



Holly's

Exposure of Inspirations:
MODERN AND CONTEMPORARY ART

靈感曝光·現當代藝術

2019.05

Holly's | 華藝國際
AUCTIONS



Exposure of Inspirations
MODERN AND CONTEMPORARY ART
靈感曝光：現當代藝術

HOLLY'S INTERNATIONAL (HK)
2019 SPRING AUCTIONS
華藝國際(香港) 2019 春季拍賣會

Holly's | 華藝國際
AUCTIONS

229 Queen's Road Central, Sheung Wan, Hong Kong Tel.: 852-2270 5000 Fax: 852-2386 6601
地址：香港上環皇后大道中 229 號 電話：852-2270 5000 傳真：852-2386 6601



Volu Dining Pavilion by Zaha Hadid, Photo Courtesy of Revolution Precrafted
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LIVING DYNAMICS

PRECRAFTED PRIVATE ART HOMES AND MUSEUMS
BY WORLD CLASS ARTISTS

多元生活：世界頂級藝術家打造私人藝術房屋及美術館

2019.5.25 – 2019.5.26

Grand Hyatt Hotel, Hong Kong
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Private Sales Project of Holly's International (HK) Spring Auctions
2019 華藝國際（香港）春季拍賣會私洽項目

An abstract painting featuring bold, expressive brushstrokes. The composition is dominated by thick, black, calligraphic lines that resemble ink splatters or ink wash. These black lines are set against a background of vibrant yellow and light blue splatters and washes. The overall effect is one of dynamic energy and contrast, blending traditional ink techniques with modern abstract expressionism.

EAST MEETS WEST:

A CENTURY OF ENDURING BEAUTY

東西匯流：世紀回望

601

K.P. BREHMER

(Germany, 1938–1997)

Deutscher Mann

1984

Acrylic on canvas
200x120cm

PROVENANCE

Acquired directly from the artist by the present owner

HKD 900,000–1,200,000

USD 114,300–152,400

卡彼·布萊梅

德國男子

1984

布面丙烯

來源：現藏家直接得自藝術家



Born in 1938, K. P. Brehmer was a German painter, graphic artist and filmmaker. He was a singular figure in the art world in the 1960s, suspicious of the political establishment of post-war West Germany, his critical engagement with the reality of capitalism focused on the power of the media. Brehmer's works dating from the 1960s to 1970s are classed as "Capitalist Realism" — and lately — European Pop Art with a particular political character.

Brehmer spent most his life in west Berlin, where the city was separated by Capitalism and Socialism. This living experience has been essential to his artistic creation as a way to ask critical questions regarding the social reality. He started as a printmaker in 1959, and then studied at the Kunstakademie in Düsseldorf in the early 1960s. During this time he met Sigmar Polke, Gerhard Richter, Konrad Lueg and Wolf Vostell. In reaction to the arrival of American Pop Art and Soviet Socialist Realism, these young artists advocated the "Capitalist Realism" art movement. Confronting German history, capitalist society and the power of modern media occupied Brehmer throughout his life. Brehmer defined a new form of language, which, in opposition to abstract art of the 1950s, served realistic motifs. Brehmer used "everyday" motifs from advertising and the mass media, like naked women, cars or spacemen. In the mid-1960s he took advantage of a new motif: the stamp, which can be defined as authoritative body with cultural definition of power. At about 1980s, Brehmer steps into his "thermographic period", believes the true art should not just be some "good looking things" and the appearances can be deceiving. He wondered how a human being was visually perceived by a non-human creature. Snakes, for instance, have infrared light sensitive pits on their heads, which make their vision like thermo images. *Deutscher Mann* was created in this period of time in his iconic 1980s visual language.

Brehmer played a vital role in passing on his vision, teaching for decades as a professor at the Hochschule für bildende Künste (School of Visual Arts) in Hamburg. There were five of his students, Xu Jiang, President of China Academy of Art, Ma Lu, President of Oil Painting Department from Central Academy of Fine Arts, Shan Fan, President of Design Factory International and Liang Ying, Chairman of Beijing Huangzhou Art Foundation, they all became esteemed art world figures after they came back to China.

卡彼·布萊梅是出生于 1938 年的德國畫家、圖像藝術家和電影制片人。他在 20 世紀 60 年代的藝術世界裏是獨樹一幟的人物——質疑戰后西德的政治建設，以媒體權力為切入點批判資本主義社會現實。他在 20 世紀 60 年代到 20 世紀 70 年代的作品被歸為“資本主義現實主義”，後期之作又被納入歐洲波普藝術。布萊梅是德國批判寫實主義的代表人物、“資本主義現實主義”畫派的創始人。

布萊梅一生中大部分時間都在西柏林度過，經歷過柏林的分隔狀態。在這個被資本主義和社會主義分隔的城市裏，他每天都會體驗到冷戰帶來的影響，並認知到由企業所操控的體制主導着人們對世界的認知與再現。20 世紀 60 年代他在杜森多夫求學時結識了西格瑪·波爾克、格哈德·里希特等人，回應美國波普藝術和蘇維埃社會現實主義，發展出“資本主義現實主義”流派——以藝術的表達方式去面對和抗衡德國歷史、資本主義社會和現代大眾媒體的操控。與 20 世紀 50 年代的抽象藝術流派相反，接受過版畫訓練的布萊梅對於圖像的復制和利用非常敏感，他採用來自圖表和地圖的抽象數據，將它們轉化為繪畫與版畫，闡釋資本主義的慣用伎倆。20 世紀 60 年代中，他從日常生活環境中擷取廣告和大眾媒體中的主題圖像，例如裸女、車輛和航天員，進行創作。其後他運用了“圖章”的形象，將其視作一個權威和權力的主體。受到當時活躍在歐洲的激浪派的影響，布萊梅堅信視覺上的美具有欺騙性，強調概念而非成品的重要性。結合他自己在漢堡藝術學院的經驗，他在 20 世紀 80 年代的創作進入一個“熱成像時期”。他開始好奇其他動物的視覺成像，例如蛇。蛇對紅外線尤其敏感，它眼中的世界隨着物質的不同的溫度而形成不同的顏色。作品《德國男子》便是布萊梅在 20 世紀 80 年代風格的代表作品。

布萊梅創造了一種將數據視覺化的方式，來闡述當代社會、政治與經濟發展的起因。這位在西方引起爭議的人物影響了一代才華出眾的中國學子，他的五個中國留學生在不同的藝術領域均擁有突出的成就——中國美術學院院長許江、中央美術學院油畫系主任馬路、藝術家吳山專、漢堡國際傳媒藝術與互動媒體學院院長單凡以及黃胄美術基金會理事長梁纓。

602

ANTONI TAPIES

(Spain, 1923–2012)

Untitled

With an inscription by Shu Chuanxi

c. 1995–2006

Ink on paper

52×183cm

Signed and dated 2006

PROVENANCE

Acquired directly from the artist by the present owner

HKD 1,340,000–1,600,000

USD 170,200–203,200

安東尼·塔皮埃斯

無題

附舒傳曦題跋

c. 1995–2006

紙本水墨

簽名：A. TAPIES PASQUA 2006

來源：現藏家直接得自藝術家

Born in Barcelona, Antoni Tàpies was one of the most internationally acclaimed Spanish artists, a world-class representative of Art Informel movement, one of the most famous European artists of his generation, whose name can be aligned with Picasso, Dali and Miro. He pioneered in working on mixed-media paintings – his works incorporated textures of found objects and spontaneous painting methods as a way of expression. He is the pioneer artist of Matter painting. Matter painting is a technique that blends thick impasto paints with other materials such as mud, sand or shells. Its intention was to highlight the nature of painting and its materials.The Antoni Tàpies Foundation is a museum and cultural centre dedicated to the works and life of Antoni Tàpies, which owns one of the most extensive collections of Tàpies's work.

Through his explorations of materials as the subject of art creation, he strongly expressed his concern over his hometown Catalonia's politics and culture. Besides, he was also influenced by Eastern philosophy and oriental artistic characteristics, eventually turned to a quest for "transcendence of art dimension" through immersion in one's surroundings – a reality which is neither purely physical nor metaphysical, but both at once.

This unique piece of work has a special origin and it was created from 1995 to 2006. The present owner bought the work from a German gallery which was the agency of Antoni Tàpies in 1995, At that time he was surprised by the artist's presentation of lines – simple and unsophisticated, invariable and presentable, which seemed to have more oriental flavor and insight than some oriental works. Tàpies was a learned scholar of Chinese and Japanese calligraphy, he believed that the beauty of calligraphy is not due to its readability but to the power of its line and the externalisation of the personality spirit's expression. In 2003, Shu Chuanxi, professor at the China Academy of Fine Arts, saw the work and was inspired by it, he wrote an inscription for the work, "When writing Chinese cursive calligraphy, you will completely forget the universe, when you are drunk, your calligraphy can show the true meaning of the world". In 2006, the owner brought the work back to Tàpies, along with Shu Chuanxi's inscription for in-depth communication, Tàpies realised the meaning of the poem and rewrote it in Catalan, and put on the dark brown and thick stroke of genius, these hidden symbols—to represent the beginning (α) and the end (Ω) of life. The three parts with a time span of more than 10 years, just like the exchange of ideas between three artists across time and space, which are presented together in the final work. Pure black and white show Tàpies' yearning for the oriental spirit in his temperament, the gently stroke of ink and paper does not show his strangeness to materials at all, but it is still not difficult to see that he was very good at controlling granular texture – a texture of sand sculpture that is solidified on ink paper—an obscure and spontaneous beauty. This is the true expression of art and freedom.



安東尼·塔皮埃斯生于巴塞隆納，是國際上最有名望的西班牙藝術家之一、世界級非形式主義流派的代表人物、戰后重要的歐洲藝術家，堪與畢加索，達利和米羅相提并論。他是分析研究綜合材料繪畫藝術的先驅者，作品結合現成物材料質感和隨意性繪畫的表現手段，通過“物化”的過程，轉化為審美的形式來表達思想，被歸入非形式主義畫家之列。塔皮埃斯在繼承前人的基礎上，在藝術創作中大膽運用綜合材料，打破傳統的形式美法則，以及常規的審美經驗，成為后世的楷模。他的作品主要收藏于巴塞隆納安東妮·塔皮埃斯基金會，并在其中設有研究中心。

塔皮埃斯透過以材質探討為主要的作品中，強烈表現出個人對家鄉加泰羅尼亞的政治、文化關懷。此外，他亦藉東方的哲學思想及藝術特質，將作品發展的風格轉為以探討“藝術的超驗次元”為主，展現其身體對環境、物質體驗的藝術風格。

這件作品來歷特殊、絕無僅有，創作時間跨度由1995年到2006年。現藏家于1995年在塔皮埃斯的德國代理畫廊購得作品，當時驚訝于藝術家對於綫條的處理手法——單純古樸、

恆久耐看，似乎比東方人的作品更具有東方氣息和領悟。塔皮埃斯學識淵博，曾經研究中國和日本書法，他認為書法的美不在于其可讀性，而在于其綫條的力量和人格精神在其表達上的外化。2003年時，當時的中國美術學院教授舒傳曦目睹作品后，有感而發，題字“狂來輕世界，醉裏得真如”。2006年，藏家連同舒傳曦題跋重新把作品帶到塔皮埃斯面前，進行深度的交流，塔皮埃斯領悟到詩文的意思后，以加泰隆尼亞語重新書寫，并添上深棕色渾厚的神來一筆，其中暗藏符號——以代表生命的開始（α）與終結（Ω）。時間跨度超過10年的三個部分，猶如三個藝術家隔時空的思想交流，共同呈現在最終的作品中。純粹的黑與白顯現着塔皮埃斯性情裏對東方精神的向往，墨與紙的摩擦絲毫沒有表現出他對材料的陌生，反而是在帶着一定速度的筆觸中充滿細膩綿密的變化。雖然這是一個近乎沒有起伏的光滑表面，但仍不難看出他對顆粒感肌理拿捏有度——一種沙雕式的材料質感被凝固在水墨紙本中——一種晦澀、隨性而淡然的美。這就是真正的藝術和自由的表現。

603

SHOZO SHIMAMOTO

(Japan, 1928–2013)

Bottle Crash

2003

Acrylic on plasticised canvas
120x80cm
Signed 'S. Shi'.

PROVENANCE

Private collection, Italy

LITERATURE

Exhibition Catalogue, *Gutai The Eternal Avant-Garde*, p.28.

EXHIBITED

GUTAI The Eternal Avant-Garde, PARKVIEW ART Hong Kong Gallery, Hong Kong, 2015.11.17–2016.01.16

HKD 180,000–480,000

USD 22,900–61,000

嶋本昭三

爆 瓶

2003

丙烯塑化帆布
簽名：S. Shi

來源：意大利私人收藏

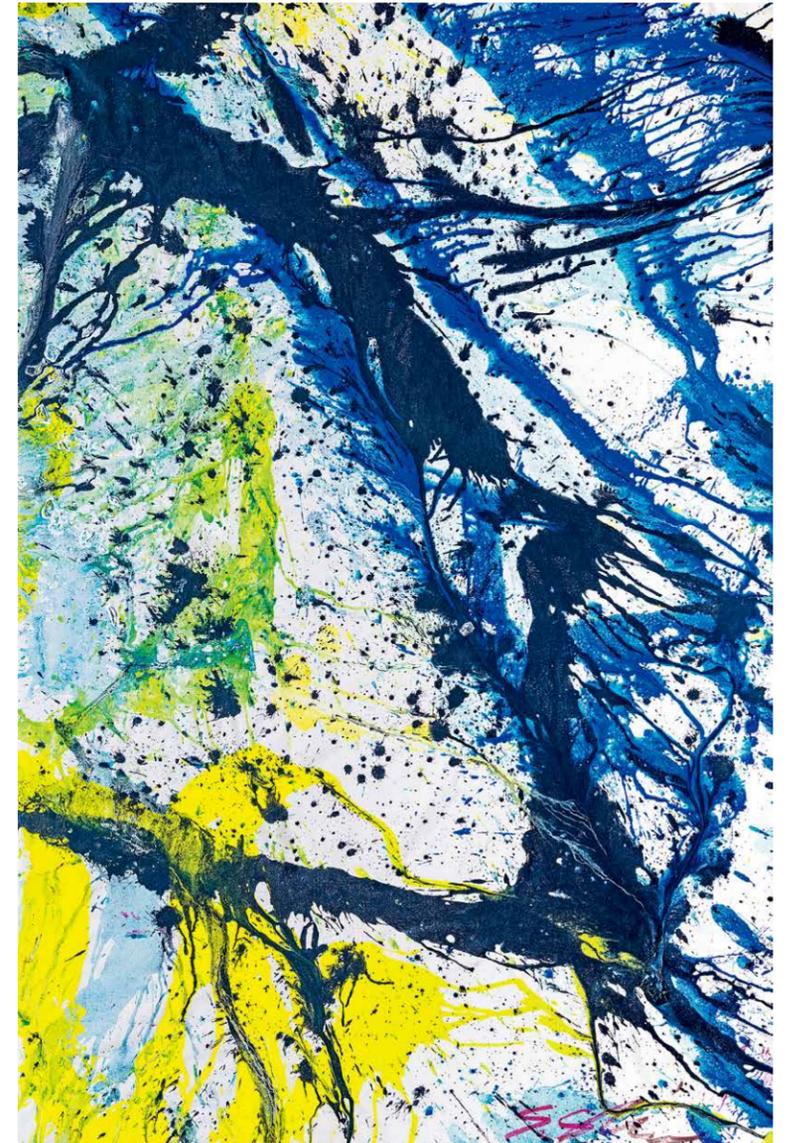
出版：《具體派——永恒先鋒》，芳草地當代藝術，第 28 頁。

展覽：具體派——永恒先鋒，芳草地當代藝術，香港，2015.11.17–2016.01.16

Shozo Shimamoto (1928–2013), is one of the most influential artists in Japan after World War II. During his studies at Kwansai Gakuin University, he began to paint under the influence of the great master –Yoshihara Jiro (1905–1972). In 1954, Shimamoto established Gutai group with his teacher Yoshihara, and the art movement was then born. His works are collected by the prestigious institutions including Tate Gallery, Tate Modern and the Hyogo Prefectural Museum of Art.

Bottle Crash is artist's most well known series of works produced since his first performance in 1956. The series created with Shimamoto's groundbreaking method is one of the most

significant contribution to early Gutai movement that drove forth a evocative force in the post-war period. These masterworks (see lot 603 and lot 604) are highlighted by their chromatic explosions – hurling glass bottles full of coloured paint onto canvases laid out on a hard surface or stones; as the bottles shatter and burst, dazzling patterns were created. In effect, Shimamoto's pioneering action was an embodiment of making power visible. By pouring life and spirit to the paint, Shimamoto enlightening the blazing vivacity of paint whilst merging unstable material and human spirit."Fix[ing] the explosive form [onto] the paint itself", in Gutai leader Yoshihara Jiro's words (Yoshihara Jiro, published in Shozo Shimamoto, exhibition catalogue, Gutai Gallery, Osaka, 1962).



嶋本昭三(1928–2013) 是二戰后日本最具影響力的藝術家之一。在關西學院大學學習期間，跟隨大師吉原治郎(1905–1972) 學習繪畫。1954 年，嶋本昭三與其師吉原治郎一同創辦具體美術協會，具體派藝術運動從此誕生。嶋本昭三的作品被泰特美術館、泰特現代美術館、兵庫縣美術館等重要美術館收藏。

“擲瓶”系列是自嶋本昭三 1956 年首次創作表演以來，他所創作中的最著名的系列作品。該系列創作采用顛覆性方法，對早期具體派運動影響深遠，并在戰后時期推

動了一股令人回味的熱潮。這些杰作（見 603 號拍品和 604 號拍品）因其色彩的爆發而凸顯出來——將一把裝滿彩色顏料的玻璃瓶扔到鋪在堅硬表面或石頭上的畫布上；隨着瓶子的破碎和破裂，令人眼花繚亂的圖騰被創造出來。實際上，嶋本昭三的開創性手法是一次讓力量顯性的體現。嶋本昭三將生命與精神灌注入顏料之中，在融合不穩定的物質與人文精神的同時，啟迎着繪畫的熾熱活力。用具體派發起人吉原治郎的話說，“嶋本昭三致力于把爆破性的形式固定在顏料本身”（吉原治郎，發表于《嶋本昭三》展覽目錄，具體派畫廊，大阪，1962）。

604

SHOZO SHIMAMOTO

(Japan, 1928–2013)

Bottle Crash

2003
Acrylic on plasticised canvas
120x70cm
Signed 'S. Shi'

PROVENANCE
Private collection, Italy

LITERATURE
Exhibition catalogue, *Shozo Shimamoto dal Gutai a Proxima 1955–2004*, International Gallery of Modern Art and Museum of Oriental Art, Cà Pesaro – Venice, Italy, 24 April –30 May 2004.
Exhibition catalogue, *Gutai The Eternal Avant-Garde*, p. 27.

EXHIBITED
GUTAI The Eternal Avant-Garde, PARKVIEW ART Hong Kong Gallery, Hong Kong, 2015.11.17–2016.01.16

HKD 185,000–500,000
USD 23,500–63,500

嶋本昭三

爆瓶

2003
丙烯酸帆布
簽名：S. Shi

來源：意大利私人收藏
出版：“具體派嶋本昭三1955–2004個人回顧展”展覽畫冊，2004年4月24日至5月30日，佩薩羅宮國際現代藝術館及東方美術館，意大利威尼斯
《具體派——永恒先鋒》，芳草地當代藝術，第27頁
展覽：具體派——永恒先鋒，芳草地當代藝術，香港，2015.11.17–2016.01.16



"Paint does not start to live until it is liberated from the brush.
We need to revive the paint and let it live."

「顏料只有從畫筆中解放出來，才會開始有生命。我們需要使顏料復活，讓它活下去。」

— Shozo Shimamoto 嶋本昭三

605

YAYOI KUSAMA

(Japan, b. 1929)

Disappointment

1994
Screenprint
51.5x36.2cm
Edition: 62/120
Numbered 62/120, dated, titled and signed,
'1994 yayoi Kusama' (lower edge).

PROVENANCE
Private collection, Macau

HKD 80,000–120,000
USD 10,200–15,200

草間彌生

失意

1994
絲網版畫
版數：62/120
簽名：附藝術家簽名、標題、日期及編號
(下方)

來源：澳門私人收藏



"If it were not for art, I would have killed myself a long
time ago."

「如果不是因為藝術，我可能早就自殺了。」

— Yayoi Kusama 草間彌生



"To create these hyper-realist oil paintings, Quinn creates a still-life arrangement in his studio using flowers and fruit bought in London on a particular day...The paintings depict a frozen moment of 'unnatural' time. Often large in scale and dramatically colored, their beauty belies a sinister subtext: the relentless human desire to control nature."

「為了創造這些超現實主義的油畫，奎恩在特定的一天在倫敦購買鮮花和水果，在他的工作室裏進行了景物布置……這些畫作描繪了一個『非自然』時間的凍結時刻。作品一般來說是大尺寸的，顏色是有戲劇效果的。他們的美麗表象掩蓋了一個陰險的潛臺詞：人類對控制自然的無情欲望。」

— Marc Quinn Studio 馬克·奎恩工作室

606

MARC QUINN

(UK, b. 1964)

Masai Mura Ice Sheet

2009

Oil on canvas

169x255cm

Dated, titled and signed on the verso

PROVENANCE

Private collection, Asia

HKD 850,000–1,200,000

USD 108,000–152,400

馬克·奎恩

冰層

2009

布面油畫

簽名：背面附藝術家簽名、日期

來源：亞洲私人收藏

Marc Quinn's work explores issues of mortality, beauty, and the intriguing space between art and science. A central figure within the Young British Artist (YBA) phenomenon – one of the most important art movements in the late 1980s, including fellow artists Damien Hirst and Tracey Emin – Quinn's work uses a variety of different media ranging from photography and sculpture to drawing and painting.

Quinn states that his flower paintings "are a celebration of colour, life, and sensuality." A contemporary take on the traditional still-life genre, Quinn's use of rich vibrant colours, as well as his densely arranged, close-up flowers and fruits are depicted in a baroque, sumptuous, and meticulous manner. Quinn started his flower series in 2007. As Quinn recalled, "they come from frozen sculptures and are a reflection of humans' relationships with nature and the planet."

He has exhibited internationally in museums and galleries including CAFA Art Museum, Tate Gallery, London, Fondazione Prada, Milan, Tate Liverpool, National Portrait Gallery, London, MACRO, Rome and Somerset House, London.

馬克·奎恩的作品探討了死亡、美感以及藝術與科學之間的空間等問題。“年輕的英國藝術家”（YBA）是 20 世紀 80 年代末出現的最重要的藝術運動之一，奎恩作為群體中的核心人物。能夠與其相提并論的藝術家包括有達明恩·赫斯特和翠西·艾敏。奎恩的作品使用了各種不同的媒介，從攝影、雕塑到繪畫。

奎恩認為他的“花”系列油畫是一次顏色、生命與感官的狂歡。通過當代的手法處理傳統的寫實題材。奎恩通過鮮豔明亮的顏色與緊密的畫面排列對花卉和水果進行描繪。他的作品帶有奢華且細緻的巴洛克風格。奎恩自 2007 年起開始創作花的油畫。回想起他的作品，他說道，“它們來自被時間凝固的雕塑，反映了人類與自然和地球關係。”

他曾在國際博物館和畫廊舉辦展覽，包括北京中央美術學院美術館、倫敦泰特美術館、米蘭普拉達藝術基金會、泰特利物浦、倫敦國家肖像美術館、羅馬當代美術館以及倫敦薩默塞特宮等。

607

TONY CRAGG

(UK, b. 1949)

Untitled

2008

Stainless steel sculpture

342×100×90cm

Edition: 1/2

PROVENANCE

Acquired from Hauser & Wirth Gallery

by the present owner

Private Collection

Lisson Gallery

HKD 6,800,000–8,800,000

USD 863,600–1,117,600

Born in 1949, in Liverpool, Tony Cragg is a British sculptor known for his exploration of unconventional materials. As a leading figure of the contemporary art scene, he is often considered as the successor of Henry Moore (1898–1986). In 1988, Cragg won the Turner Prize – the most important artist award in the UK. He later represented the UK at the Venice Biennale at the same year. In 2002, he won the Piepenbrock Award. In 2007, he received Praemium Imperiale Award. Cragg now lives and works in Wuppertal, Germany.

He is critical and rational towards issues of art and society, which probably rooted from his early work experience as a lab technician at the National Rubber Producers Research Association. He has an extraordinary sensitivity over artistic understanding and practices, with a focus on materials, medium, proportions, production and techniques. His works often make use of ready-made, waste, industrial products and industrial materials, including plastic, ceramic, plaster, wood, steel, glass, polyurethane, stone, copper, rubber, cement and also emerging materials. His works succeed in discovering potential aesthetic value of the material. On the other hand, he endows materials with new feelings, emotions and ideas – creating a new life. His sculptures embody a frozen moment of movement, resulting in swirling abstractions, as seen in his work *Untitled 2008*.

托尼·克拉格

無題

2008

不銹鋼雕塑

版數：1/2

來源：現藏家購自豪瑟沃斯畫廊

私人收藏

里森畫廊

1949年出生于英國利物浦，托尼·克拉格是以探索另類材料聞名的英國雕塑家。作為英國當代藝術界的領軍人物，他被譽為繼亨利·摩爾（1896–1986）之后最著名的英國雕塑家。1988年，他獲得英國最重要的藝術家大獎“特納獎”，并于當年代表英國參加威尼斯雙年展。2002年獲皮蓬布魯克雕塑獎。2007年獲得日本皇家世界文化獎。托尼·克拉格現生活、工作于德國伍珀塔爾。

他對藝術問題和社會問題的思考具有很強的理性精神，這可能與他家庭出身及他早年在橡膠研究所實驗室的工作經歷有關。他對藝術創作的理解和實踐敏感，重視材料、介質、比例、生成、技術等。善于利用現成品、廢棄物、工業社會制品，以及各種工業材料，包括塑料、陶瓷、石膏、木材、鋼鐵、玻璃、聚氨酯、石頭、銅、橡膠、水泥及新出現的材質。他探索材料潛在的美學價值；另一方面，他賦予材料新的感覺、情感、觀念、思想——最終創造一個活脫脫的生命。他的作品《無題》（2008）是他的標志性創作，以一個螺旋抽象的形態凝固了動態中的一瞬間。



608

MR. BRAINWASH

(France, b. 1966)

Einstein

2011

Stencil, acrylic and spray paint on canvas
61x91.5cm

Dated, marked and signed, '2010 Life is beautiful
Mr Brainwash' on the verso
With a certificate of authenticity

PROVENANCE

Private collection, Macau
Opera Gallery, Singapore

HKD 160,000–260,000

USD 20,300–33,000

洗腦先生

愛因斯坦

2011

布面模版印刷、丙烯及噴漆

簽名：背面附藝術家簽名、日期，附真品證書

來源：澳門私人收藏
新加坡 Opera 畫廊

Mr. Brainwash, aka Thierry Guetta, is a French-born and American-based street artist. At early stage, the artist was once a vintage clothing store owner who loves film-making. In 2009, Mr. Brainwash met the famous street artist Banksy coincidentally. He then participated in the Banksy-directed documentary *Exit Through the Gift Shop*, which has contributed to increase his popularity. Influenced by Banksy, Mr. Brainwash began to create works with screen print and stenciled images, and soon gain a reputation with his practice of subverting cultural iconography and appropriation.

Einstein 2011 is one of the most recognizable series of Mr. Brainwash, the combination of bright and bold colors gives audience a strong visual impact. *Einstein*, one of the most iconic individuals in pop culture, is the main character of this series. He holds a slogan of "Love is the answer", which is an important message that Brainwash wants to deliver to the public. Brainwash creates a strong sense of conflict by putting historical iconography and contemporary cultural elements together and presents his reflection and the satire on the society.

洗腦先生 (Mr. Brainwash) 原名泰瑞·庫塔 (Thierry Guetta)，是出生于法國但活躍于美國的街頭藝術家。早期從事二手時裝買賣和影像創作，并在 2009 年機緣巧合認識了著名的街頭藝術家班克斯，參與了他的電影創作《畫廊外的天賦》，其后取得巨大的關注。受班克斯影響，洗腦先生開始以絲網印刷和模版圖像進行藝術創作，挪用當代元素并置名人圖像是他的標志性創作語言。

《愛因斯坦》是洗腦先生眾多作品中辨識度最高的一個系列，顏色鮮艷、充滿刺激。愛因斯坦作為文化偶像充當着這個系列的主要人物，他高舉的“愛就是答案”是洗腦先生要傳遞的重要口號。通過歷史流行圖像的意義與背景的當代文化元素形成一種強烈的反差，提出了對社會的反思和諷刺。



609

MR. BRAINWASH

(France, b. 1966)

Dr. Dre

2010
Broken vinyls on wood
61x91.5cm
With a certificate of authenticity

PROVENANCE
Private collection, Hong Kong
Opera Gallery, New York

HKD 280,000–380,000
USD 35,600–48,300

洗腦先生

德雷博士

2010
木板碎唱片
簽名：附真品證書

來源：私人收藏
紐約 Opera 畫廊



Celebrity is an important theme of Mr. Brainwash's art. In his works, CD stands for the symbol of music, and Dr. Dre is consist of CD, which shows his considerable status in hip-hop. This work demonstrated Brainwash's exploration on materials. How to use proper language to balance music and art is the key issue that Mr. Brainwash wants to discuss.

流行偶像是洗腦先生經常選擇作為創作的當代文化元素之一。作品中 CD 代表着音樂的符號。用 CD 去構成《德雷博士》的圖像足以說明他在嘻哈音樂界的地位之重。這張作品更加重視的是材料探索的本身。怎樣運用合適的語言在音樂和美術中找到平衡是洗腦先生要探討的關鍵問題。

610

SHEPARD FAIREY

(U.S., b. 1970)

Demagogue

2017
Screenprint
61x45.7cm
Edition: 169/500
Numbered and signed, '169/500' (lower edge)

PROVENANCE
Private collection, Hong Kong

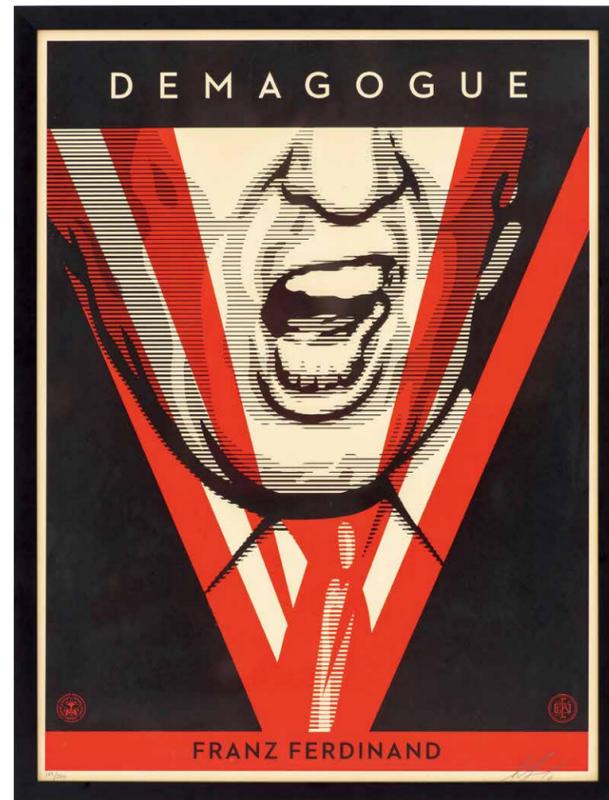
HKD 18,000–25,000
USD 2,300–3,200

謝帕德·費瑞

煽動者

2017
絲網版畫
版數：169/500
簽名：附藝術家簽名及編號（下方）

來源：香港私人收藏



17

611

STAN LEE

(U.S., 1922–2018)

Marvel Super Heroes (Set of 12)

2015
Unique Hand embellished giclee prints on canvas
147x108cmx12
Limited edition of 9 in different colors
Hand signed by the artist and dated 2015
With a certificate of authenticity.

This collection is 1 of the 9 editions that had been sold out. There is no other complete full set of 12 pcs that owned by one collector except for this one.

PROVENANCE
Private collection, Hong Kong
Halcyon Gallery, London

HKD 2,400,000–3,200,000
USD 304,800–406,400

斯坦·李

漫威超級英雄漫畫封面（1套12件）

2015
布面手工裝飾微噴版畫
全球限量9版之1，每版均有不同顏色
簽名：附藝術家親筆簽名、年份及真品證書

**9版作品現已售罄。
這一版是9版中唯一齊全的一套作品（12件）。**

來源：香港私人收藏
倫敦翡翠畫廊

18

Stan Lee was an American comic book writer, editor and former president of the company, Marvel Comics. In collaboration with several artists, most notably Jack Kirby and Steve Ditko, Stan Lee co-created Spider-Man, the Hulk, the X-Men, Captain American, Iron Man, Thor, the Avengers and many other fictional characters for Marvel. We are incredibly proud to present our deluxe set of 'Superheroes', iconic comic book covers, created by the legendary Stan Lee. It is a very rare opportunity to acquire a Marvel Deluxe Set of 12 Canvases in this super-size, which is also hand embellished and signed by Stan Lee himself. These classic covers feature some of the most influential characters that have dominated the Marvel universe over decades, including Captain America, Iron Man, Spider-Man, the Hulk, the Thor and the Avengers.

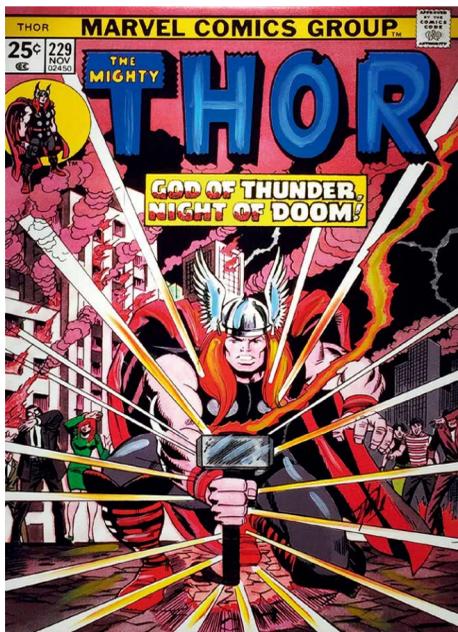
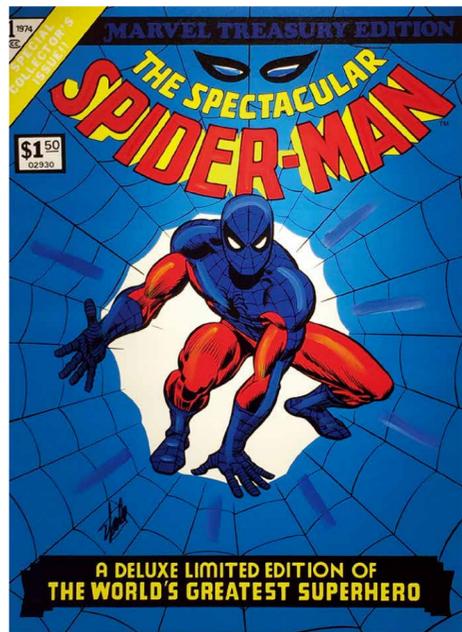
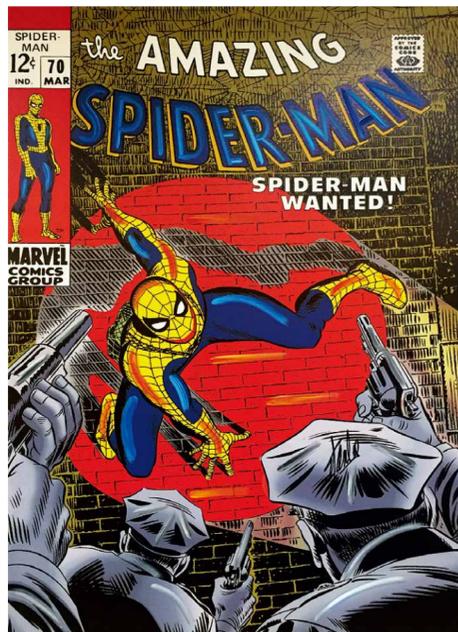
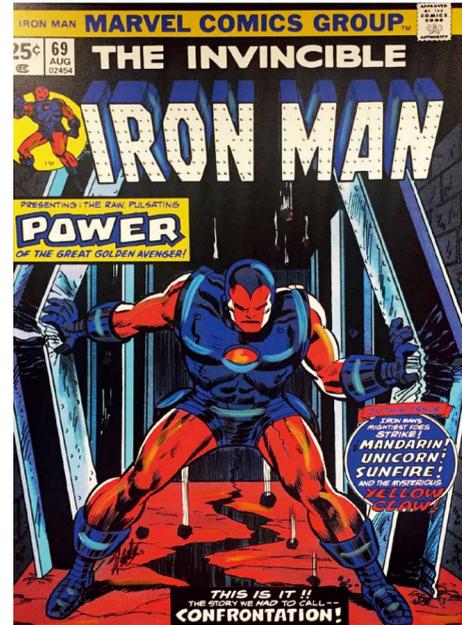
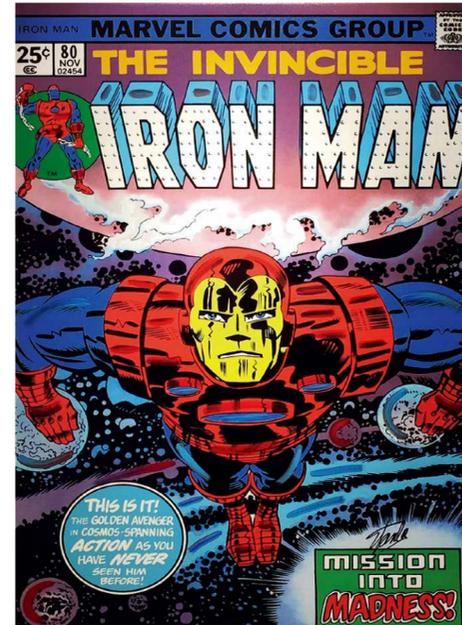
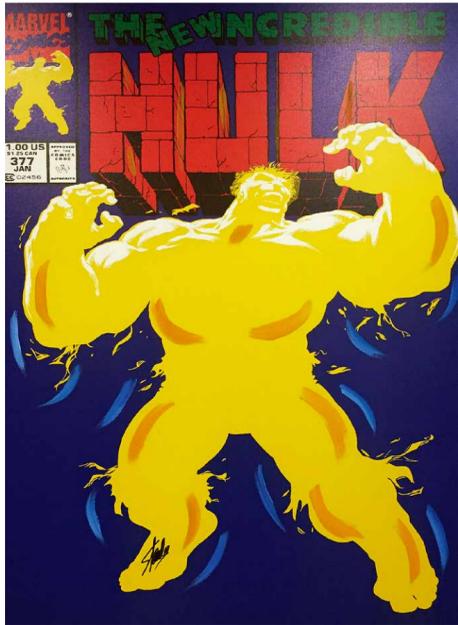
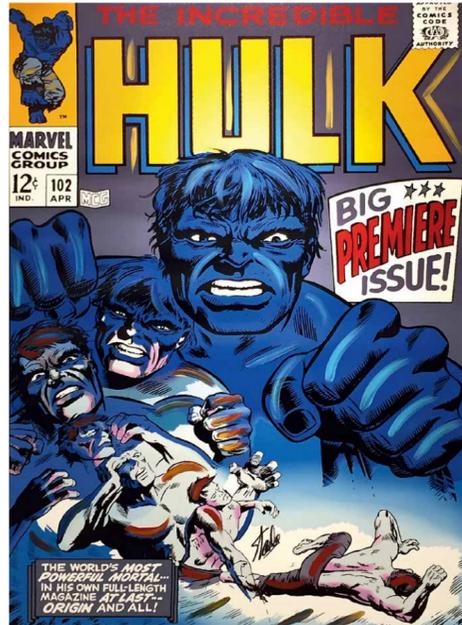
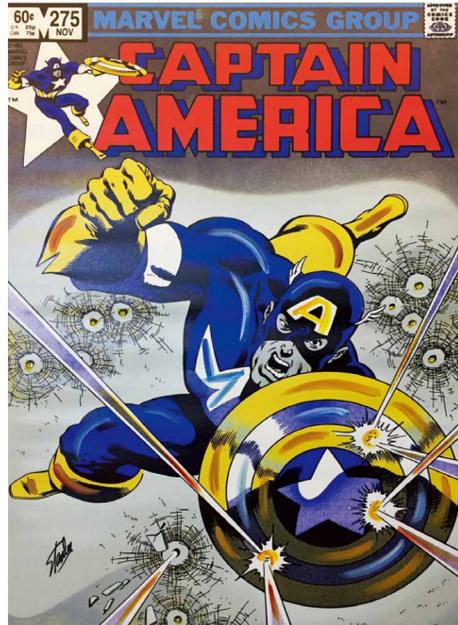
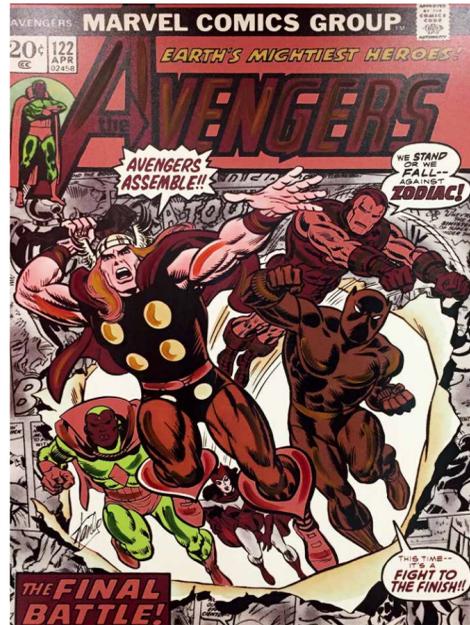
As a statement piece, the cover of every comic book is considered the most significant artwork in it. A good cover tells the story, grips viewers' attention. It is important for every story-teller to identify his or her characters and introduce the intricacy within them to people. Characters will not be given lives until the audiences start to have a clear visualization of them in mind. Working like a movie director, Lee provided the viewers with incredible details of not only the plots but also the visual images of characters to make them more realistic. Superheroes went from perfect beings to normal beings who struggled with the same things that common men did, which enabled the audiences to see themselves in their heroes and connect with them on a more personal level.

Lee also pioneered the comment on social issues through comic books, raised mass attention to racism and bias. He was getting into trouble with the rather conservative Comics Code Authority, but Lee refused to compromise, instead he had successfully made the CCA review their code and revised it in 1970. His comic art recreates the struggles, trialled the triumphs in human history and expressed his concern of the human condition. Although comic books take this to a level of fantasy, we can see Lee's desire and motivation to ground these narratives. Led by him, Marvel Comics expanded from a small division of a publishing house to a large multimedia corporation that dominated the comics industry. This revolution changed the way comic books engage with the audience and created a community between the readers and the creators. In 2008, Stan Lee was awarded The National Medal of Arts by the United States Congress – the highest honor of an artist in the United States. Previous recipients include Georgia O'Keefe, William de Kooning and Robert Rauschenberg.

斯坦·李是一位猶太裔美國漫畫編輯、制作人、出版人、演員，前漫威漫畫（Marvel Comics）董事長。他與杰克·科比、史蒂夫·迪特科等藝術家聯手創作了復仇者聯盟、神奇四俠、X戰警、美國隊長、蜘蛛俠、鋼鐵俠、綠巨人浩克、雷神索爾、奇异博士等著名漫畫角色。我們有幸推出獨一無二的豪華版“超級英雄”漫畫書封面系列，一套12件，經由斯坦·李手繪和親筆簽名，十分珍貴。這套標誌性的經典封面中有漫威宇宙中最為人熟知的角色，包括美國隊長、蜘蛛俠、綠巨人、雷神、鋼鐵俠和復仇者聯盟。

漫畫的封面被認為是書中最重要的藝術品。斯坦·李使用構圖、光綫和色彩幫助讀者將注意力集中在封面的重要形象上。他像電影導演一樣，通過視覺編排指導來帶領觀眾體驗漫畫的精彩世界。藝術家的主要職責之一是培養觀眾對人物錯綜複雜的理解——使角色在觀眾們的想象中被賦予生命，給予觀眾一個清晰的視覺形象。

斯坦·李用他的漫畫吸引了非常多讀者，並且在讀者和創作者之間創建了一個豐富多彩的社群。他的漫畫作品有着悠久的歷史，重現了人類鬥爭、勝利、被考驗和見證奇蹟的時刻。雖然漫畫書將這一點帶到了幻想的層面，但我們可以通過他的作品看到他將這些敘事置於現實中的渴望，這使我們每個人都能將自己與他所傳達的信息聯繫起來。針對當時美國社會上出現的偏見、不公和歧視，他是首位通過漫畫來針砭時弊，並且倡導這一批評方式的藝術家。他帶領對抗美國漫畫產業的審查機構——漫畫準則管理局，促使其改變部分不合理政策。在一個被稱為奇蹟革命的時代，他帶領漫威漫畫公司從一家出版社中的一個小部門，發展成為一間改變漫畫行業的大型多媒體股份有限公司。斯坦·李的藝術成就已成為美國文化中重要的一部分，更被中國媒體譽為“漫威之父”。鑒於斯坦·李在藝術領域的杰出貢獻，他在2008年被美國國會授予“國家藝術獎章”，這是美國個人藝術家的最高榮譽，該獎此前獲得者包括喬治亞·奧基芙、威廉·德庫寧和羅伯特·勞森伯格。





612

WANG CHUAN

(China, b. 1953)

Untitled

1989
Ink on paper
125x101cm

PROVENANCE
Private collection, Hong Kong
Hanart TZ Gallery, Hong Kong

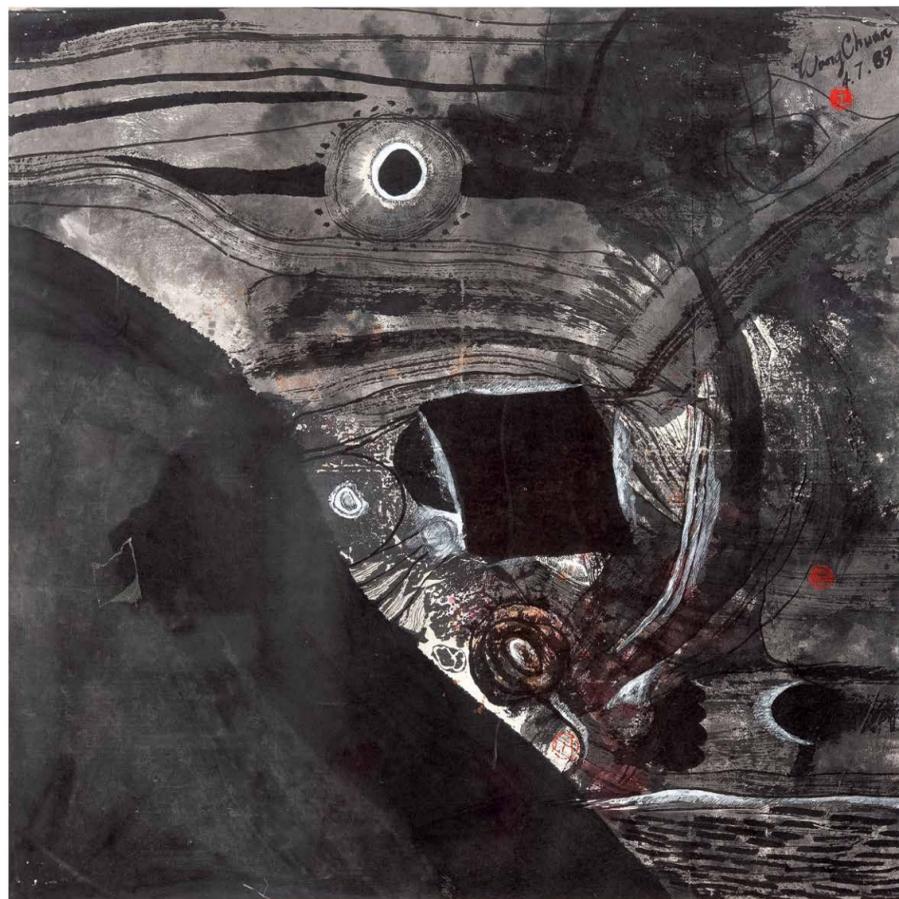
HKD 80,000–126,000
USD 10,200–16,000

王川

無題

1989
紙本水墨

來源：香港私人收藏
漢雅軒，香港



613

WALASSE TING

(China, 1929–2010)

7 Women & 9 Parrots

1982
Serigraph
60x45cm
Edition: 159/200
Signed 'Ting' and numbered 159/200

PROVENANCE
Private collection, Germany
Contemporary by Angela Li

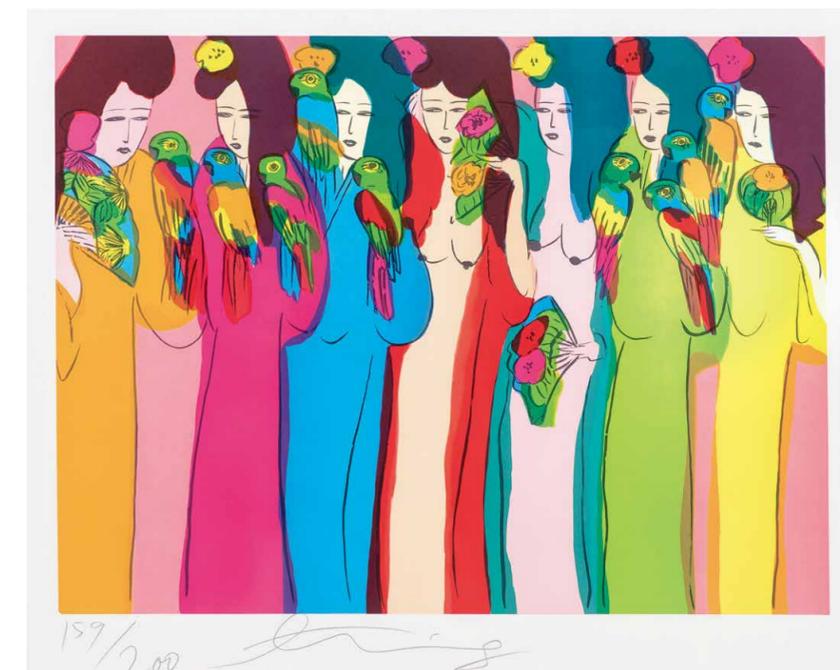
HKD 15,000–25,000
USD 1,900–3,200

丁雄泉

七位女士與九只鸚鵡隻

1982
絲網版畫
版數：159/200
簽名：簽名及編號 159/200

來源：德國私人收藏
李安姿當代空間



614

ZENG HAO

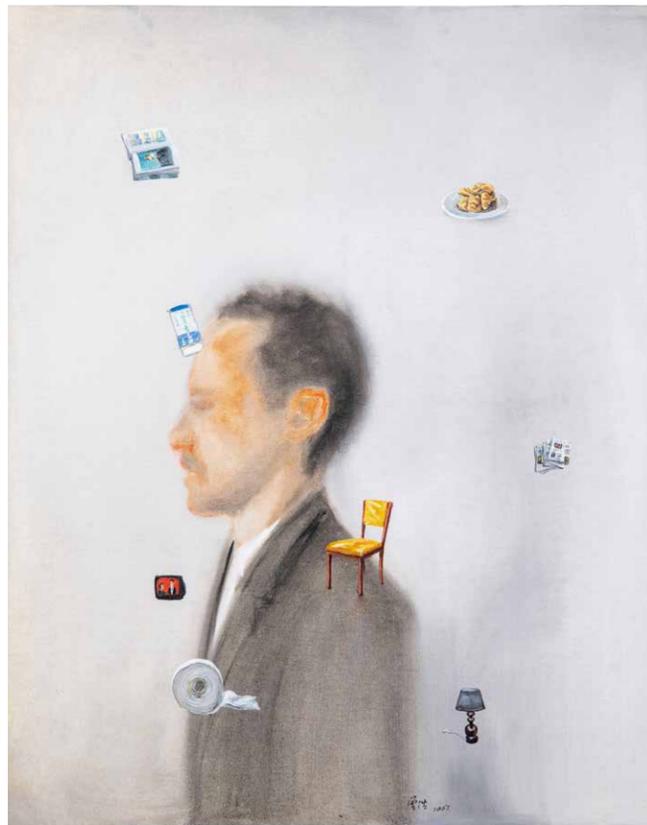
(China, b. 1963)

Untitled

2007
Oil on canvas
120x80cm
Signed and dated 2007

PROVENANCE
Private Collection, Hong Kong
Asian Contemporary Art Sale, Christie's Hong Kong,
1 Dec 2008, Lot 882

HKD 175,000–250,000
USD 22,200–31,800



曾浩

無題

2007
布面油畫
簽名：‘曾浩’，2007

來源：香港私人收藏
2008年12月1日 佳士得香港亞洲當代藝術，編號 882

615

GUAN YONG

(China, b. 1975)

Classic 19

2013
Oil on canvas
110x73cm
Signed on verso and dated 2013

PROVENANCE
Private Collection, Hong Kong
Wellington Gallery, Hong Kong

HKD 220,000–300,000
USD 27,900–38,100

管勇

經典 19

2013
布面油畫
簽名：背面附簽名及年份

來源：香港私人收藏
香港威靈頓畫廊



Guan Yong is a Chinese contemporary artist. He focuses on easel painting for many years. In 2007, he resigned his teaching position in Tianjin Academy of Fine Arts and decided to create freely in Beijing. Since then, Guan Yong's painting has undergone a huge transformation. He integrated from a more complex and ambiguous perspective, expressed profound emotions and explored new painting possibilities.

The Classic is an important series to establish Guan Yong's status in Chinese contemporary art. *Classic 19* is one of the most distinctive works. In this work, it seems like two males are both using their body language to express a strong reaction to something. This painting adopts the previous style of Guan Yong's works: solid character modeling, geometrical image features, and the unification of colors. Through allegorical stories, this work reflects profound emotional expression.

管勇多年來專注於架上繪畫的創作和探索。2007年辭去天津美院的教職而選擇到北京自由創作。自此，管勇的繪畫發生了巨大的轉變，他從一種更加複雜和曖昧的角度進行融合，表達了深刻的情感，挖掘新的繪畫可能性。

“經典”系列是奠定管勇在中國當代藝術地位的重要系列，而《經典 19》是最具特色的作品之一。兩名男子彷彿用各自的肢體語言表達出對於接收到同一種事件的強烈反應。畫面延用了管勇作品的常規風格：堅實的人物造型、幾何化的圖像特征、顏色的歸納統一。作品通過寓意性的故事反映出深刻的情感表達。

616

DING YI

(China, b. 1962)

Appearance of the Crosses 91-11

1991

Mixed media on canvas

85x115cm

Signed and dated (lower right)

PROVENANCE

Private collection

HKD 780,000-960,000

USD 99,100-121,900

丁乙

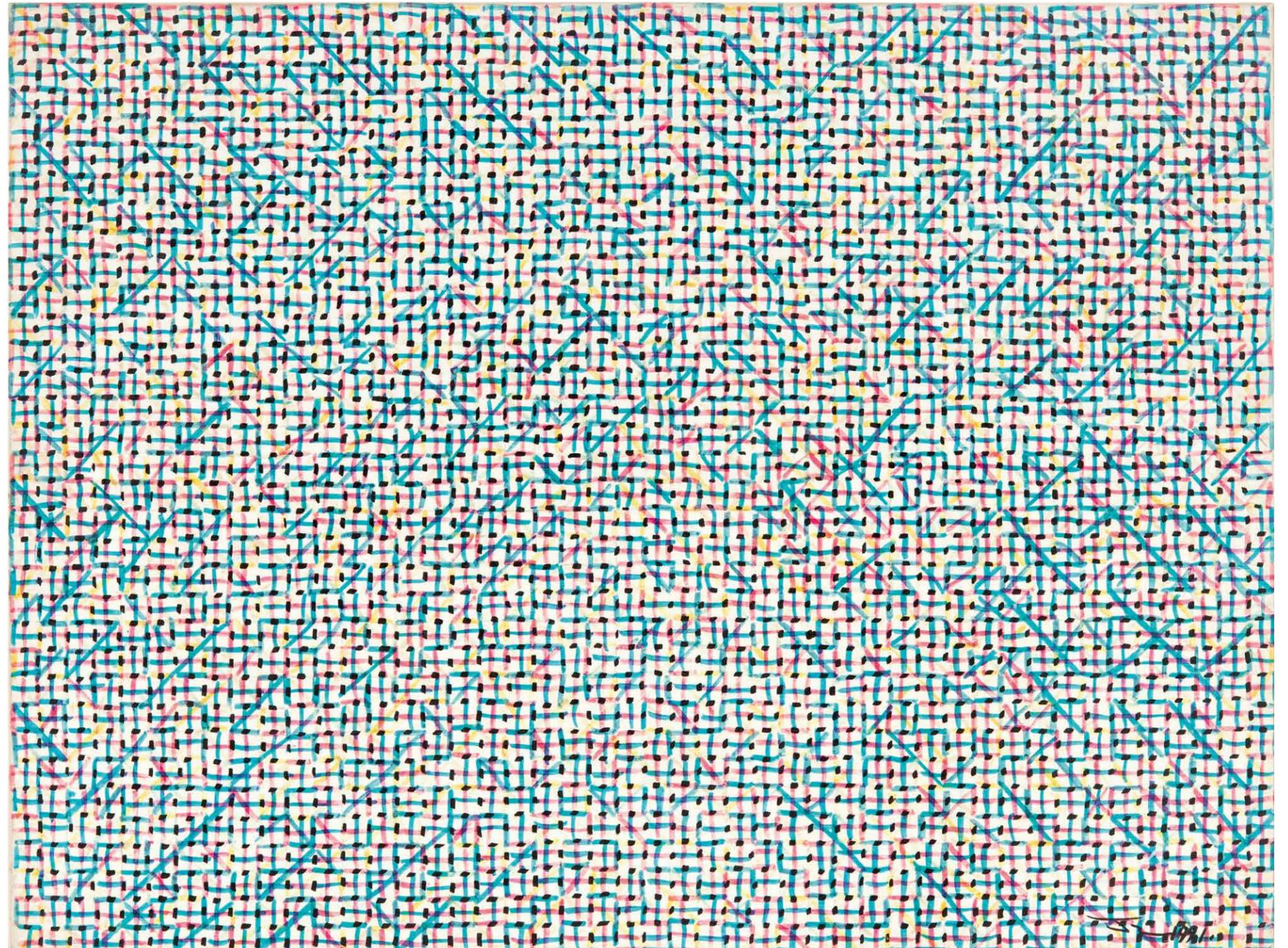
十示 91-11

1991

布面綜合材料

簽名：右下角附藝術家簽名及日期

來源：私人收藏



617

YUE MINJUN

(China, b. 1962)

Happiness

1997
Lithograph
79×90cm
Edition: 20/100+10AP
Signed and dated (lower left)

PROVENANCE
Acquired from UCCA

HKD 62,000–75,000
USD 7,900–9,500

岳敏君

幸福

1997
石版畫
版數: 20/100+10AP
簽名: 附藝術家簽名及編號 (左下方)

來源: 購自尤倫斯當代藝術中心



618

LING JIAN

(China, b. 1963)

Hero No.2

2010
Lithograph
Diameter 125cm
Edition: 24/35+5 AP

PROVENANCE
Acquired from UCCA

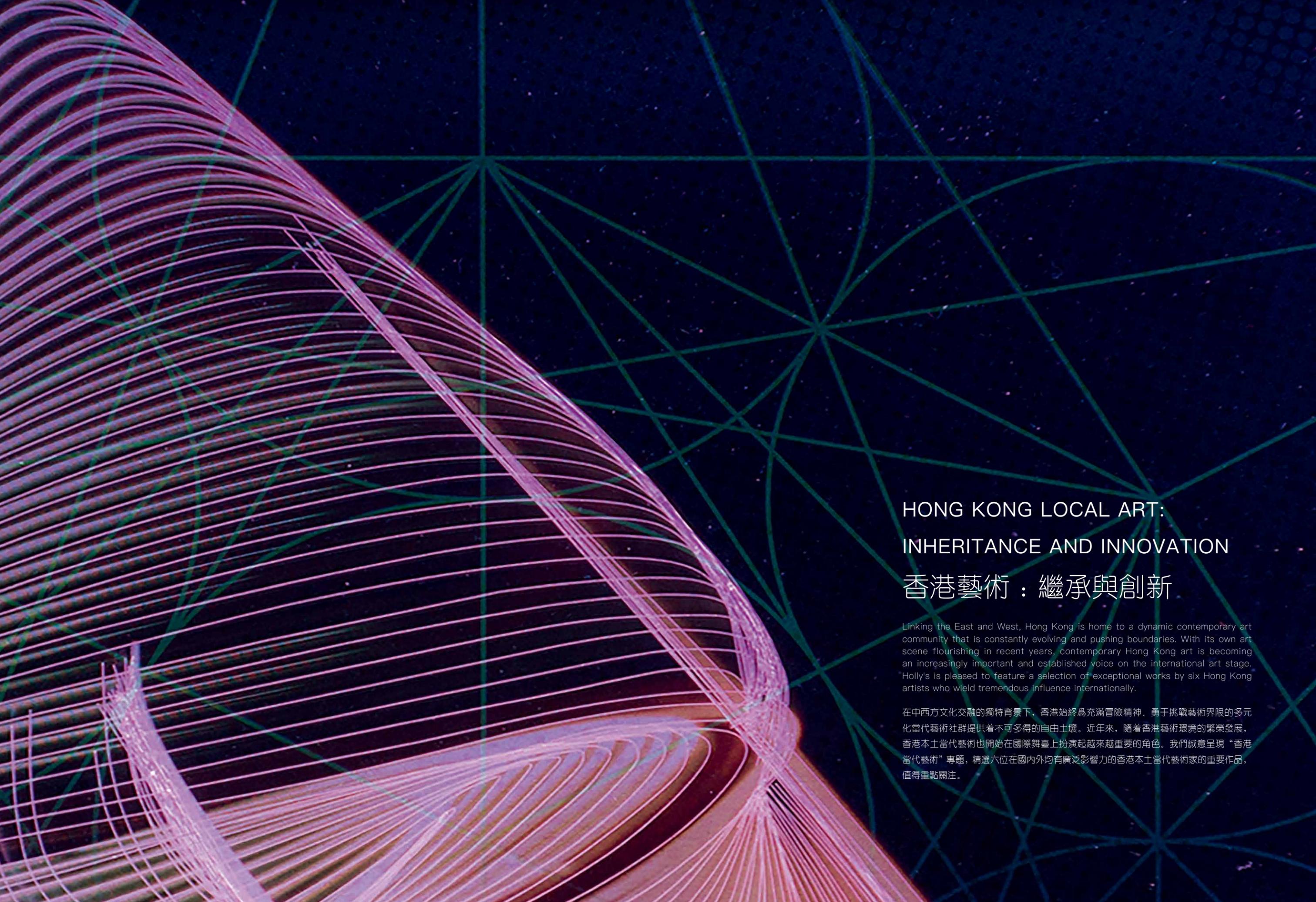
HKD 56,000–66,000
USD 7,100–8,400

凌健

英雄 2 號

2010
石版畫
版數: 24/35+5AP

來源: 購自尤倫斯當代藝術中心



HONG KONG LOCAL ART: INHERITANCE AND INNOVATION 香港藝術：繼承與創新

Linking the East and West, Hong Kong is home to a dynamic contemporary art community that is constantly evolving and pushing boundaries. With its own art scene flourishing in recent years, contemporary Hong Kong art is becoming an increasingly important and established voice on the international art stage. Holly's is pleased to feature a selection of exceptional works by six Hong Kong artists who wield tremendous influence internationally.

在中西方文化交融的獨特背景下，香港始終為充滿冒險精神、勇于挑戰藝術界限的多元化當代藝術社群提供着不可多得的自由土壤。近年來，隨着香港藝術環境的繁榮發展，香港本土當代藝術也開始在國際舞臺上扮演起越來越重要的角色。我們誠意呈現“香港當代藝術”專題，精選六位在國內外均有廣泛影響力的香港本土當代藝術家的重要作品，值得重點關注。

619

DANNY LEE CHINFAI

(China, b. 1949)

Mountain and Streams

2011

Stainless steel drops & iron pedestal
159x73x60cm

PROVENANCE

Private Collection, Hong Kong
Grotto Fine Art, Hong Kong
Sotheby's Hong Kong

HKD 270,000–350,000

USD 34,300–44,500

李展輝

高山流水

2011

不銹鋼、鐵制底座

來源：香港私人收藏
香港嘉圖現代藝術畫廊
香港蘇富比

Danny Lee has been making sculpture for over 20 years and can comfortably alternate between varying media, like wood, stone or metal. Recently, he has taken steel to the center stage. Through presenting minimalist forms with graceful contours and flawlessly polished surfaces, the sculptor skillfully coagulates a split-second out of a hectic urban sociology. *Mountain and Streams* consists of 3 tables of Chinese traditional style and solid steel rendered into a semblance of liquid, as if they were mercury spilling. Danny Lee successfully captures the free-flowing motion of fluid in an undeniably hard material. Danny's sculptures are deeply rooted in traditional Chinese ink painting. His works are often exhibited in local and overseas exhibitions. Museums, universities, public bodies, as well as corporations and private individuals collect his work, including the Hong Kong Museum of Art, the Hong Kong Heritage Museum; the Hong Kong Arts Centre; the Hong Kong Hospital Authority; the MTR Corporation and the Hong Kong Jockey Club.

經歷了 20 多年的雕塑創作生涯，李展輝對不同材質的媒介，如木材、石頭和金屬，都可講得心應手。近年來，他把創作的重點放在了鋼這種材質上。通過與優雅的輪廓和完美呈現的極簡形式拋光表面，藝術家巧妙地從繁忙的都市社會環境中凝固出一個美妙瞬間。作品《高山流水》取材于中國傳統風格的桌子，在造型上對桌子進行了拉長、加高的改造，桌面的不銹鋼“液體”仿佛要像水銀般溢出。通過這種有趣的形式，李展輝在作品中成功捕捉到堅硬固體材質的“流動性”，改變了觀眾對“軟”和“硬”這些固定概念的認知。李展輝之雕塑源于中國水墨精神。他的作品曾于多個本地及海外展覽展出。他亦多次受邀委約創作公共藝術，其作品為香港藝術館、香港醫院管理局、香港賽馬會等各大公共及私人機構收藏。



620

KOON WAI BONG

(China, b. 1974)

Reworking the Classics

2009

Mounted on wood panels ink on silk

213x45.8cmx3

Stamped

PROVENANCE

Private Collection, USA

Blue Lotus Gallery, Hong Kong

HKD 130,000–200,000

USD 16,500–25,400

管偉邦

經典再造

2009

水墨絹本裱于木板上

附印章

來源：美國私人收藏
香港藍蓮畫廊

Born in 1974, Koon Wai Bong has rapidly risen to prominence as one of the leading contemporary artists in Hong Kong. With ink media, Koon Wai Bong's artwork focuses on the concept of *Reworking the Classics*. His "reworking" is considered a mean to deviate from the parochial view that emphasises pedantic knowledge and the techniques used in old masterpieces, yet casts a transformation of traditional aesthetics in a new, contemporary light. Koon strikes a harmonious balance between ancient and modern, the "brush-oriented expression" and the "resistance of the centre brush technique", elaborating on the spirit of ink art which transcends beyond medium and history. Ranging from painting to wearable, sound art and installation, his works explore the concept of "the unity of heaven and men", and the possibilities of ink art in terms of both the medium and the aesthetic. His paintings have been collected by Asian Art Museum in San Francisco, Los Angeles County Museum of Art, Ashmolean Museum of Oxford University, M+, Hong Kong Museum of Art and CUHK's Art Museum. He is currently the Assistant Professor of Hong Kong Baptist University.

管偉邦生于 1974 年，是香港最重要的當代藝術家之一。以水墨為媒介，他的作品關注于“經典重造”這一概念。他試圖“重造”一個人們對於中國傳統繪畫的新視角，改變人們對於古代中國畫中的知識和技術的狹隘、陳腐的觀念，為傳統美學注入當代藝術的光芒。他在作品中尋求古代和現代的平衡點，探索“筆觸向表達”和“反中鋒技術”，并從媒介和歷史背景的角度闡釋水墨畫的氣韻。除了繪畫作品外，藝術家還通過聲音藝術、裝飾、服飾等，不斷探索“天人合一”的經典概念和水墨的作為媒介和審美趣味的可能性。管偉邦的作品收藏包括美國三藩市亞洲藝術博物館、洛杉磯郡藝術博物館、牛津大學阿什莫林博物館、M+、香港藝術館，以及香港中文大學文物館。管偉邦現為香港浸會大學助理教授。



621

TEDDY LO

(China, b. 1974)

Spectrum Manners–Anahata Series #06

2017

LED, luminescent paints, acrylic, entrada rag power

83.7×71.4×105cm

Edition: 1/3 + 1AP

Numbered and signed by the artist.

PROVENANCE

Acquired directly from artist

HKD 95,000–110,000

USD 12,100–19,100

羅揚文

光譜儀態 – 心輪系列 #06

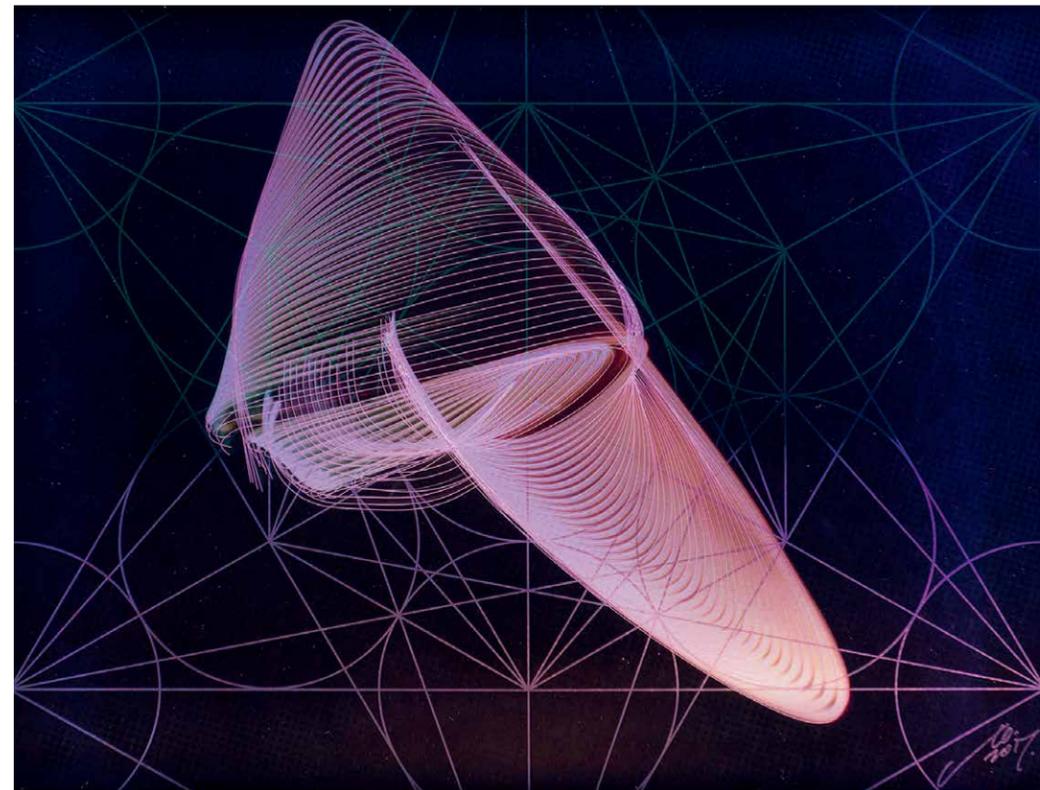
2017

綜合材料燈光裝置

版數：1/3+1AP

簽名：簽名及標記

來源：直接得自藝術家



622

TEDDY LO

(China, b. 1974)

Spectrum Manners–Anahata Series #01

2017

LED, luminescent paints, acrylic, entrada rag power

83.7×71.4×105cm

Edition: 1/3 + 1AP

Numbered and signed by the artist.

PROVENANCE

Acquired directly from artist

HKD 95,000–150,000

USD 12,100–19,100

羅揚文

光譜儀態 – 心輪系列 #01

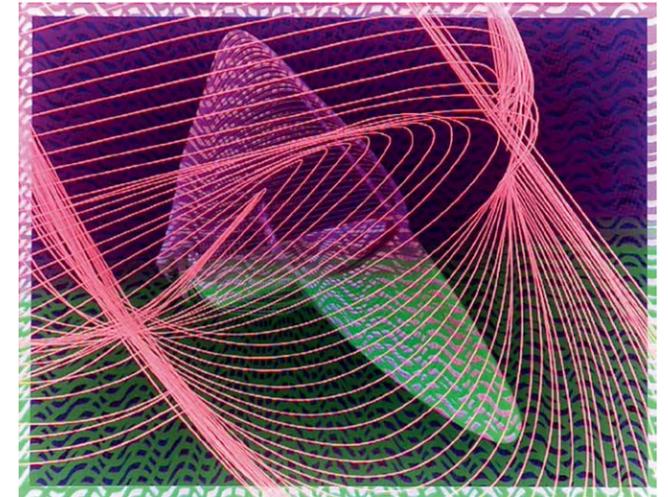
2017

綜合材料燈光裝置

版數：1/3+1AP

簽名：簽名及標記

來源：直接得自藝術家



Humans are always attracted to the display of lighting. Whether they originate from nature, like constellations and sunsets, or manmade creation such as fireworks and festival shows. Teddy Lo is aware of that. Realising the visible and invisible electromagnetic spectrum is all around us since the beginning of time and it is a form of energy, Teddy Lo believes that humans have an innate feeling towards lighting. As a Hong Kong and New York-based LED artist, Teddy Lo is known for his work in the "tech-art" scene. He uses colour to reflect different emotions of people and so to mesmerise the passersby with the sequence of a rhythm of hue. While his artistic medium is modern and artistic, his philosophies behind the works are based on the vision of human eyes throughout the time.

Lo held exhibitions in prestigious locations around the world, including Luminale in Frankfurt, Asia Society in Hong Kong, Museum of Art and Design in NYC, Shanghai Museum of Contemporary Arts, Art Centre BUDA Kortrijk in Belgium, Hong Kong Museum of Art, Esplanade in Singapore, and Burning Man Festival in Nevada, among others.

人類總會被光明的奇跡所吸引，無論是來自於自然的光，如星座和日落，還是人造光，如烟火和燈光秀。羅揚文顯然深知這一點，認識到人類自誕生以來就被各種可見和不可見的光譜環繞，並且光是作為一種能量的形式存在，他相信人們天生會被光所吸引。作為一位活躍於香港和紐約兩地的LED藝術家，他在“科技藝術”領域頗有建樹。他通過不同的顏色呈現來反映人們的不同情緒，以成系列的光譜造成觀眾視覺上的迷惑。雖然他的創作媒介給人以摩登和藝術化的感覺，但他的創作哲學却是立足于人類視覺自遠古以來對特定事物的關注。

他在全球許多著名藝術博覽會、美術館、畫廊舉辦過展覽，包括法蘭克福的Luminale燈光藝術節、香港的亞洲協會、紐約藝術設計博物館、上海當代藝術博物館、比利時布達藝術中心、香港藝術博物館、新加坡濱海藝術中心和內華達州“火人節”等。

623

TEDDY LO

(China, b. 1974)

Spectrum Manners–Anahata Series #03

2017

LED, luminescent paints, acrylic, entrada rag paper

83.7×71.4×105cm

Edition: 1/3 + 1AP

Numbered and signed by the artist.

PROVENANCE

Acquired directly from artist

HKD 95,000–150,000

USD 12,100–19,100

羅揚文

光譜儀態 – 心輪系列 #03

2017

綜合材料燈光裝置

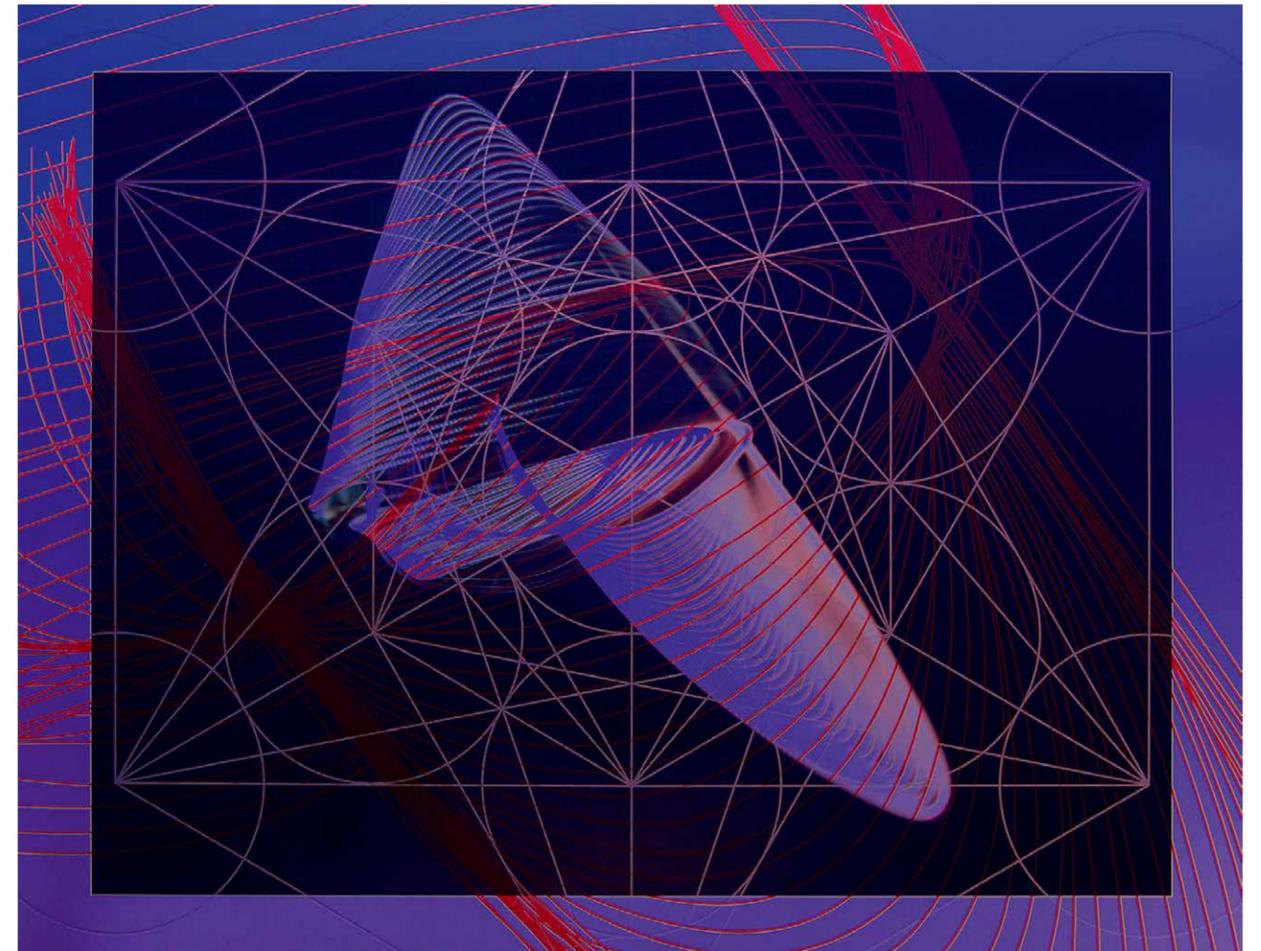
版數：1/3+1AP

簽名：簽名及標記

來源：現藏家直接得自藝術家

"*Anahata Series* incorporated artist's long time research topic – Chroma-therapy to reinvent the still image: *Spectrum Manners*. The artist added the vibrational energy by superimposing the image with sacred geometry patterns, using both visible and invisible ink. Lit by UV and RGB LED, it mirrors an illuminated state of consciousness – making the invisible visible. In addition, the artist has programmed a specific sequence of spectrum colour on the print image to evoke another dimension of Chroma-therapy and luminous energy for psychological and spiritual healing. Overall, the artwork aims to inspire self-realization through the merging of mind, body and soul metaphorically."

「*Anahata* 系列融合了藝術家長期研究的主題—用色光療法重塑靜態圖像：光譜儀態。藝術家通過使用可視與隱形的墨水將圖像與神聖的幾何圖案相疊加，來增加光譜震動的能量。由紫外光和 LED 燈點亮，它反射出一種受到啟發的意識狀態，把隱形的變成可見的。此外，藝術家還在打印出的圖像上編寫了一系列特定的光譜顏色序列，以喚起色光療法和光能的另一個維度，並用於心理和精神治療。總言之，此藝術作品旨在隱喻地通過思想、身體與靈魂的融合來激發自我實現。」



—Teddy Lo 羅揚文

624

SIMON BIRCH

(China, b. 1974)

Black Love Starfizzer

2014
Oil on canvas
141x152cm

PROVENANCE

Private Collection, USA
Ben Brown Fine Arts, Hong Kong

HKD 300,000–350,000
USD 38,100–44,500

西蒙·布奇

黑色愛情星爆炸

2014
布面油畫

來源：美國私人收藏
香港本·布朗畫廊



Simon Birch is a British born and Hong Kong based artist who has made a huge impact with his energy and vision in recent years. Best-known for the dramatic figurative painting falling through space, Birch explores the human figure using bold, bright colour that is applied in angular, almost geometric brush strokes. He is interested in universal ideas of 'transition', the ambiguous moment between an 'initiation' and a 'conclusion', the unobtainable 'now' and the 'future', inevitably crashing towards us. Birch engage these ideas with myth, history, circus and science fiction, connection and disconnection. Apart from his critically acclaimed, dramatic paintings, he has managed to produce overwhelming multimedia installations, curated exhibitions, and produced high profile commissioned works.

He has held solo shows in Beijing, Hong Kong, Los Angeles, Miami, and Singapore and group shows at the Hong Kong Museum of Art, the Haunch of Venison, London, and the Museum of Contemporary Art, Tokyo. Birch has been awarded the prestigious Louis Vuitton Asian Art Prize and the Sovereign Asian Art Prize in 2004.

生于英國、現居香港的藝術家西蒙·布奇，近幾年來以其能量飽滿的藝術創作，在藝術圈內外受到廣泛關注。西蒙·布奇以戲劇化且具有空間墜落感的具象繪畫聞名，擅長通過明亮的色彩和大膽的幾何化筆觸呈現人體的不同形態。他的作品體現了他對“變化”這一概念的強烈興趣，他在作品中尋找那個把“開始”轉變為“結束”的界限模糊的時刻，探索我們難以定義却無法避免“現在”和“未來”，并結合神話、歷史、馬戲團、科幻小說等元素，討論它們的關聯與無關聯。除了廣受關注的繪畫創作外，他還創作了大量的綜合媒介作品和裝置。

他曾在北京、香港、洛杉磯、邁阿密以及新加坡舉辦個展，在香港藝術博物館及東京當代藝術館參與群展。他于2004年獲路易威登亞洲藝術獎及杰出亞洲藝術獎。

625

CHOW CHUN FAI

(China, b. 1980)

I Win! I'm Rich!

2014
Enamel paint on canvas
60x40cm

PROVENANCE

Private collection, Hong Kong

HKD 100,000–130,000
USD 12,700–16,500

周俊輝

發達囉！

2014
布面瓷漆

來源：香港私人收藏



Chow Chun Fai's work actively engages in social and political issues, making him an often controversial and influential figure within Hong Kong. In 2007, Chow Chun Fai began his famous "Painting on Movies" series, in which he paints cutscenes and their matching subtitles from classic Hong Kong movies and the New Wave cinema movement, and most recently notable International films. Fai encloses the perplexing local culture of Hong Kong, especially the emergence of social tension generated by the sociopolitical upheaval in Hong Kong since 1997 through his paintings; captures the island city's postmodern characteristics and provide them with alternative possible interpretations; and with his paintings, reveals the struggle and the anxiety experienced by the city in response to the critical, yet unsettled, question of localness and identity that continually redefines Hong Kong.

Chow's work is collected by the Deutsche Bank Collection, Hong Kong Heritage Museum (Hong Kong), Hong Kong Museum of Art (Hong Kong), Shanghai Himalayas Museum (China), and Sigg Collection (Switzerland), among others.

周俊輝因其在作品中對社會和政治話題的關注，讓他成為了香港最受爭議，但也是最具影響力的藝術家之一。2007年，周俊輝開始了他最著名的“電影繪畫”系列。他從經典香港老電影、新浪潮電影運動作品、乃至最新的國際知名電影中選取帶字幕的截圖，并進行挪用和重構。他的繪畫作品反映了香港複雜、微妙的文化背景，尤其是自1997年以來變化劇烈且日漸緊張的社會環境；他留意到香港這個海島城市的后現代特質，并為此提供可能性解釋。透過他的創作，我們能看到香港人十分重視但尚未解決的身份困惑和認同問題，他們的掙扎和焦慮，以及這些問題對香港社會帶來的本質性影響。

他的作品被德意志銀行藏品、香港文化博物館、香港藝術館、上海喜瑪拉雅美術館及瑞士希克藏品所收藏。

626

TSANG KIN WAH

(China, b.1976)

Fucking Art

2009

Silkscreen, acrylic on canvas
122x122cm

PROVENANCE

Private Collection, Germany
Pearl Lam Galleries, Hong Kong

HKD 170,000–200,000
USD 21,600–25,400

曾建華

去他的藝術

2009

絲網印刷及布面丙烯
來源：德國私人收藏
香港藝術門畫廊

Tsang Kinwah's "wallpaper art", is known for its combination of beautiful illustration and profane or obscene words, which reveals swirling sentences and blocks of text. Tsang Kin-Wah sees the conflict between the first impression and the so-called real thing behind it. His art critically addresses the reality of ignorance that often exists within cities that boast of their multiculturalism and diversity and captures the insidious aspects of human relationships. Apart from paintings and wallpaper designs, he also explores topics related to sexuality, religion, and humanity's darker instincts via large-form, multi-media installations that combine music, video and light projections. His work is held in a number of important private and public collections, including the Burger Collection and the Sigg Collection, both in Switzerland; he Mori Art Museum in Tokyo and the Hong Kong Museum of Art.

曾建華的“牆紙藝術”遠看是美麗的圖案，近看却是粗俗甚至淫穢的文字的結合，句子和文字以螺旋和方塊形狀排布，組成漂亮的牆紙圖案。有感于總是在生活中看到第一印象和所謂真實內在之間的衝突，曾建華通過這種形式的藝術創作，批判城市不斷吹噓多元文化但居民在真實狀態中却十分冷漠這一情況，試圖揭露更深層的人際關係。除了牆紙藝術和繪畫作品外，曾建華還經常通過大型的、結合音像、影像和照明設計的多媒體裝置，探討性別、宗教和人性陰暗面的話題。他的作品被多個重要的美術館和私人藏家所收藏，包括瑞士 Burger 藝術收藏和希克藝術收藏、東京森美術館及香港藝術館。





CONTEMPORARY CHINESE PHOTOGRAPHY

當代中國攝影

The Transformation of Contemporary Chinese Photography

Since art critic A.D. Coleman initially raised 'photo boom' in mid-1970s, the photography market has been developing in the Western art world over the past forty-five years.¹ In the past, the idea that photography could be considered as art was a minority view, yet it has become an irreplaceable medium in the contemporary art world. This transformation is not only the result of continuous academic research and professional analysis, but also an outcome of expanding the concept and definition of photography, which has blurred the line between photography and other art mediums. Moreover, photography has become integrated with our modern lifestyle and is used as a means of sharing an aesthetic interpretation of life.

Nowadays, lens-based artists and photography specialists may say with pride that photography have equal aesthetic value to other works of art. In China, some of the most talented artists demonstrate their dedication to art and their interpretation of photography to audiences by using their own visual language in the process of art-making. According to Dr Juliet Hacking, who specialises in photography, contemporary Chinese photography has emerged as a subset of contemporary art in China.² In the next couple of years, photography will be on the rise and will gradually attract much interest from collectors.

In recent years, soaring prices of photography in the secondary market has indicated strong growing potential of contemporary Chinese photography. As scholars and professionals continue to research and analyse this subject, its academic framework and the professional understanding of it are becoming more comprehensive and dynamic, which will eventually lead to new market opportunities for photography.

As contemporary photography has been developing in China for 40 years, the upcoming contemporary art sales at Holly s International Hong Kong will include some extraordinary works by five flagship, prospective and exploratory artists. These artists have not only presented remarkable visual imaginations to their audiences, but they have also developed their own contemporary structure in the context of contemporary photography. Work of Cang Xin (1967-) has not only become a classic work in the history of contemporary Chinese art, but it has also left a strong mark on the history of Chinese photography. To certain extent, the breakthrough of its concept alter public's perception to contemporary art. Zhang Dali (1963-), Zeng Yicheng (1975-) ,Lu Yanpeng (1984-) and Huang Xiaoliang (1985-), who showcase their own distinctive styles through the works, yet they have interpreted the relationship between life and art in an interconnected way which cannot be elaborated in simple terms. They not only believe in art as a part of life, but also insist that art-making should be a process of continuous exploration without being restrained by theme or style, and it should change as the forms and phases of life alter.

1.A.D. Coleman, Coleman *Tarnished Silver: After the Boom, Essay and Lectures 1979-1989*, Midmarch Arts Press, New York, 1996, pp.17-25.

2.J. Hacking, Lost in Translation? Interpreting contemporary Chinese photography, *Photographies*, vol 8, no.2, June 2015, pp.191-210.

當代中國攝影藝術的演變

根據藝術評論家 A.D. Coleman 首次提出有關 'Photo Boom' 的觀點為依據，自 20 世紀 70 年代中起，西方攝影市場已有近五十年的發展歷史。¹ 縱觀過去，攝影從未被接受為藝術的階段到如今已然發展成為當代藝術中的藝術媒介，攝影經歷了嚴格的學術考驗及自身的演變。演變過程意味着攝影邊界的拓寬，使其逐漸滲透到其他藝術形式和現代生活的應用當中，成為一種共用和交流的審美方式。

如今，世界各地攝影從業人員可以自豪地說，攝影和其他藝術品相比毫不遜色。在中國，一些極具天分和實力的藝術家通過自己的攝影語言進行藝術創作向觀眾展示了他們對藝術的執着，同時也詮釋了對這特有媒介的自我理解。根據影像研究專家 Dr. Juliet Hacking 的分析，隨着中國當代藝術的高速發展和藝術市場的不斷完善，當代中國攝影現已融入中國當代藝術當中並成為其分支。² 在未來的幾年，影像藝術品的收藏將是藝術品收藏的新熱點。

越來越多的天價影像藝術品出現在二級市場暗示着我們當代中國攝影的無限潛力。大量學者對中國當代攝影進行梳理，為其理出一個更為清晰的發展脈絡和框架，打開思路后的中國當代攝影將會更具延伸性和豐富性。學術視野的完善無疑將會為影像藝術品市場帶來新的契機。

在中國當代攝影發展 40 年的歷史節點，華藝國際香港當代藝術首拍囊括了五位中國當代攝影史上具有旗幟性、前瞻性、探索性的藝術家作品。他們不僅有着不可揣測的視覺想像力，同時對攝影藝術的當代性建立了自己的架構。蒼鑫（1967-）的作品不僅成為了中國當代藝術的經典之作，在中國攝影史上更留有濃重的一筆。其創作觀念的突破某程度上改變了中國公眾理解當代藝術的思維。張大力（1963-）、曾憶城（1975-）、盧彥鵬（1984-）、和黃曉亮（1985-）四位藝術家所創作的作品風格迥異，然而他們對生活與藝術之間關係的解讀却有着無法細說的相通性。他們認為，藝術不僅需融于生活，創作不但應該不限主題、不限風格，而更是應該跟隨變化的生命狀態，進行思考與探索。

627

ZHANG DALI

(China, b.1963)

Bamboo

2013

Cyanotype photogram on rice paper

135x67cm

The work is unique.

Signed, stamped, dated, frame and mounted.

With a certificate of authenticity signed by the artist.

PROVENANCE

Private Collection, Singapore

HKD 45,000–65,000

USD 5,720–8,250

張大力

竹

2013

宣紙藍曬

獨版

簽名：簽名及標記，附藝術家簽名認證

來源：新加坡私人收藏

Zhang Dali was born in Harbin, China in 1963. In 1987, he graduated from the Oil Painting Department of the Central Academy of Fine Arts in China. Zhang is active in Chinese social and political art movement, he creates social records in different mediums including graffiti, sculpture, photography and painting. For decades, he has continuously challenged the public's traditional perception in art. His works are collected by the Museum of Modern Art in New York, the Brooklyn Museum, the Saatchi Gallery in London. His works are also collected by important private collections. Zhang Dali is currently working and living in Beijing.

張大力 1963 年生于中國哈爾濱，1987 年畢業于中國中央美術學院油畫系。活躍于中國社會政治藝術運動，張大力以塗鴉、雕塑、攝影和繪畫的形式來創作社會紀錄，數十年來不斷地挑戰着社會大眾對藝術的傳統觀念。他的作品被收藏于紐約現代藝術博物館，布魯克林博物館，倫敦薩奇美術館，以及其他重要的私人收藏。張大力現工作生活于北京。





"What I wish to emphasize here is the deep, independent roots of these works in his artistic experimentation. ... the discarding of the conventional tools of representation of the paintbrush and carving knife, and the use of instantaneous coping to directly reproduce the subject, have always been an important logic in Zhang Dali's experimentation."

「張大力的藍曬作品在其藝術創作中有着獨立的深遠根源……摒除畫筆、油彩和雕工這些藝再現的常規中介，通過瞬時的拷貝直接復制對象的做法始終是張大力藝術實驗中的一個重要邏輯。」

—Wu Hung 巫鴻

628

ZHANG DALI

(China, b.1963)

Free Sky 2

2013

Cyanotype photogram and ink painting on rice paper
142x73cm

This work is unique.

With a certificate of authenticity signed by the artist.

PROVENANCE

Private Collection, Singapore

HKD 45,000–65,000

USD 5,700–8,300

張大力

自由天空 2

水墨宣紙藍曬

2013

獨版

簽名：簽名及標記，附藝術家簽名認證

來源：新加坡私人收藏

In recent years, Zhang Dali has turned his attention to cyanotype – the predecessor of camera technology invention. The constant upgrade of photographic technology has reached its limit of restoring reality. Different from other visual artworks produced by the process of digital photography, Zhang Dali adopted the conventional approach to produce his cyanotype series. Through the depiction of natural elements such as bamboo, pine, and pigeons, the artist used the characteristics of cyanotype to extend the exposure time, giving these elements a 'natural' time concept. From then on, he shifted his direction from focusing on reality to returning to the heart, and began to pay attention to the expression of own individual experience. So far, few artists have managed to produce cyanotype works in Zhangs' scale. Not only because of the challenge of handling unstable chemicals, but also because of the difficulties that occur during the production. Zhang Dali is striving to find his distinctive language in the exploration of cyanotype, which is a little strange to read, but not too far from the memory of the past.

近年來，張大力將目光投向了照相機技術發明的前身——藍曬技術。當今攝影技術的不斷升級使得還原現實的方法達到極限。有別于其他通過數碼攝影所創作的影像藝術，張大力采用原始的感光技術手段制作出這組藍曬系列作品。藝術家通過對竹林、松樹、鴿子等自然元素的描繪，利用藍曬技術中需要延長曝光時間的特性，對這些元素賦予了自然時間概念。由此他從關注現實轉向了回歸內心，開始注重個體經驗的表達。到目前為止，鮮有藝術家使用藍曬法做如此大尺寸的作品，因為無論在使用化學藥品還是在操作難度上都是一個巨大的挑戰。藝術家張大力在藍曬表現形式的探索上，致力於尋求一種特別的語言，讀起來稍感陌生，但又不遠離曾經的觀看記憶。



629

CANG XIN

(China, b.1976)

To Add One Metre to An Anonymous Mountain

1995
Giclee print
99.5x151.8cm
Edition: 11/15
Signed, numbered 11/15, framed and mounted

PROVENANCE

Acquired Directly from the Artist by the Present Owner

HKD 150,000–250,000
USD 19,100–31,800

蒼鑫

為無名山增高一米

1995
數碼微噴
版數：11/15
簽名：簽名及標注

來源：現藏家直接得自藝術家

Born in 1967 in Heilongjiang Province, Cang Xin is one of China's most celebrated performance artists. His experimental works often explore the relationship between body and the supernatural, at the same time intrigue a discussion on the existential burden and anxiety of humans today. His major series of works include *Virus*, *Stepping on Faces*, *Licking and Interchange of Identities*, among which the most prestigious work *To Add One Metre To An Anonymous Mountain* is a collaborative performance by Cang Xin and a group of Beijing East Village artists.

In 1995, this group of avant-garde artists gathered on a mountain peak in the suburb of Beijing to create the piece, and also documented it with photographs and videos. Its participating artists include Cang Xin, Duan Yingmei, Lv Nan, Ma Liuming, Ma Zhongren, Wang Shihua, Zhang Binbin, Zhang Huan, Zhu Ming, Zuoxiao Zuzhou. The work questions the symbiotic relationship between men and women, as well as humans and nature, and it is considered a monumental work in the history of Chinese performance art.

This limited edition of photograph is developed from one of the ten existing negative films of the performance, which are respectively owned by ten participating artists. These ten negatives are not identical, but differ from each other slightly. Various versions and editions of these photographs have been shown in numerous important exhibitions: In 1999, the work first received international acclaim at the 48th Venice Biennial; earlier this year, it was featured in a major show of Chinese contemporary art — *Art and China after 1989: Theater of the World*, a touring exhibition in New York Guggenheim Museum and San Francisco Museum of Modern Art. Looking back at this internationally acclaimed performance of 1995, Cang Xin noted from two aspects, "one is about human beings conquering the nature — that is to add one more metre to the mountain artificially, which is obvious; another point is about the unity of nature and human beings, being with the natural environment".

蒼鑫在 1967 年出生于黑龍江，是中國行為藝術的一個重要代表人物，他的作品具有一種很強烈的關於身體和靈異關係的實驗性，反映了當下人類現實生存的束縛和焦慮。主要創作包括《病毒系列》、《踩臉》、《舔系列》、《身份互換》等。其中享負盛名的《為無名山增高一米》，是他與一群北京東村藝術家的共同演繹。

1995 年，這群先鋒藝術家在北京郊外的山上集體創作了《為無名山增高一米》，并留下了攝影及攝像紀錄。參與的十名藝術家包括蒼鑫、段英梅、呂楠、馬六明、馬宗垠、王世華、張彬彬、張洄、朱昊、左小祖咒。作品探索了男人與女人、人類與自然之間的共存關係，成為中國當代行為藝術的經典之作。

此幀限量照片來自于當時僅存的十個攝影底片的其中一版。十張底片分別由參與藝術家各自擁有，各自有細微的分別，并非完全相同。作品的不同版本曾在國內外重要展覽中展出：其中，它在 1999 年第 48 屆威尼斯國際雙年展亮相時獲得極大關注；2019 年 2 月剛剛落幕的中國當代藝術大展“1989 年后的藝術與中國：世界劇場”也收錄此作，在紐約古根海姆美術館以及舊金山現代藝術博物館巡回展出。后來，蒼鑫回顧 1995 年這件轟動世界的作品時，從兩個方面給出了解釋，“一個就是人定勝天，人為的去增加了一米，這很明顯；另一種就是天人合一，跟自然環境在一起”。

630

ZENG YICHENG

(China, b.1975)

The Silent Sermon

2018

Archival pigment print

Image size: 100×74cm×3 Frame size: 101×75cm×3

Edition: 3/3

Signed, dated, titled, numbered 3/3, framed and mounted.

With a certificate of authenticity.

PROVENANCE

Private collection, Asia

LITERATURE

Collection Auction, Vol. 3, 2019, cover page & pp.6–7.

EXHIBITED

Photo London, 2018.5.17–2018.5.20

HKD 175,000–220,000

USD 22,200–27,900

曾憶城

拈花微笑

2018

收藏級數碼顏料噴印

版數：3/3

簽名：背面簽名及標注，附藝術家簽名認證

來源：亞洲私人收藏

出版：《收藏 / 拍賣》，2019年3月刊，封面及第6–7頁。

展覽：倫敦攝影博覽會，2018.5.17–2018.5.20

As a graduate from the Guangzhou Academy of Fine Arts, Zeng Yicheng insists on combing his academic framework in his creative production, while focusing on his own life experience. He devotes himself to practice a route to art. Zeng is not only a concept exporter, but also a producer. His understanding of photography is like, as what, in Buddhism, one calls *spiritual practice*. In the process of practice, Zeng approaches this medium as the basis for a contemplative relationship between himself and the world, a relationship into which he invites his viewers to participate. Although Zeng has a special favor for traditional Chinese painting, he does not intend to define the East or the West, tradition or contemporary. In his words, the *Silent of Sermon* is a 'mythical encounter. The origin of this creative production derived from a gathering night that Zeng had with his students. The star-studded 'Big Dipper caused by the pollen of *Podocarpus macrophyllus* seems to be a guidance to Zeng, leading him to think of the famous myth about the Smile of Angkor—the power of a seed. Zeng enjoys teaching while he continues his practice in art. In his word, it is a honor to be able to share his thought and experience to people around. Just like his work *Silence of Smile 2018* expresses, each of us is like a flower, with our own aromas, spreading into the air, and the good things will be diffused around the world. The American critic A.D. Coleman commented that, we can sense the deep connection to both the natural world and what Chinese philosophy refers to as *xin* or "heart-mind." Zeng Yicheng's works are collected by Guangdong Museum of Art as well as other domestic and international institutions.

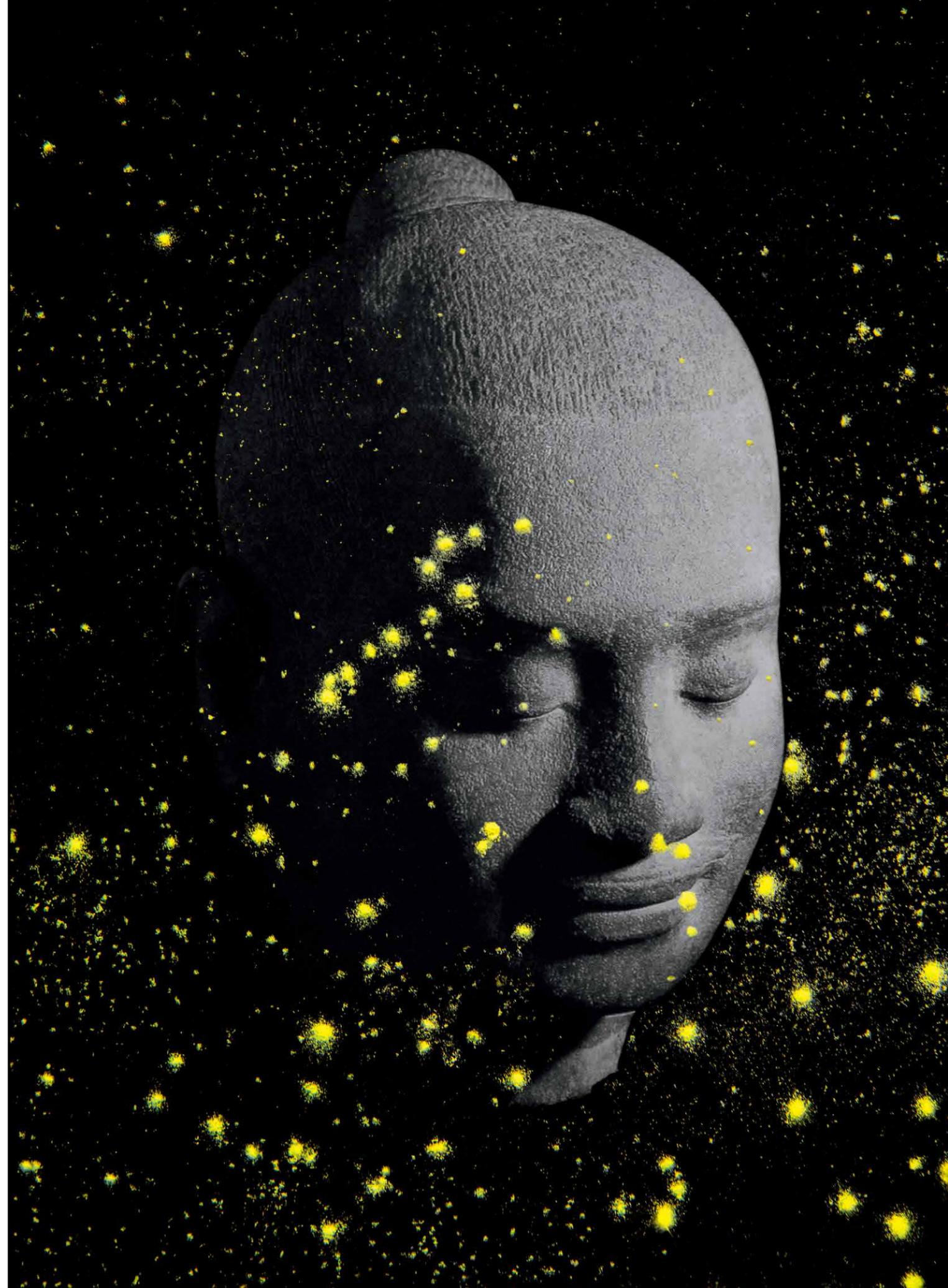
畢業于廣州美術學院的曾憶城，在創作上堅持梳理自己的學術框架，同時重視自身對生命的體驗，在藝術的道路上堅持身體力行，不再只是一個概念的輸出者和生產者。曾憶城對攝影藝術的領悟，猶如一種“修行”。在踐行的過程中，他以攝影為媒介，呈現自己和物質世界之間一種內觀的關係，並邀請觀賞者參與其中。曾憶城雖對中國傳統繪畫情有獨鍾，但他不屬意于定義東方或西方，傳統或當代。*拈花微笑*用他的話說，是一次“神遇”。*拈花微笑 2018*的創作過程因一次與學生的聚會產生契機。因羅漢松花粉凋落而產生的“北斗七星”般的星光燦爛，好像是一個指引，引領着曾憶城想到吳哥的微笑，暗喻了一顆種子的力量。曾憶城堅持在藝術創作的道路上進行藝術教學，把自己所想所學分享給更多的人。就像這作品中，我們每個人都像是一朵花，有自己的色彩，將美好芬芳散播到空氣中，美便會不斷延續。著名美國評論家 A.D. Coleman 評價到：“我們可以感知到他的作品與物質世界以及中國哲學中精神世界的“心”或“心靈”高度切合”。曾憶城的作品被廣東美術館等國內外公共機構收藏。



"I don't want to return to the so-called Chinese tradition or Western tradition, but return to the most basic origin of a human."

「我不是想要讓作品回到所謂中國的傳統或西方的傳統，而是我回到一個人最基本的原點。」

—Zeng Yicheng 曾憶城



631

LU YANPENG

(China, b.1984)

A Face

2009

Sliver print, printed in 2011

Image size: 60.96x50.8cm (24x20in)

Frame size: 75.5x55.5cm

Edition: 8 +2 AP

Signed in the lower right margin, dated, titled, numbered AP 2/2, framed and mounted.

**This work is AP2 from the sold-out edition of 8+2AP.
This image is sold out in all sizes and editions.**

PROVENANCE

Private collection

LITERATURE

Sense of Presence, 2014, hand-made, Edition of 32, p.37

EXHIBITED

Memory of Stones, M97 Gallery, Shanghai, 2018.6.17–2018.9.30

HKD 40,000–60,000

USD 5,100–7,600

盧彥鵬

一張臉

2009

銀鹽照片

版數：8+2 AP

簽名：正面右下簽名及標注

**這件作品是售罄的版數 8+2AP 中的第二版藝術家自存版。
這件作品所有版數均已售罄。**

來源：私人收藏

出版：《物語》2014，限量手工攝影書，共 32 版，p.37

展覽：石頭的記憶，M97 Gallery，上海，2018.6.17–9.30

Born in Fujian province, artist Lu Yanpeng won the Three Shadows Photography Award in 2010, marking the earliest public appearance in his career. Unlike other artists, who tend to engage in dialogue with the outside world, Lu often immerses himself in his own maze, in order to achieve quietness as well as craziness in the process of artistic creation. With his picturesque artistic language, Lu constructs dreamlike images where he symbolically stores his emotions. *A Face* 2009 is a representative work selected from the series 'Memory of Stone'. Lu was inspired by his wife's sketches. Part of the picture depicts the process of a baby's gestation, and the other part shows Lu's wandering in the famous scenic attraction of Sanqingshan. Lu sees being in this landscape as having a conversation with the nature. He combined the two elements through darkroom technology to achieve this allegorical imagined picture. *A Face* 2009 is a fusion and is also full of contradictions. The original intention was to combine the image through inspiration, yet unconsciously Lu has chosen scenery relevant to the image. His accounts of these actions resonate as independent work, meanwhile emphasising his status in contemporary Chinese photography.

出生于福建的盧彥鵬，2010年獲得三影堂攝影藝術新人獎，與其他喜歡與外界事物對話的藝術家不同，他常常沉浸在自己的藝術迷宮裏，在創作的過程中獲得靜謐與狂熱。他以一種如詩如畫般的藝術語言，構建出如夢似幻般的美妙意象，并將其情感的脈動儲存在了獨具特色的藝術格局之中。《一張臉》2009是‘石頭的記憶’系列中代表作品，盧從其妻子的素描作品中獲得靈感，畫面中一部分是妻子描繪的嬰兒孕育的過程，另一部分則是盧在一次偶然路過三清山時得到寧靜后與草木對話時所拍攝的風景。他通過暗房技術把兩者結合在一起，制造出寓言般的圖像奇觀。作品本身即是融合也充滿矛盾，原意是通過靈感結合畫面，不知不覺中却又根據畫面選擇了背后的風景。種種表達反映了他在藝術創作上的獨立性，也突顯了他在中國當代攝影的重要地位。





"Huang Xiaoliang's image-making oscillates between 'manifestation', 'reappearance' and 'disappearance'. Any photograph, his images seem to suggest, gives us something that a handmade picture never can. A photograph is a means by which the subject, perhaps at the instigation of one's memories, manifests itself to us. The manifestation is the descriptive image, and description happens with and through manifestation."

「黃曉亮的影像給人一種新的視覺風格，它們融合了『表現』、『重現』以及『消失』三種氛圍。他的作品似乎在告訴我們，任何一張照片都能給觀眾帶來一些特別的啟示，這是那些手工制作的照片所永遠無法企及的。一張照片就是一種媒介，或許通過主題對一個人記憶的啟動，就能更好地傳達所要描述的意象，而所有的描述都來源于完整的表現過程。」

—Francesca Tarocco (Professor of History at New York University)
弗朗西斯卡·塔羅科（紐約大學歷史系教授）

632

HUANG XIAOLIANG

(China, b.1985)

Untitled #20170524

2017

Archival injet print

Image size: 120x180cm; frame size: 120x180cm

Edition: 3/3

Signed, dated, titled, numbered 3/3 on a certificate of authenticity, Framed and mounted .

PROVENANCE

Private Collection

LITERATURE

Mais La Nuit Ne Part Pas Pour Autant, La Maison De Z, 2018, p.20.

EXHIBITED

Out of Searching, See+ Gallery, Beijing, 2018.8.11–2018.10.06

HKD 53,000–68,000

USD 6,700–8,600

黃曉亮

無題 #20170524

2017

收藏級藝術微噴

版數：3/3

簽名：附藝術卡簽字卡

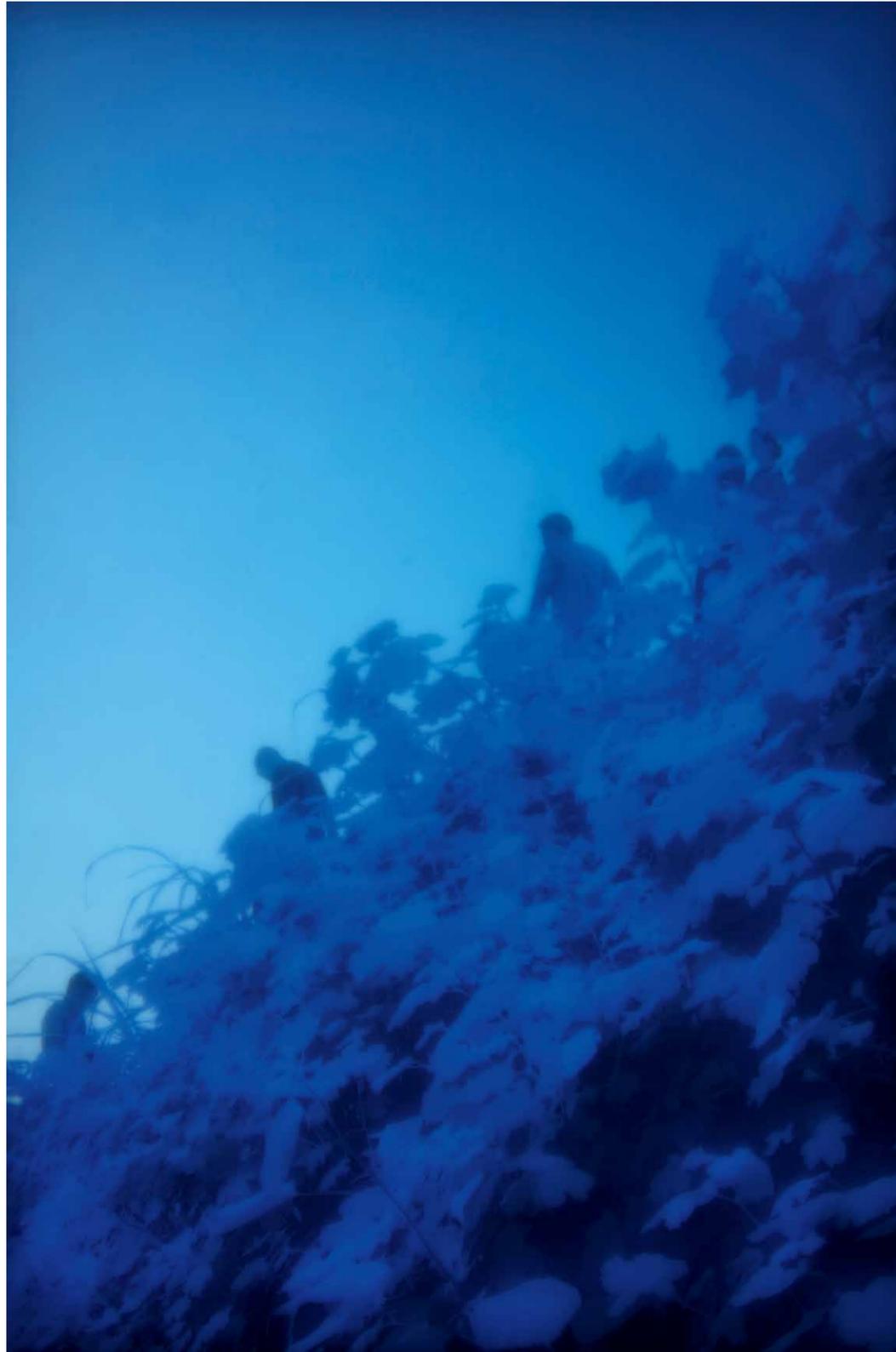
來源：私人收藏

出版：《可黑夜并未因此而離去》，2018，p.20

展覽：《#尋》，See+ Gallery，北京，2018.8.11–2018.10.06

Born in Jishou, Hunan Province, Huang Xiaoliang won Three Shadows Photography Award in 2010 and was nominated for 2011 Foam Paul Huf Award. Huang's works are always intertwined or interchanged between fiction and reality. Lot 632 and Lot 633 are based on daily routines, and are mainly composed of the slices of life, or "daily details", if we put them in another way. When we look at this world as a bystander, we find that we will finally become a player of this real life as time goes on and as life stories take place one after another. Such embodies the double-identity in the daily life—the most interesting opposite relations which shifts and lingers between the imaginary and the reality.

黃曉亮出生于湖南吉首，獲得2010年三影堂攝影藝術新人獎，2011年獲得荷蘭FOAM攝影博物館提名獎。黃曉亮的作品總是在虛構與現實之間徘徊或相互調。Lot 632 and Lot 633圍繞日常進行的影像創作，主要來自于生活中的片段。這些片段可以理解為“日常細節”。當我們以一個旁觀者的身份觀看自己所生存的世界，隨着時間的推演，生活情節在不斷延伸的同時，自己也成為現實生活參與者的一部分。這是一種雙重身份在日常生活中的體現，也是最耐人尋味的矛盾關係。這種關係在虛構和現實之間相互調換或徘徊。



633

HUANG XIAOLIANG

(China, b.1985)

Untitled #20170920

2017

Archival injet print

Image size:120x180cm; frame size: 120x180cm

Edition: 3/3

Signed, dated, titled, numbered 3/3 on a certificate of authenticity, framed and mounted.

PROVENANCE

Private collection

EXHIBITED

Photofairs Shanghai, 2018.9.21–2018.9.23

Out of Searching, See+ Gallery, Beijing, 2018.8.11–2018.10.06

HKD 53,000–68,000

USD 6,700–8,600

黃曉亮

無題 #20170920

2017

收藏級藝術微噴

版數：3/3

簽名：附藝術家簽字卡

來源：私人收藏

展覽：上海影像藝術博覽會，2018.9.21–2018.9.23

無尋，See+ Gallery，北京，2018.8.11–2018.10.06

Huang's works metaphor information explosion in this age, people are drowning in the daily dilemma of repetition and boredom, yet still expect to be able to evoke surprises from those that are constantly being extended, hidden or neglected. Ultimately, people expect possibilities that can bring substantial changes to our lives.

Huang Xiaoliang's works are collected by domestic and international art institutions and collectors including the Sydney White Rabbit Art Museum, the Austrian WestLicht Photography Museum, Beijing Today Art Museum, and He Xiangning Art Museum.

黃曉亮的作品通過超現實的表達隱喻了碎片化信息漫天飛舞的時代下，人們被淹沒在重複與乏味的日常困境之中，却依然期待可以從那些來自不斷被延伸或被隱藏或被忽略的生活裏，幻化出種種驚喜。

黃曉亮的作品被悉尼白兔美術館、奧地利 WestLicht 攝影博物館、北京今日美術館、何香凝美術館等國內外知名藝術機構和藏家收藏。

634

WANG CHUAN

(China, b.1967)

Great Freedom

2018

Archival Giclee print

75x75cm

Edition: 3/8

Signed and dated, framed and mounted

PROVENANCE

Acquired directly from the artist

EXHIBITED

Boundless Searching, Metropolis Art Centre, Beijing, 2018.11.11

HKD 30,000–40,000

USD 3,800–5,100

王川

史 - 自在

2018

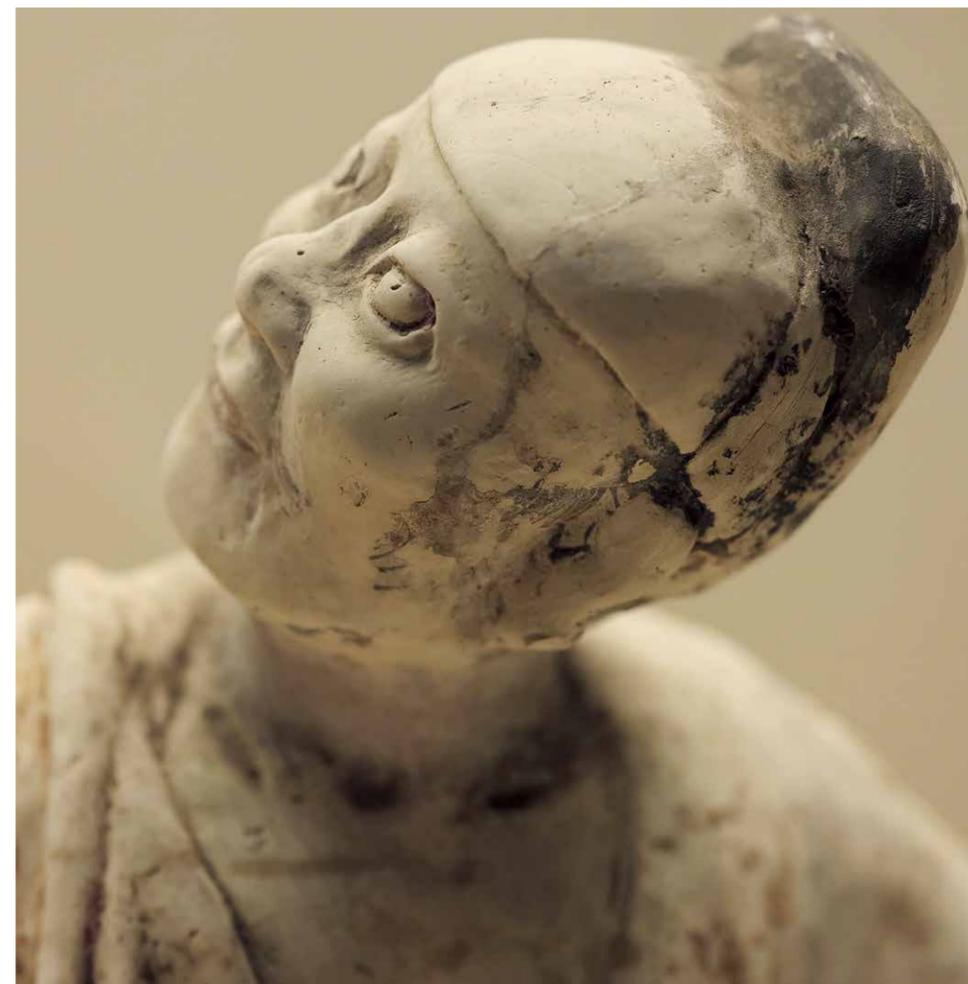
收藏級藝術微噴

版數：3/8

簽名：附簽名及日期

來源：直接得自藝術家

展覽：《無境的追尋》，大都會藝術中心，北京，2018.11.11



635

YAO LU

(China, b.1968)

Wine Boat on Pine Creek

2012
Archival ultra giclee
102x72cm
Edition: 10/10+1AP
Signed and dated, numbered 10/10, framed and mounted

PROVENANCE

Acquired Directly from the Artist

EXHIBITED

Shenzhen, *Unknown City| China Contemporary Architecture and Image Exhibition*, 2019.

Hong Kong, *Spanning Time: Reviiting the Aesthetics of the Northern Song Dynasty Through Contemporary Chinese Photography*, University of Museum and Art Gallery, The University of Hong Kong, 2016

HKD 35,000–45,000
USD 4,400–5,700

姚璐

新山水之松溪載酒

2012
收藏級藝術微噴
版數：10/10+1AP
簽名：附簽名及日期

來源：直接得自藝術家
展覽：未知城市中國當代建築裝置影像展，深圳，2019。
香港，時代的跨度：中國當代影像與北宋時期審美思潮的回望，香港大學美術博物館，2016。

"Photography can be understood in traditional ways: it can 'record' history long before our own time, and take people back to many years ago. Hence, photography can be very contemporary. It can re-assemble and re-edit the things that we see in order to produce illusions that people see when they are in front of such photographic works. In these works, you see images that are true and fictional.

Concerning the style of my works, I believe in maintaining a beautiful feeling in the framing of the image, including composition, line, density and its framing, all the elements regularly contained in painting. I think a good art work is composed of many elements, and it should reflect the knowledge and the skill of the artist. A good art work has intelligence.

The flexibility of photography provides a big expressive space for me, I can work with it in many ways in making my creations."

「攝影可以理解為非常傳統的，它可以記錄很多以前的歷史，讓人們回到了以前的某一個時代；攝影也是非常當代的，它可以非常清晰的把見到的東西重新組合再編輯整理，讓人們在作品前產生時間和空間的錯覺，可以看到既真實又不真實的影像。

在作品的風格上，我主張維護畫面的美感，這其中包括畫面的構圖、線條、疏密等等一切繪畫規律，一幅好的作品是由多方面因素構成的，他應該能體現出藝術家的修為和能力，一幅好的作品是有智慧的。

攝影的這種延展性為我提供了非常大的表現空間，讓我可以有更多的手法去創作。」

——Yao Lu 姚璐





