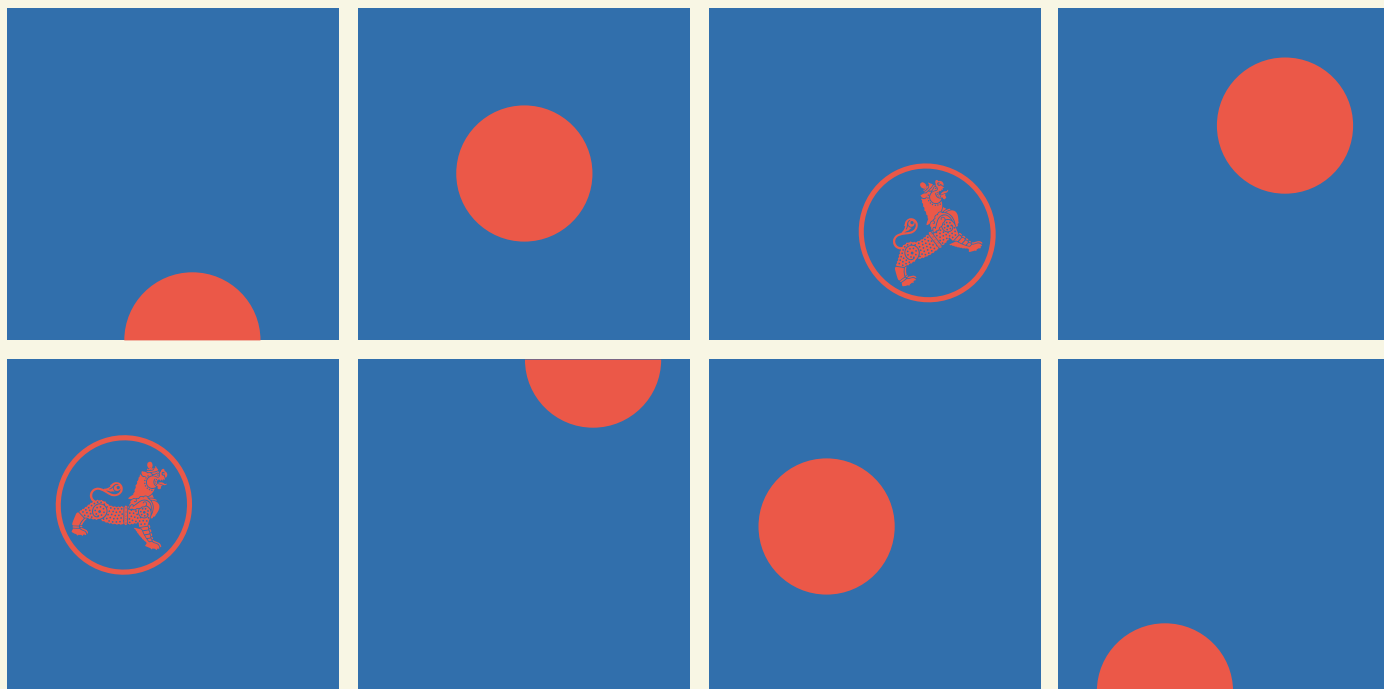


CELEBRATING 30 YEARS OF ASIA SOCIETY HONG KONG CENTER

# ARTS & CULTURE VIRTUAL GALA & AUCTION

VIRTUAL GALA : JUNE 8, 2021, 19:00 - 20:30 HKT

ONLINE AUCTION : MAY 21, 00:00 - JUNE 8 2021, 23:30 HKT



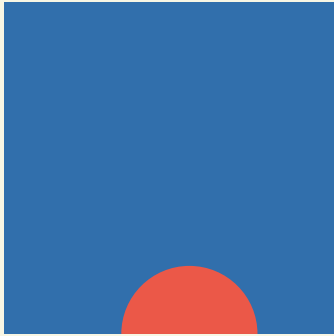
LOGO DESIGN  
BY ANOTHERMOUNTAINMAN 又一山人

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Hong Kong Center  
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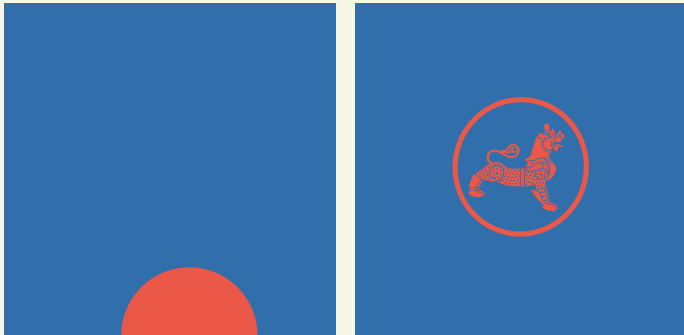


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# HONOREES



As part of our 30<sup>th</sup> anniversary celebration, in the spirit of diversity and inclusion, we are thrilled to honor pioneers within the realm of arts and culture in the following categories:

- Maestros
- Foundations
- Narrators
- Performing Arts
- Filmmakers

## MAESTROS

DR. Daniel Yat Chiu Ng (1937 - 2013)



Through The Octavian Society Limited, an organization he founded in 1996 as an umbrella body to house and generate a wide range of cultural endeavors, **Dr. Daniel Ng** spent his final years as a voracious cultural entrepreneur, bringing the same marketing genius that served him in the business world into the fields of arts and education. As the Octavian Society's Chief Listener (a title he cheekily appropriated from management fads in the 1980s and '90s), Dr. Ng supported many young and established composers, shepherded a Cantonese performance edition of Gustav Mahler's song-symphony *Das Lied von der Erde* and perhaps most significantly, amassed a private collection of music manuscripts and memorabilia concerning Richard Strauss — and later, the correspondence and music library of the pianist Paul Wittgenstein — that generated much scholarly work on the materials.

A native of Hong Kong, Dr. Ng received his first degree from the University of Illinois and later a doctorate in chemical engineering from the Imperial College of Science and

Technology in London. From 1965 to 1972, he managed projects on environmental protection and energy systems at the Institute of Gas Technology in Chicago. During those years, he was granted four US patents.

In 1972, Dr. Ng returned to Hong Kong to become the joint managing director of the venture capital firm Inter-Asia Management Co. Ltd. That same year, he left to co-found McDonald's Hong Kong, opening its first restaurant in January 1975 and, 15 years later, the very first McDonald's restaurant in China. Through his grasp of both Chinese and American culture, Dr. Ng turned McDonald's Hong Kong into a legendary brand, planting the Golden Arches in hundreds of locations in Asia.

In 1995, Dr. Ng stepped down as Managing Director to become Honorary Chairman of Ronald McDonald House Charities of Hong Kong, an organization supporting families with sick children that he founded as the RMHC's first Asian chapter. He founded the Hong Kong Chapter of AFS International Field Studies in 1982, sponsoring scholarships for thousands of students to and from

Hong Kong, later serving as Chairman Emeritus and a Trustee of AFS International. He was Chair of the China Exploration and Research Society from 1993 to 2008.

It was music, though, that drew his attention most directly, having served on the executive committee of the Hong Kong Arts Festival and the Board of Governors of the Hong Kong Philharmonic Orchestra, as well as a member of the National Council of Musica Viva Australia. In 1996, in partnership with violinist Pinchas Zukerman and the Manhattan School of Music, Dr. Ng helped to turn fledging video conferencing technology into a viable pedagogical tool, leading to MSM's ground-breaking Distance Learning Program. The next year, Zukerman offered a video masterclass to students at the Hong Kong Academy for Performing Arts with Isaac Stern in attendance.

Also in 1997, Dr. Ng would meet Yo-Yo Ma, and within the year was invited to join the board of the cellist's Silk Road Project. Over the next 15 years, he would serve as Treasurer and eventually Chairman, and under his guidance and vision the Silk Road Ensemble would record numerous albums and carry its distinctive intersection of musical traditions and education throughout Asia, Europe and North America.

Always a visionary, Dr. Ng and the Octavian Society marked the opening of the Asia Society Hong Kong Center with the gift of a new composition: *Here are the years that walk between* by Aenon Loo, which saw its world premiere in February 2012.

## MAESTROS

### Agnes Hsu-Tang, Ph.D. & Oscar L. Tang



**H.M. Agnes Hsu-Tang, Ph.D.** is an archaeologist and international cultural heritage policy advisor, having served on UNESCO World Heritage Centre's scientific committees from 2006 to 2013, and advised President Obama's Cultural Property Advisory Committee on the administration's amended 2014 bilateral agreement with China to prevent looting. Agnes was a Mellon Fellow at Cambridge and Stanford Universities, and taught at Brown before joining Columbia University. In 2018, she was elected a Distinguished Scholar to the Museum of Archaeology and Anthropology at the University of Pennsylvania. Agnes was awarded a Centennial Medal by the Institute of International Education in 2019 for her work in cultural heritage protection.

In addition to academic publications, white papers, and lectures, Agnes has been involved in several international exhibitions.

In 2015, Dr. Hsu-Tang was appointed by Asia Society's Co-Chairs to lead its Global Council on Asian Arts and Culture and to create the Asia Society Inaugural Triennial with Boon Hui Tan, Founding Director of the Triennial.

Agnes was the bi-lingual host and narrator of two award-winning documentary series on History Channel Asia and Discovery

Channel Asia; the latter, a series on contemporary Chinese art, premiered at Asia Society Hong Kong Center in 2014. Formerly trained as a Classical musician, Agnes made her solo debut in 1989 at the Kennedy Center; in 2016, she contributed to the dramaturgy and libretto of a new opera, *Paradise Interrupted*, which premiered at the Spoleto and Lincoln Center Festivals.

Since 2014, Agnes has served on the board of the Metropolitan Opera and was Chairwoman of the Nominating Committee from 2018 to 2020. Agnes is also a trustee of the 217-year-old New-York Historical Society, where she has chaired the Exhibitions Committee since 2015. She co-founded the Tang Center for Early China at Columbia University, the Tang Center for Silk Road Studies at UC Berkeley, and the Hsu-Tang Library for Classical Chinese Literature at the Oxford University Press.

In March 2021, Agnes, with her husband Oscar Tang and two former Asia Society New York personnel Li-En Chong and Ken Tan, created The Yellow Whistle™, an activist campaign to distribute 30,000 free whistles emblazoned with the slogan "WE BELONG" to combat anti-Asian violence in America.

**Oscar L. Tang**, Co-Chairman of the New York Philharmonic, has supported institutions that promote excellence in education, arts and culture, athletics, and the advancement of social justice for forty years. In 1990, Mr. Tang was appointed by President George H.W. Bush to serve on the President's Committee on the Arts and Humanities; he also served on the New York State Council on the Arts from 2002 to 2004. In 2005, Mr. Tang was elected a Fellow of the American Academy of Arts and Sciences.

Mr. Tang has been a trustee of The Metropolitan Museum of Art for almost thirty years; he is a member of the Executive and Acquisitions Committees, and serves as Chairman of the Met's Asian Art Visiting Committee. Mr. Tang is also a director of the New York Philharmonic and was elected as its Co-Chairman in early 2019. A lifelong skier and athletics enthusiast, Mr. Tang has supported the United States Bobsled and Skeleton Foundation and serves as a trustee.

In 1989, Mr. Tang, with Yo-Yo Ma, I. M. Pei, and three others, founded the Committee of 100, a leadership organization "to encourage rapport and understanding of the United States and China and to promote the full participation of all Chinese

Americans in American society." He continues to serve as a governor after 32 years.

Mr. Tang is a graduate of Phillips Academy Andover and has been a charter trustee since 1995. Under his leadership as Board President from 2004 to 2012, Andover became the first American boarding school to go "need blind." Mr. Tang attended Yale and graduated from Harvard Business School. He has founded institutes and centers of excellence at Andover, Princeton, Columbia, Berkeley, and Oxford.

Mr. Tang has been a private investor since 1993, when he retired from Reich & Tang, an asset management firm that he co-founded and served as president and chief executive officer for 20 years. In 1987, Reich & Tang L.P. became the first publicly traded investment management limited partnership when it listed on the New York Stock Exchange. In 1993, New England Investment Companies merged into Reich & Tang to form Nvest, L.P., which managed over Starting price \$130 billion of client assets when it was acquired in 2000 by Caisse des Depots et Consignations.

## FOUNDATIONS

### AAN Foundation



### Mr. Ali and Mrs. Amna Naqvi

Co-founders of AAN Foundation

“Culture defines who we are, and if that is not shared, disseminated and hence preserved, it can be lost. Art and culture are susceptible to rampant global homogenization, and we felt that there were ideas, philosophies, voices and opinions that needed to be discovered and explored”.

**The AAN Foundation** has been instrumental in building platforms for new work and supporting artists to show their work on a global stage, through exhibitions, private as well as public art projects, publications and other experimental initiatives. This includes being the lead on exhibitions such as *the Apparatus of Power* by *Shahzia Sikander* at Asia Society Hong Kong, 2016, the Central Sponsor of the Inaugural Lahore Biennale, 2018 and support for the exhibition *36 Calendars* by Song Dong in Hong Kong in 2013, as well as numerous projects in Asia, Europe and the Americas in the last fifteen years. A very significant part of the AAN Foundation's aim is to provide

support at the very initial/conceptual stages, to projects, which could become platforms for further strengthening the artistic space in their own areas and geographies.

The Foundation's initiatives are also complemented and informed by the AAN Collection which comprises of over 800 works of art ranging from 3<sup>rd</sup> Century Gandhara sculptures to 17<sup>th</sup> Century Mughal miniatures and contemporary works of art. Works from the collection have been part of major exhibitions at over 45 public institutions and museums including the Metropolitan Museum of Art New York, Belvedere Museum Vienna, Singapore Art Museum, The Venice Biennial, The Sharjah Biennial, The Guggenheim Museum Bilbao and MAXXI Museum Rome amongst others. It has also published over 25 publications focusing on contemporary art as well as establishing a first of its kind dedicated art space for artists to launch ambitious projects.

## FOUNDATIONS

### Hong Kong Arts Development Council



#### Ms. Winsome Chow

Chief Executive of Hong Kong Arts Development Council

Established in 1995, **Hong Kong Arts Development Council** (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and special projects.

The mission of HKADC is to support and promote the development of 10 major art forms in literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration, and contributing on policy research.

Development strategies of HKADC includes:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation, developing arts space for artistic creation and production
- Fostering strategic partnerships and attracting private sector resources to support the arts

## NARRATORS

### Sanjoy K. Roy



**Sanjoy K. Roy**, an entrepreneur of the arts, is the Managing Director of Teamwork Arts, which produces over 33 highly acclaimed performing arts, visual arts and literary festivals across 40 cities in countries such as Australia, Canada, Egypt, France, Germany, Hong Kong, Italy, Singapore, South Africa, Spain, UK and USA, including the world's largest free literary gathering — the annual Jaipur Literature Festival. Roy has received the National Award for Excellence and Best Director for the film *Shahjahanabad: The Twilight Years*.

He is a founder trustee of Salaam Baalak Trust (SBT) working to provide support services for street and working children in the inner city of Delhi where over 55,000 children have benefited from education, training and residential services. In 2011, the White House presented SBT the US President's Committee of Arts and Humanities Award for an International Organisation.

Roy works closely with various industry bodies and Government on policy issues within the Creative Industries and Cultural Sector in India and is a senior office bearer on several

committees working on policy infrastructure for the creative industries - he is Co-chair of the Art and Culture Committee of the Federation of Indian Chambers of Commerce and Industry (FICCI) and former President of Event and Entertainment Management Association (EEMA) and an advisor to the Arts Council of England Diversity board for theatre. He is on the advisory council of various International Agencies, Federations and Universities.

Roy has lectured and works in collaboration with Universities including those of Western Australia, DUT, Brisbane, Monash, University of Chicago, Harvard, MIT Media lab, Admas, Symbiosis, University of Houston, Columbia College, London School of Economics, University of York, Swansea, etc.

## NARRATORS

### Candace Chong Mui Ngam



**Candace Chong Mui Ngam** is a playwright. Apart from writing spoken drama, Chong has also collaborated in musical theatre as a book writer and librettist. Chong is a recipient of the Best Artist Award (Drama) by the Hong Kong Arts Development Council (2010). She was selected by the South China Morning Post as one of Hong Kong's 25 most inspirational and influential women, having won six Hong Kong Drama Awards (Best Script) for *Alive in the Mortuary* (2003), *Shall We Go to Mars* (2004), *French Kiss* (2006), *Murder in San Jose* (2009), *The Professor* (2014) and *May 35<sup>th</sup>* (2020).

Chong's libretto for The Asia Society Hong Kong Center commissioned chamber opera *Mila* had toured to New York and San Francisco in late 2019. Recently she also penned two original scripts—*My Very Short Marriage* and *We Are Gay*. Her collected plays, published by Cosmos Books Ltd., received the 9<sup>th</sup> Hong Kong Book Prize.

Candace's plays have been translated and presented in Seoul, Tokyo, Macao, Singapore, and Shanghai, and her first commission as librettist, for the opera *Dr. Sun Yat-sen*, was selected as part of New York City Opera's VOX: Contemporary American Opera Lab and received its world premiere in Beijing and Hong Kong in 2011 and later made its North American premiere in 2014 in a new production by Santa Fe Opera.

Candace is a recipient of an Asian Cultural Council grant. She collaborated as a translator for David Henry Hwang's 2011 bilingual Broadway comedy *Chinglish* and was featured in the 2013 Contemporary Chinese Playwriting Series co-presented by New York's Signature Theatre and Lark Play Development Center. Her 2012 play *Wild Boar* had its English-language premiere in Chicago in 2017.

## PERFORMING ARTS

### Du Yun



**Du Yun**, born and raised in Shanghai, China, and currently based in New York City, works at the intersection of opera, orchestral, theater, cabaret, musical, oral tradition, public performances, electronics, visual arts, and noise. Her body of work is championed by some of today's finest performing groups and organizations around the world. Known for her "relentless originality and unflinching social conscience" (The New Yorker), Du Yun's second opera, *Angel's Bone* (libretto by Royce Vavrek), won the 2017 Pulitzer Prize; in 2018 she was named a Guggenheim Fellow; and in 2019, she was nominated for a Grammy Award in the Best Classical Composition category for her work *Air Glow*. Du Yun have had a long collaboration with artist Shazia Sikander, including *Parallax* and *Disruption as Rapture*. As an avid performer and bandleader (Ok Miss), her onstage persona has been described by the New York Times as "an indie pop diva with an avant-garde edge."

Du Yun is Professor of Composition at the Peabody Institute, and Distinguished Visiting Professor at the Shanghai Conservatory of Music.

A community champion, Du Yun was a founding member of the International Contemporary Ensemble; served as the Artistic Director of MATA Festival, conceived the Pan Asia Sounding Festival; and founded Future Tradition, a global initiative that illuminates the provenance lineages of folk art and uses these structures to build cross-regional collaborations from the ground up. In 2018, Du Yun was named one of 38 Great Immigrants by the Carnegie Foundation, and in 2019 the Beijing Music Festival named her "Artist of the Year."

## PERFORMING ARTS

### Shen Wei



Born in Hunan China in 1968, **Shen Wei** began formal opera training in 1978 at age nine. Then studied in Painting and Dance, 1991 he was one of the founding members of the first modern dance company in China-The Guangdong Modern Dance Company. Shen Wei moved to Brooklyn in 1995, where he immersed himself in the cultural life of New York City and soon turned his attention to film, while continuing to pursue innovations in dance theory, commissioned choreography, and painting throughout the 1990s.

Shen Wei founded Shen Wei Dance Arts in 2000, and his works has been presented over 30 countries and 140 cities. He was awarded a Nijinsky Award in 2004, a MacArthur Fellowship in and a US Artist Award in 2007. He choreographed for the opening ceremonies of the Beijing Olympic Games In 2008. He received American Dance Festival a Choreographer Life Time Achievement Award in 2020. He has been received multiple commissions for his dance, opera and painting and films works from a range of

organizations, including the Kennedy Center for the Performing Arts in Washington, D.C., Lincoln Center, Park Avenue Armory in New York City, American Dance Festival, Edinburgh International Art Festival, San Carlo Opera House in Naples, Dutch National Opera Ballet, Metropolitan Museum For The Arts, Isabella Stewart Gardner Museum in Boston, Shanghai International Arts Festival, Hong Kong New Vision Festival and Asian Society Hong Kong Center. Over the past decade, Shen Wei has continued to move fluidly between painting, design, film, and dance with performative installations, abstract paintings, and multimedia dance productions. Recently his large solo exhibitions was presented at the Power Station of Art in Shanghai In 2018 and the Isabella Stewart Gardner Museum in Boston 2020-2021, it offering viewers comprehensive looks at Shen Wei's interconnected approach between painting, dance, design and films.

## FILMMAKERS

### Janet Yang



A Golden Globe and Emmy Award-winning Hollywood producer with deep roots in China, **Janet Yang** also sits on the Board of Governors for the Motion Picture Academy and is Chair of the Membership and Governance Committee.

Yang's extensive film and television credits include "The Joy Luck Club", "The People vs. Larry Flynt", "Shanghai Calling", "High Crimes", "Zero Effect", and the recent animated feature "Over the Moon" for Netflix.

Yang began her career bringing Chinese cinema into North America, and then representing the Hollywood studios to broker the first sale of American films into China. This in turn led to joining Steven Spielberg on the historic production of "Empire of the Sun".

Yang has been named one of the "50 Most Powerful Women in Hollywood" by the Hollywood Reporter. She is a co-founder of the influential Gold House; is a member of the prestigious Committee of 100, as well as the National Committee on US-China Relations; and chairs the highly regarded U.S.-Asia Entertainment Summit for Asia Society Southern California.

## FILMMAKERS

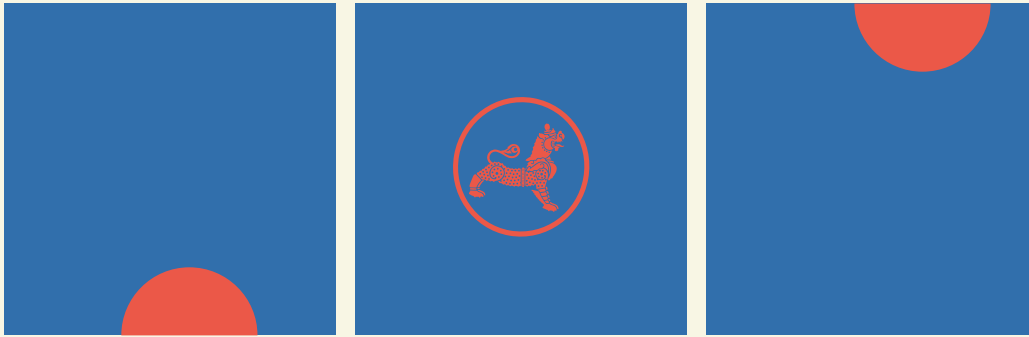
### Ruby Yang



**Ruby Yang** is an Academy Award winner for the Documentary Short Subject, *The Blood of Yingzhou District* (2006). She is also known for directing the Oscar-nominated documentary short *The Warriors of Qiugang* (2010) and the award-winning feature documentary *My Voice, My Life* (2014).

Yang is a member of the Directors Guild of America and the Academy of Motion Picture Arts and Sciences. She now heads the Hong Kong Documentary Initiative at the University of Hong Kong, which aims to nurture the next generation of documentary filmmakers in the region. In May 2019, she received Artist of the Year in Film of Hong Kong Arts Development Awards.

# ONLINE AUCTION



- 50% of all auction proceeds will be shared with the donating artist.
  - 50% will support Asia Society Hong Kong's global Arts & Culture initiatives.
- Please help us support the local art ecosystem.

# HOW TO BID



ONLINE AUCTION

- 1. The online auction opens for bidding at 00:00 HKT on May 21, 2021 and closes at 23:30 HKT on June 8, 2021.**
- 2. View the Asia Society Virtual Auction website:** Enter the auction URL (<http://givergy.hk/ACVG2021>) in your desktop/smartphone/tablet's browser or scan the QR code on this page.
- 3.** You will then be prompted to complete the registration process. You will be sent a text and email notification on successful registration.
- 4. Browse the auction item lots online:** For more information and images simply tap the auction item.
- 5. Place your bid:** Beneath the auction item image and description it will show you the starting bid/current winning bid and the next minimum bid you need to make. Enter your bid amount into the field at the bottom of the page and click Place Bid. (If you are not registered, you will need to register your details). Credit card information is required before placing your first bid.
- 6. Confirmation:** You will receive a text and email notification if your bid has been accepted.
- 7. Outbid:** If you have been outbid you will receive a text and email notification with a link to bid again.
- 8.** When the auction closes, your credit card will automatically be charged only if you have won an auction lot. You will then be sent a text and email notification with a confirmation of your payment. There is a credit card transaction processing fee of 3.2% which the successful bidder can opt to bear, which will help ASHK in covering auction platform fees. All payments made shall be non-refundable.
- 9. Shipping:** Asia Society Hong Kong Center will connect the successful bidder with the donating gallery/artist so they can arrange shipping directly. If required ASHK can offer a comprehensive shipping and insurance quotation from an independent service provider for reference and assist in arranging delivery. Successful bidders are responsible for transportation and related expenses.

## BIDDING

The auctioneer will only accept bids from those submitted online. The lots will be sold to the highest bidder, regardless of the pre-sale estimate stated on the auction catalogue. No buyer's premium will be charged.

## BUYER'S RESPONSIBILITY

The lots are sold "as is" without any representation or warranty of any kind. Purchasers are responsible for satisfying themselves concerning the matters referred to in the lot description and the condition of the lots. Neither Givergy, the donors of the lots, nor Asia Society Hong Kong Center are responsible in any way for the condition or authenticity of the lots or for any errors and omissions in the catalogue or any supplemental material.

# Conditions of Sale

The properties offered in this sale are donated by the artists, collectors and galleries. They will be auctioned at the 2021 Asia Society Hong Kong Center's Arts and Culture Virtual Gala held on June 8, 2021. Proceeds from the sale of the properties will be used to support contributing artists, galleries, and Asia Society Hong Kong's Arts and Culture initiatives. Please read carefully the following terms and conditions which govern the fundraising auction. They may be amended by posted notices or oral announcements made during the Virtual Gala. By bidding at the fundraising auction, the bidder agrees to be bound by these terms.

1 (a) Asia Society Hong Kong Center ("ASHK") do not assume any risk, liability, or responsibility for the authenticity of the authorship of any property offered at this auction (that is, the identity of the creator or the period, culture, source, or origin, as the case may be, with which the creation of any property is identified).

1 (b) All property is sold "as is" and the donors of the properties, and ASHK do not make any representations or warranties of any kind or nature, expressed or implied, with respect to the property, and in no event shall it be responsible for the correctness of any catalogue or notices or descriptions of property, nor be deemed to have made any representations or warranty of physical condition, size, quality, rarity, importance, genuineness, attribution, authenticity, provenance, or historical relevance of the property. No statement in any catalogue, notice, or description, or made at the sale, in any bill of sale invoice or elsewhere, shall be deemed such a representation or warranty or any assumption of liability. ASHK do not make any representation or warranty, expressed or implied, as to whether the purchaser acquires any reproduction rights in the property. Prospective bidders should send their enquiries to ASHK before bidding to understand its condition, size and whether or not it has been repaired or restored; ASHK will coordinate with the donors of the properties to provide requested information. Any information regarding the

properties provided by ASHK originates from the donors of the properties. ASHK, its officers, directors, employees and officers exclude all liability to the fullest extent permitted by law for any loss or damage that may result to the purchaser in connection with the property offered at this auction.

1 (c) Any property may be withdrawn by Asia Society or ASHK at any time before the actual sale without any liability thereof.

2. Bids will only be accepted online during the auction period from May 21, 2021, 00:00, Hong Kong time to June 8, 2021, 23:30, Hong Kong time. ASHK confirms bids only by email and will confirm receipt of bids by email. The highest bid received before June 8, 2021, 23:30, Hong Kong time will be announced as the successful bidder. The successful bidder assumes full responsibility for the lot and payment of the lot. ASHK reserves the right to reject a bid from any bidder. The highest bidder acknowledged by ASHK shall be the purchaser. In the event of any dispute between bidders, ASHK shall have the sole and final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after the sale, ASHK's sale records shall be conclusive in all respects.

3. All lots without a reserve will be sold to the highest bidder, regardless of the pre-auction estimate stated on the auction catalogue and webpage. No buyer's premium will be charged for any of the lots. If the ASHK determines that any opening bid is not commensurate with the value of the property offered, s/he may reject the same and withdraw the property from sale, and if, having acknowledged an opening bid, s/he decides that any advance thereafter is insufficient, s/he may reject the advance.

# Conditions of Sale

4. At the online auction's end, the highest bidder shall be deemed to have purchased the offered lot subject to all of the conditions set forth herein and thereupon (a) assumes the risk and responsibility thereof (including without limitation damage to frames or glass covering artworks), (b) will sign a confirmation of purchase thereof, and (c) will pay the full purchase price, shipping and insurance coverage between the artwork pick-up address and the purchaser's desired destination as well as a transaction fee and other incidental costs therefor, including without limitation any taxes or customs duty or levy where applicable. All property will be sent to the purchaser's desired destination for the account and at the risk of the purchaser. ASHK will provide a comprehensive quotation of the property delivery and insurance coverage solely for the purchaser's reference. The purchaser can appoint the art shipper proposed by ASHK or arrange the transportation of the property on their own and the purchaser is expected to cover any expenses related to the transportation of the property from the artwork pick-up address to the purchaser's desired destination. If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to ASHK by law, including, without limitation, the right to hold the purchaser liable for the bid price, ASHK at their option, may either (a) cancel the sale or (b) resell the property on three days' notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for payment of any deficiency, all other charges due hereunder, including, without limitation, costs of storage, insurance and re-delivery, and incidental damages.

5. Payment made by a purchaser will be accepted via credit card. Payment will not be deemed to have been made in full until ASHK have collected good funds, including those charges made by credit card. All payments made shall be non-refundable.

6. Legal title to the offered lot shall only pass to the purchaser upon receipt of the full payment by ASHK in cleared funds and any other amount owed by the purchaser to ASHK is satisfied. For the avoidance of doubt, this sale does not transfer, assign or licence any copyright or other intellectual property rights to the purchaser.

## **DATA PRIVACY**

ASHK may collect, hold, use, transmit and retain personal data obtained from the bidder in the course of this auction. By agreeing to these Terms and Conditions of Sales, the bidder agrees to such information being used and disclosed to the donors where applicable under these terms and conditions.

## **LAW AND JURISDICTION**

These Terms and Conditions of Sales shall be governed by and construed in accordance with the laws of Hong Kong Special Administrative Region ("HKSAR"). Disputes arising in connection with these terms shall be subject to the exclusive jurisdiction of the courts of HKSAR.

# AUCTION PARTNER



## Elaine Kwok

Director, 20<sup>th</sup>/ 21<sup>st</sup> Century Art, Asia Pacific, Christie's

As Director, Chairman's Office and Auctioneer, Elaine Kwok is responsible for business development and top client relationships in Asia. Before joining the Chairman's Office, Kwok ran Christie's Education in Asia, a program she started in 2010 to inspire collectors and enthusiasts to engage with the art world. Kwok is Christie's principal auctioneer in Asia: in 2018, she sold *Wood and Rock* by Su Shi for US\$60 million, the most expensive work of art that Christie's has ever sold in Asia; in 2020, she was the auctioneer representing Asia in ONE, a pioneering global live auction that took place in consecutive sessions in Hong Kong, Paris, London, and New York. Kwok became the first Christie's auctioneer to pass the China auctioneer license exam in 2015.

Kwok serves on the Museum Advisory Committee of Leisure and Cultural Services Department in Hong Kong. She is also Vice Chair of the Executive Committee of the Friends of Hong Kong Museum of Art, and has been honored as 40 Under 40 Asia Pacific by Apollo Magazine in 2016. Before joining the auction industry, Kwok worked at Goldman Sachs and The Metropolitan Museum of Art in New York. A Hong Kong native, she holds a BA from Harvard University, an MA from School of Oriental and African Studies, University of London, and an MBA from Stanford University.

- LOT 1 GIMHONGSOK
- LOT 2 YUMIKO ONO 大野由美子
- LOT 3 LEE KAI CHUNG 李繼忠
- LOT 4 WANG KEPING 王克平
- LOT 5 MOUNTAIN RIVER JUMP !  
(HUANG SHAN AND HUANG HE)  
山河跳! (黃山+黃河)
- LOT 6 HON CHI FUN 韓志勳
- LOT 7 FUNG MING CHIP 馮明秋
- LOT 8 TSANG KIN-WAH 曾建華
- LOT 9 SAMSON YOUNG 楊嘉輝
- LOT 10 YI CHING CHEN 陳宜青
- LOT 11 CHENG TING TING 鄭婷婷
- LOT 12 QIU DESHU 仇德樹
- LOT 13 SHINICHIRO KITAURA
- LOT 14 SUN XUN 孫遜
- LOT 15 SO HING-KEUNG 蘇慶強
- LOT 16 CHOW CHUN FAI 周俊輝
- LOT 17 TATSUHITO HORIKOSHI 堀越達人
- LOT 18 CHRISTOPHER K. HO 何恩懷
- LOT 19 ADRIAN WONG 王浩然
- LOT 20 LU YANG 陸揚
- LOT 21 MICHAEL KENNA
- LOT 22 CYRIL DELETTRE AND GRAND SO 蘇五雲
- LOT 23 ZHU WEI
- LOT 24 MENG YEN
- LOT 25 MAGDALEN WONG
- LOT 26 LING PUI SZE 凌佩詩
- LOT 27 WUCIUS WONG 王無邪
- LOT 28 HAEGUE YANG 梁慧圭
- LOT 29 SARAH, LAI CHEUK WAH 黎卓華
- LOT 30 TSHERIN SHERPA
- LOT 31 EDDIE KANG 姜錫鉉
- LOT 32 WILSON SHIEH 石家豪
- LOT 33 HUNG KEUNG 洪強
- LOT 34 DAWN NG 黃慧蓮
- LOT 35 CHEN PAI'AN 陳拍岸
- LOT 36 VANDY RATTANA
- LOT 37 CHIM↑POM
- LOT 38 WILLIAM LIM 林偉而
- LOT 39 KINGSLEY NG 伍韶勁
- LOT 40 HO SIN TUNG 何倩彤
- LOT 41 ANOTHERMOUNTAINMAN 又一山人
- LOT 42 SIU WAI HANG 蕭偉恒
- LOT 43 LEUNG CHI WO 梁志和
- LOT 44 CHEUK SZE WING CHOLĚ 卓思穎
- LOT 45 VIVIAN QIN 覃小詩
- LOT 46 CHEUNG HONG SANG ENOCH 張康生

## Gimhongsok

### *Bearlike Construction (small)*



2021

Cast resin

Edition 1/6 + 2AP

44 x 54 x 34.5 cm

Starting price \$235,000.00

Generously donated by Gimhongsok  
and Tina Kim Gallery

Objects we encounter in our daily lives might be equal in value or meaning in reality, but all objects are judged by their political and social nature –much like artworks. In both cases, the politics of how objects are perceived mean that they become subjective. In using peripheral materials as the main subject in his work, Gimhongsok has highlighted this hierarchical situation through a dualistic confrontation of subject and periphery. Objects which support subjective objects –such as plastic bags, cardboard boxes, polystyrene insulation batts, or wrapping materials that protect artwork –are often the main subject of Gimhongsok's artworks. On *Bearlike Construction*, the artist says: "A landscape decorated by plastic bags that have been casually tossed aside can be seen as a kind of collaborative project by the public, where the story of the material can change depending on an anonymous passerby. For example, a person may decide to stuff the bag left on the street with a soda bottle to throw it away -and thus the material's meaning and form will be unexpectedly affected, allowing for a rich allegory to be created. Because there are no set guidelines for the use of plastic bags, its narrative is spontaneous and can therefore be seen as a true agreement."

LOT  
01



LOT

02

Yumiko Ono 大野由美子

*Pan-City 3*



2019

Porcelain

Edition 1/4

13 x 11 x 12 cm

Starting price \$15,000.00

Generously donated by the Artist

*Pan-City* is a series of utopian architecture that I create inspired by the Brutalist architecture. It is an ongoing project together with my drawing series of utopian architecture.

LOT  
02



Lee Kai Chung 李繼忠

*The Narrow Road to the Deep Sea,*  
*Part VI: The Containers No. 6*

通向深海的狹道·第六章:容器 No.6



2020  
Ceramic sculpture

Edition 1/3 + AP

40 x 18 x 18 cm

Starting price \$14,000.00

Generously donated by the Artist

The entitled research-based art project, *The Narrow Road to the Deep Sea*, aims to examine the notion of human displacement owing to a well-founded fear of being persecuted in WWII in Hong Kong, China and Japan. This project centres in a notorious historical event, namely Nanshitou Incident. Thousands of Hong Kong refugees were being expatriated by the Imperial Japanese Military Government between 1942 to 1945 due to various reasons. Some reached Canton (Guangzhou city), were later detained at Nanshitou Refugee Camp, and forcibly received a series of human experiments and bacteriological tests. *Part VI: The Containers* incorporates debris from the former refugee camp site with ceramic containers that were used for storing pathogens for experiment at the time.

LOT  
03



LOT

04

Wang Keping 王克平  
*Lady With Elegance WK13*



2005  
Cherry Wood

89 x 27 x 19 cm

Starting price \$480,000.00

Generously donated by Wang Keping  
and 10 Chancery Lane Gallery

Wang Keping's work is derived from the search of the most simple gestures and strokes that create a figurative form. He primarily sculpts the subject of the Woman. This sculpture *Lady with Elegance* emerges into female form by a slash of the hair, a softness in the stance, a tilt of the head all creating grace from within the hardness of the cherry wood, burnt and burnished to a deep glow. The cracks further emphasise the sinuosity of the work and its flowing nature.

LOT  
04



LOT

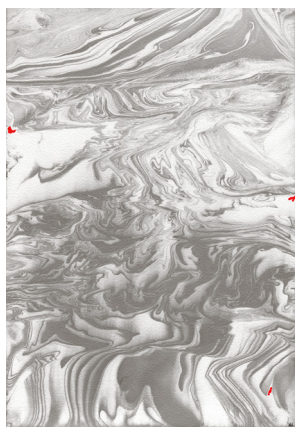
05

Mountain River Jump!  
(Huang Shan and Huang He)

山河跳! (黄山+黄河)

*The Fantasy of Snow Lotus*

雪蓮幻想



2021

Chinese ink and acrylic on Canson  
watercolor paper, acrylic on canvas

Watercolor paper: 30 x 20.3 cm, set of 4;

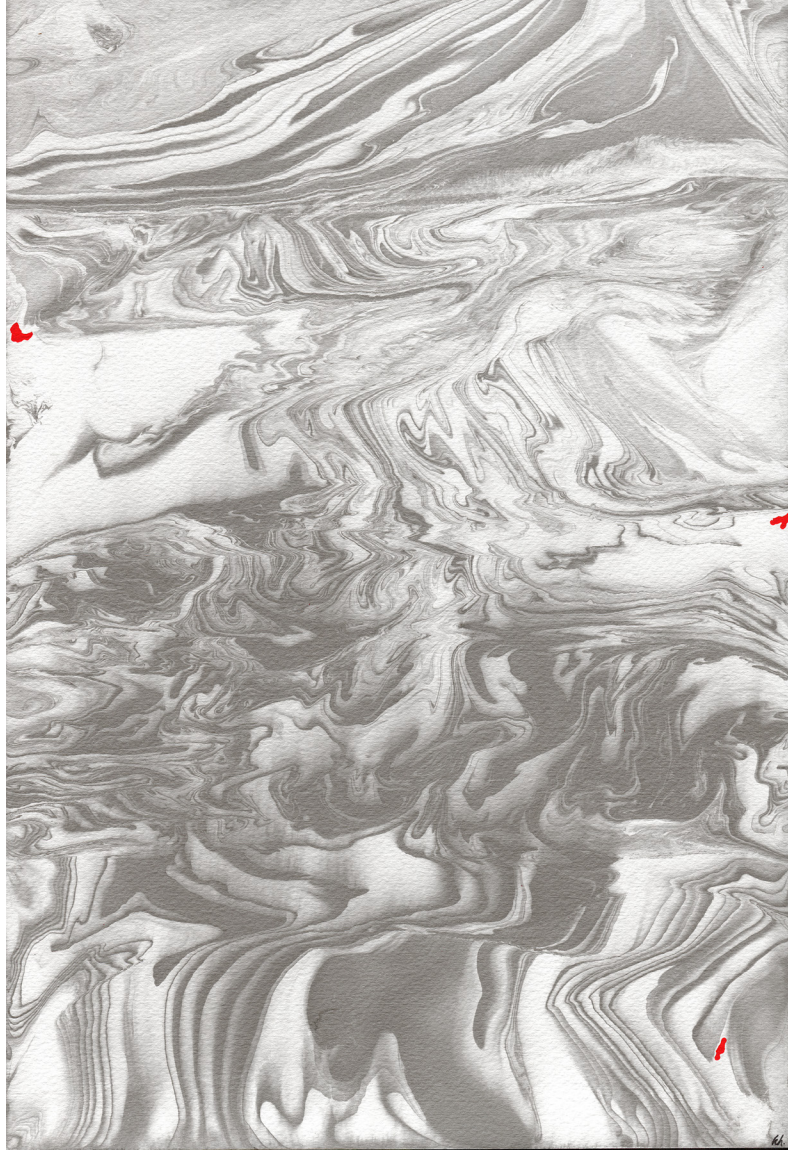
Acrylic on canvas : 20 x 20 x 3.5 cm

Starting price \$60,000.00

Generously donated by Mountain River  
Jump! and Canton Gallery

This group of paintings is created by Mountain River Jump! Huang He's works are inspired from a particular ink-painting method, which is believed to have originated in the Tang Dynasty, named Ink Pool (墨池法). By using paper to record the instantaneous moments of the flowing ink, she tries to evoke free association in the viewers' mind and assumes the patterns of the ink flows can tell the spiritual characteristics of human beings. Huang Shan depicts human's imagination towards the sun and the moon.

LOT  
05



Hon Chi Fun 韓志勳

*Story of the wind*

風的故事



*Story of Wind* (風的故事) the word 'wind' contains symbolic meaning. Hon got a minor stroke in 2003 at his 81. 'Stroke' in Chinese is 中風. Luckily Hon recovered shortly and he managed to get back to his art quickly. Hon is a good Chinese calligrapher. This painting was done in 2007. The vibrant energy of the artist was shown through the beautiful dancing strokes on the canvas, sharing his great spirit of life. As if he was expressing that "I am alright, I am still strong and vibrant."

2007

Acrylic on Canvas

38 x 153 x 2 cm

Starting price \$280,000.00

Generously donated by  
Ms Hon Choi Yan Chi

LOT  
06



LOT

07

Fung Ming Chip 馮明秋  
*Accidentally Passing*



2016  
Chinese Ink on Xuan Paper

69.2 x 68.3 cm;  
82.6 x 83.8 cm, framed

Starting price \$110,000.00

Generously donated by the Artist

Strong or weak spirit  
Follow the whirling engine  
Steadily crossing the equator  
Quantity quality and pattern are overpowered  
Fooling the physical structure  
Confusing time and focusing distance  
Inverting moon and star  
Freezing ideology  
Existing will  
Exceeding body's limit  
36,000 feet up  
Looking down at living earth  
Searching for unknown future  
Looking over to sky  
Shrinking eternity  
Thinking ahead  
Why is there no darkness



LOT

08

Tsang Kin-Wah 曾建華

*The Joy of Learning & the Art of Poetry -*

*PARTISTAN*



2021

Acrylic and ink on linen

40 x 54 x 5 cm

Starting price \$100,000.00

Generously donated by the Artist

Aristotle -Red ... Speech -Sound, Crime -Dagger ... God -Sky

... Communist -Magician ...

-Jean-Luc Godard, *Le Gai Savoir*, 1969.

Politician? And Artist?

What if a politician claims to be an artist but not politician,  
and wants to end his life as an artist? Or an artist plays with  
politics and ends his life as a politician?

It is always the Joy of Learning and the Art of Poetry.

PARITISTAN

LOT

09

Samson Young 楊嘉輝

*Landschaft (0908, 17 Jan 2020, morning  
mantra) & Landschaft (1609, 18 Jan 2020,  
morning mantra [17 bells])*



These Landschaft drawings belong to a series of sound sketches the artist made on site at the courtyard of a zen garden in 2020, when the artist took an artist residency at the Ryousoke -in at the ground of Kenninji Temple- the oldest zen temple in the city of Kyoto.

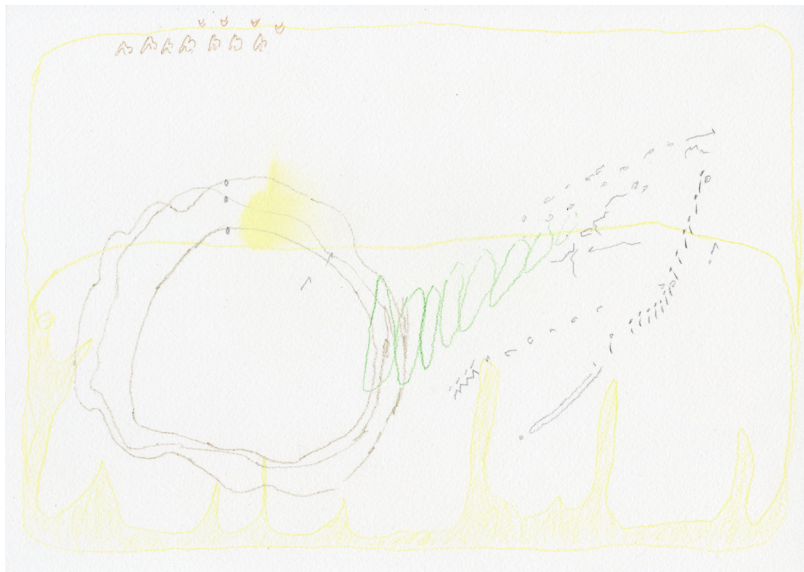
2020

Pencil, color pencil, ink  
and soft pastel on paper

21 x 29,7 cm

Starting price \$60,000.00

Generously donated by the Artist,  
Edouard Malingue Gallery,  
and Galerie Gisela Capitain



Yi Ching Chen 陳宜青

*Breeze* 輕拂的風



2019

Mineral pigments on Japanese paper,  
mounted on wood panel

80 x 60 x 1 cm;  
94.5 x 75 x 4 cm, framed

Starting price \$60,000.00

Generously donated by Galerie Koo

The artist is using a floral motif recurrent in her work. An abundance of cosmos flowers cover the canvas. The artist manages to convey the notion of depth by softening the drawing of the petals, very bold in the foreground then fading into the blueish background. Chen Yiching is an expert of Nihonga, a form of traditional Japanese (nihon) painting (ga). This very demanding technique consists of using only the most natural of materials (wood, paper, rock, sand, bone) to create the artwork. The pigments, obtained thanks to minerals such as azurite or malachite, are mixed with glue (nikawa) made from the skin and bones of fish or other animals. The paper is glued to wood or stretched silk (marouflage technique). The artist gets all of her inspiration from nature. Flora and fauna are the occurring theme of her artworks. She expresses her sensibility by use of a harmonious language which is both controlled and delicate.

LOT  
10



Cheng Ting Ting 鄭婷婷  
*Wind Too Strong* 風太大



2018  
Oil on canvas

220 x 150x 3.5 cm

Starting price \$125,000.00

Generously donated by  
the Artist and Gallery EXIT

*Wind Too Strong* was first exhibited in Cheng's solo exhibition in 2019. A sense of displacement lingered with the title of the exhibition: *Recipient Absent* refers to misdirected letters Cheng keeps receiving in her studio. These letters, mostly outstanding bills addressed to previous tenants, are a constant reminder of someone's absence, and leave her with the strange feeling of receiving something intended for someone else.

LOT

11



Qiu Deshu 仇德樹

*Fissuring - A beautiful world*

裂變—美好的世界



2003

Acrylic on Xuan paper and canvas

41.5 x 116.5 cm

Starting price \$120,000.00

Generously donated by Qiu Deshu

By combining Xuan paper and canvas, with the techniques such as tearing, rubbing, and carving invented by Qiu, the color on the canvas is able to pass through the semi transparent Xuan paper with unique texture. Splendid and colorful landscape is presented in this painting.

LOT

12



LOT

13

Shinichiro Kitaura

*Looking at flower*



2007

Oil on canvas

73 x 73 cm

Starting price \$13,000.00

Generously donated by Lo Kai Yin

LOT

13



LOT

14

Sun Xun 孫遜

*Magic of Atlas-(Dimao)Cat's Game*

魔法星圖—地貓的遊戲



2021

Watercolour on paper

100 x 140 cm

Starting price \$130,000.00

Generously donated by Sun Xun/  
ShanghART Gallery

The Luocho is a country ruled by three donkeys, where the emperor is just a puppet, and the cat is a pet raised by three donkeys. The cat is spiritual and has insight into everything. This work is a scene from Sun Xun's first 90-minute film *Magic of Atlas*. Of the six countries that will appear in the film, the Luocho is one of them.

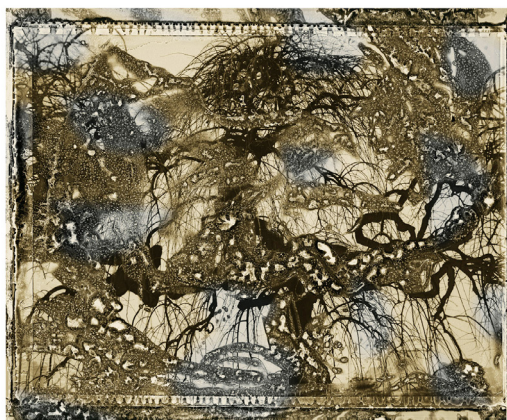


LOT

15

So Hing Keung 蘇慶強

*Reconstructing Nature No.1* 再建構的風景



2009

Photography

Edition 1/5

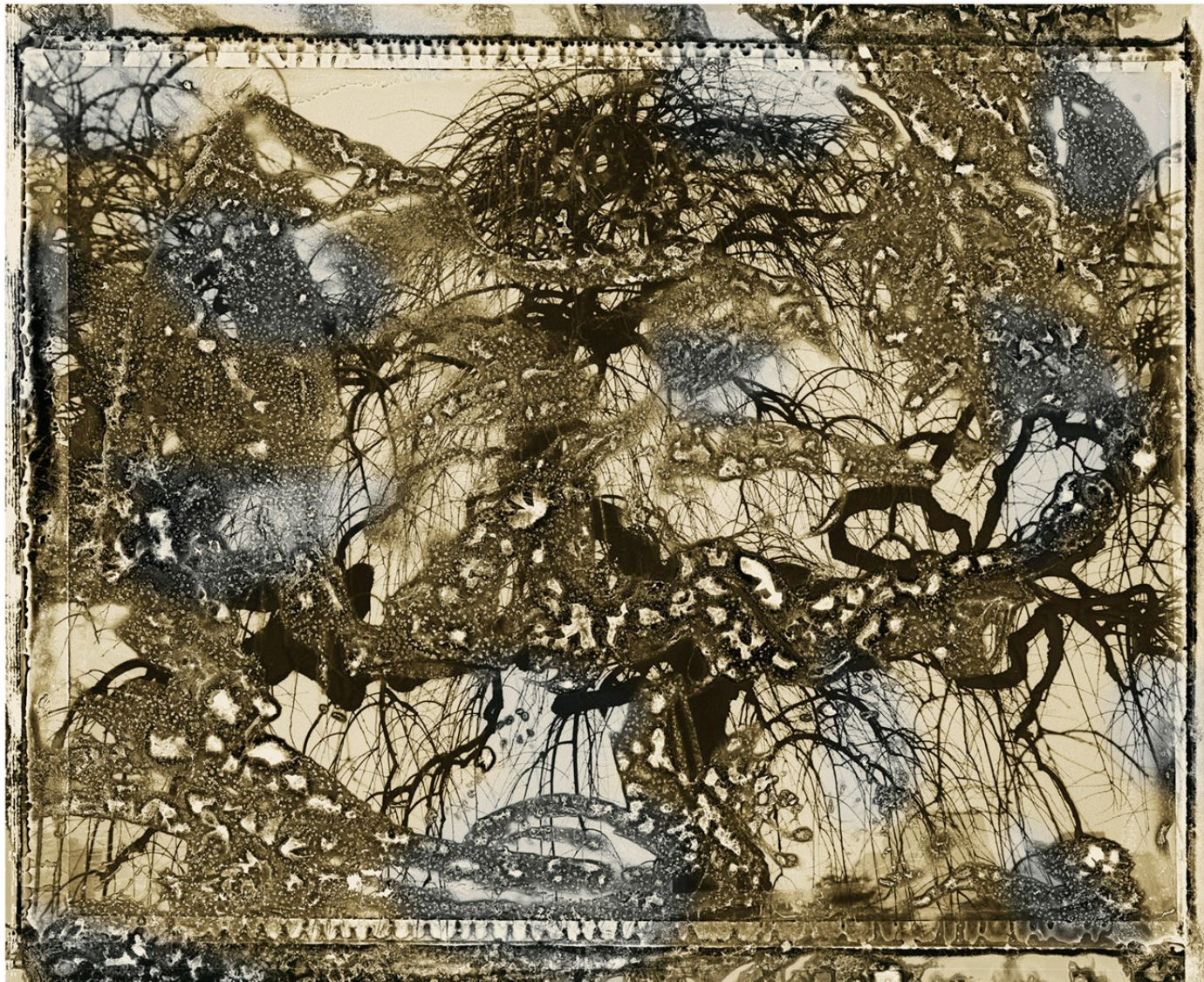
110 x 132 cm

Starting price \$42,000.00

Generously donated by  
the Artist

LOT

15



LOT

16

Chow Chun Fai 周俊輝

*Princess Changping,*

*"Drink and escape from worries"*

帝女花-「盡一杯了卻了卻憂煩」



This is a scene from the 1959 Cantonese Opera film *Princess Changping*. The Emperor was drinking in the inner palace sighing over the troubled times.

2021

Oil on canvas

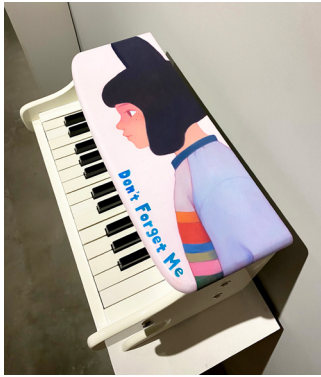
166 x 200 x 4 cm

Starting price \$235,000.00

Generously donated by the Artist



Tatsuhito Horikoshi 堀越達人  
*Don't Forget Me* 別忘了我



2020  
Oil painting on wood made toy piano

30 x 42 x 24.5 cm

Starting price \$58,000.00

Generously donated by A2Z Art Gallery HK  
and Tatsuhito Horikoshi

For the Japanese artist, Tatsuhito Horikoshi, piano is an important object that reminds him of his childhood, as it reminds him of the time of practicing piano alone as a child in an empty home. Those time that the artist spent alone make him realizes that the strange mixture of loneliness and concentration is the root of his creativity. The repetitive activity of going back and forth between his past and present memories brings him inspiration while working on his paintings. The artwork title, *Don't Forget Me*, is a message from the artist's younger self to his grown-up self now.

LOT  
17



Christopher K. Ho 何恩懷

*Always Stop Eating While You're*

*Still A Little Hungry*

當你還有點餓時就不要吃了



2020

Brass, 3D Print

66 x 69 x 88 cm

Starting price \$75,000.00

Generously donated by the Artist

Ho's two-part work *Always Stop Eating While You're Still a Little Hungry* consists of a miniature model theater perched on the lower deck of the Yasumoto Bridge in conversation with a large-scale window decal visible across the ravine, on the exterior windows of the Jockey Club Hall. The window decal features Mary Lou Retton –an iconic American gymnast who won an all-around gold during the 1984 Los Angeles Olympics, which the USSR boycotted, and in which, for the first time since 1952, both the People's Republic of China and the Republic of China competed. The artist highlights Retton's ending pose, and captures the moment of her awaiting applause. With a strained smile and a well-trained body gesture, she represented a nation while simultaneously revealing discipline and struggle as an individual. The intricate, visually disorientated patterns printed on the brass miniature theater refer to historical and contemporary American spectacles. The five primary images are derived from George Balanchine's ballet *Stars and Stripes*, performed during Nelson Rockefeller's inauguration as Governor of New York State, small-town Fourth of July parades, balloons from the U.S. Republican and Democratic National Conventions, eager spectators at the 1984 Olympics, and marches at Colonial Williamsburg, a historic American town preserved by John D. "Junior" and Abby Aldrich Rockefeller. Ho deliberately implies various layers of decoy through his imagery. The work alludes to the underside of nationalist spectacle which, like *Magic Eyes* and Mary Lou Retton's figure, is at once euphoric and hysteric, yet celebratory and unsettling.



Adrian Wong 王浩然

*The House that Snoopy Built*



2020

Plywood, carpet, PVC, sisal, walnut,  
hardware / enamel on plywood

304.8 x 243.8 x 121.9 cm;

167.6 x 121.9 x 7.6 cm

Starting price \$380,000.00

Generously donated by the Artist

*The House That Snoopy Built* was part of a body of work generated during the artist's roughly decade-long investigation of animal communication, a branch of the new-age movement. Wong has worked with such esoteric specialists to, in theory, allow animals (in some cases his own living and late pets) to codesign objects and architectures to their liking. For *The House That Snoopy Built*, Wong collaborated with Lynn Schuster, a renowned telepathic animal communicator; his deceased pet rabbit, Omar; and Snoopy, a previous family cat. Together, the group designed a structure representing their experiences of the afterlife, produced at a massive scale for the 2020 Armory Show.



Lu Yang 陸揚

*DOKU - Digital Reincarnation #1*



2021

Archival inkjet print,  
digital Image

1140 x 105 cm

Starting price \$150,000.00

Generously donated by the Artist

In this project, I reincarnated as "Doku" into a digital parallel universe. 50 of my facial expressions were captured and reconstructed to generate photorealistic blend shape models of Doku that are nearly identical to my actual facial performance. Doku's existence represents a non-dualistic worldview. No flesh and blood. No physical boundary. Doku comes from the collective consciousness of humanity with memories of the past and the future of this planet. Without the constraints of time and space, being free from the shackles of physical needs and identity, Doku is born to explore the secret of human mind and the intention of the universe. Without a singular identity, Doku's creativity transcend language and cultural boundaries, speaking to people from all walks of life. This is DOKU's personal digital portrait.

LOT  
20



LOT

21

Michael Kenna

*Red Crane Feeding*



2005

Hand-made dark room silver gelatin print

Edition 10/25

50 x 40 cm;

53 x 43 x 3 cm, framed

Starting price \$40,000.00

Generously donated by Michael Kenna  
and Blue Lotus Gallery, Hong Kong

Michael Kenna is arguable today's most important landscape photographer. His timeless monochrome images capture the inner essence of nature's beauty. Kenna filters reality through long time exposures, which create 'empty' space, reminding us of Chinese ink paintings. When photographing, Kenna looks for simplicity of lines and interesting abstract forms. As per Kenna's own words: "I don't need to be fast, I don't need high definition, I don't need to see the world in colour - that's what we see all the time. I want my work to be mysterious, an interpretation, a catalyst for one's imagination."

LOT

21



LOT

22

Cyril Delettre/  
Grand So 蘇五雲

*Wild City #3/02*



In *Wild City*, Delettre constructs a portrait of Hong Kong through the city's architecture, which are seen as spaces of opportunities. Artist Grand So who works and exhibits at Hollywood Road is invited to collaborate in this project, animating animals on the walls captured in photographs by Delettre. These unique pieces become spaces where traditional Chinese art meets modernity, the past meets the present, and slowness meets speed.

2021

Photograph/Chinese ink painting

43 x 65 cm; 45 x 67 cm

Starting price \$25,000.00

Generously donated by La Galerie Paris 1839



LOT  
23

Zhu Wei  
*Utopia*



2007  
Silkscreen print

77 x 77 cm;  
95.5 x 95.5 cm, framed

Starting price \$20,000.00

Generously donated by Lo Kai Yin



LOT

24

Meng Yen

*Fat Ladies*



Donor's remark: "I like the liveliness and humour depicted in this colourful painting. Note the red colour curtains with large peony designs are typical of Chinese taste at the time."

2009

Colour paint on paper

90 x 100 cm

Starting price \$10,000.00

Generously donated by Lo Kai Yin



LOT

25

Magdalen Wong

*Power . Performance . Prestige*

A short compilation of video clips from luxury car commercials with the presence of the cars and their brands eliminated, leaving only the natural sceneries and their often dramatic sound tracks.



2012

Video with sound

3 + 1 AP

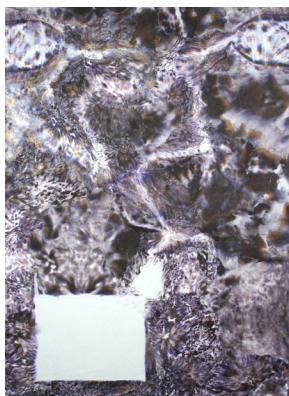
2 min. 49 sec.

Starting price \$21,000.00

Generously donated by the Artist



Ling Pui Sze 凌佩詩  
*Reactionary 9* 反作用九



Ling Pui Sze consciously senses the feedbacks from her daily life since 2016 and transforms her feelings into the *Reactionary* series. She has focused on experimental ink painting and collage by reconstructing cells and water microscopic images and satellite images into abstract scenery. In her works, layers of paper and enlarged digital images create textures. Non-traditional ink lines are applied with pieces of Xuan paper. The process of deconstructing and recomposing shows the continuously splitting and combining of organic forms. It recreates the evolution of life on canvas.

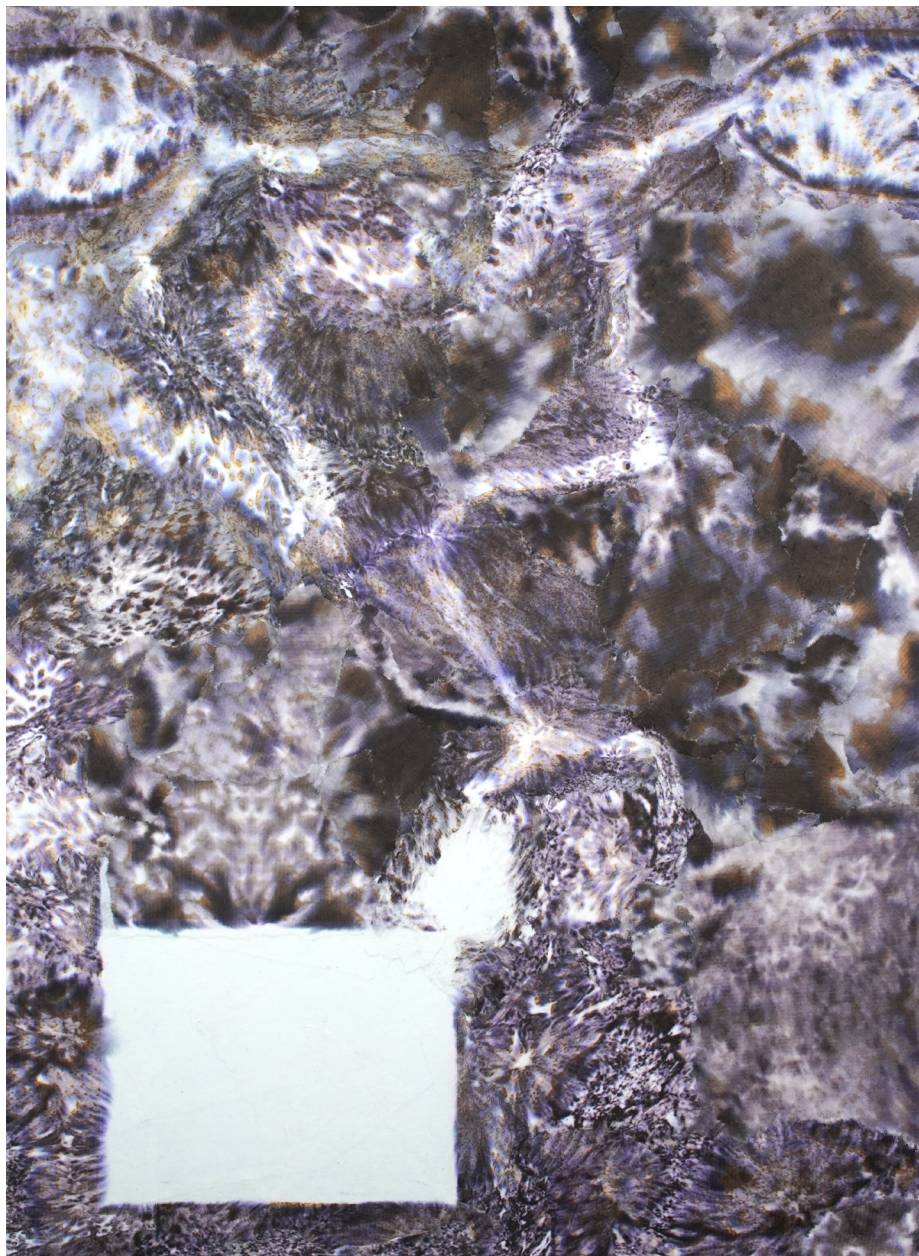
2019  
Mixed media on canvas

40 x 30 x 5 cm

Starting price \$12,000.00

Generously donated by Ling Pui Sze

LOT  
26

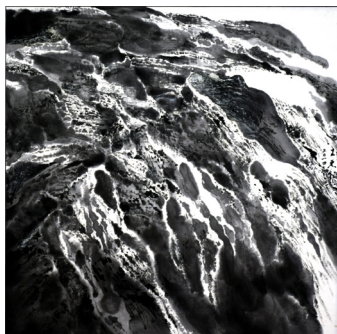


LOT

27

Wucius Wong 王無邪

*North Shanxi Excursion #7* 陝北遊之七



The painting was part of a series of work based on sketches created during a group tour of Hong Kong artists to the northern part of Shanxi Province as organised by Hong Kong Shanxi Association in 2014.

2014

Chinese ink on paper

34 x 34 cm ;

50 x 50 cm, framed

Starting price \$20,000.00

Generously donated by the Artist

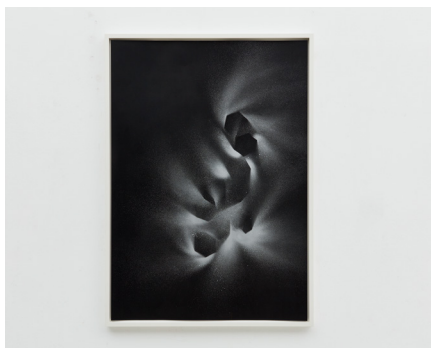
LOT  
27



Haegue Yang 梁慧圭

*Non-Folding – Geometric Tipping #30*

非折叠 – 幾何傾倒 #30



2013  
Spray paint on paper, framed

104 x 74 cm

Starting price \$100,000.00

Generously donated by Haegue Yang

*Non-Folding* is an ongoing series initiated in 2007. It began with origami objects that were created for a scene in her first video essay, *Unfolding Places (Video Trilogy I)* (2004). When the objects were prepared for filming, they were strewn across large, stretched-out rolls of paper and then spray-painted. To Yang's surprise, this process left an aesthetically pleasing result on the paper, an unpretentious composition of abstract shadows. [...] In 2013, the *Non-Folding* series was further developed as *Geometric Tipping*. This time the paths of origami objects in motion were recorded through controlled sprays of paint at different intensities. The result is a trail of the geometry of the object's base as exposed by the spray paint. This transition of motion coincided with Yang's research into movement, working primarily with sculptural pieces, in preparation for solo exhibitions at Kunsthau Bregenz and Modern Art Oxford in 2011.

—Excerpt from *Honesty Printed on Modesty* (Singapore: STPI, 2013)

LOT  
28



Sarah, Lai Cheuk Wah 黎卓華

*Miss Yuri* 百合小姐



2017

Oil on canvas

57 x 82 x 2.5 cm

Starting price \$68,000.00

Generously donated by  
Sarah, Lai Cheuk Wah

The painting *Miss Yuri* is part of an installation and performance that was exhibited in *Interval the pace*, Osage Art Foundation, 2017. The project is inspired by the past when elevator ladies still existed in Japanese department stores in Hong Kong. I am amused by their soft approaches to control order in public space. In this painting, I try to capture their gesture and spirit.

LOT  
29



Tsherin Sherpa

*The White (Spirit)*



2021

Acrylic and ink on cloth, platinum leaf  
on cotton

38 x 28,5 cm

Starting price \$45,000.00

Generously donated by the Artist  
and Rossi & Rossi, Hong Kong

'Spirit', as art historian Katharine Burnett points out in her catalogue essay *Of Icons and Elvises: "Tibetan Spirit" in Tsherin Sherpa's New Art*, which accompanied Sherpa's 2012 solo show at the gallery, is a term layered with meanings. In the Himalayan context, it invokes sanctity; whilst in Western culture, it can refer to an alcoholic drink, petrol or paraffin. The diverse array of options for what a spirit can be opens Sherpa's image-making to multiple possibilities of engagement with and reimagination of both form and subject matter. What Sherpa paints is no longer a deity, but a spirit with Buddhist precepts.

LOT  
30



Eddie Kang 姜錫鉉  
*DNA* 基因



2018  
Woodcut print

38.5 x 31.5 cm

Starting price \$6,000.00

Generously donated by Eddie Kang  
and Lucie Chang Fine Arts/L+

This print is from the *DNA* series, based on Eddie Kang's daughter's original drawing. When he first saw her drawing, Eddie was intrigued and asked his daughter who she was depicting. His 6-year-old daughter then told Eddie that she was drawing his face. When asked why, the little girl answered, "I love drawing because you draw all the time!" Eddie thought that was nothing but pure love, so he began to depict this image in his own paintings. *DNA* is a combination of her drawing and his signature character "Loveless", depicting the magical thing that connects two generations.



LOT

32

Wilson Shieh 石家豪

ICC & IFC2 環球貿易廣場及國際金融中心二期



2018

Ink and gouache on Silk

43 x 28 cm;

59.5 x 44.5 cm, mounted on paper

Starting price \$30,000.00

Generously donated by the Artist

This is a piece of Chinese gongbi ink painting on silk. Wilson Shieh developed his unique style by reviving the classical painting technique for depicting contemporary motifs. The architecture series is his signature theme in which he transforms Hong Kong skyscrapers into women and men's fashion.



Hung Keung 洪强

*Control Freak 01* 控制狂01



*Control Freak* (ver.01) was originally commissioned by the Asia Society, as part of the 2018 exhibition *LOVE Long: Robert Indiana and Asia*. Taking the form of a calligraphy machine with which the audience can interact, constantly between states of control and a loss of control, the installation intersects the physical act of Chinese writing - Heart (Chinese: 心) with the emotional acts connected with human love. The work contains a set of four ink calligraphy written by the exhibition visitors in 2018 and a digital print of the calligraphy machine's technical drawing.

2021

Ink calligraphy and digital print

Ink calligraphy: 40 x 40 x 2 cm, framed, set of 4

Digital print: 60 x 18 x 2 cm, framed

Starting price \$12,000.00

Generously donated by Imhk lab



Dawn Ng 黃慧蓮

*Good Morning My Child Stay With Me A While*



2020

Archival pigment print

Edition of 5 + 2 AP

110.5 x 80 cm;

113.5 x 83 x 5 cm, framed

Starting price \$60,000.00

Generously donated by Dawn Ng

*Good Morning My Child Stay With Me A While* belongs to a series of arresting photo portraits of sculptural ice pigment blocks at various stages of disintegration, titled *Clocks*, which traces the presence and passing of time through 3 ephemeral states —solid, liquid, then air. Once hauled from an industrial freezer, this compositely sculpted block of acrylics, inks and dyes, is meticulously framed and photographed in 10 specific angles. This process is repeated at intervals of 4 hours, until the block erodes entirely. By translating hours, minutes and seconds, into corresponding hues, shapes and textures, these portraits usurp the face of actual clocks, expressing what time inhabits in a visceral form. Ice is the perfect material because it cannot last. Its metamorphosis from solid to liquid to air, reflects both the arresting presence and passage of cyclical time. I have always felt that the way in which we process or measure time, via a cold series of numbers —years, weeks, days, hours, minutes and seconds —is antithetical to the true nature of time, which is emotional and elastic. Time speeds up when we have fun; slows down while we wait; and stands still when we fall in love. *Good Morning My Child Stay With Me A While* is thus a refute to the cold, numerical linearity through which we universally process time, by reflecting the rich emotion and elasticity of time in a universe of incandescent colour.

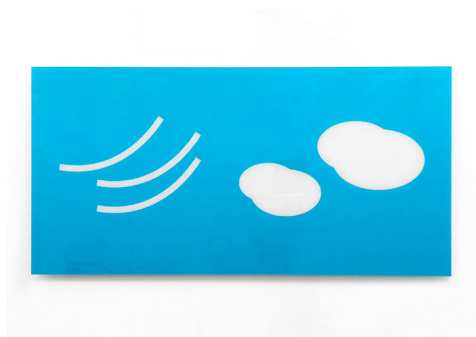
LOT  
34



Chen Pai'an 陳拍岸

*Stories and Tales* 風雲

I think what successful people see when they sit at home is not possessions, but struggles. In Chinese words, "the wind and clouds (Stories and tales) , 「風雲」". The work implies that "sitting at home and laugh at the past struggles, 「端坐家中便可笑看風雲」. "



2017

Tablet painting, giclee on paper,  
combined with acrylic and aluminum panel  
Edition 4/8

75 x 150 x 5cm

Starting price \$30,000.00

Generously donated by Chen Pai'an

LOT  
35



LOT  
36

Vandy Rattana  
*Walking Through*

The photograph was taken in Kampong Cham province, the North of Phnom Penh, in Cambodia. In the photograph, a young farmer is on the metal rack to dry off rubber sheets.



2009  
Photography  
Edition 1/5 + 2AP

60 x 90 cm

Starting price \$600.00

Generously donated by Vandy Rattana

LOT  
36



Chim ↑ Pom  
*Super Rat*



Since 2006, Chim ↑ Pom has captured rats with fishing nets to create stuffed versions. In each exhibition, the collective displays them with dioramas and videos revealing their process. *Super rat* is a nickname coined by exterminators for a new breed of poison-resistant rats proliferating in urban areas. The group regards the resilient ever-evolving rats that co-exist with humans as both a self-portrait and a metaphor for Japanese people living through radioactive contamination. The artwork consists of a video, which is accompanied by a complimentary stuffed rat.

2019  
Video, stuffed rat

3 min 13 sec

Starting price \$116,000.00

Generously donated by the Artist



William Lim 林偉而

*Asia Society, Hong Kong* 亞洲協會



2021

Oil on canvas

40 x 50 x 2 cm

Starting price \$80,000.00

Generously donated by the Artist

During Covid lockdown, William started a series of oil paintings to record important places or memories. This work records the Asia Society link bridge, where William had his art installation in 2013. William chose this bridge for its unusual setting, meandering around preserved nature and a unique Hong Kong context.

LOT  
38



LOT

39

Kingsley Ng 伍韶勁

*Before a Passage* 待渡



The photograph captures sunset over the North Point Car Ferry, an iconic site whose eponymous poem by renowned poet Leung Ping-kwan (Yasi) inspired the artist's latest site-specific collaborative project, *Before a Passage*, at the adjacent pier.

2021

Archival digital print

Edition 1/3 + 1AP

50 x 75 cm

Starting price \$15,000.00

Generously donated by the Artist

LOT

39



LOT

40

Ho Sin Tung 何情形  
*Once a Geometry* 曾幾何時

Framed in a "movie box", the artist created a series of fictional movie poster drawings which allow texts and images to co-exist and mingle.



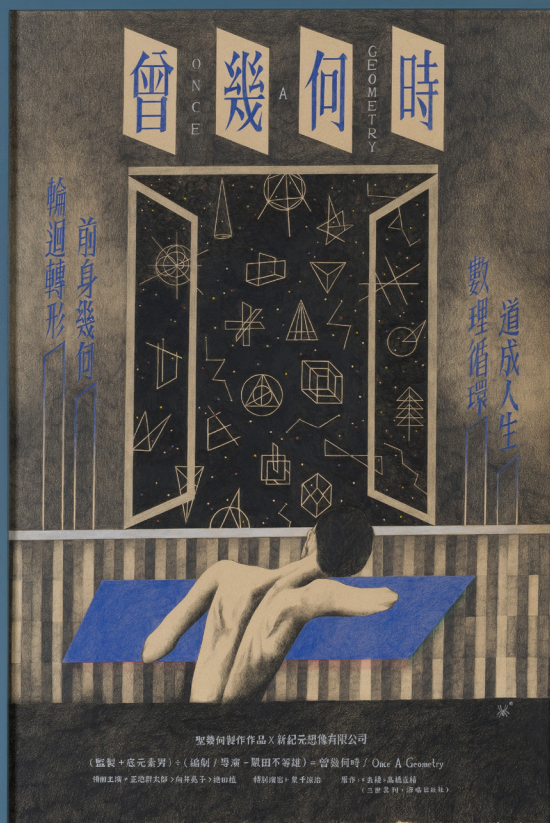
2016  
Colour pencil on paper

144 x 89 x 5 cm, framed

Starting price \$9,000.00

Generously donated by Ho Sin Tung

殘 日 放 映



LOT

41

anothermountainman 又一山人

*Heaven On Earth*

mirage in his eyes

oasis from your angle

for me... it is heaven on earth



2007

Archival inkjet print

Edition 6/10

89 x 111 cm; 180 x 113 cm

Starting price \$70,000.00

Generously donated by the Artist

LOT

41



LOT

42

Siu Wai Hang 蕭偉恒

*Ash* 燼



A human disaster departed people.

A burned land reveals the rule of the world of dead and reborn.

Nature is the clue for all.

Should we finally discover the order from the chaos?

That would be the HOPE we call.

2020

Digital print

Edition of 3

135 x 90 cm;

140 x 95 x 5.5 cm, framed

Starting price \$25,000.00

Generously donated by Siu Wai Hang

LOT  
42



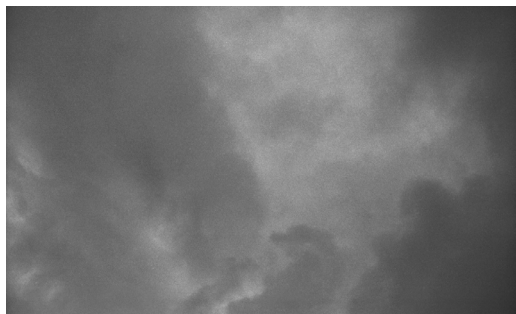
LOT

43

Leung Chi Wo 梁志和

*Miss Soul Dancing Contest, August 12, 1968*

1968年8月12日，騷靈小姐舞蹈大賽



*The Date Series* began in 2017 with Leung Chi Wo's visits to the locations where bomb attacks once took place during the 1967 riots. On the same date, at the same location, exactly fifty years later, the artist turns the camera skyward and captures the sky with black and white film. In naming the images, Leung chose civil and personal events that happened on the day of the crime, bringing to the forefront coexistences of ephemeral yet notable timelines referenced by the very same images.

2018

Archival ink jet print

Edition 1/5

52 x 82 cm;

58 x 88 x 3 cm, framed

Starting price \$38,000.00

Generously donated by Leung Chi Wo  
and Blindspot Gallery

LOT

43



LOT

44

Cheuk Sze Wing Chloë 卓思穎

*Homeless*



2015-2019

Glass, stainless steel, Canadian coins

17 x 158 x 7 cm

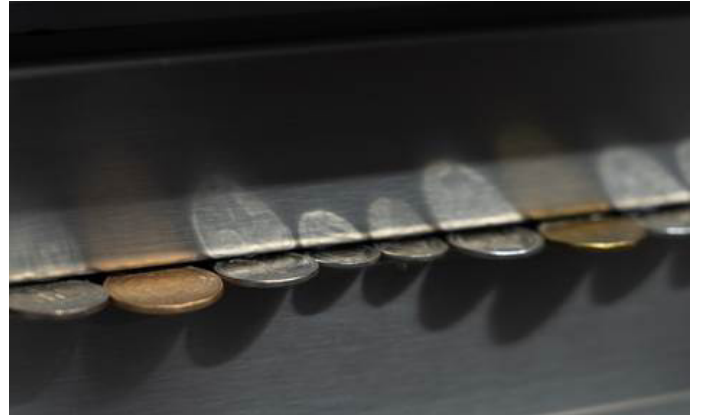
Starting price \$35,000.00

Generously donated by the Artist

Exploring our dependence on society, *Homeless* is a new iteration of a project the artist conceived together with the homeless community of Montreal. "Homeless" does not only symbolize a group of people on the street waiting for help but also my own personal feeling of relocation and adaptation.

LOT

44



Vivian Qin 覃小詩

*If Sunset Had a Voice (Doomsday Preparation Plan)*

《若問夕陽(末日預備計劃)》



2020

Video projection, metal, concrete, fabric

266 x 28 x 4 cm

Starting price \$38,000.00

Generously donated by the Artist

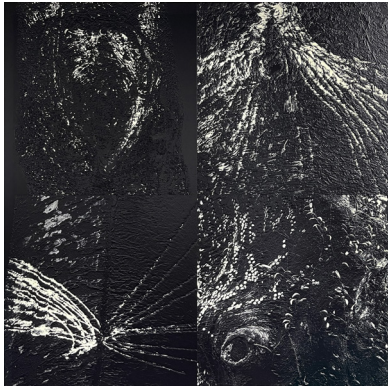
*If Sunset Had a Voice* forms a part of Vivian Qin's on-going doomsday preparation series, focusing on cross-cultural knowledge and stories related to the disaster preparation during uncertain time. The multimedia installation features a shadow play of the artist's failed doomsday prepping attempts between ruins and her room staged in an artificial sunset. Real life and fantastical items are used as props in the narrative, such as pieces of glass that the artist collected during Typhoon Mangkhut from the Harbour Grand Kowloon Hotel and a pair of worn glasses left from a building as part of the Manhattan Project in New York. A set of metal characters, with the first two sentences—"Not losing to the rain, not losing to the wind"—of Japanese writer Kenji Miyazawa's poetry *Be not Defeated by the Rain* is swinging on the rebar coming out of the ruined concretes base. To the sunset, the artist asked for the power and wisdom of how we ought to keep each other alive.



LOT

46

Cheung Hong Sang Enoch 張康生  
*Reminiscences* 曾經



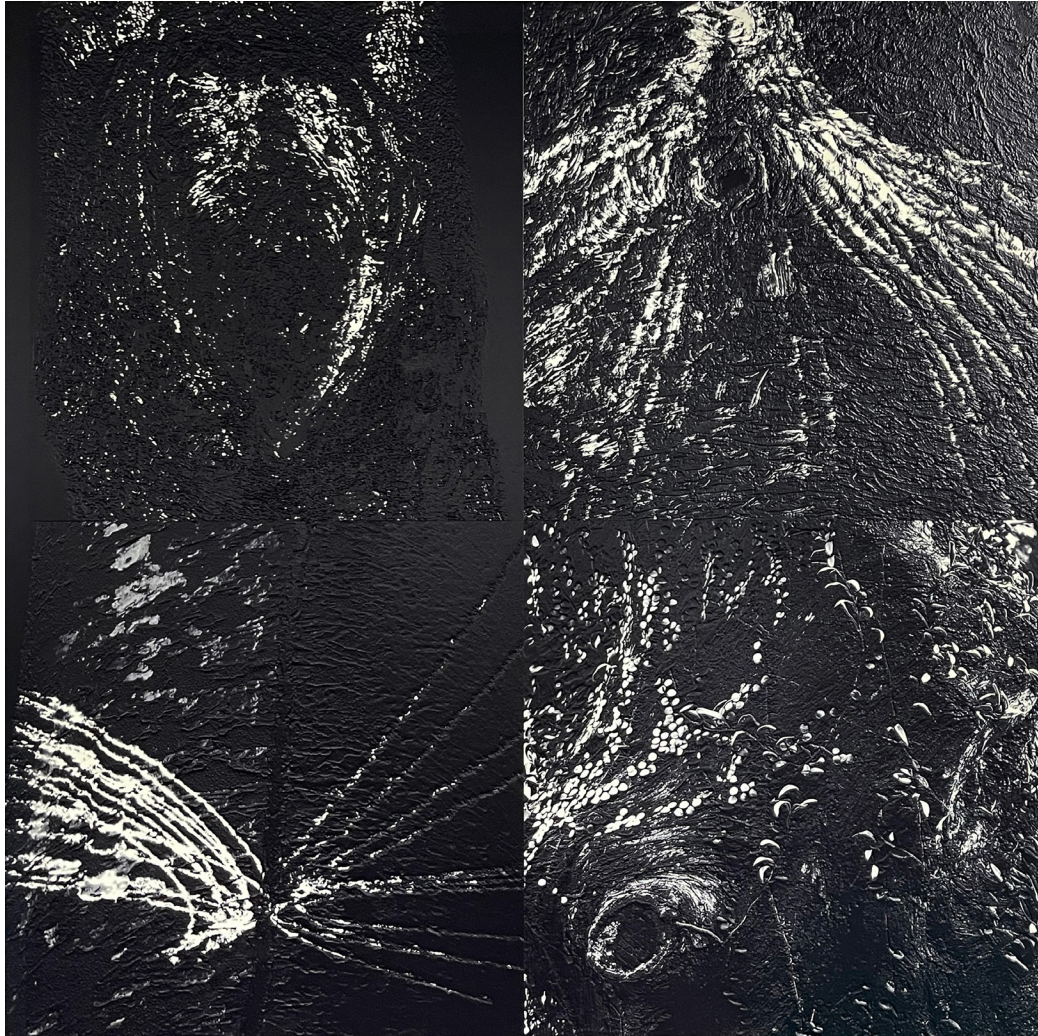
Growing in the Hong Kong Zoological and Botanical Gardens, these Old and Valuable Trees (OVTs) are being part of this place's history, are witnessing the vibrant and changes at the heart of the city. The artist captured their texture with light and shadow, superimpose with his drawing by artificial light strokes to create this emboss-printed photo series.

2020  
UV emboss printing on aluminium  
composite panel  
Edition 1/2

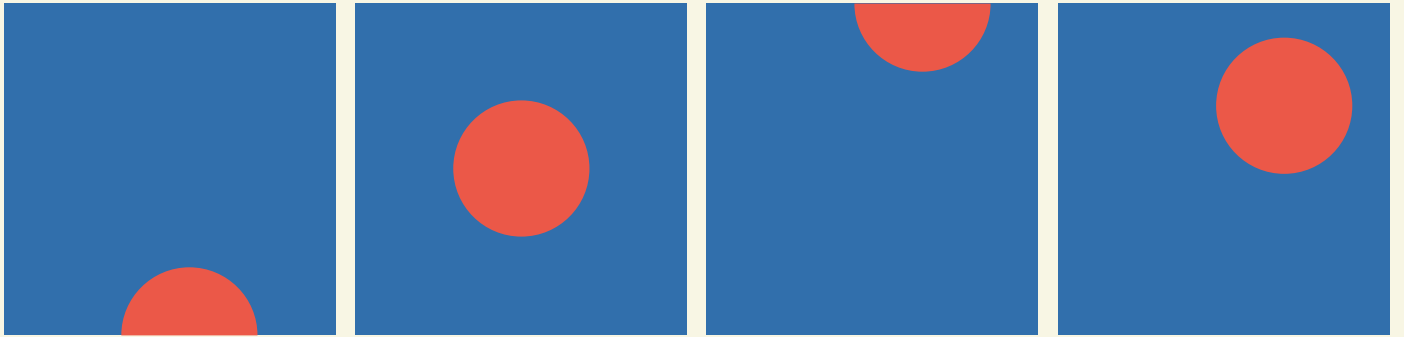
100 x 100 x 0.3 cm

Starting price \$10,000.00

Generously donated by the Artist



# ARTIST BIOGRAPHIES



## ARTIST BIOGRAPHIES

### LOT 1 Gimhongsok

Gimhongsok often uses everyday materials to engage his audience in a dialogue about preconceived, conventional values as found in community and in art. His practice encompasses mediums including film, video, sculpture, painting, and performance. Utilizing spoken text and writing, as well as image and object making, Gimhongsok explores notions of ethics, public space, language, and originality through representation and appropriation. Humorous and ironic, his work challenges the viewer to consider the contradictions and blurred boundaries of fact and fiction, originality and reproduction, the banal and the spectacular. Instead of proposing answers to the questions he raises, Gim encourages an alternate narrative through the viewer's interpretation of the presented forms.

### LOT 2 Yumiko Ono 大野由美子

An artist based in the United States and Japan. Worked in former socialist countries such as Russia, Hungary, and the Czech Republic for nearly 10 years. Ono's recent theme is utopia - an ideal world that only exists in imagination. By considering Japan, her country of origin, as a nation located in the middle of East and West, she conducts comparative research on U.S., Soviet Union, and Japanese utopian architecture. She then creates drawings and porcelain works using molds based on the architecture.

## ARTIST BIOGRAPHIES

### LOT 3 Lee Kai Chung 李繼忠

Lee Kai Chung performs artistic research on historical events, political systems, and ideology. LEE started his artistic career by addressing the lack of proper governance over the records, then he develops his archival practice as the key methodology to explore forms of historiography. Through research, social participation and engagement, Lee considers the individual gesture as a form of political and artistic transgression, which resonates with existing narratives of history. In 2017, Lee initiated a pentalogy of projects that are under the notion of "Displacement and Diaspora" – to take departure from the socio-historical implication under the Pan-Asia context, the series examines human dispersion, material circulation and their geopolitical relations.

Lee's work is collected by M+, Museum of visual culture (Hong Kong), University of Salford Art Collection (UK), Golden Eagle Museum of Art (China) and other private collectors.

### LOT 4 Wang Keping 王克平

The sculptor Wang Keping was born in China in 1949 and moved to France in 1984. His figurative sculpture focus on exploring all that wood has to offer. He is considered, internationally, to be one of the most important contributors of contemporary sculpture. Wang Keping was one of the leaders of China's first non-conformist artist's group, "The Stars" (Xing Xing 星星), formed in 1979.

Wang Keping is collected and exhibited at major institutions worldwide including Musée National d'Art Moderne, Centre Georges Pompidou, the M+ Uli Sigg Collection, The Carmignac Foundation, among others. In 2015, he was honored with the Chevalier de L'Ordre des Arts et des Lettres, in recognition of his significant contribution to the arts.

## ARTIST BIOGRAPHIES

- LOT 5 **Mountain River Jump!**  
(Huang Shan and Huang He)  
山河跳! (黃山+黃河)
- Mountain River Jump! is an artist duo founded in 2016 by twin sisters Huang Shan and Huang He, who were born in 1985. The duo has a variety of creative formats in art. With their studies into Oriental mysticism and folklore, the artists pry open various topics of our contemporary society. They pay attention to the embodiment of mythological clues in a daily context. Their practice was introduced by ArtAsiaPacific issue 108, ArtForum online, etc.
- LOT 6 **Hon Chi Fun**  
韓志勳
- Hon Chi-fun (1922–2019) was one of Hong Kong's most groundbreaking visual artists, best known for his abstract paintings and silkscreen prints that layer various international influences onto the expressive motif of the circle. A self-taught artist, Hon joined Hong Kong's Modern Literature and Art Association in 1958 and later in 1964 co-founded the pioneering artistic collective the Circle Art Group. He was the first in Hong Kong to receive a fellowship grant from the John D. Rockefeller III Fund (now Asian Cultural Council) in 1969. He has been the recipient of solo exhibitions at City University of Hong Kong Gallery (2007), the Hong Kong Museum of Art (2005), and the University Museum and Art Gallery of the University of Hong Kong (1988). In 2013, he received the Medal of Honor from the Hong Kong SAR Government in recognition of his outstanding artistic achievements and in 2017 was named an Asia Arts Game Changer Awards honoree by Asia Society Hong Kong Center.

## ARTIST BIOGRAPHIES

LOT 7      Fung Ming Chip  
馮明秋  
(b.1951, Guangdong)

Fung Ming-Chip's (b.1951, Guangdong) quest to extend the conceptual field of Chinese calligraphy began with his work in the related art of seal-carving. Since the mid-1990s, Fung's analysis of and re-engagement with the structure and materiality of calligraphy has led to his creation of over one hundred new "script types." The nucleus of his art-making has been an exploration of the possibilities for expanding or reshaping the time-and-space elements inherent in this unique art form that is at once visually progressive and literally narrative. In his works, the text is usually one of his own poems. His works are in private and public collections including of Asia Society, Metropolitan Museum of Art, New York, Brooklyn Museum of Art, and Ashmolean Museum, Oxford University.

LOT 8      TSANG Kin-Wah  
曾建華

Tsang Kin-Wah is best known for his immersive installations that at first glance resemble decorative wallpaper, but upon closer inspection are in actuality provocative texts that often allude to timely issues. In recent years, he has expanded this practice to include multimedia video installations that examine the evolution of identity politics and cultural conflicts. Tsang represented Hong Kong at the 2015 Venice Biennale and has been the subject of solo and group exhibitions at Vancouver Art Gallery (2017); Istanbul Biennial (2017); M+, Hong Kong (2016); Mori Art Museum, Tokyo (2011); Aichi Triennale (2010); Biennale of Sydney (2010); and Biennale de Lyon (2009). His work is in the collections of M+, Hong Kong; Mori Art Museum, Tokyo; Solomon R. Guggenheim Museum, New York; and MAXXI, the National Museum of 21<sup>st</sup> Century Arts, Rome.

## ARTIST BIOGRAPHIES

LOT 9

Samson Young  
楊嘉輝

Multi-disciplinary artist Samson Young (born 1979, Hong Kong) works in sound, performance, video, and installation. He graduated with a Ph.D. in Music Composition from Princeton University in 2013. In 2017, he represented Hong Kong at the 57<sup>th</sup> Venice Biennale. Other solo projects include the De Appel, Amsterdam; Kunsthalle Düsseldorf; Talbot Rice Gallery, Edinburgh; SMART Museum, Chicago; Centre for Contemporary Chinese Art in Manchester; M+ Pavilion, Hong Kong; Mori Art Museum, Tokyo; Ryosoku-in at Kenninji Temple, Kyoto; and Monash University Museum of Art, Melbourne, among others. Selected group exhibitions include Solomon R. Guggenheim Museum, New York; Gropius Bau, Berlin; Performa 19, New York; Biennale of Sydney; Shanghai Biennale; National Museum of Art, Osaka; National Museum of Modern and Contemporary Art, Seoul; Ars Electronica, Linz; and documenta 14; documenta radio, among others. In 2020, he was awarded the inaugural Uli Sigg Prize. His works are in the collections of Solomon R. Guggenheim Museum, New York; M+ Museum, Hong Kong; Mori Art Museum, Japan; and Kadist.

## ARTIST BIOGRAPHIES

### LOT 10 Yi Ching Chen 陳宜青

Chen YiChing (b. 1975) was born in Taiwan. Chen graduated with a master degree at faculty of Fine Art, Kyoto City University of Arts in 2004. She was a student of YAMAZAKI Takao, the distinguished master of the Nitten movement, since 2000. In 2003, she won the prestigious Grand Prize of the Shouhaku Museum with her painting entitled « Kabocha » (Pumpkin). Her talent and potential were recognized by Atsushi Uemura, one of Japan's great masters of Nihon-ga; she was awarded a studio and the opportunity to study under his guidance following her master degree. In 2004, Chen had her first solo show at the Nasic Square Gallery in Kyoto.

With great admiration of the work of the Impressionists in the late 19th century, CHEN moved to France; where she continues to develop her own artistic research and pedagogy in Paris with a well-set Nihon-ga atelier. Chen is one of the rare contemporary Nihon-ga artists in Europe, who has lived in Japan and studied under renowned Japanese masters. Chen is best known for her large-scale polyptychs. These multi-paneled screens depict contemporary landscapes garnished with explosions of blossoming flowers. Her other large works also derive inspiration from nature using traditional Japanese painting techniques and materials.

Chen is the author of the first book in French on the practical technique and history of Nihon-ga "Découvrir la Peinture Nihon-ga, Art Traditional Japonais", published in September 2012 by Editions Eyrolles. Chen is the Professor of Nihon-ga at The Guimet National Museum of Asian Arts, Paris, France, and a member of the Foundation Taylor for Arts, France.

## ARTIST BIOGRAPHIES

- LOT 11    **Cheng Ting Ting**  
鄭婷婷
- Cheng Ting Ting lives and works in Hong Kong. Specializing in painting and drawing, she is fascinated by the unique ambience rooted in daily scenery. She recreates narrative from the everyday and illustrates how insignificant experience means to her in her work. Past exhibitions and projects include 'Recipient Absent', 'Fall In Fall Out', 'The Imaginary Order' in Gallery EXIT, 'Very Natural Actions' in Tai Kwun 'The Pendulant Mass' in Galerie OVO, '→' in Blindspot Gallery and 'Imagine there's no country Above us only our cities' in Para Site.
- LOT 12    **Qiu Deshu**  
仇德樹
- Qiu Deshu fuses tradition with more recent innovations such as synthetic polymer paint. Qiu uses fissuring as a principle technique and major art language—working by tearing, rubbing, and carving Xuan paper as well as painting with acrylics—breaking from the centuries-old style of Chinese painting in which ink was the determining condition of the composition. His abstract compositions bear color schemes and shapes that suggest landscapes while evoking historical Chinese painting and Impressionism as well as digital art.
- LOT 13    **Shinichiro Kitaura**
- Shinichiro Kitaura completed the Graduate School of Fine Arts, Tokyo University of the Arts in 1994. Traveled to the United States as an overseas trainee for artists dispatched by the Agency for Cultural Affairs during 2001-2002, and worked in New York until 2007. Past exhibition and awards include Tokyo Wonder Wall Award (01), Showa Shell Oil Contemporary Art Award Exhibition Jury Special Award (01), Tokyo Opera City Art Gallery Corridor, VOCA2002, etc.

## ARTIST BIOGRAPHIES

LOT 14    Sun Xun  
孫遜

Sun Xun was born in 1980 in Fuxin in Liaoning province, China. He graduated in 2005 from the Print-making Department of the China Academy of Art. In 2006 he established π Animation Studio. He currently lives and works in Beijing. As a representative artist in the Chinese new media art, Sun Xun established π Animation Studio in 2006 after graduating from China Academy of Art, and soon received recognition from exhibitions and awards both domestic and abroad. His animation works have been nominated by both Berlin International Film Festival and Venice Film festival. Sun Xun's personal visual language consist of metaphoric imagery, dark and intense hand drawing, and dreamy narrative. In recent years, Sun Xun uses New Media Art as a point of origin to explore more possibilities within the expansive realm of visual art: he explores narrative methods using diverse mediums such as newspaper, book, woodcut print, Chinese ink, pigment powder, probe into non-linear expressions of time and space, and inquire into both realistic and fantastical representations based on his own understanding of society and sociological theories.

## ARTIST BIOGRAPHIES

LOT 15     **So Hing Keung**  
蘇慶強

Born in Hong Kong in 1959, So Hing-keung obtained his Bachelor of Arts Degree (First Class Honours) in Photographic Design from the Hong Kong Polytechnic University in 1994, and later taught at the Hong Kong Polytechnic University and the Hong Kong Art School. He is now a professional photographer, and a lecturer at the Department of Fine Arts at The Chinese University of Hong Kong and the Hong Kong Design Institute. He has held solo exhibitions worldwide and participated in numerous group exhibitions. In 1995, he was awarded a fellowship from the Asian Cultural Council to further his studies in the United States. He received the Fellowship for Artistic Development from the Hong Kong Arts Development Council in 1998 and an award at the Hong Kong Art Biennial in 2001.

SO employs photography as an artistic medium for creative expression. He adopts diverse photographic techniques, including straight photography, postproduction photography, and night photography which emphasises the interplay of light and shadows. His portraits bring the idea of humanity to the fore, and his landscape photography explores the question of life and death.

LOT 16     **Chow Chun Fai**  
周俊輝

Chow Chun Fai (b.1980) graduated from the Chinese University of Hong Kong, the Department of Fine Arts (BA and MFA). Most recently his work has been featured in the exhibitions: Portrait From Behind (Gallery EXIT Hong Kong 2020); Chow Chun Fai (Eli Klein Gallery New York 2018); Everything Comes With an Expiry Date (Klein Sun Gallery New York 2016); Venice Meeting Point (Venice Biennale 2015); Hong Kong Eye (Saatchi Gallery London 2012), the Liverpool Biennial (Liverpool 2012). Chow is a the recipient of the Grand Prize of the Hong Kong Arts Centre 30th Anniversary Awards, and the Sovereign Asian Art Prize.

## ARTIST BIOGRAPHIES

LOT 17    **Tatsuhito Horikoshi**  
堀越達人

Tatsuhito Horikoshi graduated with a Master of Fine Art from the TamaArt University in 2010, with a major in painting. The artist has exhibited in group exhibitions and international art fairs in Paris, Korea and Hong Kong, etc. Working from childhood memory and imagination, the characters painted by Tatsuhito not only influenced by Japanese manga and animation but also the flatness and vivid colors of the painting from Paul Gauguin and the art movement, Les Nabis.

LOT 18    **Christopher K. Ho**  
何恩懷

Christopher K. Ho (b. 1974, Hong Kong) is a speculative artist based in New York, Hong Kong, and Telluride, Colorado. He received his BFA and BS degrees from Cornell University and his MPhil from Columbia University. His practice encompasses making, organizing, writing, and teaching. He is known for materially exquisite objects that draw equally from learned material about, and lived encounters with, power and otherness in an unevenly de-colonized, increasingly networked world. Recent solo shows include *Dear John* at the Brooklyn Academy of Music (2019), *Aloha to the World* at the Don Ho Terrace at the Bronx Museum of the Arts (2018), and *CX 888* (2018) at de Sarthe Gallery in Hong Kong. His multi-component projects have been exhibited at the Guangdong Times Museum, the Queens Museum, the Cranbrook Art Museum, Socrates Sculpture Park, MASSMoCA, Para Site, StormKing, the Incheon Biennial and the Busan Biennale. He is currently co-editing an anthology for *Paper Monuments* titled *Best! Letters from Asian Americans*. His work has been featured in the *New York Times*, *Artforum*, *Art in America*, *Modern Painters*, *South China Morning Post*, *LEAP*, *Hyperallergic*, *BOMB*, *Art Asia Pacific*, *Ocula*, *Yishu*, *RanDian*, and *ArtReview*.

## ARTIST BIOGRAPHIES

LOT 19 **Adrian Wong**  
王浩然

Originally trained in psychology (MA, Stanford), Wong began making and exhibiting work while concurrently conducting research in developmental linguistics. He continued his post-graduate studies in sculpture (MFA, Yale) and subsequently established his studio in Hong Kong in 2005. He presently serves as an Associate Professor at the School of the Art Institute of Chicago. Wong's work has been exhibited at The Drawing Center, Kuandu Museum, Kunsthalle Wien, Kunstmuseum Bern, Kunstverein, MoCA (Seoul), Palazzo Reale, Saatchi Gallery, and Witte de With—and can be found in public and private collections worldwide, including the 21C Collection, DSL Foundation, K11 Art Foundation, Kadist Foundation, M+ Museum, Sifang Museum, and the Uli Sigg Collection.

LOT 20 **Lu Yang**  
陸揚

Artist Lu Yang reincarnated as "Doku" into a digital parallel universe. Without the constraints of time and space, being free from the shackles of physical needs and identity, Doku is born to explore the secret of human mind and the intention of the universe. Lu Yang Digital Incarnation opens up a new way of collaborative expression for creative talents from all fields including artists, musicians, dancers, poets, sci-fi writers, scientists and philosophers, to collectively construct a world of infinite possibilities. "Dokusho Dokushi" is the creator and the creator's own creation. It is built to unleash the full creative potential of virtual technology and blur the traditional boundaries between art, entertainment and business. This work's related video work is showing in the New York Asia Society triennial.

## ARTIST BIOGRAPHIES

### LOT 21 Michael Kenna

Michael Kenna was born in 1953 in Widnes, Lancashire, England. He graduated in photography at the London College of Printing (1973-1976). In 1981 he received the Imogen Cunningham Award and subsequently sold out a major exhibition at The Stephen Wirtz Gallery, San Francisco. Since then, there have been close to 400 solo exhibitions of Michael Kenna's work in galleries and museums throughout the world. Kenna has had over 50 books published on his work and has won numerous awards including the "Chevalier of the Order of Arts" and Letters by the Ministry of Culture, France. His work has been collected by the National Gallery, Washington, D.C., (USA), the National Museum of Modern Art, Paris, (France), the Victoria and Albert Museum, London, (England), the Shanghai Art Museum, Shanghai, (China), the Tokyo Metropolitan Museum of Photography, Tokyo, (Japan) and many others. Michael Kenna currently resides in Seattle, Washington, USA.

### LOT 22 Cyril Delettre/ Grand So 蘇五雲

After studying economics at Paris University XII, Cyril changed his major to cinematography at ESEC and graduated in 1988. After worked on several movies, Cyril started photography and joined the agencies Imapressin 1989 and REA in 2002. His works were featured in important French magazines. In 2014, Cyril moves to Hong Kong, where he is based now, he specializes in photography and videography.

## ARTIST BIOGRAPHIES

### LOT 23 Zhu Wei

Zhu Wei studied at the People's Liberation Army of Art, Beijing Film Academy, and the China Institute of Art. As one of the internationally-recognised pioneers of Chinese contemporary art, he often engages with his background in classical Chinese painting by using the fine brush (gongbi) technique in his whimsically painted, socio-political artworks. Reflective of his life during the Cultural Revolution, Zhu Wei's Utopia is a series that emphasises both the innocence and hopelessness of the era.

### LOT 24 Meng Yen

Meng Yen is a painter based in Beijing. Her works mainly depict portraits of human with exaggerated body size.

### LOT 25 Magdalen Wong

Magdalen Wong (b. 1981 Hong Kong) is an artist based between New York and Lisbon, working with ready-made objects, sounds and imageries found on the Internet, advertisements, and films. She had exhibited at Witte de With, Center for Contemporary Art, The Netherlands; Tai Kwun, HK; Spring Workshop, HK; Asia Society, HK; Para/Site, HK; Gallery 400, Chicago; Makerroom, LA; Laurence Miller Gallery, NY; NurtureArt, Brooklyn; Galeria Avenida da Índia, Lisbon.

## ARTIST BIOGRAPHIES

- LOT 26    **Ling Pui Sze**  
            **凌佩詩**
- Ling Pui Sze was born in Guangzhou, China in 1989 and moved to Hong Kong in 1997. In 2012, she graduated in fine arts (BFA) from The Chinese University of Hong Kong, receiving the Wucius Wong Creative Ink Painting Award at graduation. Her solo exhibitions include It all begins in the Sea (Gallery EXIT, Hong Kong, 2014) and Metamorphosis (Chien Mu Library, New Asia College, CUHK, Hong Kong, 2012). Joint exhibitions include Uniquely Hong Kong - A Celebration of Hong Kong Art (Alisan Fine Arts, Hong Kong, 2020) and Under • Line (Sydney Edition) (107 Projects, Australia, 2020).
- LOT 27    **Wucius Wong**  
            **王無邪**
- Born in Dongguan, Guangdong Province. Moved to Hong Kong during early childhood. Studied art and design in the United States from 1961 to 1965. Received the Bronze Bauhinia Star Medal from the Hong Kong SAR Government in 2007, Honoured University Fellow of the Hong Kong Polytechnic University in 2016. Lifetime Achievement Award by the Hong Kong Arts Development Council in 2017. Now Adjunct Professor of the Fine Arts Department, and Honorary Museum Expert Adviser to the Leisure and Culture Department of the Hong Kong SAR Government.

## ARTIST BIOGRAPHIES

LOT 28 **Haegue Yang**  
梁慧圭

Haegue Yang was born in 1971 in Seoul, South Korea. Currently, she lives and works in Berlin and Seoul. Her works are known for their eloquent and seductive sculptural language of visual abstraction out of her research on historical figures and events. Yang has exhibited in major international exhibitions including the 16<sup>th</sup> Istanbul Biennial (2019), 21<sup>st</sup> Biennale of Sydney (2018), La Biennale de Montréal (2016), the 12<sup>th</sup> Sharjah Biennial (2015), the 9<sup>th</sup> Taipei Biennial (2014), the dOCUMENTA (13) in Kassel (2012) and the 53<sup>rd</sup> Venice Biennale (2009) as the South Korean representative. Her recent solo exhibitions were held at MCAD, Manila (2020); MMCA Korea, Seoul (2020); Art Gallery of Ontario, Toronto (2020); The Bass Museum of Art, Miami Beach (2019); The Museum of Modern Art, New York (2019); South London Gallery (2019); Govett-Brewster Art Gallery, New Plymouth and the Institute of Modern Art Brisbane (2018); La Panacée-MoCo, Montpellier (2018); La Triennale di Milano (2018); Museum Ludwig, Cologne (2018).

LOT 29 **Sarah, Lai Cheuk Wah**  
黎卓華

Sarah Lai Cheuk Wah (b.1983, Hong Kong) obtained her BA in Fine Arts in 2007, and MFA in 2018, from the Chinese University of Hong Kong. She has held solo exhibitions that include "Kyuusekkin! (Love SOS)" (Blindspot Gallery, ART021 Shanghai Contemporary Art Fair, Shanghai 2018); and "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "(In) tangible Reminiscence" (Center for Heritage Arts Textiles, Hong Kong, 2018); "From Ocean to Horizon" (Center for Chinese Contemporary Art, Anchester, 2017); and "Inception" at the 5<sup>th</sup> Art Sanya (Sanya, China, 2016). Lai currently lives and works in Hong Kong.

## ARTIST BIOGRAPHIES

### LOT 30 Tsherin Sherpa

Born in Kathmandu, Nepal, in 1968, Tsherin Sherpa currently works and lives in Kathmandu, Nepal. When he was twelve years old, he began studying traditional Tibetan thangka painting with his father, Master Urgen Dorje Sherpa, a renowned thangka artist from Ngyalam, Tibet. In 1998, Sherpa immigrated to California; here, he began to explore his own style – reimagining traditional tantric motifs, symbols, colours and gestures, which he placed in resolutely contemporary compositions. The artist has exhibited across the United States, Europe and Asia and his work is included in private collections around the world, as well as in the collections of the Asian Art Museum, San Francisco; the Queensland Art Gallery & Gallery of Modern Art, Brisbane; the Rubin Museum of Art, New York; the Victoria & Albert Museum, London; and the Virginia Museum of Fine Arts, Richmond.

### LOT 31 Eddie Kang 姜錫鉉

Eddie Kang is an artist that creates fictional space drawn from his memories and imagination. Through symbolic icons, Kang reveals his perspective on urban society and expresses the lonesome emotions people feel amid busy crowds. Kang has a pessimistic outlook on the city life, but seeks to find positive meaning behind them. His signature character, "Loveless" the white dog, symbolizes love, hope, and audacity. With the characters he creates, Eddie paints the 'purity of the heart' to comfort people living in the cities.

## ARTIST BIOGRAPHIES

LOT 32     **Wilson Shieh**  
石家豪

Wilson Shieh was born in Hong Kong in 1970. He graduated from the Fine Arts Department of The Chinese University of Hong Kong with a BA and a MFA degree in 1994 and 2001 respectively. He has been showing his artwork since the mid-1990s. His works are in the collections of the HKMOA and M+ Museum of Visual Culture. Currently his painting is on display at the "NOT a fashion store!" exhibition at the Hong Kong Museum of Art.

LOT 33     **Hung Keung**  
洪强

New & Digital Media Artist / Scholar / Researcher / Media Art Specialist / Associate Professor, Department of Cultural and Creative Arts, The Education University of Hong Kong / Director and Founder of innov+ media lab (imhklab) / MA @ Central Saint Martins College of Art and Design (UK) / Research @ ZKM (Germany) / PhD @ The Planetary Collegium, Zurich University of the Arts (Switzerland). Dr. Hung's innovative practice involves working and researching across a range of media, including interactive performance, moving images, photography, experimental ink painting, installation and writing, etc. Alongside his individual practice and research he also leads a research lab 'imhk lab' focus on new media art and design practice in research relation to Chinese philosophy and interactivity, which began in 2005. Dr. Hung's digital media artist successfully demonstrates how Chinese conceptual philosophy integrated with digital media technology. Providing a novel way of defining the relation between traditional Chinese art theory and contemporary art practice. Hung Keung's artworks address themes relating to history, and the effects of modernisation, urbanisation and globalisation on their respective societies and cultures, as well as internationalism.

## ARTIST BIOGRAPHIES

LOT 34 **Dawn Ng**  
黃慧蓮

Dawn Ng is a multi-hyphenate visual artist, who has worked across a breadth of mediums, motives and scale, including sculpture, photography, light, film, collage, painting and large scale installations. Her practice deals with time, memory and the ephemeral. Often characterized by lyricism and nuanced use of colour, Dawn's work has been acquired by the Singapore Art Museum, and exhibited at the Musee d'art contemporain de Lyon, and the Lille3000 art festival, France. She has had solos in Art Basel Hong Kong and the Art Paris Art Fair, and shown in Sydney, Shanghai, Jakarta and New York. In 2016, Dawn was commissioned by the Hermes Foundation to inaugurate their Singapore gallery with a solo installation, and was also part of the Jeju Biennale, Korea in 2017. In 2019, she was commissioned to fill a wing of the Art Science Museum for their Floating Utopias exhibition, and opened a commissioned solo at the Asian Civilisations Museum in 2020.

LOT 35 **Chen Pai'an**  
陳拍岸

Chen Pai'an was born in Guangzhou, China in 1988. He graduated from the Sculpture Department of Guangzhou Academy of Fine Arts in 2013, and is currently based in Guangzhou. Chen often works with digital painting, image and text, to demonstrate the translationality among text, dialectics, and visuals, based on which he develops his artistic practice.

## ARTIST BIOGRAPHIES

### LOT 36 Vandy Rattana`

Vandy Rattana (born 1980, Phnom Penh, Cambodia) began photographing as a form of historical continuity, concerned with a lack of physical documentation of unofficial stories and monuments unique to his culture. His serial works straddled the line between strict photo journalism and conceptual practice, and shared a preoccupation with the everyday as experienced by the average Cambodian. Whereas his early works chronicled the contemporary moment while creating a more comprehensive archive for future generations, his recent works are evermore critical of Cambodia's historiography, deferring to fiction and expressed through an intimate relationship between the monologue and the moving image. Vandy's recent solo exhibitions include MONOLOGUE, Jeu de Paume, Paris and CAPC, Bordeaux (2015) and Bomb Ponds, Asia Society, NYC (2013). Recent group exhibitions include HUGO BOSS ASIA ART Award 2015, Rockbund Art Museum, Shanghai (2015), No Country: Contemporary Art for South and Southeast Asia, Guggenheim UBS MAP Global Art Initiative, Asia Society, Hong Kong (2013), and dOCUMENTA(13), Kassel, Germany (2012).

### LOT 37 Chim ↑ Pom

Chim ↑ Pom was formed in Tokyo in 2005 by the six artists Ryuta Ushiro, Yasutaka Hayashi, Ellie, Masataka Okada, Motomu Inaoka, and Toshinori Mizuno. They have held solo exhibitions at MoMA P.S.1, Parco Museum, Tokyo, Saatchi Gallery, London, and Dallas Contemporary. They also have been invited to participate in many international biennials, including Sao Paulo Biennial and Shanghai Biennale, Lyon Biennale, and Asian Art Biennial. Their work is in numerous collections including the Hammer Museum, Los Angeles, Mori Art Museum, Tokyo, M+, Hong Kong, and The National Museum of Modern Art, Tokyo.

## ARTIST BIOGRAPHIES

LOT 38 **William Lim**  
林偉而

A graduate of Cornell University, William Lim is the Managing Director of CL3, a multi award-winning design studio creating architectural and interior projects for hotel, hospitality, restaurants, retail and corporate clients.

Aside from being one of Hong Kong's most innovative architects, William is a respected art patron. As an acclaimed artist, He participated in Lantern Wonderland 2003 & 2011, Venice Biennale's International Architectural Exhibition 2006 and 2010, and the Hong Kong & Shenzhen Bi-City Biennale of Urbanism/Architecture 2007, 2009 and 2012. His work has been exhibited in Hong Kong, Chengdu, Korea, the United States, and the Netherlands. "West Kowloon Bamboo Theatre", was awarded the Grand Award and Special Award for Culture in Design for Asia Award in 2013.

LOT 39 **Kingsley Ng**  
伍詔勁

Ng is an inter-disciplinary artist and designer with a focus on site-specific and participatory projects. His creative practices are driven by a belief that art can be socially relevant and transformative. His projects include *Twenty-Five Minutes Older*, a commission by Art Basel which takes the audience on a camera obscura moving tram, and *After the Deluge*, presented in an underground storm-water tank the size of 40 Olympic-sized swimming pools.

## ARTIST BIOGRAPHIES

LOT 40 **Ho Sin Tung**  
何情形

Ho Sin Tung was born and currently living in Hong Kong. Ho has a penfriend who describes her as such: "Ho Sin Tung regards the dead as the living. Objects, events, knowledge gain the status of the living in her world. They have their own face and so dignified that they cannot be categorized." She held solo exhibitions such as "Swampland" (Hanart TZ Gallery, Hong Kong, 2020), "Maybe They Will Die For Us Tomorrow" (Oil, Hong Kong, 2017), "Dusty Landscape" (Chambers Fine Art, Beijing, 2016), "Icarus Shrugged" (Hanart TZ Gallery, 2015).

LOT 41 **anothermountainman**  
又一山人

anothermountainman (Stanley Wong) is a visual communicator, who gained international awareness with his 'red, white and blue' series, which he presented at Venice Biennale in 2005 representing Hong Kong. Many of his works have been exhibited in local and overseas galleries and museums in more than 150 shows. Collectors of his works include Hong Kong M+ and London V&A Museum.

Wong has received over 600 local, Asian and international awards for his art, design, photography and advertising works, and was named Artist of the Year 2011 (visual arts) in Hong Kong Arts Development Awards.

## ARTIST BIOGRAPHIES

- LOT 42    **Siu Wai Hang**  
蕭偉恒
- Siu Wai Hang primarily engages with photography. His work makes use of different methods and photographic principles to express Siu's solicitude for the society and his contemplation on the medium. Local history threads Siu's practice and is the vessel through which he uncovers the values of Hong Kong. He is interested in depicting landscape and object for they connect people with collective memories. The subject matters are coupled with his take on the nature and strength of photography, highlighting the encounter between traditional photography and contemporary digital work. Siu was the recipient of the Hong Kong Human Rights Art Prize (2018) and the WYNG Masters Award (2014 and 2016). He was also named ifva Emerging Talent in 2016. His works were exhibited in New York, Hong Kong, Taiwan, and mainland China. Siu currently lives and works in Hong Kong, and holds teaching positions at various universities and art institutions.
- LOT 43    **Leung Chi Wo**  
梁志和
- Leung Chi Wo studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained a Master of Fine Arts from the Chinese University of Hong Kong in 1997. Using photography, texts, found objects, performance and installation, Leung Chi Wo combines historical exploration with conceptual inquiry, to reinforce our doubts about memory, power system and the ambivalence of history.
- LOT 44    **Cheuk Sze Wing Chloë**  
卓思穎
- Chloë focuses on the "structure of feelings" between people and the society through exploring emotional connections with objects and mechanical devices. Through the reconstructions of ready-made objects by metaphor in a spiritual and reduced aesthetic vocabulary reminiscent of both Minimalism and Conceptual art to address themes such as love and loss, freedom and suppression, happiness and detachment.

## ARTIST BIOGRAPHIES

LOT 45 **Vivian Qin**  
覃小詩

Vivian Qin, aka Xiaoshi Vivian Vivian Qin (b. 1989, Guangzhou) is an artist based between Guangzhou and Hong Kong. She graduated from Columbia University (New York) in 2015 (MFA Visual Arts) and Denison University (Ohio) in 2012 (BA, Communication and BA, Studio Arts). Her works have been shown at UCCA, Beijing (2019), Jewish Museum, New York (2014), Queens Museum, New York (2016), Savvy Contemporary, Berlin (2019), Para Site, Hong Kong (2017, 2019), Long March Project, Beijing (2019), Taikang Space, Beijing (2018), 221A, Vancouver (2015) and Artista x Artista, Havana (2019). Her solo exhibitions include Lv Hua Dai in Salt Projects, Beijing (2018) and Things to Come in Weekend, Seoul (2017). She received Sarah Sze's nomination and was awarded the Lotos Foundation Prize in 2015. She has also participated in the artist-in-residence programs in Spring Workshop, Hong Kong (2017), Salt Projects' OffShore residency in Dinawan, Malaysia (2019) and All the Way South, Times Museum with Artista x Artista (2019). She is the editor-in-chief of Ruthless Lantern, an art gossip magazine.

LOT 46 **Cheung Hong Sang Enoch**  
張康生

Cheung obtained his MFA degree in Painting from the RMIT University in Australia, MFA degree in Interactive Media and Environment from Frank Mohr Institute of Hanze University in the Netherlands, and MA degree in Fine Art from Chelsea College of Art and Design of University of the Arts London in the United Kingdom. In recent years, he has developed an interest to explore the relationship between artistic works across other disciplines. Latest exhibitions include Breathing Space: Contemporary Art from Hong Kong at Asia Society Hong Kong Center in 2017 and Hi! Flora, Fauna at Hong Kong Zoological and Botanical Gardens in 2021.

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anothermountainman  
Chen Pai'an  
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Cheng Ting Ting  
Chloë Cheuk  
Cheung Hong Sang Enoch  
Chim ↑ Pom  
Chow Chun Fai  
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William Lim

Ling Pui Sze  
Lu Yang  
Meng Yen  
Mountain River Jump!  
Dawn Ng  
Kingsley Ng  
Yumiko Ono  
Vivian Qin  
Qiu Deshu  
Vandy Rattana  
Tsherin Sherpa  
Wilson Shieh  
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