

The background features a stylized, monochromatic illustration of a woman in traditional Chinese clothing. She is wearing a large, ornate circular headpiece and a patterned garment with a scalloped hem. The illustration is rendered in a light pink color against a darker pink background.

---

**ASIA ARTS AWARDS HONG KONG**

AUCTION  
TO BENEFIT ASIA SOCIETY

**THURSDAY, MARCH 23, 2017**

---

1. **Xu Bing** (b. 1955, Chongqing, China; lives and works in Beijing and New York)

***Phoenix*, 2015**

Digital print on paper  
15 3/4 x 18 3/4 in. (40.1 x 47.7 cm)  
Artist Proof 1 of 8  
Courtesy of the artist

**Suggested value: US\$1,500.00**



Xu Bing is a conceptual artist whose work draws on the creative use of language, words, and text. This is a print of an original drawing of Xu's large-scale installation of the same name made from construction debris and light-emitting diodes. Phoenixes are traditionally associated with rebirth and Xu's interpretation may be seen as a reflection on urbanization. The artist received a BFA in printmaking in 1981 and an MFA in 1987 from the Central Academy of Fine Arts (CAFA), Beijing. A recipient of the MacArthur Fellowship in 1999, Xu's artworks have been exhibited worldwide, including at the 56th and 45th Venice Biennales (2015, 1993); Arthur M. Sackler Gallery, Washington, D.C. (2013, 2001); the Victoria and Albert Museum, London (2013); The Museum of Modern Art, New York (2007); The Metropolitan Museum of Art, New York (2006); the Biennale of Sydney (2002); and Johannesburg Biennale (1997), among others. The artist served as the Vice President of the Central Academy of Fine Arts, Beijing, from 2008 to 2014, and is currently a professor and member of the Academic Committee at CAFA. He was awarded a Doctorate of Humane Letters by Columbia University in 2010. In 2015, Xu received both the U.S. Department of State's Medal of Arts and Asia Society's Asia Arts Award.

2. **Mika Tajima** (b. 1975 in Los Angeles, United States; lives and works in New York)

***Untitled, 2008***

Silkscreen on paper with silver leaf

27 x 21 in. (68.6 x 53.3 cm)

Artist proof 4

Courtesy of the artist

**Suggested value: US\$1,500.00**

Mika Tajima's multifaceted work includes sculptures, installations, prints, and performances based on digital data that she collects, often reflecting the relationship between changing economic conditions and collective emotions. The featured pattern on this work references the structural grid of an origami globe, which the artist has used to invoke an illustration of how something flat can appear spatial and even potentially three-dimensional. Tajima received her BA from Bryn Mawr College and MFA from Columbia University. She has been the recipient of solo and group exhibitions at the SculptureCenter, New York (2016); Protocinema, Istanbul (2016); the 11th Gwangju Biennial (2016); Yerba Buena Center for the Arts, San Francisco (2015); Centre Pompidou, Paris (2013); Mori Art Museum, Tokyo (2013); Tensta Konsthall, Stockholm (2012); Seattle Art Museum (2011); San Francisco Museum of Modern Art (2009); The Kitchen, New York (2008); Whitney Museum of American Art, New York (2008); and Asia Society Museum, New York (2006), among others.



3. **Eko Nugroho** (b. 1977 in Yogyakarta, Indonesia; lives and works in Yogyakarta)

***As Always*, 2013**

Ecoline and India ink on paper

16 x 12 in. (40.5 x 30.5 cm)

Unique

Courtesy of the artist

**Suggested value: US\$3,000.00**

*As Always* by Eko Nugroho is a plea for true tolerance before war in the quest for peace. A soldier is masked by an abandoned building ravaged by war—just like his arm. The other arm sports a scar reading “peace please.” We knew this would happen, as always. Nugroho’s multidisciplinary practice uses humor to address social issues and changes within the rapidly urbanizing society of his native Indonesia, including the risks associated with religious fanaticism and the breaking of traditional taboos by the younger generation. Nugroho was born in 1977 in Yogyakarta, Indonesia, and received a BFA from the painting department of the Indonesian Art Institute in 2006. He works in many mediums including drawing, painting, sculpture, installation, video, performance, and street art. The artist is the founder of the radical biannual collaborative zine *Daging Tumbuh* (Growing Tumor), which was first published in the summer of 2000. Nugroho has been the recipient of numerous solo and group exhibitions including the Gwangju Biennale (2014); Musée d’Art Modern de la Ville de Paris (2012); National Museum of Singapore (2008); and Fukuoka Asian Art Museum (2004). The artist represented Indonesia at the 55th Venice Biennale (2013).



4. **Lan Zhenghui** (b. 1959 in Sichuan, China; lives and works in Beijing)

***R157*, 2013**

69 3/4 x 18 1/8 in. (177 x 46 cm)

Hanging scroll, ink on rice paper

Unique

Courtesy of the artist and Ethan Cohen Gallery

**Suggested value: US\$3,000.00**

Best known for his monumental ink abstractions, Lan Zhenghui seamlessly merges traditional Chinese ink painting and Western abstract expressionism. The artist graduated from the Sichuan Fine Arts Institute in 1987. Lan has been the subject of many solo and group exhibitions, including at the Art Institute of Chicago (2015); Rubell Family Collection, Miami (2013); National Art Museum of China, Beijing (2006); and Guangdong Museum of Art, Guangzhou (2003). His work was included in the seminal "China Avant-Garde" exhibition at the National Art Museum of China, in 1989.



5. **Yoshitomo Nara** (b. 1959 in Hirosaki, Japan; lives and works in Tochigi)

***Stars*, 2015**

Acrylic and color pencil on paper

13 x 9 1/2 in. (33 x 24 cm)

Unique

Courtesy of the artist

**Suggested value: US\$50,000.00**

Yoshitomo Nara was born in Hirosaki, Aomori, Japan, in 1959. He completed his Master's Degree at Aichi Prefectural University of Fine Arts and Music in 1987. The following year, Nara studied with A. R. Penck at Kunstakademie Düsseldorf in Germany and earned the title Meisterschüler. Through his expressive depictions of children and animals ranging from paintings and drawings, to three-dimensional works employing FRP, ceramic, bronze, and large-scale installations, Nara has been the subject of international solo and group exhibitions at the National Museum of Modern Art, Tokyo (2016); Asia Society Hong Kong Center (2015); Yokohama Museum of Art (2012); 54th Venice Biennale (2011); Asia Society Museum, New York (2010); and the Reykjavik Art Museum (2009), among many others. The artist was a recipient of the Asia Society Asia Arts Award in 2016.



6. **Sun Xun** (b. 1980  
in Fuxin, China; lives  
and works in Beijing)

***Da Ji Da Li***, 2017

Ink and color on newspaper  
21 1/8 x 15 in. (53.8 x 38 cm) each  
Unique

Courtesy of the artist and ShanghART  
Gallery

**Suggested value: US\$10,000.00**



Sun Xun's artistic practice combines meticulous craftsmanship with stylistic experimentation, blurring the lines between drawing, painting, animation, and installation. His signature expressionistic, stop-motion animated films explore themes of global history, culture, memory, and politics. His work delves into concepts of past versus present, and personal versus political in symbolic and surrealist ways. In traditional Chinese culture, the rooster is often considered emblematic of luck and celebration. Drawing on the phonetic similarity between "rooster" and "auspicious" in Chinese, the two words become interchangeable in New Year greetings, as in this work by Sun. The artist studied printmaking at the China Academy of Fine Arts and founded Pi animation studio in 2006. Sun's work has been the subject of solo and group exhibitions at the Museum of Contemporary Art, Taipei (2017); the Solomon R. Guggenheim Museum, New York (2016); 10th Shanghai Biennial (2014); The Metropolitan Museum of Art, New York (2014); Hayward Gallery, London (2014); the Drawing Center, New York (2009); and the Hammer Museum, University of California, Los Angeles (2008).

7. **Natee Utarit** (b. 1970, Bangkok, Thailand; lives and works in Bangkok)

***One sided story*, 2011**

Oil on linen

16 1/2 x 20 1/2 in. (42 x 52 cm)

Unique

Courtesy of the artist and Richard Koh Fine Art

**Suggested value: US\$10,000.00**

Initially influenced by German Expressionism and abstract art, Natee Utarit has since explored the relationship between painting, photography, and the Western painting canon. His work makes use of traditional western conventions of still-life painting to allude to Thailand's current social and political landscapes. This painting is part of a series entitled *Illustrations of the Crisis*, which addresses the political and social changes experienced in Thailand between 2009 and 2011. The series juxtaposes found objects such as bones, brushes, and scissors with anatomy models, creating an uncanny mixture of reality and fiction that symbolically speaks to the social contradictions that affected Thailand in the recent past. Natee Utarit graduated from Silpakorn University, Bangkok in 1991 with a degree in graphic arts. Utarit has been the recipient of solo and group exhibitions at the Ayala Museum, Manila (2017); the Museum of Contemporary Art, Tokyo (2016); the Asian Art Biennale at the National Taiwan Museum of Fine Arts in Taichung (2013); Art Center of Chulalongkorn University, Bangkok (2007); Singapore Art Museum (2010); and the Third Asia-Pacific Triennial of Contemporary Art, Brisbane (1999–2000).



8. **Yang Fudong** (b. 1971 in Beijing, China; lives and works in Shanghai)

***Seven Intellectuals in the Bamboo Forest, Part II*, 2004**

Black and white inkjet print photograph

34 x 44 in. (86 x 112 cm)

Edition 5 of 10

Courtesy of the artist and ShanghART Gallery

**Suggested value: US\$25,000.00**



The work is a still image taken from the video *Seven Intellectuals in the Bamboo Forest, Part II*. Within the enclosed space of

an apartment, imbued with an air of intimacy and secrecy, the seven intellectuals talk about topics ranging from their desires and sexuality to existential views on life and death. The relationship between a man and a woman is poetically scrutinized through confessional conversations, pillow talks, and varying camera angles. Yang Fudong graduated from the China Academy of Art in Hangzhou in 1995. His films, photographs and video installations articulate multiple perspectives and investigate the structure and formation of identity through myth, personal memory, and experience. The artist has been included in exhibitions at QM Gallery Al Riwaq, Qatar Museums, Doha (2016); La Biennale de Lyon (2013); Sharjah Biennial (2013); 17th Biennale of Sydney (2010); Aichi Triennial (2010); the 50th and 52nd Venice Biennale (2007, 2003); the 5th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2006); and documenta 11, Kassel (2002) among others. In 2009, Asia Society Museum hosted his solo exhibition, "Seven Intellectuals in the Bamboo Forest."

9. **Do Ho Suh** (b. 1962, Seoul, South Korea; lives and works in New York, London, and Seoul)

***Corridor 11, Wieland Strasse, 18, 12159 Berlin, Germany, 2013***

Polyester fabric and stainless steel wire  
9 5/8 x 7 1/4 x 1 in. (24.5 x 18.5 x 2.8 cm);  
Artist proof 1 of 2

Courtesy of the artist and Lehmann Maupin, New York and Hong Kong

**Suggested value: US\$15,000.00**

Do Ho Suh constructs monumental architectural installations and meticulously crafted sculptures that question boundaries of identity and conventional notions of scale and space in both its physical and metaphorical manifestations. His signature installations of domestic architecture convey the nostalgia, isolation, and longing associated with the immigrant experience while poignantly underscoring larger issues relating to culture, politics, history, and identity. This object is from the artist's ongoing *Specimen Series*, in which he creates 1:1 fabric replicas of domestic items, including appliances from his previous homes. By calling these works specimens, Suh relates this practice to a type of scientific study or display. Suh received a BFA in painting from the Rhode Island School of Design and an MFA in sculpture from Yale University. The artist has been the recipient of international solo and group exhibitions at the Hiroshima City Museum of Contemporary Art (2012), and Leeum Samsung Museum of Art, Seoul (2012), among many others. Suh represented South Korea at the 49th Venice Biennale (2001). The artist was a recipient of the Asia Society Asia Arts Award (2015) and was named Innovator of the Year by the WSJ Magazine in 2013.



10. **Cai Guo-Qiang** (b. 1957 in Quanzhou, China; lives and works in New York)

***Little Red Star*, 2017**

Gunpowder on canvas

10 x 10 in. (25.4 x 25.4 cm)

Unique

Courtesy of the artist

**Suggested value: US\$45,000.00**

Cai Guo-Qiang, one of the most iconic artists working today, is best known for his signature explosion events. Cai's multidisciplinary practice draws upon eastern philosophies and socio-political issues to facilitate an exchange between the viewer and the universe around them.

The artist was born in Quanzhou, China, and studied stage design at the Shanghai Theater Academy. Cai has been the subject of numerous international solo and group exhibitions including at the Solomon R. Guggenheim Museum, New York (2008); National Art Museum of China, Beijing (2008); The Metropolitan Museum of Art, New York (2006); Asia Society Museum, New York (2003, 1998); and the 51st, 49th, 48th, 47th, and 46th Venice Biennale (2005, 2001, 1999, 1997, and 1995), among others. In 2015, Cai realized his most recent explosion event *Sky Ladder* off of Huiyu Island, Quanzhou, China. The artist has been the recipient of many honors including the Asia Society Asia Arts Award (2016); U.S. Department of State Medal of Arts (2012); the Praemium Imperiale (2012); and the Golden Lion at the 48th Venice Biennale (1999). Cai served as Director of Visual and Special Effects for the Opening and Closing Ceremonies for the 2008 Summer Olympics in Beijing.



## CONDITIONS OF SALE

The properties offered in this sale are donated by the artists and galleries to be auctioned at the 2017 Asia Arts Awards Hong Kong Benefit Auction held in Hong Kong on March 23, 2017. Proceeds from the sale of the properties will be used to support Asia Society initiatives worldwide.

1. (a) Asia Society and 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).  
  
(b) All property is sold "as is" and Asia Society 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. Asia Society and 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 inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.  
  
(c) Any property may be withdrawn by Asia Society or ASHK at any time before the actual sale without any liability thereof.
2. Asia Society and ASHK reserve the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer 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, Asia Society and ASHK's sale records shall be conclusive in all respects.
3. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, s/he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, s/he decides that any advance thereafter is insufficient, s/he may reject the advance.
4. At the 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 as well as a transaction fee therefor. All property shall be removed from JW Marriott Hong Kong premises at the end of the Asia Arts Awards Hong Kong event, and will be sent to a public professional art warehouse for the account and risk of the purchaser. Asia Society and ASHK will allow the purchaser to arrange the transportation of the property from the warehouse within 15 calendar days, and the purchaser is expected to cover any expenses related to the transportation of the property from the warehouse 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 Asia Society and ASHK by law, including, without limitation, the right to hold the purchaser liable for the bid price, Asia Society and 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 and incidental damages.
5. Payment made by a purchaser will be accepted via credit card, ACH, wire transfer, or check. Payment will not be deemed to have been made in full until Asia Society and ASHK have collected good funds, including those charges made by credit card. Any checks should be made payable to Asia Society OR Asia Society Hong Kong Center.

All proceeds from the Asia Arts Awards Auction will support Asia Society Arts and Culture initiatives worldwide.