
**ASIA ARTS GAME CHANGER AWARDS
HONG KONG**

AUCTION
TO BENEFIT ASIA SOCIETY

THURSDAY, MARCH 29, 2018

1. **Shiva Ahmadi** (b. 1975 in Tehran, Iran; lives and works in Davis, California)

***Monkey Sitting on Lotus*, 2018**

Watercolor and ink on paper
H. 12 x W. 13 in. (30.5 x 33 cm)
Unique
Courtesy of the artist

Suggested value: US\$4,000.00

Shiva Ahmadi's paintings, sculptures, and animations offer a critique of contemporary political conflict through the tradition of Persian miniature painting. The artist first became interested in politics during the U.S. invasion of Iraq in 2003 and while her compositions most often focus on tensions within

the Middle East and between East and West, Ahmadi is ultimately interested in the relationship between absolute power and corruption. The monkey featured in this painting is an iconic figure within the artist's oeuvre and serves as a cautionary avatar for those at risk of falling under the sway of fundamentalist thought. Ahmadi's work is included in the permanent collections of Asia Society Museum, New York; the Farjam Collection, Dubai, UAE; The Metropolitan Museum of Art, New York; and Museum of Contemporary Art, Los Angeles, among others.



2. **Qiu Zhijie** (b. 1969 in Zhangzhou, Fujian Province, China; lives and works in Beijing)

Map of the Story of Sea Dragon Castle, 2017

Copper plate etching

H. 47 ¼ x W. 27 ½ in. (120 x 70 cm)

Artist Proof 16

Courtesy of the artist and Chambers Fine Art

Suggested value: US\$6,000.00

Qiu Zhijie first emerged as one of the leaders of the 85 New Wave movement in China during the mid-1980s. He is best known for his innovative text and calligraphy-based practice realized through painting, photography, performance, installation, and video. Qiu's subversive attitude toward the literati painting tradition as a means to transmit information and record histories is best illustrated by his deconstruction of language in his iconic work *Copying the "Orchid Pavilion Preface" 1,000 Times* (1990–1995). The artist is well known for his

map paintings that record imagined spaces and include landscapes annotated with sociological and cultural references. Qiu's work has been collected by numerous public institutions including the International Center for Photography, New York; Queensland Art Gallery, Brisbane; Smart Museum of Art, University of Chicago; the Solomon R. Guggenheim Museum, New York; and the Ullens Center for Contemporary Art, Beijing.



3. **Kimsooja** (b. 1957 in Daegu, South Korea; lives and works in New York)

***A Mirror Woman: The Sun & The Moon*, 2008–2014**

Giclée (inkjet) print on hot press paper
H. 20 1/4 x W. 34 1/8 in. (51.4 x 86.7 cm)
Edition 2 of 8
Courtesy of Shiseido Gallery, Tokyo, and
Kimsooja Studio

Suggested value: US\$6,300.00



Kimsooja's interdisciplinary practice encompasses photography, video, sculpture, installation, and performance to explore culture, politics, history, and identity, especially with regard to the displaced self. This photograph is a still image taken from Kimsooja's four-channel video installation *A Mirror Woman: The Sun & The Moon*. The video work poetically captures the cycle of sunset and moonrise in real time on a beach in Goa, India. Kimsooja's imagery lyrically depicts the interdependent relationship between the sun and the moon, and the balance between nature and the cosmos. Kimsooja's work is represented in major public collections including Castello di Rivoli Museum of Contemporary Art, Turin; the Leeum, Samsung Museum of Art, Seoul; MIT List Visual Arts Center, Cambridge; Musée d'art contemporain, Lyon; the National Museum of Modern Art, Tokyo; and the Whitney Museum of American Art, New York.

4. **teamLab** (Collective formed in 2001 in Tokyo, Japan)

Gold Waves, 2017

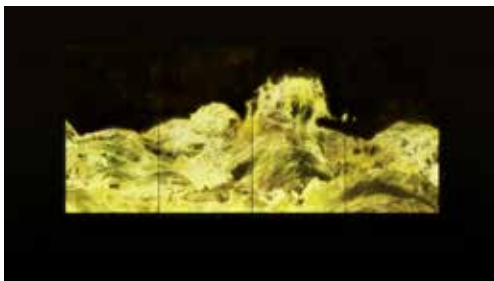
Four-channel digital work, continuous loop;
four LCD displays with wall mounts and four
Mac minis

Displayed as H. 47 ¾ x W. 107 ¾ in. (121.3
x 273.6 cm)

Edition 8 of 8

Courtesy Pace Gallery, Ikkan Art Gallery, and
Martin Browne Contemporary

Suggested value: US\$100,000.00



The Japanese artist collective teamLab is an interdisciplinary group that includes professionals from the fields of art, science, and technology, who work with digital media to create artworks that incorporate their various areas of expertise. Individuals in the collective refer to themselves as “Ultra-technologists” creating artworks in a spatial dimension that they have termed “Ultrasubjective Space.” *Gold Waves* is a video work that depicts a roiling golden sea spanning four monitors. The mesmerizing undulations of the shimmering waves are created by computer-generated technology invented by teamLab to evoke the style of traditional Japanese painting. teamLab’s work is included in numerous international public collections such as the Art Gallery of New South Wales, Sydney; Asia Society Museum, New York; Asian Art Museum, San Francisco; and Borusan Contemporary Art Collection, Istanbul.

5. **Yao Jui-chung** (b. 1969 in Taipei, Taiwan; lives and works in Taipei)

***Easy Life: Pure River*, 2016**

Ink pen and gold leaf on handmade paper
H. 40 1/32 x W. 53 1/2 in. (101.7 x 135.8 cm)
Unique

Courtesy of the artist and TKG+

Suggested value: US\$9,900.00



Yao Jui-chung's research-based practice explores what the artist considers to be the absurdity of the human condition through the mediums of drawing, painting, photography, and installation. His early work focused on issues surrounding Taiwan's fraught socio-political history and the region's evolution toward a unique identity. More recently, Yao's ink pen compositions, including those in the *Easy Life* series, have taken inspiration from traditional Chinese landscape paintings to document daily personal activities. Yao's work is included in the permanent collections of the Bibliothèque nationale de France, Paris; Johnson Museum of Art, Cornell University, Ithaca; Queensland Art Gallery, Brisbane; and the Taipei Fine Arts Museum, among others.

6. **Rashid Rana** (b. 1968 in Lahore, Pakistan; lives and works in Lahore)

***War Within VIII*, 2018**

C-print on DIASEC

H. 27 5/8 x W. 35 3/8 in. (70 x 90 cm)

Edition 4 of 5

Courtesy of the artist

Suggested value: US\$36,000.00

Rashid Rana is known for his conceptual sculptures, videos, and photo composite collages that provocatively deconstruct social histories and cultural distinctions

to reflect the duality of our time. In *War Within VIII*, Rana appropriates Jacques Louis David's iconic neoclassical painting *Oath of the Horatii* (1784) and reduces the imagery to a pixilated abstraction. Of this work the artist states: "I want to see more than one image, more than one time, more than one location in the same image."

Rana's work is included in public collections including Asia Society Museum, New York; the Fondation Louis Vuitton, Paris; Fukuoka Asian Art Museum; Queensland Art Gallery, Brisbane; and the Saatchi Gallery, London.



7. **Hiroshi Sugimoto** (b. 1948 in Tokyo, Japan; lives and works in New York)

***Conceptual Forms 0028*, 2004**

Gelatin silver print

H. 24 x W. 20 in. (61 x 50.8 cm)

Edition 12 of 25

Courtesy of the artist

Suggested value: US\$20,000.00

Hiroshi Sugimoto's practice spans the mediums of photography, sculpture, installation, architecture, and performing arts. His work explores history and temporal existence through a variety of subjects that bridge eastern and western ideologies while examining the nature of time, perception, and the origins of consciousness. In the *Conceptual Forms* series, Sugimoto photographed Industrial Revolution-era machinery fabricated in Germany in the late nineteenth and early twentieth centuries and collected by the University of Tokyo. Through Sugimoto's lens, these utilitarian objects become transformed into mysterious, often anthropomorphic forms. The artist is represented in numerous international public collections including The Metropolitan Museum of Art, New York; Museum of Contemporary Art Tokyo; The National Gallery, London; The National Museum of Modern Art, Tokyo; the Smithsonian Institute of Art, Washington, D.C.; and Tate, London.



8. **Liu Guosong** (b. 1932 in Bangfu, Anhui Province, China; lives and works in Taipei)

The Green Moon, 2014

Ink and color on paper

H. 27 ¾ x W. 20 ½ in. (70.5 x 52.1 cm)

Unique

Courtesy of the artist

Suggested value: US\$80,000.00

Liu Guosong founded The Fifth Moon Group and is celebrated as a pioneer of the modern art movement in Taiwan. His signature style combines a western abstract expressionist aesthetic with traditional Chinese ink painting techniques to create a new visual language. Liu's innovative experiments with this traditional medium extend to paper marbling and collage, resulting in a unique, modulated surface. *The Green Moon* is a vibrant example of the artist's ongoing fascination with the relationship between the earth and the moon, a passion fed by the Apollo 8 space mission in 1969. Liu was honored by Asia Society in 2014 in recognition of his contributions to the field of Chinese painting. The artist's work is represented in numerous international public collections including the British Museum, London; Cleveland Museum of Art; Fogg Art Museum, Harvard University, Cambridge; Palace Museum, Beijing; Seattle Art Museum; and the Taipei Fine Arts Museum.



CONDITIONS OF SALE

The properties offered in this sale are donated by the artists and galleries to be auctioned at the 2018 Asia Arts Game Changer Awards Hong Kong Benefit Auction held in Hong Kong on March 29, 2018. Proceeds from the sale of the properties will be used to support Asia Society initiatives worldwide. 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 auction. By bidding at the fundraising auction the bidder agrees to be bound by these terms.

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 Christie's, the donors of the properties, 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. Christie's will not be responsible in any way to bidders at the auction.
2. The auctioneer will only accept bids from those present in the saleroom. Bidding generally opens below the estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. The auctioneer may vary the increments during the course of the auction at his or her discretion. The fall of the auctioneer's hammer indicates the final bid, at which time, the successful bidder assumes full responsibility for the lot and payment of the lot. 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. All lots without a reserve will be sold to the highest bidder, regardless of the pre-auction estimate printed in this program. No buyer's premium will be charged for any of the lots. If the auctioneer 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.
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, including without limitation any taxes where applicable. All property shall be removed from JW Marriott Hong Kong premises at the end of the Asia Arts Game Changer 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 Game Changer Awards Auction will support Asia Society Arts and Culture initiatives worldwide.