228

### Lee Man Fong

*Portrait of a Seated Lady*

signed 'Lee Man Fong [in Chinese]' and stamped with  
an artist's seal upper left

oil on board

102 x 49.8 cm. (40 1/8 x 19 5/8 in.)

#### Estimate

HK\$600,000 — 800,000

€74,700 — 99,600

\$76,900 — 103,000

[Go to Lot](#)



The paintings of Lee Man Fong feature tender vignettes of quotidian life, those lived by the indigenous peoples of Indonesia: steeped in dulcet tones of sepia, muted greens and earthlike reds, his works capture Edenic scenes of village life. Lee relocated to the island nation of Indonesia in 1932, and spent most of his life in Bali, dedicating his opus to becoming a chronicle of, if not an ode to, the archipelago.

Lee's stylistic mastery of East-meets-West is evident in his paintings. Having left his native Guangzhou to move to Singapore at the age of three and later establishing various careers in Indonesia in his adulthood, a young Lee met the great Chinese Modern Master Xu Beihong in Jakarta in 1941. Xu, recognising that the young artist's 'works have the power to move people', encouraged Lee to hone his artistic skills further to 'aspire to be a great master of the world'. Classically trained in the medium of Chinese ink, Lee went on to receive a prestigious scholarship from the Dutch government to study in the Netherlands, and a valuable experience to examine the Dutch masters was thus underway. It is this fusion of the delicate and economical use of line found in Chinese ink paintings, and the Dutch sensibility in treatment of light and shadow as a plane on which to convey human emotion, that underpins Lee Man Fong's oeuvre. Lee formulated his own unique technique of handling the malleable Western medium of oil with a pared down elegance embodied in Chinese ink, and infused his paintings with an otherworldly translucency.



Gabriël Metsu, *A Woman Seated at a Window*, early 1660s

Collection of the Metropolitan Museum of Art, New York

In both [Portrait of a Seated Lady \(Lot 228\)](#) and [Portrait of a Seated Woman \(Lot 229\)](#), two elegantly sat female figures are surrounded by simple pastoral imagery. In a pointed tribute to his Chinese roots in Lee's choice of an elongated vertical painting, both maidens are backlit with a soft glow, each framed by lightly rendered tree trunks and branches reminiscent of the Chinese painterly style, as mottled inky tufts of grass cradle their bare feet. In stark contrast, the women themselves are firmly depicted in oil, their postures graceful and their features delicate. As if oblivious to their audiences, both women gaze beyond the pictorial frame with demure serenity, not unlike models oft-portrayed in the canons of Dutch masters. The artist has successfully



captured the unfettered sophistication of Bali life through his amalgamation of divergent styles, allowing us a glimpse into tranquil, bucolic scenes that transcend both time and place.



Xu Beihong, *Plum, Bamboo, and Rock*, 1942

Collection of the Metropolitan Museum of Art, New York

**Provenance**

Private Collection

Cologne, Lempertz Auction, June 1998, lot 128

Acquired at the above sale by the present owner



229

**Lee Man Fong**

*Portrait of a Seated Woman*

signed 'Lee Man Fong [in Chinese]' and stamped with an artist's seal lower left and upper right respectively

ink and oil on panel

105 x 51 cm. (41 3/8 x 20 1/8 in.)

Painted circa 1970.

**Estimate**

HK\$600,000 — 800,000

€74,700 — 99,600

\$76,900 — 103,000

[Go to Lot](#)



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Xu Beihong, *Plum, Bamboo, and Rock*, 1942 Collection of the Metropolitan Museum of Art, New York

#### Provenance

Private Collection, Jakarta

Private Collection (gifted by the above)

Nagel Auction, Stuttgart, 21 May 2004, lot 1407

Acquired at the above sale by the present owner



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

230

**Ju Ming**

*Taichi Series - Pair*

each incised with the artist's name, number and date  
'Ju Ming [in Chinese] 3/8 2000' on the lower back  
copper

(i) 68.6 x 64 x 75.3 cm. (27 x 25 1/4 x 29 5/8 in.)

(ii) 76.5 x 93.1 x 79.2 cm. (30 1/8 x 36 5/8 x 31 1/8 in.)

Executed in 2000, these works are number 3 from an  
edition of 8 and are accompanied by certificates of  
authenticity issued by the Ju Ming Culture and  
Education Foundation.

**Estimate**

HK\$2,400,000 — 3,200,000

€298,000 — 397,000

\$308,000 — 410,000

[Go to Lot](#)



*“In its highest state, taichi is about relaxation, depth, and being aware of internal strength and focus. It is a sedate and reserved martial art. In my recent work, I have tried to be as simple as possible. It is best to not reveal even a trace of artifice, but rather, simply grasp the spirit of expressing the rhythm of taichi.” — Ju Ming*



The artist in his studio

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Provenance

Private Collection

Sotheby's, Hong Kong, 6 October 2009, lot 553

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

231

### **André Brasilier**

#### *Grands cavaliers du soir*

signed 'André Brasilier.' lower right; further signed, titled and dated "Grands Cavaliers du soir." 2014. André Brasilier.' on the stretcher

oil on canvas

205.3 x 160.3 cm. (80 7/8 x 63 1/8 in.)

Painted in 2014, this work is accompanied by certificates of authenticity issued by Alexis Brasilier and Opera Gallery respectively.

#### **Estimate**

HK\$1,200,000 — 2,200,000

€148,000 — 271,000

\$154,000 — 282,000

[Go to Lot](#)



*“Horses are a superb creation. They’re charged with symbolism, strength, dynamism, beauty. They’re a source of inspiration... Horses are always found in a beautiful environment, at the heart of nature, they’re indistinguishable from nature. What I’m interested in is the quest for beauty.” — André Brasilier*

Video: <https://www.youtube.com/watch?v=zXZ4qOVUKzo>

André Brasilier discusses his practice, 2009

Video Courtesy of Philippe Monseil, Editions Cercle d'Art for Opera Gallery

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#### Provenance

Opera Gallery, Hong Kong

Acquired from the above by the present owner

#### Exhibited

Geneva, Opera Gallery, *André Brasilier*, 28 March – 10 April 2014





232

**Bernard Buffet**

*Bouquet de tulipes*

signed 'Bernard Buffet' upper right; dated '1982' upper left

oil on canvas

81 x 60 cm. (31 7/8 x 23 5/8 in.)

Painted in 1982, this work is accompanied by a certificate of authenticity issued by Galerie Maurice Garnier.

**Estimate**

HK\$700,000 — 900,000

€87,100 — 112,000

\$89,700 — 115,000

[Go to Lot](#)



*“The French do really have one good painter, Buffet.” — Andy Warhol*

Born in Paris in 1928, Buffet studied at the prestigious École des Beaux-Arts and by the age of 19, was honoured with his first solo show. One year later, he was jointly awarded the prestigious Prix de la Critique. He was part of the constellation of young talent *The New York Times* named 'France's Fabulous Young Five' along with Françoise Sagan, Yves Saint Laurent, Roger Vadim and Brigitte Bardot.

His works are immediately recognisable for their stylistic manner, characterised by being primarily graphic, with spiky, sharp, angular forms, that are elongated and rendered in a sombre colour palette. This stylistic mode gives his work an austere and melancholic tone that has been interpreted as a representation of the emotional, brutalist state of the post-war generation. Although frequently viewed as heavy and foreboding, there is also a level of delicacy in Buffet's work, as captured in the present still life example which features a bouquet of blossoming tulips rendered against Buffet's classic olive-yellow background.

Tulips most commonly symbolise perfect, pure love, and are a frequent guest in Buffet's floral works. Here, the eight flowers are presented in full bloom – and thus can be considered a sincere and straightforward expression from the heart. The number eight represents harmony, balance, and new beginnings in Christianity, which Buffet practiced. Furthermore, it is also considered a lucky number in Chinese and Asian cultures.

*“Flowers...are woven into our lives with every twist and turn of emotional events. Scarcely born, before we're even aware of it, we inhale the subtle scents of bouquets offered to the woman who brought us into the world.” — Bernard Buffet*

Buffet's works are housed in some of the most notable museums around the world, including the Tate Modern in London; Museum of Modern Art in New York; Paris's Museum of Modern Art and Centre Pompidou; and a dedicated collection at the Bernard Buffet Museum in Japan. The artist's top result at auction was achieved last year in Hong Kong, which is demonstrative of his ongoing legacy & recognition across the world.



The artist in his studio

#### Provenance

Galerie Maurice Garnier, Paris

Galerie Pams, Antibes

Private Collection (acquired from the above in April 1990)

Christie's, London, 8 February 2005, lot 392

Heather James Fine Art, New York

Acquired from the above by the present owner in 2011

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



PROPERTY FROM A DISTINGUISHED FRENCH  
COLLECTION

233

### **Bernard Buffet**

*Torero rose*

signed and dated 'Bernard Buffet 60' lower center  
oil on canvas

130.3 x 97.5 cm. (51 1/4 x 38 3/8 in.)

Painted in 1960, this work is accompanied by a  
certificate of authenticity issued by Maurice Garnier.

#### **Estimate**

HK\$1,600,000 — 2,500,000

€197,000 — 308,000

\$205,000 — 321,000

[Go to Lot](#)



*“It was... [the]...religious level of ceremony, tradition, flamboyant colour and sombre gravity that had attracted him to the corrida, and inspired him to produce his remarkable series of paintings, and to return again and again during the 1960s to the subject of the torero.” — Nicholas Foulkes*

Born in Paris in 1928, Bernard Buffet is internally renowned as one of the most distinguished French painters of the 20th Century, celebrated for his figurative oeuvre that is characterised by its graphic, linear aesthetic rendered in a sombre palette. Exhibiting a talent for art at a young age, Buffet was accepted into the prestigious Paris École Nationale Supérieure des Beaux-Arts in 1943, at the mere age of fifteen years old. He soon received impressive critical acclaim and was honoured with the Prix de la Critique award just five years later. Whilst the development of Buffet’s art practice occurred during the prevalence of Abstract Expressionism and Minimalism, the young artist defended representational art and came to be known as an active member of the anti-abstraction group, *L’homme Témoin* (the Witness-Man).

Featured in the 1966 exhibition *La Corrida* at Galerie Maurice Garnier in Paris, the 1960 painting *Torero Rose* is a stunning portrait from Buffet’s prolific body of works, hailing from the period that marks the peak of the artist’s critical and creative success. Rendered in angular, sharp black outlines, a bullfighter confronts the viewer from the centre of the composition, who is instantly recognisable as among Buffet’s most enduringly favourite and popular subject matters.

Video: <https://www.youtube.com/watch?v=WwQtR8RZX0Y>

Footage of a bullfighter

As a prevalent theme amongst artists and writers of the 20th Century, the bullfighter was a subject Buffet returned to numerous times during his career. As Ernest Hemingway aptly described, ‘I know no modern sculpture...that is in any way the equal of the sculpture of modern bullfighting...If it were permanent, it could be one of the major arts, but it is not and so it finishes with whoever makes it...It is an art that deals with death and death wipes it out.’<sup>i</sup>

The sight of the slender protagonist standing tall in his richly adorned light pink *capote de paseo* (ceremonial entrance cape) is both sumptuous and alluring in *Torero Rose*, as he seems to almost pop out against the amber background and into the viewer’s space. The way his cape spreads out alludes to the intense theatricality of bullfighting, whilst at the same time, presents the fighter in an elegant, poised, and dignified manner. Created during a time of unsettlement and anger in the post-war world, whilst *Torero Rose* is a commanding portrait within its own right, there is a haunting aspect to the painting that reflects the psychologically complex context behind its conception.



Edouard Manet, *A Matador*, 1866-1867 Collection of the Metropolitan Museum of Art, New York

Encompassing portraiture, landscapes, still life and historical and religious subjects, Buffet’s varied and extensive body of work had already garnered him widespread popularity and acclaim during his lifetime, including dozens of international exhibitions and honours such as being inducted into the Académie des Beaux-Arts in 1974.

His works are housed in numerous institutional collections, including the Tate Modern, London ; the Museum of Modern Art, New York; and the honorary Bernard Buffet Museum which opened in Tokyo in 1973. In 2016, a major retrospective of the artist’s work was hosted at the Musée d’Art Moderne de Paris. Museum Director at the time, Fabrice Hergott remarked: “Buffet has painted hundreds of masterpieces. His oeuvre is one of the greatest of the 20th century.”<sup>ii</sup>

<sup>i</sup> Ernest Hemingway, *Death in the Afternoon*, New York, 1932

<sup>ii</sup> Fabrice Hergott, quoted in Nazanin Lankarani, 'Buffet: A Life of Success, Rejection and Now a Celebration', *The New York Times*, 20 October 2016, [online](#).

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**Provenance**

Galerie Maurice Garnier, Paris

Private Collection

Acquired from the above by the present owner

**Exhibited**

Paris, Galerie Maurice Garnier, *La Corrida*, 1966

20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



235 ж

**Zeng Fanzhi**

*Untitled 08-4-1*

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

2008' lower right

oil on canvas

80 x 110 cm. (31 1/2 x 43 1/4 in.)

Painted in 2008.

**Estimate**

HK\$1,600,000 — 2,400,000

€198,000 — 298,000

\$205,000 — 308,000

[Go to Lot](#)



*“In all my creations, whether I move from abstraction to representation or portraits, I constantly need that sense of breaking new ground. I love capturing these coincidences, so my paintings have no boundaries. I don’t confine myself.” — Zeng Fanzhi*

**Exhibited**

New York, Acquavella Galleries, *Zeng Fanzhi*, 2 April – 15 May 2009, no. 6, n.p. (illustrated)



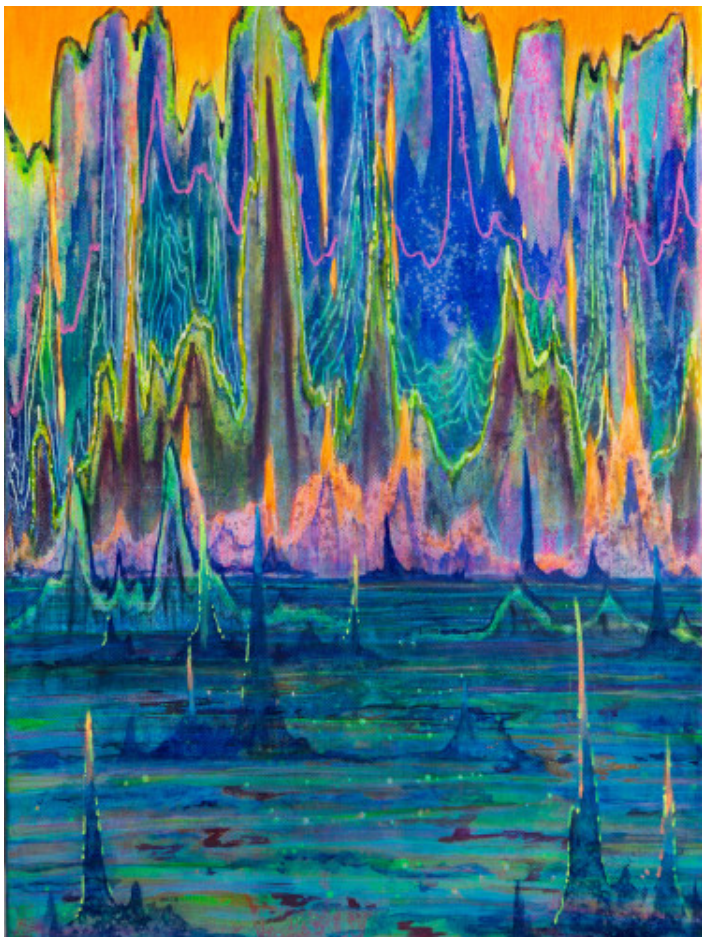
Zeng Fanzhi at work in his studio in Beijing, 2009 Photo courtesy of Acquavella Galleries

*“They are not real landscapes. They are about an experience of ‘miao wu’ (marvelous revelation). ‘Miao wu’ does not fall into the common categories of cognitive process. Nor has it anything to do with reason. ‘Miao wu’ is a kind of revelation. Instead of making something obvious ‘miao wu’ brought about an unmarked world, which underlies the deep strata of life, both novel and familiar. In this respect, the ‘miao wu’ type of revelation concerns a disclosure of what is already embedded in the artistic ego—the revealed world is there, but it is unfamiliar and amazing. ‘Miao wu’ constitutes a restless journey of discovery.” — Zeng Fanzhi*

**Provenance**

Acquavella Galleries, New York

Acquired from the above by the present owner in 2016



236 ж

**Huang Yuxing**

*Twilight*

signed and dated 'HUANG Yuxing 17' on the reverse

acrylic on canvas

40 x 30 cm. (15 3/4 x 11 3/4 in.)

Painted in 2017.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)





*"It is a view of the world in which the small is large and the large is small, a world in which everything is interconnected..." — Huang Yuxing*



Henri-Edmond Cross, *Provence Landscape*, 1900

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Provenance  
Private Collection, Asia



237

**Damien Hirst**

*After the Rain*

signed, titled and dated '2007 Damien Hirst "After the Rain"' on the reverse

butterflies and household gloss on canvas

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

Executed in 2007.

**Estimate**

HK\$3,000,000 — 5,000,000

€373,000 — 622,000

\$385,000 — 641,000

[Go to Lot](#)



Emerging onto the international art scene in the late 1980s, English artist, entrepreneur, and art collector Damien Hirst is foremost among the group identified by collector and gallerist Charles Saatchi as a generation of ‘Young British Artists’ (YBAs) — a group of provocative artists who graduated from Goldsmiths, University of London. Throughout his artistic career, Hirst has created genre-defying pieces from sculpture, prints, works on paper and paintings to installation and objects. Hirst is best known for his boundary-pushing, belief-challenging sculptures of animals submerged in formaldehyde, and his sustained investigation of art and beauty, seriality, repetition, as well as life and death. Never shying away from controversies and criticisms to stay true to his creative voice, he has been treading a path that is beyond compare, with market and academia affirming the value of his artistic practice.

*“It’s about love and realism, dreams, ideals, symbols, life and death... All these things are completely thrown off balance by a comparison I tried to make between art and life, in the upstairs and downstairs installations, a crazy thing to do when in the end it’s all art.” — Damien Hirst*

Bringing together a variety of different coloured and sized butterflies and set against a background of glossy emerald green, the poetic 2007 work *After the Rain* is a compelling example of Hirst's series of opulent butterfly monochrome paintings, echoing his personal understanding that art is a reflection of life. Debuting the butterfly motif with his ambitious installation *In and Out of Love (Butterfly Paintings and Ashtrays)* (1991) when he was 26 years old, Hirst considers the humble butterfly to be emblematic of death and resurrection, and thus symbolising the circle of life, growth, and change.

Regardless of the controversies that come with it, the artist uses real butterfly specimens in his work as each butterfly was born with a completely unique pattern, mimicking the individuality of each human and their unique place in the world. The title, *After the Rain*, poetically alludes to the beautiful moments when storm clouds dissipate, and life stirs once more. The stillness with which the butterflies are preserved, encased underneath glossy paint, symbolises a moment in our own fluttering, fleeting daily struggles, allowing us a rare glimpse into the romanticism with which the artist captures this sentiment in his work. The tone of the emerald green additionally allows us proximity to Hirst's own psyche. Having described colours as “moods” into the soul, and coupled with its title, Hirst here evokes a sense of renewal and growth. Together with an ironic display of creatures devoid of life, Hirst offers fresh perspective on the notion of living in *After the Rain*.

Video: <https://www.youtube.com/watch?v=YWSb9QMILoQ>

Hirst talking about his inspiration at Tate

Damien Hirst was born in 1965 in Bristol, and moved to London in 1984, where he worked in construction before studying for a BA in Fine Art at Goldsmiths college from 1986 to 1989. He was awarded the Turner Prize in 1995—an annual prize presented to a British visual artist. In his career

spanning over three decades, Hirst has been widely exhibited internationally, and his works are amongst some of the world's most renowned private hands and prestige institutional collections, such as the Museum of Modern Art, New York, the Art Institute of Chicago, and Tate Modern, London.

#### Provenance

Gagosian, London

Acquired from the above by the present owner



238

**Tracey Emin**

*An Insane Desire For You (Blue and Pink)*

neon

132.2 x 159.6 x 5 cm. (52 x 62 7/8 x 1 7/8 in.)

Executed in 2019, this work is number 1 from an edition of 3 plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

HK\$800,000 — 1,200,000

€99,600 — 149,000

\$103,000 — 154,000

[Go to Lot](#)



*“An Insane Desire For You sounds kind of, almost stalkerish, it does sound insane. And then, An Insane Desire For You also sounds poetic, an understanding that you’ll never be with that person... I like the play on words, especially with my neons.” — Tracey Emin*

Video: <https://www.youtube.com/watch?v=OvYTVD1K448>

Tracey Emin in conversation with Jeremy Strick, *Art Projects Ibiza*, June 2019

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**Provenance**

Xavier Hufkens, Brussels

Acquired from the above by the present owner

**Exhibited**

Art Projects Ibiza + Lune Rouge, *Tracey Emin: An Insane Desire for You*, 17 June - 1 October 2019  
Seoul, Lotte World Tower 6th Floor Art Hall, *Art & Desire*, 30 October - 26 December 2021 (another example exhibited)



239

**Cory Arcangel**

*Photoshop CS: 84 by 50 inches, 300 DPI, RGB, square pixels, default gradient "Spectrum", mousedown y=2000 x=1000, mouseup y=2000 x=14000; tool "Wand", select y=14000 x=8720, tolerance=40, contiguous= off; default gradient "Spectrum", mousedown y=24000 x=1*

chromogenic print  
213.4 x 127 cm. (84 x 50 in.)  
Executed in 2014.

**Estimate**  
HK\$1,000,000 — 1,500,000  
€123,000 — 184,000  
\$128,000 — 192,000

[Go to Lot](#)



*“Technically it’s a photograph. It’s a photograph because it’s photographic paper. But obviously I think about them as paintings, because they refer to the history of painting. I also have to think about them as sculptures, because every part of the process is part of the project. They’re sculptures because they play on the idea of what should be hanging in a gallery. In that sense they’re also kind of readymades.” —  
Cory Arcangel*

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**Provenance**

Team Gallery, New York

Private Collection

Lisson Gallery, New York

Phillips, New York, 27 February 2019, lot 29

Acquired at the above sale by the present owner



241

**Bernard Frize**

*Dissocié*

acrylic and resin on canvas  
190 x 160.6 cm. (74 3/4 x 63 1/4 in.)  
Executed in 2008.

**Estimate**

HK\$700,000 — 900,000  
€86,200 — 111,000  
\$89,700 — 115,000

[Go to Lot](#)





*"Painting and art, in general, is a discussion between people. I have a secret conversation with artists from the past, and this conversation feeds my work. I suppose that if people like my work they have a secret conversation with me too."* —  
Bernard Frize

*Dissocié*, translating to ‘dissociated’ in English, is a vibrant example of French and Berlin based painter Bernard Frize’s instantly recognisable abstract paintings. Like a chessboard composed of a kaleidoscopic range of both warm and cool tones, wide strokes of the artist’s brush split the canvas into a grid of 25 rectangles. Both delicate and complex in its execution, from afar, the eye picks up on similarities shared across each square’s formation. However as the viewer steps closer, they enter into an intimate acquaintance with the beautiful variances caught within details that contradict and overturn Frize’s highly regimented creative approach.

Frize was born in Saint-Mandé, France in 1949 and studied at the École des beaux-Arts within the Montpellier National Art School, before spending some time working at a screen-printing factory serving artists including Pierre Soulages and Tetsumi Kudo. In the mid-1970s, he began to incorporate strict sets of rules in his artistic practice, seeking to reduce painting to its most simple and material elements. Although critics have compared his work to aspects of Colour Field painting, Abstract Expressionism and Minimalism, Frize’s calculated approach to abstraction is entirely unique and has decisively influenced the international discourse on the genre for over four decades.



Frank Stella, *Tahkt-I-Sulayman Variation II*, 1969 Collection of the Minneapolis Institute of Art Artwork:  
© 2022 Frank Stella / Artists Rights Society (ARS), New York

To begin a painting, Frize positions his canvas flat as opposed to up against a wall: a method of working also favoured by American artist Jackson Pollock who sought to convey the emotion of movement. Differing from Pollock, however, Frize then follows a methodological approach to eradicate every intuitive decision from the process of creation, instead favouring the notion of ‘generation and corruption’, whereby something occurs above a system to disorder it as the artist cedes creative control to the medium itself. As observed by curator Jean-Pierre Criqui, ‘the painting, then, is a consequence, a record rather than a goal the artist decided to achieve; it is the image of its own execution’.<sup>1</sup>

*‘Bernard Frize’s paintings evince a colorful, soft-edged geometry that is savvy and nonchalant.’* — Roberta Smith for *The New York Times*

Directed by gridlines drawn out with pencil—with hints of this process still visible upon a closer viewing— Frize weaves an iridescent tapestry of lattice-like brushstrokes, each of which contains seemingly numerable variances of colour. Using a fluid concoction of acrylic and resin, chance then comes into play as the medium flows, splatters, spreads and mixes, catching pigment from previous brush pulls as the artist’s disciplined framework disrupts to leave no trace as to which mark met the canvas first. A curious juxtaposition of texture is introduced once the wet coat of resin absorbs and eventually dries evenly across the surface, as although *Dissocié* may initially appear to be formed of jewel-toned ridges of paint left in the wake of sweeping strokes of the brush, when looking at the painting from side on, it becomes overtly apparent that the surface has been rendered perfectly flat. The result is an optical illusion of sorts, as the tensions between order and disorder harmonise to generate a powerful sense of illusionistic depth.



Detail of the present work

*'Ideas take improbable paths... And I am sometimes amazed myself by their own logic.'* — Bernard Frize

In 2019 Bernard Frize's oeuvre was the subject of a mid-career retrospective, *Bernard Frize, Without Remorse* at Centre Pompidou. Last year, Galerie Perrotin in Shanghai presented a solo show titled *The Other Side (From Right-To-Left Or The Reverse)*, which marked the artist's first solo gallery exhibition in mainland China.

Frize's works are included in more than 45 public collections around the world, including the Tate Gallery, London; Centre Pompidou, Paris; MUMOK, Vienna; Museo Nacional Centro de Reina Sofia, Madrid; the Museum of Contemporary Art, Los Angeles; and the Kunstmuseums in Basel and Zurich, amongst others.

Video: <https://www.instagram.com/p/CjS1ydyIPfH/?hl=en>

<sup>i</sup> Jean-Pierre Criqui, 'Bernard Frize: Musée d'Art Moderne de la Ville de Paris', *Artforum*, November 2003, p. 183

<sup>ii</sup> Bernard Frize, quoted in Jurriaan Benschop, *Bernard Frize: Togetherless*, Istanbul, 2018

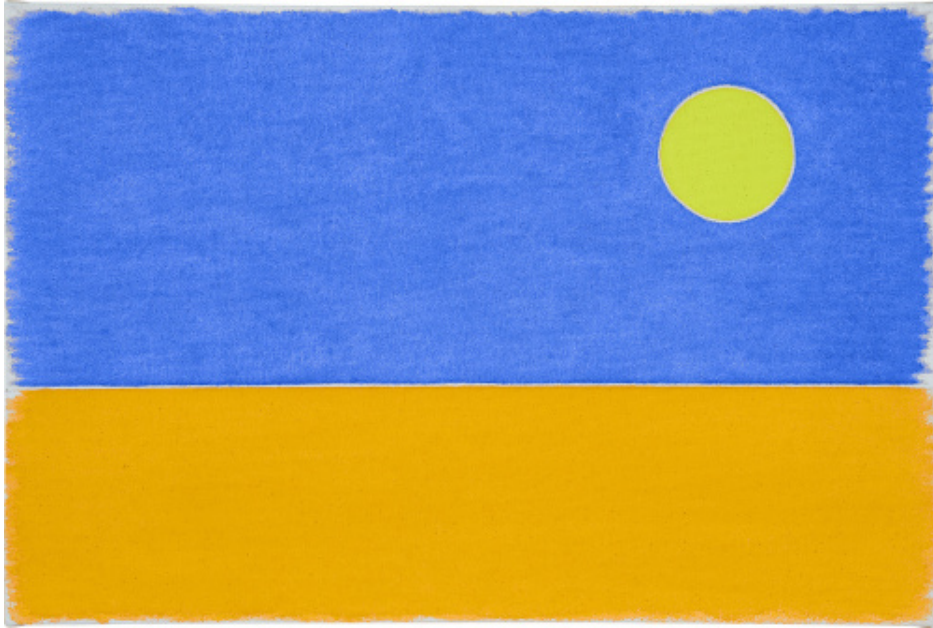
#### Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner

#### Literature

Jean-Pierre Criqui and Suzanne Hudson, *Bernard Frize*, Grenoble, 2014, p. 67 (illustrated)



242

**Ugo Rondinone**

*elftermaizweitausendundzweiundzwanzig*

signed and dated

"elftermaizweitausendundzweiundzwanzig" ugo

rondinone 2022' on the overlap

watercolour on canvas, in artist's frame

32 x 47 cm. (12 5/8 x 18 1/2 in.)

Executed in 2022.

**Estimate**

HK\$250,000 — 350,000

€31,100 — 43,600

\$32,100 — 44,900

[Go to Lot](#)



*“Finding myself in an empty studio for the last 3 months, I resorted to an intimate work: drawing poems and brushing sunsets and moonrise paintings. This is a good time for me to work in silence—cocooning myself into my own time, these two pastimes I love most and tire of least. The Mattituck paintings show the view from my studio window across the Long Island Sound.” — Ugo Rondinone*

*“My first summer in Mattituck was a revelation, forcing me to examine my surroundings with the freshness of a friendly alien. Every day, just when the twilight started, John and I would set our chairs in position and experience a new sunset, a magical illumination of the ordinary—lucid and lyrical. Looking at the sunset makes one feel that the physical and the spiritual are not separate.” — Ugo Rondinone*

**Provenance**

Galerie Krobath, Vienna

Acquired from the above by the present owner



Sadie Coles Gallery booth at Frieze London 2022, featuring a solo presentation of sold-out works by Ugo Rondinone of Mattituck paintings

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



243 ж

**Zhang Yingnan**

*Faraway*

signed, titled and dated "'Faraway" [in Chinese] 2018

Zhang Yingnan [in Chinese]' on the reverse

oil on canvas

130 x 130 cm. (51 1/8 x 51 1/8 in.)

Painted in 2018.

**Estimate**

HK\$180,000 — 280,000

€22,100 — 34,400

\$23,100 — 35,900

[Go to Lot](#)



243

Zhang Yingnan

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**Provenance**

Soka Art, Taipei

Acquired from the above by the present owner

**Exhibited**

Taipei, Soka Art, *Zhang Yingnan: Faraway*, 8 December 2018 - 13 January 2019

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



244 ж

**Xiyao Wang**

*Arabesque on vert menthe*

signed, titled and dated "'Arabesque en vert menthe"  
2021 Wang Xiyao [in Pinyin and Chinese]' on the  
reverse

acrylic, oil and oil stick on canvas  
200 x 190 cm. (78 3/4 x 74 3/4 in.)  
Executed in 2021.

**Estimate**

HK\$200,000 — 400,000

€24,600 — 49,200

\$25,600 — 51,300

[Go to Lot](#)



*“The lines and elements in my paintings are an extension of my body and its movements.” — Xiyao Wang*

Born in 1992 in Chengdu, Xiyao Wang is a Berlin-based female artist from China, who is recognised for her immersive, large format abstract paintings. Marking Wang’s auction debut, the ethereal and vivaciously dynamic *Arabesque on Vert Menthe* features her trademark gestural lines that populate her oeuvre. These lines are extensions of the artist’s bodily movements, evoking echoes of landscapes and dances that contain tremendous energy and emotion.



The artist in her studio Image Courtesy of misa.art

Working across various media encompassing oil, acrylic, chalk, graphite and oil sticks, Wang reimagines Eastern culture and philosophy in the vein of Western aesthetics and technicality, a reinterpretation made possible via the conduit of her bodily movements. Movement, energy and limitless are the key words Wang uses to describe her work. Dancing across the monumental canvas of *Arabesque on Vert Menthe* are flamboyant lines that impart a tremendous sense of

energy. Some are potently vibrant, reaching out on the pictorial space with their fierce presence, others emerge out of layers of transparent green haze flowing in the background, as if waves of water are surging forward and backward within the frame.

Wang’s background in Ballet, kickboxing, boxing, tango, and yoga is evident, as her canvases become visceral physicalisations of the emotions and energies that animate her body during the creative process. While working on a piece, be it hung on a wall or laid on the ground, the artist moves the canvas freely, adding another dimension of vitality to her work.



Left: the present lot Right: Cy Twombly, *Untitled*, 1954 Collection of the Modern Art Museum, New York  
© 2022 Cy Twombly Foundation

Growing up in the East and trained in both Eastern and Western painting traditions, Wang alchemises into her works her culture, trainings, life experiences, and the zeitgeist of our global era. Having studied in Germany with Werner Büttner, renowned for his distinct and thought-provoking painterly pieces and collages, as well as Anselm Reyle, an abstract artist whose oeuvre is closely associated with Modernism, Wang also looks to Cy Twombly, Günther Förg and Albert Oehlen as inspirations.

Though her work is tinted with the lyrical, hermetic sentiments and gestural vocabulary seen in Cy Twombly’s work, such as in *Untitled* from 1954, it is also equally flavoured by influences including ancient Chinese pictorial traditions, the Western art historical canon, electronic music, and a uniquely millennial and Gen Z lens rooted in an inclusive global vision. Wang’s paintings explore inner visions, feelings, and their relation to bodily perceptions, substantiated by her East-West biography.

Video: <https://www.youtube.com/watch?v=X0SWfmqFOLY>



The artist talks about her creative process

Video Courtesy of [misa.artmarket](#)

Following the steps of her artist father, Wang received her BA from the renowned Sichuan Fine Arts Institute, before emigrating to Germany to further her studies. Her work has been exhibited in Germany, Switzerland, France and China, with the latest solo exhibitions including [The Crystalline Moon Palace](#) at Galerie Perrotin, Paris (9 June – 30 July 2022), and the upcoming [Xiyao Wang: The Endless Dream](#) with Arndt Collection, Cape Schanck, Australia that opens on 10 December 2022 and runs through 24 February 2023.

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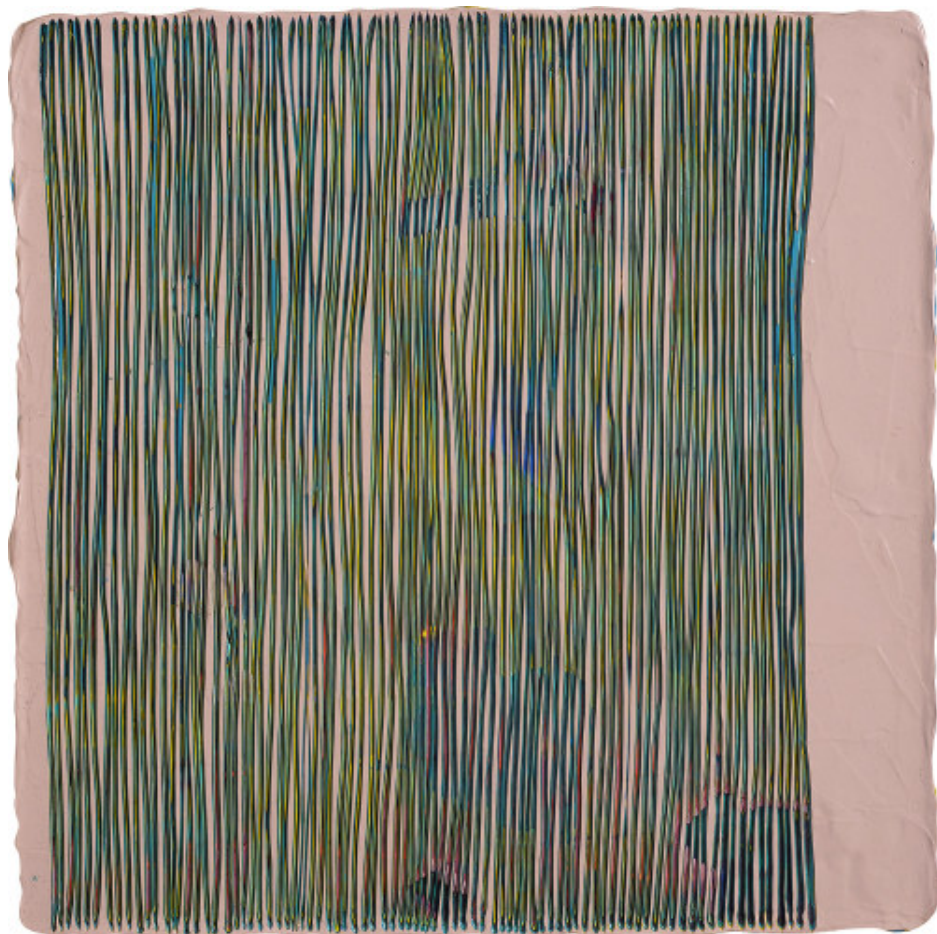
**Provenance**

König Galerie, Berlin

Acquired from the above by the present owner

**Exhibited**

Berlin, König Galerie – St. Agnes, *MISA Discoveries*, 9 - 19 September 2021



245 ж

**Ju Ting**

*Untitled*

signed and dated 'Ju Ting [in Chinese] 2014.' on the reverse

acrylic on wood

52 x 52 cm. (20 1/2 x 20 1/2 in.)

Painted in 2014.

**Estimate**

HK\$20,000 — 40,000

€2,500 — 5,000

\$2,600 — 5,100

[Go to Lot](#)



245

**Ju Ting**

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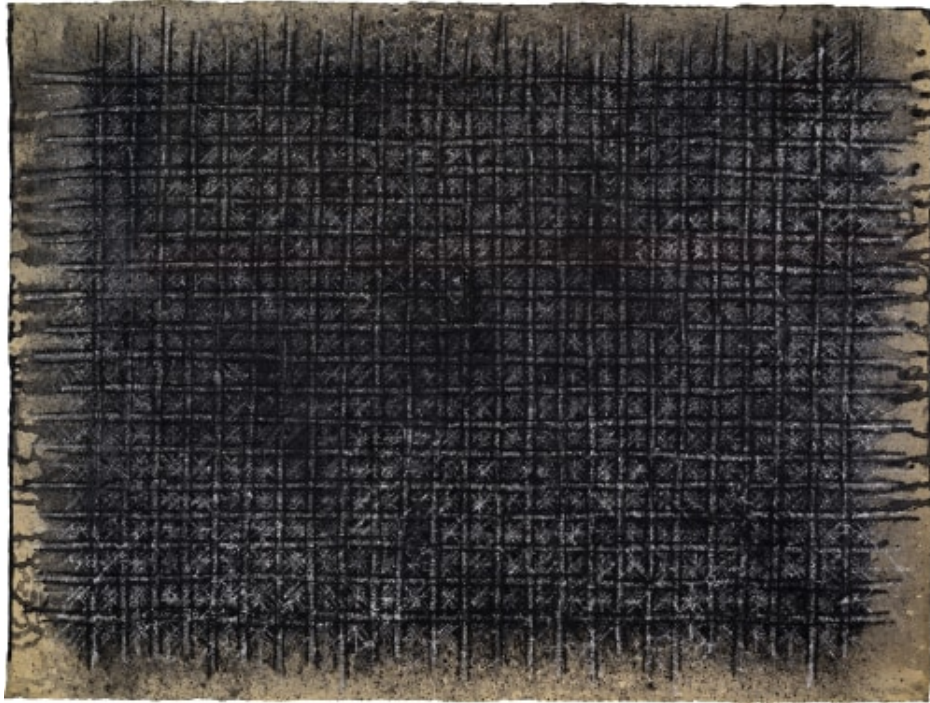
**Provenance**

Art Central 2017, Hong Kong

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



DAW CHINESE CONTEMPORARY ART COLLECTION

246 ж

**Ding Yi**

*Appearance of Crosses 95-B75*

signed, titled and dated "'Appearance of Crosses 95-B75" Ding Yi [in Chinese] 1995' along the lower edge

mixed media on paper

50.5 x 67.5 cm. (19 7/8 x 26 5/8 in.)

Executed in 1995.

**Estimate**

HK\$120,000 — 220,000

€14,900 — 27,400

\$15,400 — 28,200

[Go to Lot](#)



## DAW Chinese Contemporary Art Collection: A Collector's Story

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

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

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



Portrait of DAW by Xue Song, 2003

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Appearance of Crosses 95-B75

*"I think the most precious quality in an artist is having their own personal judgement, rather than conforming to someone else's. I want to distance myself from that kind of conformity and remain independent." — Ding Yi*

One of the abstract artists that emerged from the New Wave Movement in China in 1985, Ding Yi arrived at his unique abstract style by steadfastly deviating from the oft-treaded paths of Expressionism and Surrealism preferred by his peers. For the past four decades, Ding has been exclusively creating abstract paintings covered by repetitions of small cross motifs superimposed in different layers, colours and rotations, all of which require a painstaking amount of precision and technical skill. As showcased by *Appearance of Crosses 95-B75*, the hypnotising charm of the repeated patterns automatically engages the viewer on a level beyond intellectual comprehension, as the response is both visceral and immediate.

Born in 1962 in Shanghai, Ding worked at a printing factory before graduating from the Shanghai School of Arts and Crafts in 1983. Now a professor at the Shanghai Institute of Visual Arts, his signature and enduring method of creating the cross pattern in his work emerged in the late 1980s, when Ding began working on a series of painting titled *Appearance of Crosses*, which the present work finds itself in. His inspiration for the series stems from his time spent working at a factory designing commercial packaging, and this can be seen in the repeated 'x' and '+' shapes that Ding explores as a recurring motif, with the intention of merging painting and design into a single form of expression.

An early work from this series, executed in 1995, *Appearance of Crosses 95-B75* is a representative example of the artist's hand painted abstract works on paper. Formed of organised and superimposed lines and cross shapes, along with painterly intrusions such as the skipping, pooling and splatter of pigment, the beautifully textured work exemplifies Ding's distinct visual approach.

Ding Yi has been extensively exhibited globally and has participated in the Venice Biennale (1993), the Yokohama Triennale (2001) and the Guangzhou Biennale (2002), among others. The Museum of Modern Art of Bologna in Italy dedicated an important solo exhibition to the artist in 2008. His latest exhibitions include [Ding Yi: Lightscares](#) at Timothy Taylor, New York (4 May – 12 June 2021), and [Ding Yi: Highlight](#) with Galerie Karsten Greve, Cologne (3 September – 6 November 2020). The artist lives and works in Shanghai, China.

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

The artist talks about his creative process and inspiration

Courtesy of M+ Museum, Hong Kong

246

**Ding Yi**

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**Provenance**

ShanghART Gallery, Shanghai

Acquired from the above by the DAW Collection

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT

DAW CHINESE CONTEMPORARY ART COLLECTION

247 ж

**Zhang Enli**

*Animal*

signed and dated '2010 Enli [in Chinese]' lower left;  
further signed, titled and dated "'Animal" [in Chinese]  
2010 January Zhang Enli [in Chinese]' on the reverse  
oil on canvas

70 x 120 cm. (27 1/2 x 47 1/4 in.)

Painted in January 2010.

**Estimate**

HK\$300,000 — 500,000

€37,300 — 62,200

\$38,500 — 64,100



[Go to Lot](#)





## DAW Chinese Contemporary Art Collection: A Collector's Story

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

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

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



Portrait of DAW by Xue Song, 2003

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## *Animal*

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

Shanghai based artist, Zhang Enli, is globally revered for his painted depictions of everyday objects rendered with fluid gestures inspired by traditional Chinese brush painting. Executed in 2010, the present work, *Animal*, exemplifies Zhang's exquisite capacity to reinterpreting traditional Chinese atmospheric paintings in the Western oil painting format to capture the beautiful and stirring details in the mundane.

Enigmatic in its appearance, the painting features hues of sapphire blue silhouettes revealing themselves from a thin veil of haze, sporadically scattered across the canvas. Their faint projections onto the white background seems like fleeting mirages that are both unpredictable and unreal. Zhang's iconic use of soft lighting imparts a strong sense of ambiguity to the pictorial plane, whispering a distant déjà vu that summons within the viewer something remote yet familiar. The spaced-out composition is at once quiet and evocative, as Zhang focuses on the essence of sensory experience to unveil the subtle beauty of objects oft looked, thereby opening the viewers' eyes to a more poetic way of experiencing our world.

Zhang Enli was born in Jilin, China in 1965. He has been honoured with many solo exhibitions at important institutions and galleries around the world, including the Long Museum Chongqing (2020), Hauser & Wirth Zurich (2020), Xavier Hufkens Belgium (2019), Museo e Galleria Borghese (2019), and the K11 Art Foundation Shanghai (2019).

## **Provenance**

ShanghART Gallery, Shanghai

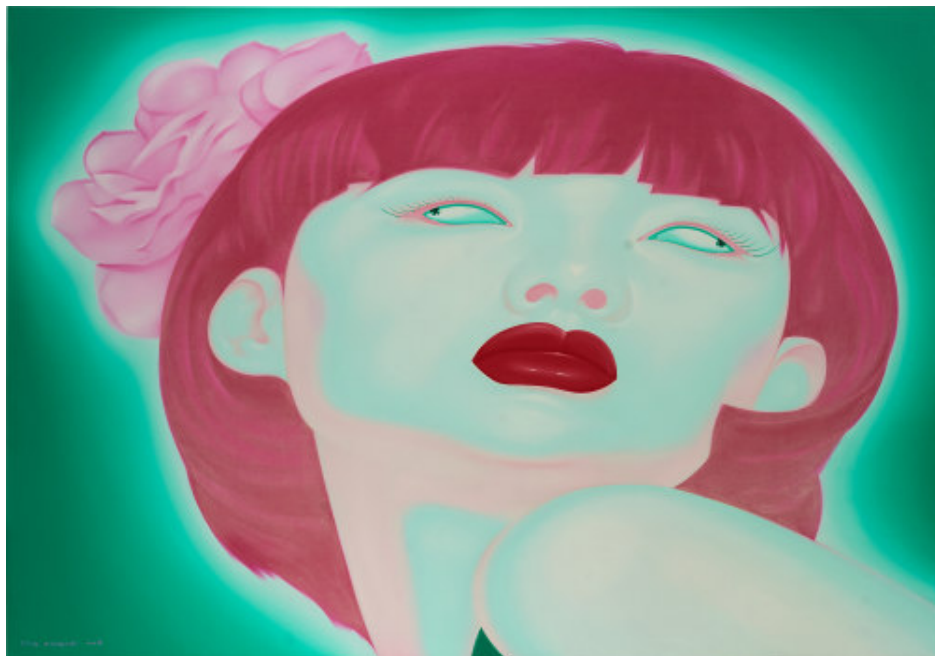
Acquired from the above by the DAW Collection

## **Exhibited**

Shanghai Art Museum, *Zhang Enli*, 8 - 22 December 2011, p. 70 (illustrated, p. 71)

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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### Feng Zhengjie

*China 2004 No. 21*

signed and dated 'FENG ZHENGJIE 2004' lower left  
oil on canvas

210 x 300 cm. (82 5/8 x 118 1/8 in.)

Painted in 2004.

#### Estimate

HK\$100,000 — 150,000

€12,400 — 18,700

\$12,800 — 19,200

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Feng Zhengjie

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**Provenance**

Willem Kerseboom Gallery, Amsterdam

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



249 ж

### Zhu Yiyong

*Memory of the Past Series No. 10*

signed and dated 'Zhu Yi Yong. [in Chinese] 2005.'  
lower right; further signed, titled and dated  
"'Memories of the Past Series NO. 10" Zhu Yi Yong [in  
Chinese] 2005.' on the reverse  
oil on canvas  
136 x 181 cm. (53 1/2 x 71 1/4 in.)  
Painted in 2005.

#### Estimate

HK\$45,000 — 65,000

€5,600 — 8,100

\$5,800 — 8,300

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249

**Zhu Yiyong**

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**Provenance**

Schoeni Art Gallery, Hong Kong

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

Hong Kong Auction / 30 November 2022 / 11am HKT



250

### Gino Sarfatti

*Table lamp, model no. 537 G*

circa 1950

Painted aluminium, brass, marble.

34 cm (13 3/8 in.) high

Manufactured by Arteluce, Milan, Italy. Interior of shade with manufacturer's label printed *AL/MILANO ARTELUCE*.

#### Estimate

HK\$30,000 — 50,000

€3,700 — 6,200

\$3,800 — 6,400

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

Christine Diegoni Zyman, *Gino Sarfatti*, Paris, 2008, p. 22

*Gino Sarfatti: Il Design della Luce*, exh. cat., Triennale Design Museum, Milan, 2012, p. 44

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, pp. 19, 56, 427



## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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251

### Ico Parisi

*Unique table*

circa 1949

Sapele-veneered wood, sapele.

79.5 x 200 x 89.5 cm (31 1/4 x 78 3/4 x 35 1/4 in.)

Manufactured by Fratelli Rizzi, Intimiano, Italy.

#### Estimate

HK\$40,000 — 60,000

€4,900 — 7,400

\$5,100 — 7,700

[Go to Lot](#)



Phillips would like to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance cataloguing the present lot.

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**Provenance**

Private collection, Como

**Literature**

'Mobili semplici e mobili complessi', *Domus*, no. 238, vol. VII, September 1949, p. 43 for a variant of the model

Roberta Lietti, *Ico Parisi: Catalogue Raisonné, 1936-1960*, Milan, 2017, p. 275 for a variant of the model



252

**Michael Lau**

*Salvator Michael Gold from the series oh...my toy!*

signed 'Michael Lau' lower right

acrylic on canvas

diameter 152 cm. (59 7/8 in.)

Painted in 2018, this work is accompanied by a certificate of authenticity issued by Crazy Smiles.

**Estimate**

HK\$200,000 — 400,000

€24,900 — 49,800

\$25,600 — 51,300

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**Provenance**

Christie's Private Sales, Shanghai (acquired directly from the artist)  
Acquired from the above by the present owner

**Exhibited**

Shanghai, Christie's, *COLLECT THEM ALL! (SHANGHAI) Exhibition by Michael Lau*, 31 August - 12 September 2019



253

**KAWS**

*GOOD INTENTIONS*

signed, numbered and stamped 'MEDICOM TOY 2021 JAPAN KAWS.. 66/100' on the underside of the larger figure

wood, in 2 parts

40 x 20 x 17 cm. (15 3/4 x 7 7/8 x 6 3/4 in.)

Executed in 2021, this work is number 66 from an edition of 100 plus 20 artist's proofs.

**Estimate**

HK\$180,000 — 280,000

€22,300 — 34,700

\$23,100 — 35,900

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253

KAWS

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**Provenance**

Ross+Kramer, New York

Private Collection, USA

Acquired from the above by the present owner

## 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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254 o

### Daniel Arsham

#### *The Lost Tapes II*

hydrostone, selenite and quartz

6.4 x 10.2 x 0.9 cm. (2 1/2 x 4 x 3/8 in.)

Executed in 2019, this work is number 5 from an edition of 20, and is accompanied by its original box packaging signed and numbered by the artist and Nasir Jones, and pair of white art handling gloves.

#### Estimate

HK\$50,000 — 70,000

€6,200 — 8,700

\$6,400 — 9,000

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254

Daniel Arsham

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Provenance

NANZUKA, Tokyo

Acquired from the above by the present owner





255

**Michelle Sakhai**

*Garden of Peace*

signed, titled, inscribed and dated "'Garden of Peace"  
Diptych New York NY 2019 Michelle Sakhai.' on the  
reverse of each panel and numbered 'I' and 'II'  
respectively

oil and metal leaf on canvas, diptych  
213.4 x 152.4 cm. (84 x 60 in.)  
Executed in 2019.

**Estimate**

HK\$120,000 — 180,000

€14,900 — 22,400

\$15,400 — 23,100

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255

**Michelle Sakhai**

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**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

New York, Rosenberg Gallery at Hofstra University, *Michelle Sakhai: Garden of Peace*, 12 October - 22 November 2020



256

**Yayoi Kusama**

*Pumpkin (2)*

signed, titled, numbered and dated 'A.P. "Pumpkin (2)" [in Japanese] 1990 Yayoi Kusama' along the lower edge

silkscreen print on Izumi paper  
63 x 53 cm. (24 3/4 x 20 7/8 in.)

Printed by Tokuzo Okabe, Japan in 1990, this work is an artist proof from an edition of 150 plus 15 artist's proofs and 3 printer's proofs, and is accompanied by a certificate of authenticity issued by L'Orangerie International Art Consultant Co., Ltd.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)



**Provenance**

L'Orangerie International Art Consultant Co., Ltd., Taipei

Acquired from the above by the present owner

**Literature**

Abe Publishing Ltd., ed., *Yayoi Kusama: Prints 1979-2017*, Tokyo, 2017, no.144, p. 94 (illustrated)



257

**Ayako Rokkaku**

*Untitled*

signed and dated '2006 Rokkaku Ayako [in Japanese]'  
on the reverse

acrylic on cardboard  
82 x 41.5 cm. (32 1/4 x 16 3/8 in.)  
Painted in 2006.

**Estimate**

HK\$400,000 — 600,000

€49,800 — 74,700

\$51,300 — 76,900

[Go to Lot](#)



257

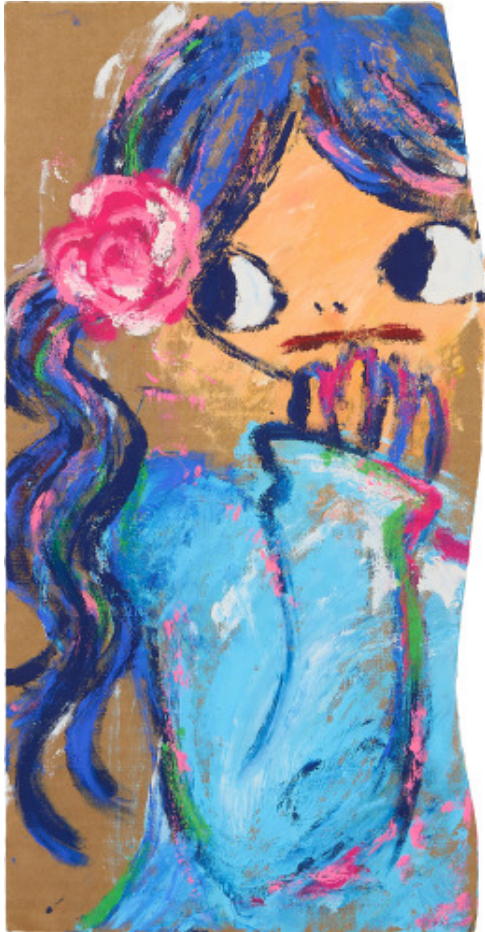
**Ayako Rokkaku**

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**Provenance**

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



258

**Ayako Rokkaku**

*Untitled*

acrylic on cardboard  
40 x 21 cm. (15 3/4 x 8 1/4 in.)  
Painted in 2006.

**Estimate**

HK\$150,000 — 250,000

€18,700 — 31,100

\$19,200 — 32,100

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258

**Ayako Rokkaku**

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**Provenance**

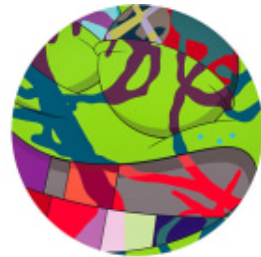
Gallery Delaive, Amsterdam

Acquired from the above by the present owner



# 20th Century & Contemporary Art & Design Day Sale in association with Yongle

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259

**KAWS**

*THE NEWS*

each signed, numbered and dated '93/100 KAWS..17'  
along the lower edge  
the complete set of 9 screenprints in colours on wove  
paper with title page and original red linen-covered  
portfolio box  
each diameter 61 cm. (24 in.)  
Published by Pace Prints, New York in 2017, this work  
is number 93 from an edition of 100 plus 20 artist's  
proofs.

**Estimate**

HK\$500,000 — 700,000

€62,000 — 86,800

\$64,100 — 89,700

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259

KAWS

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**Provenance**

Private Collection, USA

Acquired from the above by the present owner



260

**Yoshitomo Nara**

*Fight*

signed, numbered and dated '3/25 2013 Yoshitomo Nara' along the lower edge

woodcut

41.9 x 29.2 cm. (16 1/2 x 11 1/2 in.)

Published by Pace Editions, Inc., New York in 2013, this work is number 3 from an edition of 25 plus 12 artist's proofs and is registered in the Yoshitomo Nara Online Catalogue Raisonné under registration number YNF5857.

**Estimate**

HK\$300,000 — 500,000

€37,200 — 62,000

\$38,500 — 64,100

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260

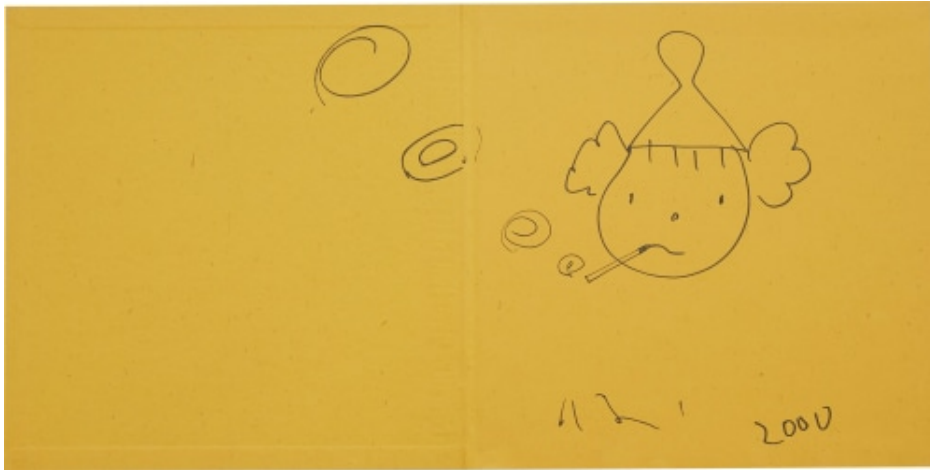
Yoshitomo Nara

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Provenance

PACE, Hong Kong

Acquired from the above by the present owner



261

**Yoshitomo Nara**

*Untitled*

signed and dated 'Yoshitomo Nara [in Japanese] 2000'

along the lower edge

ink on yellow book cover interior

22.9 x 45.7 cm. (9 x 17 7/8 in.)

Executed in 2000.

**Estimate**

HK\$80,000 — 120,000

€10,000 — 14,900

\$10,300 — 15,400

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261

Yoshitomo Nara

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**Provenance**

Private Collection

Borobudur Fine Art Auction, Singapore, 11 October 2008, lot 88

Private Collection

artnet Auctions, Online, 20 August 2015, lot 109906

Acquired at the above sale by the present owner



262

**Yoshitomo Nara**

*Sleepless Night (Sitting)*

polystone, flocky processing and mixed media  
29 x 15 x 18.5 cm. (11 3/8 x 5 7/8 x 7 1/4 in.)

Produced by How2work, Hong Kong in 2007, this work is number 298 from an edition of 300, and is accompanied by a wooden certificate of authenticity signed by the artist and issued by How2work. This work is registered in the Yoshitomo Nara Online Catalogue Raisonné under registration number YNF4696.

**Estimate**

HK\$300,000 — 600,000

€37,200 — 74,400

\$38,500 — 76,900

[Go to Lot](#)



**Provenance**

Private Collection

Borobudur Fine Art Auction, Singapore, 10 May 2015, lot 78

Acquired at the above sale 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)





263

**Yoshitomo Nara**

*Mori Girl*

polystone

29.5 x 18.5 x 15 cm. (11 5/8 x 7 1/4 x 5 7/8 in.)

Produced by How2work, Hong Kong in 2012, this work is number 101 from an edition of 200, and is accompanied by a wooden certificate of authenticity signed by the artist and issued by How2work. This work is registered in the Yoshitomo Nara Online Catalogue Raisonné under registration number YNF6890.

**Estimate**

HK\$200,000 — 300,000

€24,800 — 37,200

\$25,600 — 38,500

[Go to Lot](#)



263

Yoshitomo Nara

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Provenance

HOMELESS, Hong Kong

Acquired from the above by the present owner