

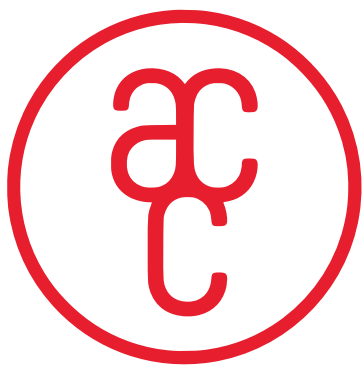
現代及當代藝術 晚間拍賣

MODERN AND CONTEMPORARY ART EVENING SALE

Hong Kong | 10 July 2020 香港 | 2020年7月10日



CHRISTIE'S 佳士得



asian cultural council

On behalf of the Asian Cultural Council (ACC) and our global Boards of Trustees, we are delighted to partner with Christie's for this special auction in support of ACC's mission to advance international dialogue, understanding, and respect through cultural exchange.

We believe strongly that cultural exchange can transform the world, and that the arts—as a universal means to express the values, attitudes, and concerns of cultures—are uniquely positioned to advance cross-cultural understanding. Since 1963, ACC has supported 6,000 exchanges of artists, scholars, and arts professionals across Asia and the United States representing a diverse range of artistic disciplines. This expansive network of alumni and colleagues are a testament to how an immersive experience in another culture has significant impact on an individual's worldview, as well as a ripple effect on communities worldwide.

We are incredibly moved by the outstanding generosity of ACC alumni, Cai Guo-Qiang (ACC 1995) and Liu Wei (ACC 2011), and ACC supporter Zhang Huan, who have donated works in support of the Asian Cultural Council. These exceptional artists are pioneers in both the fields of art and cultural exchange—transcending national borders and pushing artistic boundaries through innovative materials, processes, concepts, and collaborations. These beautiful works available for sale at Christie's Hong Kong Modern and Contemporary Art auctions highlight each artist's unique, trailblazing methods. Cai Guo-Qiang's *Peony and Dahlia No. 2* showcases his characteristic gunpowder drawing; Zhang Huan's *Horse No. 2* layers soft, ephemeral strokes of incense ash; and Liu Wei's *East* blends vibrant oil on canvas. That each of these individuals represent such diverse processes mirrors the works of ACC itself—we are interdisciplinary, global, process-oriented, and champion the power of the individual to build meaningful connections and effect positive change in our complex world.

Once again, we extend our gratitude to Cai Guo-Qiang, Liu Wei, Zhang Huan, Christie's, and ACC supporters around the globe. Proceeds from this special auction will enable cultural exchange opportunities for the next generation of artists and scholars towards ensuring a more harmonious and peaceful world.

謹代表亞洲文化協會（ACC）及其全球理事會，我們將與佳士得連袂呈獻本次特別籌畫的慈善拍賣，旨在支持協會透過文化交流促進國際間的對話、理解與尊重的使命。共襄善舉，不勝欣忭。

我們深信，文化交流可以改變世界；而藝術作為一種表達不同文化間價值觀、態度與關注議題的普遍媒介，在促進跨文化理解方面具有獨特優勢。自一九六三年成立以來，亞洲文化協會已資助六千個交流項目，惠及多位來自亞洲與美國的不同領域藝術家、學者及藝術類專業人士。這個由校友及同僚組成的龐大網路驗證了在另一種文化中的沉浸式體驗如何能對個人的世界觀產生巨大影響，同時也對全球社區產生了漣漪效應。

在此特別感謝亞洲文化協會校友蔡國強（一九九五年）、劉韋（二零一一年），及協會支持者張洄。他們慷慨捐贈自己的作品以支援協會的善舉令人動容。這幾位傑出的藝術家皆為藝術與文化交流領域的先鋒——他們透過革新的媒材、創作流程、概念與合作，跨越了國界，拓展了藝術的界限。香港佳士得夜間拍賣將呈獻他們獨特且兼具開創性的技法。蔡國強的《牡丹與大麗花之二》採用其標誌性的火藥畫法；張洄的《馬2號》以香灰堆疊勾勒柔美而易逝的筆觸；劉韋的《東方》則在畫布之上融和鮮豔的油彩。他們的創作風格迥異，折射出亞洲文化協會的核心精神——作為一個跨學科、全球性、以過程為導向的機構，我們支持並捍衛以獨立的個體力量構建意涵豐富的聯繫，並在複雜的世界中產生積極的改變。

至此，我們再次向蔡國強、劉韋、張洄、佳士得，及全球各地亞洲文化協會的支持者致意。本次專拍的收入將用作支援新世代藝術家與學者進行更多文化交流，藉以建構一個更加和諧和平的世界。

Miho Walsh, Executive Director
華美穗，執行董事

Wendy O'Neill, Chairman
溫蒂·奧尼爾，主席





The Asian Cultural Council (ACC) is a nonprofit foundation that provides opportunities for international cultural exchange to artists, scholars, and arts professionals in Asia and the United States. Through fellowships, grants, achievement awards, public programs, alumni engagement, and other cultural exchange initiatives, ACC invests in individuals whose work advances international dialogue, understanding, and respect across borders.

Founded in 1963 by John D. Rockefeller 3rd, ACC is headquartered in New York City with regional offices and ACC Foundations in Hong Kong, Manila, Taipei, and Tokyo. Over the past six decades, ACC has made \$100 million in grants enabling nearly 6,000 exchanges for artists, scholars, and arts professionals that support travel, research, and significant cultural immersion and engagement abroad, yielding profound personal transformation and a dynamic network that brings together 26 countries in Asia and the U.S. All of ACC's programs facilitate the exchange of knowledge focused on process-driven cultural connectivity designed to last long after the term of the grants. ACC's grant-making and other programs leverage its wide network of alumni, staff, and institutions across the United States and Asia to identify and work with the next generation of leaders in the fields of arts and culture.

To provide for our programs, the Asian Cultural Council is also a grant-seeking organization, raising support from individuals, corporations, and foundations in the United States and Asia to provide more exchange opportunities for artists and scholars. In recent years, ACC has also expanded its public programs through convenings, conferences, and gatherings of practitioners, funders, and scholars to enhance dialogue on critical issues in the fields of arts, culture, and international exchange. Its signature program is the East-West Dialogue lecture series, conceived as a public platform for ACC to advance the values of cultural exchange through dynamic discussion and probing inquiry.

For more information, visit asianculturalcouncil.org

亞洲文化協會（ACC）是一個非盈利基金會，為亞洲與美國的藝術家、學者及藝術類專業人士提供國際文化交流的機會。透過獎助金、津貼、成就獎金、公共項目、校友參與和其他文化交流活動，協會致力於向促進國際間的對話、理解與尊重的個人提供經濟支持。

亞洲文化協會由約翰·洛克菲勒三世於一九六三年創立，總部設在紐約市，在香港、馬尼拉、臺北和東京設有地區辦事處及基金會。在過去的六十年裡，協會已授予總計達一億美元的獎助金，資助了近六千個交流項目，為藝術家、學者及藝術類專業人士提供差旅、科研和重要海外多文化沉浸式體驗與現場參與的資金支持，同時促進了自身的深刻轉型，構築了一個充滿活力的網路，將亞洲二十六個國家與美國緊密聯繫在一起。協會所有專案均旨在支持專注於文化溝通的知識交流，以過程驅動為主旨規劃架構，以期在獎助截止後仍能獨立運轉。協會的捐贈及各類項目透過其在美國與亞洲各地的校友、專員和機構組成的廣闊網路，發掘並與下一代藝術文化領域的領導者們開展深入合作。

為了維持項目運轉，亞洲文化協會同時也在尋求與更多贊助者展開合作，面向美國及亞洲的個人、企業與基金會募集資金，為藝術家和學者提供更多交流機會。近年，協會透過召集會議、邀請從業者、贊助人及學者共赴雅集等方式，拓展公共活動的形式，加強藝術、文化與國際交流領域的重要議題的對話。其標誌性的「東西方對話」系列講座，透過活躍的討論與深入性的探究為協會構建了一個強調並珍視文化交流價值的公共平臺。

欲瞭解更多資訊，請瀏覽 asianculturalcouncil.org

Clockwise from top right 從右上方順時針方向：
Cai Guo-Qiang 蔡國強 © Museo Nacional del Prado
Zhang Huan 張洵 © Zhang Huan Studio
Liu Wei 劉韋 © Liu Wei Studio



142 ZHANG HUAN 張洄

(B. 1965)

Horse No. 2

signed and titled in Chinese; dated '2019' (on the reverse)
incense ash on linen
150 x 100.5 cm. (59 x 39 5/8 in.)
Executed in 2019

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Donated by the artist on behalf of the Asian Cultural Council

Zhang Huan is the only artist represented in this special section who is not an alumnus of the ACC grant program, rendering his donation all the more inspiring. Zhang Huan embraces and enacts ACC's belief in the power of cultural exchange to inspire individuals, build bridges, and bring nations together in shared understanding through the universal language of art. An ardent supporter of ACC's mission of advancing international dialogue, understanding, and respect, he generously responded to ACC's request for participation in this auction by offering *Horse No. 2*, an iconic work from his celebrated series of "ash" paintings.

Many ACC grantees maintain that it is by leaving one's home country that one gains a greater insight into one's own cultural context. Following a decade of creating conceptual artwork in New York, it was upon Zhang Huan's return to China in the late 2000s that he found his characteristic medium: ash painting. This unusual technique sprang from an epiphany of sorts. For Zhang Huan, "incense ash is not incense ash, not a kind of material, but collective souls, collective memories and collective blessings." In *Zhang Huan: The Ash Works of Zhang Huan*, Nina Miall notes: "it was the transcendent beauty of ash, rediscovered while burning incense at Shanghai's Longhua Temple, which provided the sought-after 'ingredient' for his extensive body of new work...for an artist embarking on experiments with new media, the allure of ash was manifold. In addition to the cultural and historical importance, incense ash held a crumbly aesthetic appeal, and more importantly, was redolent of an intensely practiced spirituality, the material embers of an immaterial act."

This same catalogue describes the actual process Zhang Huan utilizes to create these haunting, beautiful works. "With broad brushstrokes, Zhang applies a foundation of powdered ash to canvasses with carefully prepared adhesive grounds, before building up the surface texture with larger flakes and joss stick remnants....Working up the larger paintings demands such an energetic dispersal of ash on the part of the artist that it assumes a performative quality, inviting knowing parallels with the "action painting" of Jackson Pollock."

ACC is honoured to count Zhang Huan in our community of friends, alumni, and other individuals whose support makes our work possible.

馬 2 號

香灰 麻布
2019 年作
款識：《馬 》 No. 2 張洄 2019 (畫背)

來源

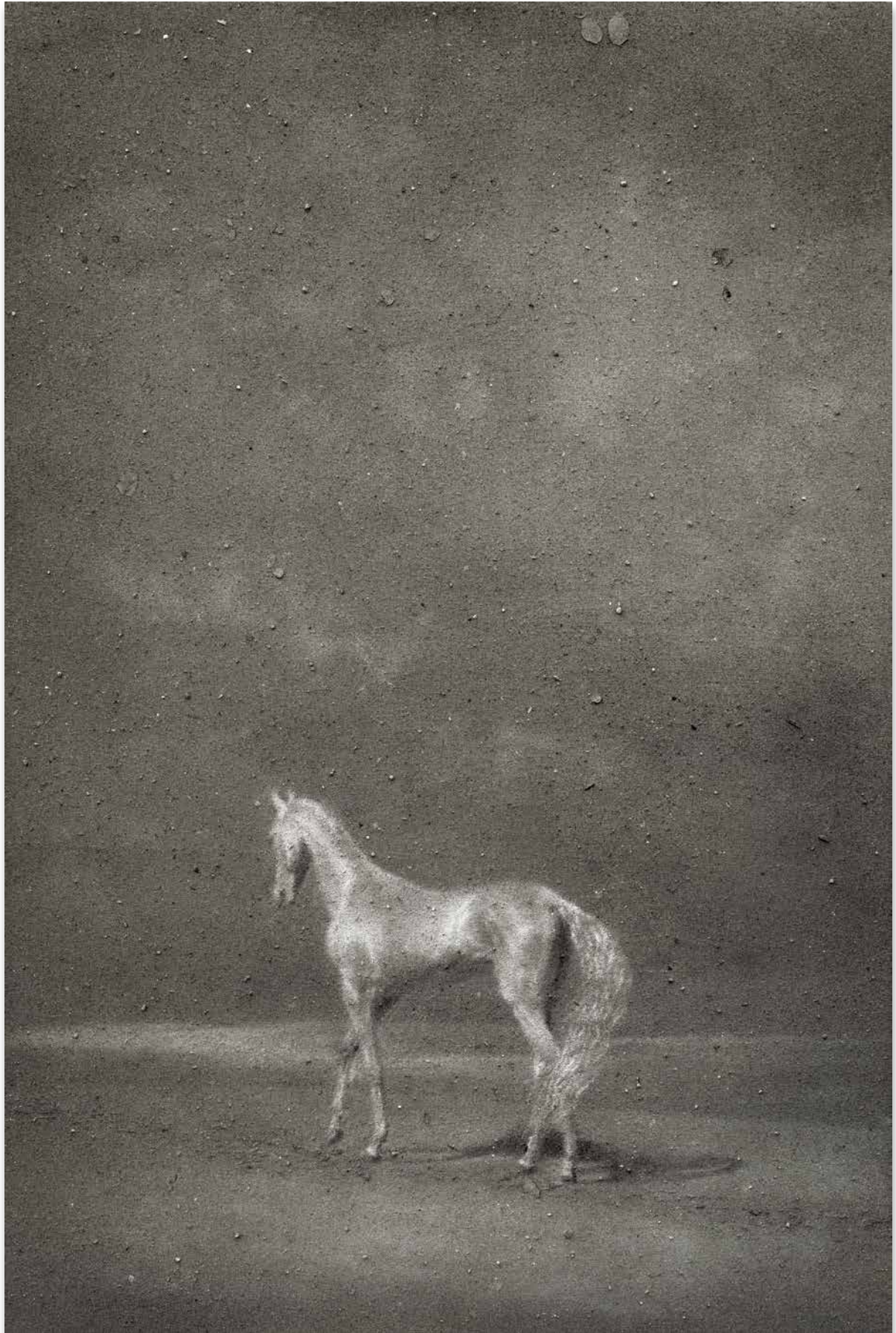
藝術家代表亞洲文化協會捐贈

張洄是本次慈善拍賣中唯一一位非亞洲文化協會 (ACC) 會友的藝術家，他的善舉使我們深受鼓舞。張洄擁護並踐行了協會的信條：以文化交流的力量啟迪個人，架設溝通的橋樑，並透過普世的藝術語言將聯繫國際，達成共識與理解。作為對協會「促進國際間對話、理解與尊重」這一使命的堅定擁護者，他慷慨地回應了本次邀約，為拍賣會提供這件其最負盛名的系列『香灰』中的標誌性作品《馬 2 號》。

很多受協會資助對象均主張，只有離開自己的祖國才能更加深刻地理解自己的文化背景。張洄在紐約進行了十年的觀念藝術創作後，在二十一世紀零年代末重返故土，最終找到了極具個人風格的繪畫媒材：香灰。這種極不尋常的創作技法源於藝術家一系列的精神頓悟。於張洄而言，「香灰不是香灰，它不是一種物質，而是集體的靈魂、集體的記憶與集體的祝福。」在《張洄：張洄香灰系列作品集》中，妮娜·米奧爾指出：「張洄在上海龍華寺上香時，重新發現了香灰的超然之美，這為他的新作品提供了大量「原料」……對於一個開始嘗試全新媒材的藝術家而言，香灰的誘惑是多方面的。除了文化與歷史的重要意義之外，香灰還具有一種脆弱易碎的美學感染力，更重要的是，它散發著精神凝聚的縹緲芬芳，是由無形信仰煉化而成的物質餘燼。」

同一本畫冊中描述了張洄創作這些令人魂牽夢繞的美麗作品的實際過程。「張洄用寬大的筆觸在精心上膠打底的畫布上塗抹一層粉狀香灰，然後用更大的鱗片狀香灰和線香的餘燼堆砌雕琢出表面肌理……在處理較大尺幅的畫作時，藝術家需要用力將香灰大面積地鋪散開來，這使其具有了行為表演性，讓人不禁聯想到傑克遜·波洛克的『行為繪畫』。」

亞洲文化協會十分榮幸能將張洄納入我們的群體。正是仰賴這些故舊知交與傑出會友的鼎力支持，才使我們的工作得以延續。



143 CAI GUO-QIANG 蔡國強

(B. 1957)

Peony and Dahlia No. 2

titled 'Peony and Dahlia No. 2', titled and signed in Chinese, signed, dated, and inscribed 'Cai Guo-Qiang 2017. PRADO' (lower right)
gunpowder on canvas
183 x 152.5 cm. (72 x 60 in.)
Executed in 2017

HK\$3,000,000-4,000,000

US\$390,000-520,000

PROVENANCE

Donated by the artist on behalf of the Asian Cultural Council

EXHIBITED

Madrid, Spain, Museo Nacional del Prado, The Spirit of Painting. Cai Guo-Qiang at the Prado, October 2017 - March 2018.

Cai Guo-Qiang arrived in New York in 1995 for his year-long ACC Fellowship. Cai, who had been living and working in Japan for a number of years, was selected to join the PS1 International Studio Program. Known today for his stirring gunpowder drawings and electrifying explosion events, Cai had already begun to experiment with gunpowder early in his artistic career. Exploring an art form whose explosive possibilities were restricted within the New York metropolis, Cai sought the larger canvas of the American West. "I wanted to go to the Nevada Nuclear Test Site," Cai recalled "[ACC] managed to get three permits, one from the FBI, one from the Department of Energy, and one from the Department of Defence." Flanked by an assistant, videographer, and cameraman, armed with gunpowder from dismantled Chinese firecrackers, Cai made his first work in the U.S., a miniature mushroom cloud that would pave the way for future gunpowder paintings and explosion events.

Peony and Dahlia No. 2, a gunpowder on canvas work, is a stunning example of the evolution of Cai's artistic expression. It was created on-site for his solo exhibition at the Prado in 2017. "This work," he explained, "is the first coloured gunpowder of mine to be auctioned. Before, my gunpowder paintings were mostly black and white. I started working more with colour gunpowder, which comes from daytime fireworks in 2016. Somehow this use of colour gunpowder goes well with one project I've been undergoing, which is my personal journey through Western art history."

Beyond talent and leadership in their field, ACC selects individuals for its grants who show significant potential to engage with the places where they undertake their fellowships. With a commitment to fostering cross-cultural connections and a keen insight into the international arts landscape, Cai has been a longstanding philanthropic partner to ACC, generously donating to support the next generation of artists and arts professionals from China.

牡丹和大麗花之二

火藥 畫布
2017年作
款識：Peony and Dahlia No.2 牡丹和大麗花之二，蔡 Cai Guo-Qiang 2017. PRADO (右下)

來源

藝術家代表亞洲文化協會捐贈

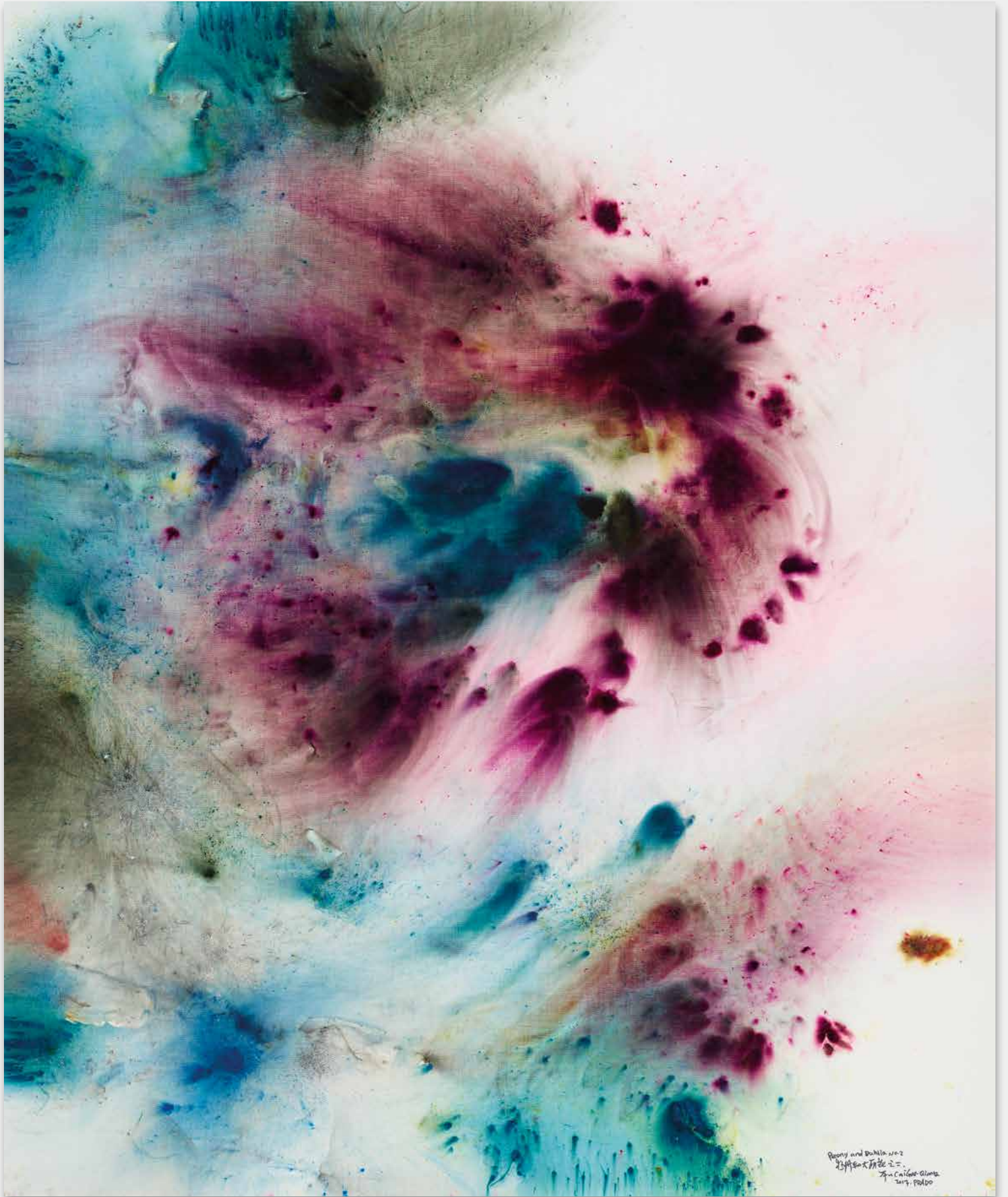
展覽

2017年10月 - 2018年3月「蔡國強在普拉多：繪畫的精神」國立普拉多美術館 馬德里 西班牙

一九九五年，蔡國強赴紐約參加為期一年的亞洲文化協會（ACC）學者交流項目。此前他已在日本生活工作多年，後加入 PS1 國際工作室項目。蔡國強以充滿力道的火藥畫和震懾的煙火爆破表演蜚聲國際，他在藝術生涯早期，便開始了以火藥作為實驗媒材。由於紐約的大都會密集格局限制了火藥爆破這種藝術形式的表達潛力，蔡國強故轉移至美國西部尋找更大的「畫布」。「我想去內華達核子試驗基地」，蔡國強回憶道，「協會設法幫我申請到了三張許可證，分別由聯邦調查局、能源部和國防部簽發。」蔡國強在助理、錄影師、攝影師的陪同下用中國鞭炮拆解出的火藥，在美國創作了他的第一件作品——微型蘑菇雲，為其隨後的火藥畫與裝置爆破表演開拓了道路。

《牡丹和大麗花之二》是一幅在布面上完成的火藥繪畫，可視為展現蔡國強藝術演進的絕佳例子，於二零一七年普拉多博物館個展現場創作完成。他解釋道：「這件作品是我首次在拍賣會上拍的彩色火藥畫。之前的火藥畫大都是黑白的。二零一六年，我開始更多地使用日間煙火表演中用到的彩色火藥創作。而這種對彩色火藥的運用與我一直在進行的一個項目相得益彰，這也是我個人在西方藝術史上的一段特殊歷程。」

被亞洲文化協會選擇為贊助對象的人士，不單在其領域內展示才華與領導力，更加具有潛力在項目地點積極製造交流。憑藉對跨文化交流的滋養與堅持，以及對國際藝術現狀的敏銳洞察，蔡國強一直是亞洲文化協會的長期慈善合作夥伴，慷慨解囊以支援中國的下一代藝術家與藝術專業人士。



Requy and Della 2002
2398 x 1716 cm
Acrylic on canvas
199, 10/10

144 LIU WEI 劉韡

(B. 1972)

East

signed in Chinese; signed and dated 'Liu Wei 2020' (on the reverse)

oil on canvas

120 x 120 cm. (47 ¼ x 47 ¼ in.)

Painted in 2020

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

US\$130,000-160,000

PROVENANCE

Donated by the artist on behalf of the Asian Cultural Council

Liu Wei received an ACC Fellowship in 2011 to engage with New York's vibrant contemporary art landscape. Living, as Cai Guo-Qiang and his family did, in the historic Westbeth artist housing complex in Greenwich Village, Liu, who was an established artist at the time, had a rare opportunity for investigation and reflection. Liu cherished having the time for visiting museums and art institutions in New York and beyond; the chance to interview fellow artists on their methodologies; and connection with the ACC community of artists. He also had the time and opportunity to explore other art forms—music, dance, and theatre. By chance, Liu was in his temporary home in New York when the historic Hurricane Sandy hit the city, leaving him without power and in a community that lost major collections of artwork because of flooding. The experience of living through this disaster with the support of ACC and his fellow artists left a lasting impression on Liu and changed the way he thought about New York City.

ACC prides itself in supporting artists across artistic disciplines. Liu Wei, himself, embodies an interdisciplinary spirit with an artistic practice that spans video, installation, drawing, sculpture, painting, and a wide variety of styles. His work also engages with themes across cultural contexts, in particular the urbanization and architecture of China's cityscapes.

Liu Wei's oil on canvas painting, *East*, showcases his signature use of colour, repetition, and minimalism. In the late 2000s, Liu began creating paintings by generating patterns and pixels using computer software. The resulting patterns would then be applied to the canvas in a method he described in a 2014 ARTnews interview with Barbara Pollack (ACC 2006, 2015) as a "pure logic into colour." Christie's, too, has interviewed Liu Wei, noting his deep understanding for "the complex connecting threads that link artists of different periods." In donating *East*, Liu Wei has further strengthened the ties with his community in New York, and significantly invested in supporting the next generation of ACC grantees.

東方

油彩 畫布

2020年作

款識：劉韡 Liu Wei 2020 (畫背)

來源

藝術家代表亞洲文化協會捐贈

劉韡於二零一一年獲選加入亞洲文化協會 (ACC) 學者交流項目，由此步入充滿活力的紐約當代藝壇。如蔡國強與其家人一樣，選擇在格林威治村著名的魏斯貝絲藝術家公寓定居的劉韡彼時已是一位風格成熟藝術家，借助這次難得的契機進行實地考察與反思。劉韡非常珍視這段流連穿梭於紐約等地各大博物館與藝術機構的時光，以及探訪當地藝術同儕，瞭解其創作方法的機會；並與協會的藝術家社群建立聯繫。同時，他也抽空利用各種機會去探索其他藝術形式，如音樂、舞蹈及戲劇。巧合地是，當歷史性的颶風「桑迪」登陸紐約的時候，劉韡剛好住在當地的臨時寓所裡，經歷了漫長的停電斷水，並在洪水中遺失了大量藝術作品。這次在協會及其藝術伙伴的支援下從大災難中度過難關的切身體驗，給劉韡留下了深刻印象，也改變了他對紐約的看法。

亞洲文化協會一直以支持多元領域的藝術家為自豪。而劉韡本人正體現了一種跨學科精神；其藝術實踐涵蓋影像、裝置、素描、雕塑、繪畫及其他豐富多樣的藝術風格；其作品同樣涉及跨文化背景的主題，特別是中國的城市化進程與建築景觀。

劉韡的這幅布面油畫《東方》，展示出其對色彩、重複與極簡主義的標誌性運用。在二十一世紀開始後，劉韡採用了電腦軟體生成圖案和像數進行繪畫創作，最後再將合成的圖案轉移到畫布上。他在二零一四年接受 ARTnews 網站的藝評家芭芭拉·波拉克的採訪中，曾將這種方法描述為「純粹地將邏輯轉化為色彩」。同樣，在與佳士得的訪談中，劉韡表達出其對「將不同時代的藝術家們連綴起來的龐雜繁複線索」的深刻理解。在捐贈《東方》的過程中，劉韡進一步加強了與紐約社區的聯繫，並為支持下一代協會的獎助對象慷慨解囊。

