

# CHRISTIE'S 佳士得

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FOR IMMEDIATE RELEASE

## ASIAN 20<sup>TH</sup> CENTURY AND CONTEMPORARY ART SPRING 2013 SALES HIGHLIGHTS

Presenting an additional sale that brings a special selection of  
Asian 20<sup>th</sup> Century Art on paper

- | Asian 20<sup>th</sup> Century and Contemporary Art (Evening Sale), James Christie Room, May 25, 7pm, Sale 3205 |
- | Asian 20<sup>th</sup> Century Art (Day Sale), James Christie Room, May 26, 10am, Sale 3206 |
- | Asian Contemporary Art (Day Sale), James Christie Room, May 26, 2:30pm, Sale 3207 |
- | NEW: A Special Selection of Asian 20<sup>th</sup> Century Art (Day Sale), Woods Room, May 26, 3:30pm, Sale 3206 |



**Hong Kong** – On May 25 and 26, Christie's Hong Kong will present four sales of Asian 20<sup>th</sup> Century & Contemporary Art. Offering 700 lots, the sales build on the “East Meets West” concept that has been Christie's leitmotif for this category in recent years and includes more than 200 works by Southeast Asian artists, the largest Southeast Asian art offering ever to be featured at Christie's. A number of important private collections are highlights of the sale: a private German Collection featuring works by Zhou Chunya; a selection from the Guy and Myriam Ullens collection including an important work from Zhang Xiaogang's “Bloodline Series”; the Gerardo Rueda collection of works by Philippine abstract artist Fernando Zóbel; and works by Ting Yin-Yung. Responding to market demand, a selection of 97 Asian 20<sup>th</sup> Century works on paper will be presented as a special sale for the first time.

### ART WORLD BECOMES ONE: INSPIRING DIALOGUE BETWEEN THE EAST AND THE WEST

The mingling of Eastern and Western cultures and arts has been an exhilarating curatorial theme for a number of prestigious art institutions throughout the world in the past decade. It has also inspired Christie's auctions. This season, “East Meets West” continues to be the key concept in our sales, which cover a selection of works that display and reinterpret the versatility of Asian 20<sup>th</sup> Century and Contemporary Art, as well as its connections with Western art. These masterpieces will offer viewers and collectors an opportunity to experience the various languages of Asian art and to rediscover its unique historic value.

Primary examples include works of Chinese-French masters Zao Wou-Ki and Chu Teh-Chun, as well as influential Chinese contemporary artist Zhou Chunya, who is known for his incisive combination of Chinese painting and Western expressionism. The sales also feature *Two Standing Nudes* (Sale 3205, Lot 9, estimate on Request) by Chinese-French painter Sanyu, whose Chinese aesthetics-infused rendition of this classic Western subject matter, the nude, has invited comparison to Pablo Picasso's *Group of Nudes*, painted in 1921, and Henry Moore's *Reclining Figure*, executed in 1929.

## FAST-GROWING ART SCENE: SOUTHEAST ASIAN ART

Since the consolidation of the Southeast Asian Modern & Contemporary Art and Asian 20<sup>th</sup> Century & Contemporary Art auctions in Autumn 2011, which led to the creation of a wider pan-Asian category, art from Southeast Asia has increasingly attracted global attention in Christie's sales.

Alongside masterpieces from Indonesian modern artists, Affandi, Hendra Gunawan and S. Sudjojono, 20<sup>th</sup> century art from Singapore has emerged as a strong growth area. This season, auction highlights from Singaporean artists include a rare still life by French-trained Georgette Chen, *Still Life with Tropical Fruits* (Sale 3205, Lot 23, estimate: HK\$600,000-800,000/US\$76,900-102,600) and Cheong Soo Pieng's *Nature's Expression* (Sale 3205, Lot 15, estimate: HK\$900,000-1,500,000/US\$115,400-192,300), which reflects both his experimentation and his integration of Eastern philosophy and aesthetics with Western abstraction.

Abstract art as a genre has experienced a strong upward trend within this category. The Gerardo Rueda Collection of paintings by Fernando Zóbel showcases some of the artist's most significant abstract works to be presented at auction. The collection, comprising a number of Zobel's rarely seen works, is highlighted by *Arganda* (Sale 3206, Lot 3375, estimate: HK\$900,000-1,200,000 / US\$115,400-153,800), which was created in 1961. The painting shows Zóbel's skill in incorporating movement, speed, and Chinese calligraphic elements within a minimalist format. Other highlights include two distinctive works from the 1960s, *Vortex* (Sale 3206, Lot 3376, estimate: HK\$500,000-700,000 / US\$64,100-89,700) and *Espejo sin Reflejo* (Sale 3206, Lot 3377, estimate: HK\$450,000-650,000 / US\$57,700-83,300).

Contemporary Southeast Asian highlights are *Masriadi Presents – Attack from Website* by Indonesian artist I Nyoman Masriadi (Sale 3205, Lot 46, estimate: HK\$2,000,000-3,000,000 / US\$256,400-384,600) and *Eyeland Divide* (Sale 3205, Lot 45, estimate: HK\$650,000-850,000 / US\$83,000-109,000) by Philippine artist Ronald Ventura, exceptionally strong creations by two of the most exciting contemporary artists today.

## OTHER AUCTION HIGHLIGHTS

A number of important works by prominent Asian artists from different backgrounds further explore the diversity of Asian 20<sup>th</sup> Century & Contemporary Art and the "East Meets West" theme. Among them are Yoshitomo Nara's *Life is Only One!* (Sale 3205, Lot 31, estimate: HK\$6,500,000-8,500,000/US\$833,300-1,089,700), a large-scale acrylic on wood that meditates on a universal sentiment: the ephemerality of life. Oil painting *Society* (Sale 3205, Lot 29, estimate: HK\$16,000,000-24,000,000/US\$2,051,300-3,076,900) by Zeng Fanzhi, a metaphor for China's aplomb and decisive role in the international political milieu, is another highlight.

A further highlight of the auction is Yan Pei-Ming's 2012 oil painting *Bruce Lee – Fighting Spirit* (Sale 3205, Lot 27, estimate: HK\$4,000,000-5,000,000/US\$512,800-641,000), which was generously donated by the artist himself via La Société des Amis du Louvre. The proceeds from the sale of the painting will go to the Louvre Museum for the refurbishment of its 18<sup>th</sup> Century Decorative Arts Galleries.

## A SPECIAL SELECTION OF ASIAN 20<sup>TH</sup> CENTURY ART (DAY SALE)

Titled "A Special Selection of Asian 20<sup>th</sup> Century Art," a day sale comprising a selection of works will bring together a pan-Asian group of the most influential artists of the age including Zao Wou-Ki, Chu Teh-Chun, Sanyu, Lim Tze Peng, Ting Yin-Yung, Walasse Ting and Adrien-Jean Le Mayeur de Merprès, among others. All the featured works were executed on paper, arguably the most convenient and versatile medium in creating art.

"In my years as a professional in the international art market, I have never found medium to be a determining factor of value, and artworks on paper are beginning to command top prices." **Eric Chang, International Director of Asian 20<sup>th</sup> Century & Contemporary Art**, says about this collection of works on paper. "To me, these water colors, lithographs, sketches and

mixed media works communicate a subtle, personal message, and are best appreciated in the intimate setting of your home—in your study, salon or bedroom.”

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**IMAGES of select highlights are available [here](#)**

**About Christie's**

Christie's, the world's leading art business, had global auction and private sales in 2012 that totaled £3.92 billion/\$6.27 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers over 450 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War and Contemporary, Impressionist and Modern, Old Masters and Jewellery. Private sales totaled £631.3 million/\$1 billion in 2012, an increase of 26% on the same period last year.

Christie's has a global presence with 53 offices in 32 countries and 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, and Hong Kong. More recently, Christie's has led in growth markets such as Russia, China, India and the Middle East, with successful sales, exhibitions and initiatives in Moscow, Baku, Beijing, Mumbai, Delhi, Jeddah, Abu Dhabi, Doha and Dubai.

*\*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.*

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## FACTSHEET

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#### Art World Becomes One: Inspiring dialogue between the East and the West



Sale 3205, Lot 9

**SANYU (CHANG YU, Chinese, 1901-1966)**

*Two Standing Nudes*

oil on canvas

73 x 50 cm (28 3/4 x 19 1/2 in.)

Painted *circa* 1929

Estimate on Request



Picasso, *Group of Nudes*,

Painted in 1921,

Staatsgalerie Stuttgart, Germany

*For reference only*



Henry Moore, *Reclining Figure*,  
executed in 1929, Leeds Museum  
and Galleries, UK

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the Henry Moore Foundation

*For reference only*

In Sanyu's *Two Standing Nudes*, Picasso's *Group of Nudes* and Henry Moore's *Reclining Figure*, all three artists adapt the classical theme of the female nude in an individual way. They go beyond realistic, observational representation. Classical nude paintings characteristically display harmony, balance and smooth, polished skin textures. These features are evidentially absent from these works. In the treatment of the figures, we can see a certain degree of exaggeration, and even distortion and geometrization. The disproportional relationship between the head and the body parts creates a jarring visual effect. The fullness of the physical form of the body highlights the meticulous description of the body. Embodied in the wriggling limbs is the tension between the outer appearance of the body and inner emotion of the character. This gives viewers a glimpse of the inner emotions of the figures.



Sale 3205, Lot 3

**ZAO WOU-KI (ZHAO WUJI, French/Chinese, B. 1920)**

*Water Music*

oil on canvas

165 x 132 cm (65 x 52 in.)

Painted in 1956-1957

Estimate:

HK\$16,000,000-18,000,000

US\$2,051,300-2,307,700



Sale 3205, Lot 2  
**ZAO WOU-KI (ZHAO WUJI, French/Chinese, B. 1920)**  
*24.01.63*  
 oil on canvas  
 115 x 88 cm. (45 1/4 x 34 5/8 in.)  
 Painted in 1963

Estimate:  
 HK\$10,000,000-15,000,000  
 US\$1,282,100-1,923,100



Sale 3205, Lot 4  
**ZAO WOU-KI (ZHAO WUJI, French/Chinese, B. 1920)**  
*09.05.61*  
 60 x 81 cm. (23 5/8 x 31 7/8)  
 Painted in 1961

Estimate:  
 HK\$4,500,000-6,500,000  
 US\$576,900-833,300



Mark Rothko, *Blue and Gray*,  
 painted in 1962,  
 Collection of Foundation Beyeler, Basel,  
 Switzerland  
*For reference only*



J.M.W. Turner, *Fishermen upon a Lee-Shore  
 in Squally Weather*, Southampton City Art  
 Gallery, Southampton, UK  
*For reference only*



Northern Song, Mi Youren,  
*Cloudy Mountains*,  
 Cleveland Museum of Art, Ohio,  
 USA  
*For reference only*

Zao Wou-Ki's contact with Western art encouraged him to reflect on his own cultural roots, while at the same time Western art brought him an awareness of light and shadow and their varying expressions. In the works of artists from Rembrandt in the 17th Century to Turner in the 19th Century and later in the Impressionists, the precise observation of light and the subsequent application to canvas greatly influenced Zao's works. *09.05.61* subtly discloses the flow of light that captures the presence of floating clouds or stormy waves, allowing the viewers to imagine. The composition of *09.05.61* broadly spans in three consecutive planes of front, middle and remote. Simple colours such as black, white, grey and blue reveal the dark tone found in Mark Rothko's *Blue and Gray*. With the rhythm of darkness and brightness of colours as well as contrast of shadow and light, the centre is implicitly embossed with an origin of light.

In another perspective, the sense of space in *09.05.61* comes from the use of light and the control of emptiness and tangibility. The abstract presentation of light is inspired by Western paintings, while Zao's interpretation on emptiness and tangibility reflects the influence of Chinese traditional paintings. Zao once said, "Many of my paintings seem sparse. But oil is more difficult to render a wash effect than ink, so I spend more time conveying an empty space than I do in the other parts. Chinese painting has been tremendously significant for me in this regard, because of its rhythmic created by form and empty space." *09.05.61* inherits and reinterprets the cloudy mist and mountainous landscape in Mi Youren's *Cloudy Mountains*. Only then was he able to convey completely his inner feeling for nature, transform it onto canvas, and eventually bring forth the Daoist sense of the great and omnipresent harmony that unites the universe as one. The abstraction in Zao's works is purged of any recognizable form of nature. It surpasses the superficial and reached the nature from within, expressing the artist's profound understanding and analysis towards the Cosmology in Chinese philosophy.



Sale 3205, Lot 6  
**CHU TEH-CHUN (ZHU DEQUN, French/Chinese, B. 1920)**  
*Untitled*  
oil on canvas  
81 x 65 cm. (31 7/8 x 25 5/8 in.)  
Painted in 1985

Estimate:  
HK\$4,000,000-6,000,000  
US\$512,800-769,200



Sale 3205, Lot 34  
**ZHOU CHUNYA (Chinese, B. 1955)**  
*A Lying Woman, Black Stone*  
oil on canvas  
148.5 x 118.5 cm. (58 1/2 x 46 5/8 in.)  
Painted in 1992

Estimate:  
HK\$3,200,000-4,000,000  
US\$410,300-512,800

In these early works created between the 1970s and 1990s, we can see Zhou Chunya's experimentation with Western techniques such as light and shadow, form and composition, as well as various other artistic languages. At the same time, we also see how the artist revisits traditional Chinese aesthetics. With strong long lines, sketchy quick strokes and free lines that interact to form a complicated façade, these charcoal drawings are able to exert a sense of weightiness in the figures. Yet the almost meditative, and melancholic strokes also seem to be commenting on the delicate relationship between figuration and abstraction found in the dark, mysterious imageries of some Chinese paintings.



Sale 3206, Lot 3309  
**ZAO WOU-KI (ZHAO WUJI, French/Chinese, 1920-2013)**  
*03.06.73*  
oil on canvas  
60 x 92 cm. (23 5/8 x 36 1/4 in.)  
Painted in 1973

Estimate:  
HK\$3,000,000-5,000,000  
US\$384,600-641,000



Sale 3206, Lot 3348  
**CHU TEH-CHUN (ZHU DEQUN, French/Chinese, B. 1920)**  
*Les Collines du Sud*  
oil on canvas  
116 x 88.8 cm. (45 5/8 x 35 in.)  
Painted in 1976

Estimate:  
HK\$1,800,000-2,200,000  
US\$230,800-282,100



Sale 3206, Lot 3351

**CHU TEH-CHUN (ZHU DEQUN, French/Chinese, B. 1920)**

*Sème la lumière*

oil on canvas

54 x 65 cm. (21 4/4 x 25 5/8 in.)

Painted in 1998

Estimate:

HK\$600,000-800,000

US\$76,900-102,600

### Southeast Asian Art Highlights



Sale 3205, Lot 46

**I NYOMAN MASRIADI (Indonesian, B. 1973)**

*Masriadi Presents - Attack from Website*

acrylic on canvas

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

Painted in 2009

Estimate:

HK\$2,000,000-3,000,000

US\$256,400-384,600

This painting is entitled *Masriadi Presents - Attack from Website*. Created by Indonesian artist I Nyoman Masriadi, it describes the current generations' obsessive fascination with the internet age. The artist, here, employs the visual language of the virtual world, in depicting a great white shark leaping off a computer screen in a splash of water, spliced against the background of an internet browser. The entire composition is a cryptic comment on how technology usurps reality, and underlines the illusory nature of this virtual world. He expresses the porous nature of the boundaries between reality and the virtual realm, and its ever-evolving presence in our society and our future. Typical of Masriadi's style, the painting brings on a satirical approach to social observations, and captures visual anecdotes and caricatures of contemporary life, culture and history.



Sale 3205, Lot 15

**CHEONG SOO PIENG (Singaporean, 1917 – 1983)**

*Nature's Expression*

oil on Canvas

101.5 x 153 cm. (40 1/8 x 60 1/4 in.)

Painted in 1963

Estimate:

HK\$900,000-1,500,000

US\$115,400-192,300

Dated to 1963, *Nature's Expression* is a classic abstract expressionist work by leading Singaporean artist and Nanyang Style pioneer, Cheong Soo Pieng. While most of Cheong's artistic canon lies within figurative painting, his masterly abstract works are considered a crucial part of his artistic career. The abstracts executed during a European interlude in the early 1960s reflect his visual experimentation and the integration of Eastern philosophy and aesthetics with a Western academic tradition.

*Nature's Expression* can be interpreted as homage to time and landscape, or as expressed by the title, to the forces and ebb and flow of Nature. The bold colours in the work signify vital correspondences - black from the tradition of ink art; the primary colours of yellow, red and blue, emerging from the deep, dense black of night and shadow, and a glowing orange background associated with dawn and dusk.



Sale 3206, Lot 3375

**Property of The Gerardo Rueda Collection**

**FERNANDO ZÓBEL (Filipino, 1924 – 1984)**

*Arganda*

oil on canvas

130 x 97 cm. (51 1/8 x 38 1/8 in.)

Painted in 1961

Estimate:

HK\$900,000-1,200,000

US\$115,400-153,800

In 1959, Fernando Zóbel develops a new visual style of interpreting light and shadow, form and dynamic movement against void space. His works combine the principles of classical Western chiaroscuro, Eastern calligraphy, and the new minimalism of mid-20<sup>th</sup> century art. His fascination with monochrome continues into the 1960s. Painted in 1961, *Arganda* reveals an increasing visual sophistication and juxtaposition of compositional elements. Primarily based on landscapes and natural formations, it delivers a powerful sensation of light bursting from a distant horizon or filtering through mountain peaks and valleys.



Sale 3205, Lot 23

**GEORGETTE CHEN (Singaporean, 1907-1992)**

*Still Life with Tropical Fruits*

oil on canvas

54 x 64 cm. (21 1/4 x 25 1/4 in.)

Painted in 1967

Estimate:

HK\$600,000-800,000

US\$76,900-102,600



Sale 3206, Lot 3318

**AFFANDI (Indonesian, 1907-1990)**

*Penari Bali (Balinese Dancer)*

oil on canvas

134.5 x 96.5 cm. (53 1/8 x 38 1/4 in.)

Painted in 1970

Estimate:

HK\$1,200,000-1,500,000

US\$153,800-192,300



Sale 3205, Lot 45

**RONALD VENTURA (Filipino, B. 1973)**

*Eyeland Divide*

oil on canvas, diptych

overall: 150 x 244 cm. (60 x 96 in.)

Painted in 2013

Estimate:

HK\$650,000-850,000

US\$83,000-109,000





Sale 3206, Lot 3376

**Property of The Gerardo Rueda Collection**  
**FERNANDO ZÓBEL (Filipino, 1924-1984)**

*Vórtex*

oil on canvas

50 x 60.5 cm. (19 5/8 x 24 in.)

Painted in 1961

Estimate:

HK\$500,000-700,000

US\$64,100-89,700



Sale 3206, Lot 3377

**Property of The Gerardo Rueda Collection**  
**FERNANDO ZÓBEL**

**(Filipino, 1924-1984)**

*Espejo sin Reflejo*

**(MIRROR WITHOUT REFLECTION)**

oil on canvas

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

Painted in 1963

Estimate:

HK\$450,000-650,000

US\$57,700-83,300

### Other Highlights



Sale 3205, Lot 13

**Property of A Prominent Asian Collector**  
**WU GUANZHONG (Chinese, B. 1919-2010)**

*Waterfall*

ink and colour on paper

paper size: 66 x 130 cm. (26 x 51 1/4 in.)

mounted size: 85.7 x 157 cm. (33 3/4 x 61 7/8 in.)

Painted in 1988

Estimate on Request

Firstly *Waterfall* by Wu Guanzhong catches our eyes with its bold composition of the waterfall. White appears as water and black appears as rock. Depending on your perspective, it is possible to see the reverse, due to their abstract forms. With close examination, we also realize that trees and mountain are abstract as well. Along with this bold abstraction, Wu made a significant innovation by employing a panoramic perspective typical of the Western landscapes in order to modernize the traditional Chinese ink painting, while never losing the traditional practice of seeing nature in its spiritual existence and depicting it in its conceptualized form. As tradition and innovation coexist in this painting, different elements are unified to make a perfect balance; plain yet glamorous, moderate yet expressive, and simple yet powerful. *Waterfall* is a masterpiece that reflects Wu's insight in penetrating the essence of nature and matter, not solely based on their surface appearances.



Sale 3205, Lot 38

**Property of the Collection of Guy & Myriam Ullens**

**ZHANG XIAOGANG (Chinese, B. 1958)**

*Two Comrades with Red Baby*

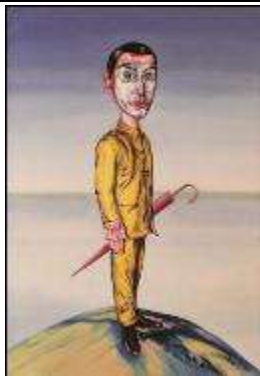
oil on canvas

149 x 179 cm. (58 5/8 x 70 1/2 in.)

Painted in 1994

Estimate on Request

*Two Comrades with Red Baby*, completed in 1994, is a very important work painted in the formative period of the Bloodline series. The painting essentialises the spirits of contemporary Chinese people, giving them a codified form. Incidentally, Zhang's own daughter was also born in the same year. So the red baby in the painting can be viewed as an important symbol in the course of the artist's personal history. The 1990s is a key decade in China's reforms, and the colour red represents the source of vitality; the baby also allegorizes the transformation of China from its communist past to a market-oriented growth model. The two comrades behind the baby represent an older generation, who is investing their hope into the future of the country.



Sale 3205, Lot 29

**ZENG FANZHI (Chinese, B. 1964)**

*Society*

oil on canvas

248 x 175 cm. (97 5/8 x 68 7/8 in.)

Painted in 2001

Estimate:

HK\$16,000,000-24,000,000

US\$2,051,300-3,076,900

With *Jianghu*, the 'Mask Series' achieved a new height. The work was painted in 2001, the year Beijing hosted APEC members for the first time; the traditional Chinese costumes that adorn the characters in the painting remind the viewer of the costumes worn by APEC leaders at the meeting. The title of the work 'jianghu' is a term imbued with deep cultural meanings and morality. Used mainly in martial literature, it denotes a kind of sub-community whose competitiveness forces one to fight to stay atop. The term literally means 'rivers and lakes', and it encapsulates the currents that roll beneath a calm surface. Just like 'jianghu', the international political milieu, full of ruse and deceptions, forces one to put on guard at all times. But we see a calm face in the picture, a face that belongs to someone who is confidently surveying the world beneath his feet. Such graceful composure is what Zeng hopes to see once China appears on the stage of international politics.



Sale 3205, Lot 19  
**CHEN CHENG-PO (CHEN CHENGBO, Chinese, 1895-1947)**  
*Summer Morning*  
oil on canvas  
91 x 117 cm. (35 7/8 x 46 1/8 in.) Painted in 1940  
  
Estimate:  
HK\$10,000,000-15,000,000  
US\$1,282,100-1,923,100

Chen Cheng-po was an important 20th century artist in the oil medium whose work shows links with Japan, Shanghai, and Taiwan. At the Tokyo School of Fine Arts in Japan, Chen learned to value the Eastern painting tradition. In Shanghai, after contact with painters who had studied in France, techniques and themes from the Eastern tradition began appearing in his Western-style oils, imbuing them with greater vitality and ultimately creating a style with a uniquely Taiwanese flavor. One element of Chen Cheng-po's artistic vocabulary was the use of rounded, arcing compositional layouts, and these ovular compositions, which worked so well to set off his subjects, are seen in many of his works. Here, the banks of the pond form an oval that Chen sets in the middle of his pictorial space, while the surrounding scenery becomes part of the narrative Chen wants to convey. A father and his son link hands in visual counterpart to the rural village buildings, and by placing their backs to the viewer, the artist suggests that their story contains further untold elements.



© Yoshitomo Nara

Sale 3205, Lot 31  
**YOSHITOMO NARA (Japanese, B. 1959)**  
*Life is Only One!*  
acrylic on wood  
195.5 x 410 x 7 cm. (76 7/8 x 161 3/8 x 2 7/8 in.)  
Painted in 2007  
  
Estimate:  
HK\$6,500,000-8,500,000  
US\$833,300-1,089,700

The little girl in Yoshitomo's paintings is the artist's ventriloquist, voicing what seem at odds with her tender age. In a light, dreamy style, Yoshitomo adds solemnity to a deceptively blithe subject matter. He paints a little girl playing with a human skull—an image weighed with a dramatic gravity that echoes the philosopher's musings on the ephemerality of life. This philosophy is also reflected in his choice of medium. Yoshitomo recuperates wooden panels discarded from construction sites, and in using them, bestows temporality and memories onto the paintings. The gigantic exclamation mark following 'life is only one' screams out at the viewer as the moment of epiphany: there is only one life, and there is no going back.



© Yan Pei-Ming, ADAGP, Paris, 2013.

Sale 3205, Lot 27  
**YAN PEIMING (Chinese, B. 1960)**  
*Bruce Lee - Fighting Spirit*  
oil on canvas  
300 x 300 cm. (118 1/8 x 118 1/8 in.)  
Painted in 2012  
  
Estimate:  
HK\$4,000,000-5,000,000  
US\$512,800-641,000

Generously donated by M. YAN PEI-MING through the Société des Amis du Louvre (French Society of the Friends of the Louvre), the proceeds will go to the Louvre Museum for the refurbishment of its 18th Century Decorative Arts Galleries.



Sale 3205, Lot 17  
**CHEN YIFEI**  
(Chinese, 1946-2005)  
*Bridge Of Light*  
oil on canvas  
51 x 76.2 cm. (20 1/8 x 30 in.)  
Painted in the late 1980s-early 1990s

**Estimate:**  
HK\$2,500,000-3,500,000  
US\$320,500-448,700



Sale 3205, Lot 12  
**YUN GEE (ZHU YUANZHI, American/Chinese, 1906-1963)**  
*Nudes On Horseback*  
oil on canvas & ink and watercolour on paper  
122 x 108 cm. (48 x 42 1/2 in.); & 27 x 21 cm. (10 5/8 x 8 1/4 in.)  
Painted *circa* 1939

**Estimate:**  
HK\$2,500,000-3,500,000  
US\$320,500-448,700



Sale 3205, Lot 35  
**ZHAN WANG(Chinese, B. 1962)**  
*Artificial Rock Series: No. 93*  
stainless steel sculpture  
sculpture :30 x 50 x 122 cm. (11 7/8 x 19 5/8 x 48 in.)  
base: 37 x 33 x 23.5 cm. (14 1/2 x 13 x 9 1/4 in.)  
edition 3/4  
Executed in 2005

**Estimate:**  
HK\$800,000-1,600,000  
US\$102,600-205,100



Sale 3207, Lot 147  
**SUI JIANGUO (Chinese, B. 1956)**  
*Legacy Mantle*  
bronze sculpture  
75 x 60 x 106 cm. (29 1/2 x 23 5/8 x 41 3/4 in.)

**Estimate:**  
HK\$700,000-1,000,000  
US\$89,700-128,200



Sale 3206, Lot 3344  
**WANG HUIQING**  
(Chinese, B. 1944)  
*A Man Talks With The Buddha*  
oil on canvas  
90 x 120 cm. (35 3/8 x 47 1/4 in.)  
Painted in 1987

Estimate:  
HK\$700,000-900,000  
US\$89,700-115,400



Sale 3206, Lot 3626  
**Property of A Historic Private Collection of T'ing Yin-Yung**  
**T'ING YIN-YUNG**  
(DING YANYONG, Chinese, 1902-1978)  
*Zhong Kui Marrying Off His Sister*  
ink and watercolour on paper  
69 x 136 cm. (27 1/8 x 53 1/2 in.)  
Painted in 1977

Estimate:  
HK\$200,000-400,000  
US\$25,600-53,300

*\*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.*

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