

PRESS RELEASE

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## 33 AUCTION 2014 AUTUMN SALE - Inaugural launch of Singaporean Art, Southeast Asian Tribal and Ethnic Art and Contemporary Ceramics categories



Renowned Singaporean artist CHEN WEN HSI, *Still Life with Crabs*. Estimate S\$130,000 – 180,000. Featured in the world's first Singaporean Art category.

26 September 2014, Singapore – 33 Auction is proud to present three new categories in her upcoming 15<sup>th</sup> auction: The world's first for Singaporean Art, and the introduction of two new categories – Southeast Asian Tribal and Ethnic Art, and Contemporary Ceramics, in addition to the existing Modern and Contemporary Asian Art. The full day auction begins **from 11am on Sunday, 11<sup>th</sup> October 2014, at the Grand Hyatt Singapore**, after the **public viewing from 5<sup>th</sup> to 10<sup>th</sup> October at MoCA@Loewen**.

This autumn sale will showcase **four categories**, totaling **391 lots** with an estimated value of **SGD 6.5 to 8 million**. The auction starts with the world's first ever Singaporean Art category, followed by the popular Asian Modern and Contemporary Art, then the first of two new categories, Contemporary Ceramics, and lastly the highly anticipated Southeast Asian Tribal and Ethnic Art.

Singaporean Art is gaining popularity and has achieved good results at recent auction sales. Notably, an oil painting by Chen Wen Hsi, titled "Still Life", fetched a staggering S\$216,000 during 33 Auction Spring Sale in May 2014. Another rare piece by this renowned local artist, "Still Life with Crabs", will be featured in the upcoming autumn auction. 33 Auction hopes that this inaugural launch of Singaporean Art will further promote local artists to the region.

**David Fu, Director, 33 Auction** commented, "Our recent success has further affirmed the growth in popularity and recognition for Singaporean Art. We are confident that this inaugural launch of the Singaporean Art category will elevate local artists to the next level. We hope to inspire the next generation of Singaporean artists and also showcase our local talents on a global scale."

In addition to the inaugural Singaporean Art and the existing Asian Modern and Contemporary Art categories, 33 Auction is proud to present two new categories in Singapore: Southeast Asian Tribal and Ethnic Art and Contemporary Ceramics. **Dr Danny G Tan, Chief Specialist, 33 Auction** shares his thoughts on these new categories, "Collectors' interest in the tribal and ethnic art of this region has been growing steadily but quality pieces are becoming increasingly rare. We have acquired some top-notch artifacts—with materials ranging from wood to stone to cotton—from Indonesia, Thailand, Malaysia and Myanmar which are a good barometer of the diverse cultures of the region. We are also offering new and exciting works from contemporary ceramics artists from China and Taiwan who are updating a proud tradition in ceramics art with a contemporary twist. Overall there is something in our 11 October auction that will surely tempt both seasoned and new collectors."

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### **33 Auction**

33 Auction is a Singapore registered fine art auction house that started out specialising in Modern and Contemporary Asian Art, but is now diversifying into different and exciting areas to whet the appetites of her eclectic collectors. The auction house is part of the director's vision of an integrated visual arts business to support the development of visual arts in Asia.

33 Auction held her first auction in May 2009 in Singapore and currently holds an average of three auctions annually. Privileged with close associations with many important art institutions, artists, prominent collectors and curators, 33 Auction will be holding her 15<sup>th</sup> auction despite of just being in operation for five years.

33 Auction strives to bring in the finest works around the world to be offered under the hammer. With a practiced eye for fine investments in Art, 33 Auction's goal is to become a major player in Asia's arts auction scene.

### **33 AUCTION 2014 AUTUMN SALE**

11<sup>th</sup> October 2014, Sunday, 11am onwards

Grand Salon 1, Level 2, Grand Hyatt Singapore

10 Scotts Road, Singapore 228211

**11.00am Singaporean Art**

**1.30pm Asian Modern and Contemporary Art**

**4.45pm Contemporary Ceramics**

**7.15pm Southeast Asian Tribal and Ethnic Art**

Public viewing of the lots on offer at the auction will be held at:

Moca@Loewen, 27A Loewen Road, Singapore 248839

From 5<sup>th</sup> to 10<sup>th</sup> October, 11am to 8pm

**\*\*High-resolution images available upon request**

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**33 Auction 2014 Autumn Sale showcases a total of 391 works, estimated at SGD 6.5 – 8 million. Below are some of the highlights.**

### Singaporean Art

***Cheong Soo Pieng***

*Kampong Scene*

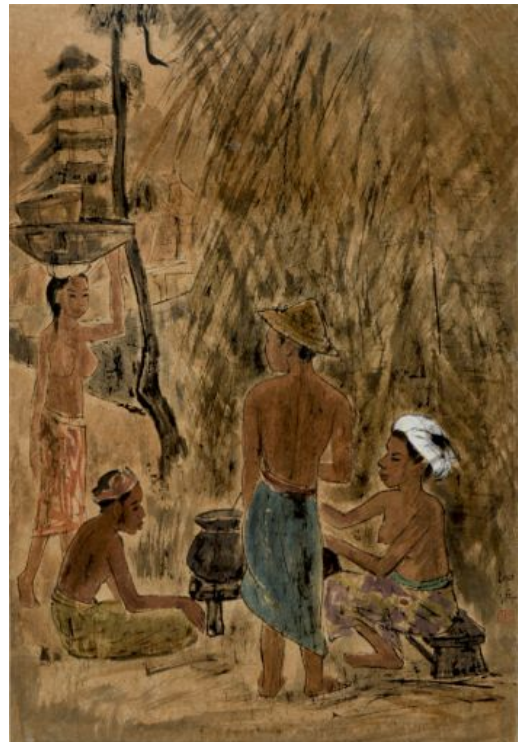
*Signed in Chinese and stamped with a seal of the artist lower right*

*Chinese ink and colour on paper*

*75 x 50.5 cm*

*Estimate: SGD 80,000 – 100,000*

***Published and exhibited at Nanyang Academy of Fine Arts (NAFA) Galleries I & II, Soo Pieng, 2 February – 3 March 2013, Singapore***



Cheong Soo Pieng was a forerunner of the Nanyang artistic style, which has been described as a creative blend of East and West. Cheong was part of a cohort of artists which included other well-known contemporaries like Chen Chong Swee, Liu Kang and Chen Wen Hsi. They traversed Southeast Asia together in painting trips and it was a fateful trip to Bali in 1952 that marked a definitive change in each artist's personal style. Cheong developed his trademark elongated arms and slit eyed representation of Balinese women that he is thus well-known for today.

This painting features a simple kampong scene; the exact location of this scene is deliberately ambiguous, but the title and subject matter are common to various regions of Southeast Asia, which immediately renders the painting all the more accessible and familiar to a larger, diverse audience.





**Tan Swie Hian**, *Fireflies*, signed and dated 90 lower left

*Oil on canvas, 96.5 x 122 cm*

*Estimate: SGD 140,000 – 200,000*

Tan Swie Han is Singapore's most expensive living artist. Tan's work "When the Moon is Orbed" was sold for SGD 3,858,000 during the Modern and Contemporary Art evening sale at Beijing Poly Auction on 5 December 2012. A graduate from the now defunct Nanyang University, Tan pursued his passion for a variety of art, publishing a collection of poetry called *The Giant* in 1968 and held his first art exhibition at the National Library in 1973.

*Fireflies* showcases Tan's great brushwork control and skill, taking influences from Chinese ink paintings. The rounded brushstrokes done in brown which dominate majority of the canvas evoke rather than directly show certain foliage which becomes the background for the subject – fireflies. For viewers familiar with Tan's body of work, the consistent patterns of brushstrokes across the canvas is very much a familiar part of Tan's aesthetic, especially when the artist chooses to portray nature or natural landscapes, suggesting that Tan too is particularly sensitive to the lines and patterns which make up his subjects and indicative therefore of the artist's unusual way of perceiving reality before him.

## Asian Modern and Contemporary Art



### **Li Shan**

*Reading, signed in English and Chinese upper right*

*Oil on Canvas, 127 x 96 cm*

*Estimate: SGD 210,000 – 260,000*

Li Shan graduated from Shanghai Theatre Academy in 1968 and is now based in Shanghai and New York. As early as the 1980s, he was ranked an avant-garde artist in contemporary art in China for his experiment in new art in the late 1960s and active participation in a series of important contemporary art exhibitions and events. An active artist for 30 years, Li, now 72 years of age, can shift freely from one art form to another and earn high regards from critics, curators and collectors. His artworks are widely collected internationally, including M+ Art Museum (Hong Kong), Long Museum (Shanghai), Museum of Modern Art (San Francisco, USA), Yuz Foundation (Jakarta, Indonesia) and Fukuoka Asian Art Museum (Japan).

Li's "Reading" series has been hitting record sales at auctions and there will not be many new works on the market. Hence the chances of collecting a Li Shan's piece are running low.



### **Ye Yongqing**

*One of The Nine Bird Cages in Winter*

*Executed in 1995, mixed media on silk*

*292 x 145 cm*

*Estimate SGD 220,000 – 320,000*

Works of "Nine Bird Cages in Winter" were installed in nine long cylinders, hanging like bird cages, in the Shanghai Biennale 1996. The repeated birds, bird cages, sketches of cartoon figures, and other symbols underline the deconstructed symbols in real life rendering the symbols and satire of spiritual solitary in the contemporary civilization. Li Xianting, the Chinese art critic, described Ye as an artist with "poetic literary talent in bones" and that "Ye Yongqing's works on silk are in his typical philosophical-poetic style; he has put fragments of his different spatio-temporal life experiences together on a single surface, evoking that state between dreaming and waking. The symbols are like forms that come together in a dream; the strokes are emotive, and even the aging methods of the silk evoke sadness. It is like his life..."





**Affandi**

*Jalan Thamrin Di Waktu Malam (Thamrin Road at Night)*

*Signed and dated 1979 upper right*

*Oil on canvas, 103 x 127 cm*

*Estimate: SGD 275,000 – 375,000*

Affandi is easily one of Indonesia's most critically acclaimed artists. He was appointed as an Honorary Professor in painting by Ohio State University in Columbus and received an honorary doctorate from the National University of Singapore in 1974. He was also given the Peace Award from the Dag Hammarskjöld Foundation in 1977, and endowed with the title of Grand Maestro in Florence, Italy. While Affandi was described as an efficient painter who took no longer than ninety minutes to actually complete a painting, he would study the subject in great detail for weeks before setting them down onto his canvas. Hence it was not just enough for the maestro to portray his subjects realistically but to understand them through an intense study.

Affandi's distinct style emerged from the two painting techniques he usually employed. Affandi's modus operandi usually involved the painter squeezing the tubes of paint directly onto the canvas, also known as impasto. He would sometimes also smear the paint onto his hands before applying them to the canvas in liberal strokes. Impasto provided the added benefit of making the painted matter look more alive, which is why Affandi's aesthetic is easily distinguished with its bold and vibrant colour palette as well as the bold dynamism of the impasto lines which convey instantaneously the energy and movement of the subject matter.

This particular work is a more unusual piece of Affandi's, given that the artist deviates from his preferred rural landscapes and motifs. Yet, Affandi's talent is equally visible with the artist's sensitive choice of reds and cool greens to evoke that sense of a night time cityscape. This simple night time scene already becomes infused with Affandi's own flavour in the form of his own beliefs and impressions.



***Srihadi Soedarsono***

*Horizon*

*Signed and dated 1973 upper right*

*Oil on canvas, 100 x 120 cm*

*Estimate: SGD 34,000 – 50,000*

Srihadi Soedarsono is one of Indonesia's most accomplished contemporary painters. Soedarsono completed his Masters degree at the Ohio State University, where the father of Abstract Expressionism, Jackson Pollock, heavily influenced him. Soedarsono's artistic practice underwent much change over the years. In the earlier years, he followed the Bandung style of Cubism that was characterized by a kaleidoscopic use of colours. Through the many artistic styles he experimented with, Soedarsono eventually found his comfort zone in minimalist approaches, which have earned him his reputation as one of the most famous artists in Indonesia.

This work is one of the rarer ones in Soedarsono's body of work. The viewer is left to contemplate the glaring orange, and the way its vibrant nature is balanced perfectly by the slices of steel blue and white that punctuate the space.



## Contemporary Ceramics



**Yao Yongkang**

*Thousand Doll*

*Kaolin porcelain, reducing roasting in 1320°C*

*33 x 23 x 17 cm*

*Estimate: SGD 116,000 – 150,000*

Decades of exploration and pursuit helped to form a free and unrestrained style of ceramic art unique to Yao Yongkang, resulting in a new model in ceramic production, Tao exerts considerable influence on contemporary ceramic artists in respect to the formal language in ceramic art. His “Century Baby Series” is characterized with a high level of naturally animation, ease and freedom. Yet there is also reaction against conventional concepts and principles in sculpture making, which is mirrored in his unrestrained line drawing and splash ink.

**Xu Mingxiang**

*Welcome Gate*

*Pottery clay*

*105 x 40 x 121 cm*

*Estimate: SGD 60,000 – 70,000*

To Xu Mingxiang, ceramic is an effective medium for the expression of the implication and characteristics of historical sites in different cultures. Under the influence of religion, people on Sengahyang Pagi have a deep-rooted view based on the striking contrast between good and evil. By the road or in front of temples one can often see good-evil gates, carved stone gates in symmetry, standing for the opposition between good and evil. It is believed that the two doors will catch a wrongdoer who tries to enter through the gate. It is no wonder that people on this island are generally naïve, kind and law-abiding citizens.



**Zhu Dequn (Chu The-Chun)**

*F2 (Circle)*

*Porcelain clay and high temperature glaze*

*Diameter 53.2cm Thickness 4.4cm*

*Edition 37/40*

*Signed in Chinese and English lower right*

*Estimate: SGD 28,000 – 38,000*



Recognized as one of the most famous Chinese artists, Zhu Dequn's paintings are full of poetic, calm and imaginative use of colours – his lines soar like cursive. In 2009, Zhu had his porcelain solo exhibition in France in the Jimei Museum. His ceramic works have been displayed in France before. Curator Jacques Gisborne has commented on Zhu's works, that it "seek[s] to break the boundance of visual language are full of mature perfect and therefore of high artist and cultural value".

## Southeast Asian Tribal and Ethnic Art



***An Iban Ikat (Resist-Dyed) Pua Kumbu Cloth***

*Cotton, natural dyes*

*203cm x 100cm*

*Estimate: SGD 6,000 – 6,500*

The cloth consists of two panels sewn together on the long-edge. The focus of the patterns is on the crocodiles. Interspersed between the crocodiles are smaller anthropomorphic figures. The fine details of the patterns point to the weaver's accomplished skill.

The crocodile is integral to the lives of the Iban. As a powerful spirit in everyday life, the crocodile-pattern in *pua* is equally revered. In this piece, the placement of the anthropomorphic figures near the mouths of the crocodiles could have been offerings – in case the crocodiles come to life and attached the weaver.



***Carving of a Nias Man***

*Wood*

*Height 50cm, Width 12cm, Thickness 10cm*

*Estimate: SGD 14,000 – 16,000*

The man wears a headdress with two hornlike protrusions. He sports a moustache and beard. He has a necklace and an earring on his right ear. His otherwise naked, armless body ends at the waist and his genitals are prominent. This is a well-carved piece with a fine patina, outstanding for its life-like depiction of a powerful warrior.

Such carvings are known as *adu horo* and were commonly found in most houses in *Nias*. They depict both male and female ancestors. Such figures are believed to ward off ill fortune and poor health.

***A Betel Tray with Mother-of-Pearl Inlays***

*Wood, bamboo, mother-of-pearl, lacquer*

*Height 16cm, Diameter 26cm*

*Estimate: SGD 4,500 – 5,500*



This wooden tray has a wide dodecagon (12-sided polygon) tray on top and a dodecagon flaring foot. The inside of the tray is undecorated and is coated with red lacquer. The entire outer surface is covered by very fine mother-of-pearl inlays consisting mainly of floral/foilage designs and lozenges. On the foot, there are multiple depictions of a squat, rotund bird.

The mother-of-pearl used here is known as *muk fai* ('mother-of-pearl with flame') and gives a rich opalescent lustre to the piece. The pieces were first cut to shape before being set into wet lacquer. Due to the painstaking process (from acquiring the materials to the lengthy time needed to finish a piece), objects with mother-of-pearl were affordable only to royalty and other wealthy nobles.

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