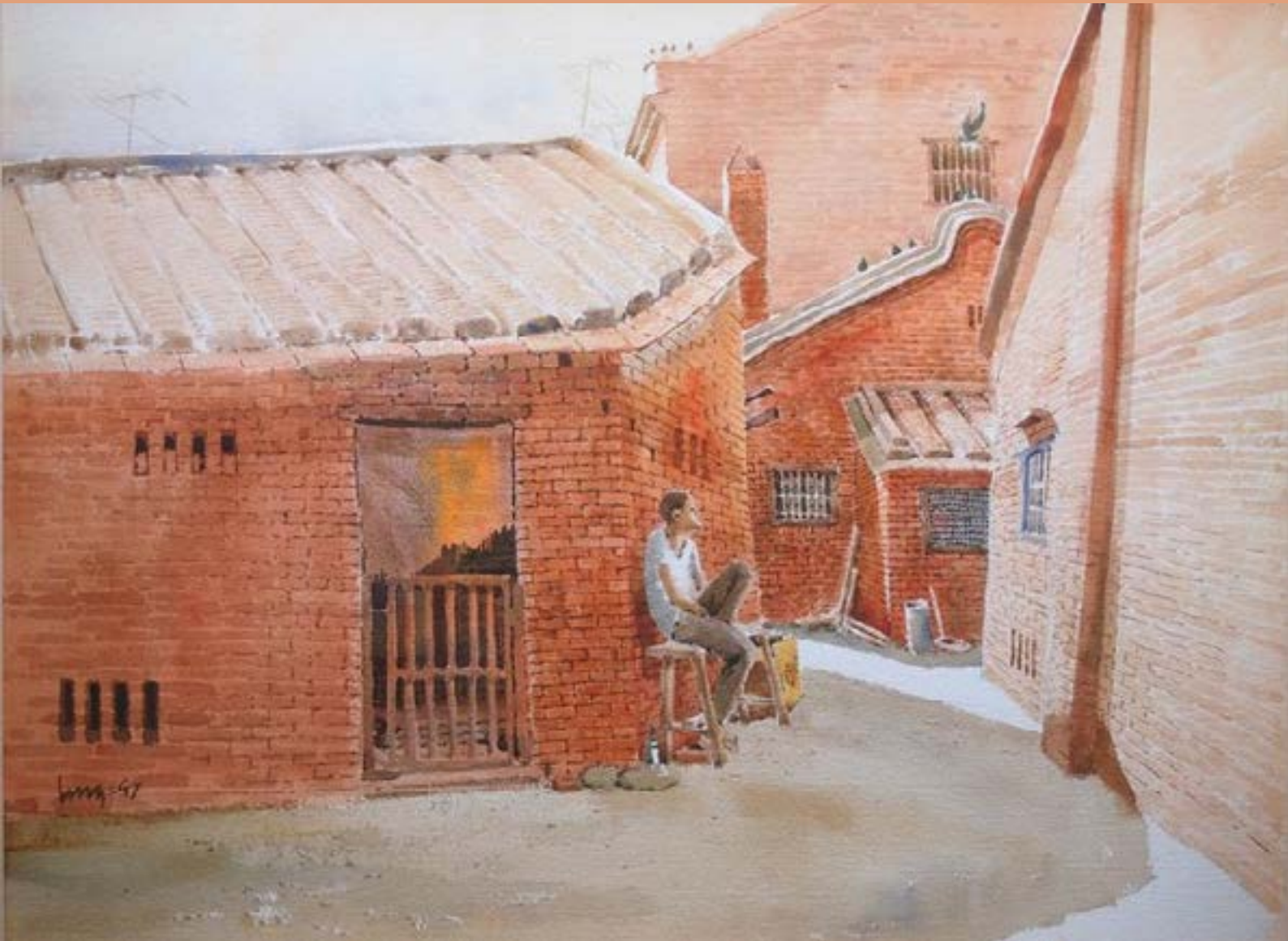


33
AUCTION



**MODERN AND CONTEMPORARY ART
ONLINE | SINGAPORE (OS022)**
現當代藝術網上專場 | 新加坡
17 – 26 April 2020



SALE OVERVIEW

Modern and Contemporary Art Online | Singapore (OS022) is open for bidding from 17 April 2020, 3:00 PM SGT and closes on 26 April 2020 from 5:00 PM SGT (UTC+8). This online-only auction is an excellent opportunity for new and established collectors alike to acquire works by notable Singapore artists like Sun Yee, Aw Tee Hong, Ang Ah Tee; Chinese immigrant artists who made Singapore their home like Ren Jianhui and Wu Xueli; emerging Indonesian artists like I Wayan Sujana Suklu, SP Hidayat; alongside works by western artists including Tracy Emin; and many more at very attractive prices.

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GST

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1

LIU KANG (Singaporean ,1911-2004)

Blessings (Calligraphy)

inscribed, signed Liu Kang and stamped with a seal of artist middle right ink on coloured paper with gold leaf, not mounted 69 x 70.5 cm

SGD 4,500 - 5,500
USD 3,270 - 3,990

劉抗《書法 - 福》1990年代末 水墨
金箔紅色紙本 未表框

In this present lot, Liu Kang stresses more into his traditional Chinese roots, calligraphic ink technique and the Chinese character fu is the main focus. In Chinese, Fu , have the meaning of blessing, prosperity, and good fortune. It also conveys an expression of good wishing, during this period of extraordinary times, this is an auspicious piece of art to add to your collection. Born in 1911, Liu Kang is well recognized to be one of Singapore's pioneer artist, and is known to be one of the main proponent in the Nanyang style of painting in Singapore.

在這件作品中，劉抗將更多的重點放在自身的中國傳統根源上，即書法水墨技術，而顯現中國字和圖畫的淵源意義。福在中文中具有幸福，繁榮和吉祥的意思。這也表達了祝愿和祝福，在這樣的非常時期，這件作品能給觀者療愈性的祝福。劉抗出生於1911年，是新加坡最早的先驅畫家之一，被公認為新加坡南洋畫派的主要推崇者之一。

BID NOW



謝玉謙受南洋大師鍾泗賓和陳文希的藝術訓練。在南洋美術學院（NAFA）畢業後，獲得了巴黎國立高等國立藝術學校獎學金，前往巴黎進修美術，這是一個非常難得的機會，因為這也是法國政府首次向南洋一代的學生頒發獎學金。

謝玉謙的作品主要以東南亞風情的主題組成，例如文物建築和當地風光。然而，他受歐洲表現主義和立體派等藝術影響，在作品中融入具有鮮明特色的風格。《市集》LOT 3 就結合了西方半立體派元素，其中之字形的組合打破了單點視角的黃金法則。在市集景象中，使用粉彩架構出人物的形體，再以快速的筆畫繪出人物的流動線條，讓靜止的畫面看起來格外熱鬧繁華。

《甘榜景色》（LOT 2）是謝玉謙作品的一個典型例子，他在嘗試西方和東方繪畫媒介的同時捕捉了一個清新的鄉村景色。溫暖，飽和的顏色與單一背景形成鮮明對比。在這幅畫中，很明顯，謝玉謙利用了中國繪畫技法中的留白，意味著給畫面留有空白的地方。在這裡，溫暖的色彩與粗略的線條輕易地改變了觀賞者對這幅畫的觀賞方式。因此，這不僅僅是謝玉謙對觀察到的事物的模仿，而是對無邊無際大自然本質更詩藝的表達。

Chia Yu Chian was trained under the best of the Nanyang masters in the Nanyang Academy of Fine Arts (NAFA), namely by Cheong Soo Pieng and Chen Wen Hsi. After his time in NAFA, he obtained a scholarship to study in the Ecole Nationale des Beaux Arts de Paris, itself the rarest of opportunities at that time, as it was the first time in which the French government issued a scholarship to a student from the Straits Settlement.

Chia's oeuvre is composed of subject matters from the Southeast Asian region, like heritage buildings and the local scenery. However, he brought back art influences from Europe, like Expressionism and Cubism, to create paintings of a distinct character. This painting, At The Market (Lot 3) harnesses on western semi-cubist influence, where the zigzag composition breaks up the golden rule of one-point perspective. What becomes important in the work is the execution of forms using the medium pastel to create shadows and the line of action of bustling activities happening in the market.

Rustic Scenery (Lot 2) is a prime example of his oeuvre, where he has captured a common village scene while experimenting with both west and east painting media. Warm, saturated colours are painted to form a vivid contrast against empty background. It is evident here in this painting, Chia juxtaposed Chinese technique termed *liu bai*, meaning leaving blankness. Over here, the placement of warm colours balance against the sketchy lines alters the viewer's perspective of this painting, such that it is not mere imitation of what Chia observes but essentially a deeper expression of the boundless nature.



2

CHIA YU CHIAN (Malaysian, 1936-1991)

BID NOW

Rustic Scenery

signed Xie YuQian in Chinese and
stamped with a seal of artist lower right
ink and colour on paper, not framed
45 x 53 cm

SGD 3,000 - 4,000

USD 2,180 - 2,900

謝玉謙 《甘榜景色》 水墨 紙本 未表框



3

CHIA YU CHIAN (Malaysian, 1936-1991)

BID NOW

At the Market

signed and dated 1968
ink and pastel on paper, not framed
60 x 45 cm

SGD 3,000 - 4,000

USD 2,180 - 2,900

謝玉謙 《市集》 1968 年作 粉彩 紙本 未表框



4

DAVID KWO (Chinese - American, 1919 - 2003)

Majestic Cat

signed in English and Chinese, dated 2000
and stamped with a seal of the artist lower right
ink and colour on paper, framed
34 x 34 cm; (frame: 58 x 48 cm)

SGD 2,000 - 3,000

USD 1,450 - 2,180

郭大維《貓與狗》2000年作
彩墨 紙本 鏡芯

BID NOW

David Kwo (1919 - 2003) painted a variety of whimsical subject matters interpreted through traditional Chinese ink using a western painting technique. Well-known to paint small animals, especially cats and dogs, David's abstract expressionist inclination took after his teacher Qi BaiShi. As observed in the present lot, the artist improvises calligraphic brush strokes to express quintessential attitude of a proud cat and adorable dog..

郭大維（1919-2003年）使用西方繪畫技巧繪製了各種用傳統中國水墨詮釋的詼諧可愛的主题。郭大維以畫小動物（尤其是貓和狗）而聞名，他的抽象表現主義傾向深受老師齊白石的影響。正如在這件拍品中觀察到的那樣，藝術家簡單幾筆就繪出小動物的經典表情，驕傲的貓和可愛的小狗。



5

TAN KEE SEK (Singaporean ,b. 1951)

Orchid

signed Ji Ce in Chinese lower left and stamped with 2 seals of artist lower left and middle right ink and colour on paper, not framed
45 x 45 cm; with silk mount: 65 x 65 cm

SGD 800 -1,000

USD 580 - 730

曾紀策《蘭花》彩墨紙本未表框

BID NOW



6

HO HO YING (Singaporean ,b.1963)

A Dream Come True (Calligraphy)

inscribed, signed He Ying and painted in 2001;
stamped with a seal of artist lower right
ink on paper, hanging scroll
136 x 69 cm; overall: 193 x 82.5 cm

SGD 1,000 -1,500

USD 730 - 1,090

何和應《創意書法 - 夢想成真理想人生》2001年作 水墨 紙本 立軸

BID NOW



7

SUN YEE (Singaporean , 1919 - 2009)

Lian Shan Shuang Lin Monastery

signed lower left

oil on canvas, framed

48 x 38 cm; frame: 69 x 59 cm

SGD 3,600 - 5,600

USD 2,610 - 4,060

沈雁 《莲山双林寺》 油彩 畫布 畫框

BID NOW



Born in Zhejiang, China, Sun Yee is one of the few female artists in Singapore who has established an inimitable oeuvre. Her artistic training took her to many countries, namely Shanghai Art College, the University of Japan in Tokyo, the Nihon University, and lastly the Fernand Léger studio in Paris, France. Sun Yee relocated to Singapore 1955 and developed a large body of work that expresses a unique visual records experienced by artist like her of the Chinese diaspora community in Singapore

The centrepiece of this painting is the Lian Shan Shuang Lin Monastery commonly known as the Siong Lim temple. Painted in great details with an overall cold tone, the contrasting red pillars annotates a conspicuous inkling of a typical Chinese temple shrine.

The present lot uses a witty compositional approach that portrays the personal perspective of the artist. The work done by on-site painting is carefully arranged, textured and coloured so as to give the viewers a realistic sense of the landscape. Hidden through lines and angled placement of the main temple hall viewed from the sheltered corridor where the artist most probably stood, the impression of shadows evidently painted on the upper diagonal edges herein hints the artist's existence in the painting. The same red pillars and doorsill decorates and highlights the inner sanctum as the cynosure for the eyes, postulating an astral realm, unknown yet mesmerizing, a haven that momentarily frees devotees from the constraints of life. Through the work, one can perceive as crossing over into a gateway of serene sanctuary.

Siong Lim temple was commissioned by a wealthy Chinese Hokkien merchant in 1898, it is of rich Chinese heritage and deeply rooted on the cultural of early Chinese diaspora community. This painting underscores a deep significance of early nation building era of Singapore and the artist's personal experience to the country.

沈雁出生於中國浙江，是新加坡為數不多的女性藝術家之一。她的藝術教育將她帶到了許多國家，如上海藝術學院，日本東京大學，日本大學，最後是法國巴黎的FERNAND LÉGER工作室。

畫裡的寺廟是蓮山雙林寺俗稱西林寺。鮮明的紅色柱子對比畫的單一冷色調，很顯然是為了突顯出典型寺廟神殿的影像。

作品使用了機智的構圖方法，牽引著藝術家的個人觀查點。通過現場繪畫完成的作品經過精心安排，紋理化和著色，從而使觀看者對景觀更具有真實感。藝術家像是正站在的傍邊走廊上看向聖殿，明顯的右上角陰影暗示了藝術家正在偏殿繪畫中的存在。相同的紅色柱子和門檻裝飾著聖所的內部，構成了一個未知而又令人著迷的聖所，一個使信徒暫時擺脫生活束縛的避風港。通過畫，人們可以感覺到進入了一個寧靜的避難所。

雙林寺是由一位福建商人於1898年委託建造的，它具有豐富的中國傳統，並深深植根於早期的華僑社區。這幅畫強調了新加坡建國初期的深刻意義以及畫家對新加坡的親身經歷。



8

AW TEE HONG (Singaporean ,b. 1931)

Durian Harvest

signed Waldon lower right
batik, not framed
94 x 62 cm

SGD 5,000 - 6,000

USD 3,630 - 4,350

歐世鴻 《榴蓮豐收》 蠟染布 未表框

BID NOW



#9

LENG JOON WONG (Singaporean ,b.1947)

BID NOW

An Afternoon Nap

signed and dated 97 lower left

watercolour on paper

55 x 75 cm

SGD 7,000 - 9,000

USD 5,080 - 6,530

凌运凰《午後小憩》1997年作 水彩 紙本

Note:

This lot is presently not in Singapore. Buyer of the lot will be charged a 7% GST on the hammer price if the work is to be delivered in Singapore. Buyer may choose to send the work into Singapore with or without the current frame.



LITERATURE

Leng Joon Wong Watercolour Series, International Art Centre, 1997, Taiwan, Taipei

出版：凌运凰水彩畫集，國際藝術中心，1997年出版，台灣，台北



Often described as one of the top Singapore watercolourist, Leng Joon Wong's paintings are probably the most in short supply to the market demand. Born in 1947, Leng Joon Wong graduated from Nanyang Academy of Fine Arts in 1964. Alongside with prominent artists like Lim Cheng Hoe and Chen Cheong Swee, Leng was the founder member of Singapore Watercolour Society.

Leng's composition typically begins with attentive observatory site visits and detailed sketches before painting plein-air using watercolour. The wondrous use of yellow ochre and burnt umber in *An Afternoon Nap*, hustles the viewers into a nostalgic memory lane of the bygone era of decayed street lanes and old shop houses. Painted in the late 1990s, the present lot is a series of works based on the theme "Disappearing Landscape", Leng meticulously painted these old settlements before it gives way to modern urbanization

凌运凤被稱為新加坡頂級的水彩畫家之一，他的水彩作品也是收藏市場供應最短缺的，近幾年要找到一件凌运凤的水彩作品是難乎其難的事。凌运凤生於1947年，1964年畢業於南洋美術學院。而後，凌运凤和林清河、陳鍾瑞等南洋著名藝術家，一起創立了新加坡水彩學會。

凌运凤的構圖通常始於細心的實地考察和詳細的草圖，然後再使用水彩在現場作畫。在《午後小憩》中奇妙地使用黃橘和琥珀色，將觀眾帶入了一條古舊的街道小巷和舊商店房屋的記憶隧道。1990年代後期完成的作品，是以“即將消失的古蹟”為主題紀錄了大規模舊房屋拆遷前的樣貌，以藝術家最樸實的方法對舊時代的深情回顧。



10

ANG AH TEE (Singaporean ,b.1943)

Doorway

signed and dated 89 lower left
watercolour on paper, framed under perspex
41 x 41 cm; framed: 74 x 74 cm

SGD 1,800 - 2,800

USD 1,310 - 2,030

洪亞弟 《門口》 1989 年作 水彩 紙本 有機玻璃框

BID NOW



11

REN JIANHUI (Chinese-Singaporean ,b.1956)

Sunrise Melody

signed and dated '02 lower left
oil on canvas, framed
66.5 x 87 cm; framed: 71 x 91 cm

SGD 2,000 - 3,000

USD 1,450 - 2,180

任建輝《日出旋律》2002年作 油彩 畫布 畫框

BID NOW



12

REN JIANHUI (Chinese-Singaporean ,b.1956)

Nude by the Flowers

signed and dated '02 lower right
oil on canvas, framed
98 x 79 cm; framed: 109 x 90 cm

SGD 2,000 - 3,000

USD 1,450 - 2,180

任建輝《花中裸體》2002年作 油彩 畫布 畫框

BID NOW



After exploring different styles and various media in his artistic career of more than two decades, Ren Jianhui finally settled with expressive style of oil-painting. His emotions can be better expressed with a wider selection of colours and brushstrokes apparent in the two paintings offered in this auction. Through semi-realism, Ren shows a new-found energy in modern oil-painting, which includes the combination of modernity and primitivism. And by his unique methods of processing the paint, he has mastered the optimum way to treat background and foreground separately on canvas, while producing a perfectly complementary effect.

Ren Jianhui was born in Chengdu, China and graduated from the Art Academy of Tsinghua University. He was taught by master artist Mr. Wu Guanzhong before he became part of a diaspora of Chinese artists who migrated to Singapore in the 1990s. He is the president of Artists Society of Singapore since 2002 and a member of China Artists Association. In 2013, he was selected as one of the "Top 60 Masters of International Contemporary artists" by Art critic team of the USA, Canada and Italy. He is the first Southeast Asian artist to get this award.

在二十多年的藝術生涯中探索了不同的風格和各種媒體之後，任建輝最終定居於表現力十足的油畫風格。在本次拍賣會提供的兩幅畫中，可以通過選擇更多的色彩和筆觸來更好地表達他的情感。通過半現實主義，任建輝展示了現代油畫的新活力，其中包括現代性與原始主義的結合。而且，通過他獨特的繪畫處理方法，他掌握了在畫布上分別處理背景和前景的最佳方法，同時產生了完美的互補效果。

任建輝出生於中國成都，畢業於清華大學美術學院。他曾由大師畫家吳冠中先生任教，並在於1990年代移民到新加坡的華裔僑民。自2002年以來，他一直擔任新加坡藝術家協會主席，並且是中國美術家協會會員。2013年，他被美國，加拿大和意大利的藝術評論家團隊評選為“國際當代藝術家60強”之一。他是第一位獲得此獎項的東南亞藝術家。



13

WU XUELI, SHIRLEY (Chinese-Singaporean ,b.1962)

The Surface of Great Wall 3

signed in pinyin and dated 2000 lower right;
signed in pinyin and Chinese and dated 2000 verso
oil on canvas
60 x 60 x 11.5 cm (2 pieces)

SGD 6,000 - 8,000

USD 4,350 - 5,800

武雪麗 《長城的表層之三》 2000 年作 油彩 畫布

BID NOW



Xueli studied painting from a very early age under her family influence. She holds a Bachelor and a Master degree of Fine Art from Royal Melbourne Institute of Technology, Australia. She learnt from Li Keran and Wu Guanzhong in the 1980s. Xueli stayed in France in mid 90s' and created her European style works then. She has participated in numerous exhibitions in Beijing, Singapore, Taiwan, Australia, Malaysia, Indonesia, Philippines and her works were collected by National Art Museum of China, Chinese Artists Association, Singapore Art Museum, Odyssey Group, Li Keran Art Foundation and other art institutions and private collectors. She is now a full time artist and work from her studios in Beijing and Singapore.

Around the year 2000, the artist worked on a series of work with ancient history of Beijing (incl. Great Wall and Forbidden City) as the main theme. In these works, she used canvases with thick stretcher bars, so that the strokes would reach out to the sides of canvases. Doing this has brought us a distinctive body of art through the physical nature. The works are read as much as a sculpture as a painting. Aspects of color, texture and lighting are to be fully appreciated together with its spiritual theme in the ancient Chinese civilization. Because of its avant-garde concepts and techniques, this series stands out and she was one of the 60 selected participants amongst 20,000 candidates to exhibit in the 1st Beijing International Biennale in 2003. This piece, The Surface of Great Wall # 3, is indeed a very distinctive one from this series.

自幼年習畫，獲澳洲墨爾本皇家理工學院美術系油畫專業，學士與碩士學位。曾得到李可染、吳冠中等大師指點。九十年代中旅居法國，研究歐洲藝術並進行大量油畫創作。二十年來多次在北京、新加坡、台灣、澳洲、馬來西亞、印尼、菲律賓等地舉行畫展，作品被中國美術館、中國美術家協會、新加坡美術館、法國奧德賽集團、李可染藝術基金會等藝術機構和私人收藏。現於北京雍和宮藝術區工作室和新加坡工作室從事創作。

在2000年前後，雪麗創作的北京主題（長城和故宮等）系列油畫作品，油畫內框定制加厚，顏色和筆觸延伸到側邊，由此而產生的體積感使作品既是繪畫，又是雕塑。色彩、肌理、光感伴隨著由古老中華文明而來的精神主題震撼著觀者。因其概念和技巧的前衛性，此系列作品由20000名參選者中脫穎而出，作為60名入選者之一參加了2003年第一屆北京國際雙年展。此件即是本系列的精彩代表作之一。



14

ONG CHENG SHUI (Indonesian ,b.1981)

Mother and Daughter

signed in Chinese lower left
oil on masonite board, framed
122 x 61 cm (image); 166 x 68 cm (with frame)

SGD 1,400 - 2,000

USD 1,020 - 1,450

王清水 《母女圖》 油彩 纖維板 畫框

BID NOW



15

I WAYAN SUJANA SUKLU (Indonesian ,b.1967)

One for All (Satu Untuk Semua)

signed and dated 2001 lower right

acrylic on canvas

145 x 200 cm

SGD 4,000 - 6,000

USD 2,900 - 4,350

I WAYAN SUJANA SUKLU 《一勞永逸》 2001 年作 亞克力 畫布

BID NOW



16

S.P. HIDAYAT (Indonesian, b.1969)

Horse Cart

signed and dated '01 lower right
oil on canvas, framed
100 x 145 cm; framed:125 x 170 cm

SGD 3,500 - 5,000

USD 2,540 - 3,630

喜大業《馬車》2001年作 油彩 畫布 畫框

BID NOW



S. P. Hidayat was born in Indramayu, West Java, in 1969. Majoring in fine arts at Indonesia Art Institute (ISI) Yogyakarta. He was awarded the best oil painting award in Faculty of Fine Art and Design ISI Yogyakarta in 1986. Since then, he has held more than 20 exhibitions. This includes a major solo exhibition held at the National Museum of Jakarta in 2005 where he launched his first publication - The best collection of S.P.Hidayat. He is also one the Best National 100th finalists of Philips Morris. . His collectors include a strong international client base spanning the globe such as Japan, America, Australia and Europe. Hidayat's works are hugely based on his personal experience. "Hidayat's choice of his style is quite different from the art style favourite among his peers, who are generally in imbued with the enthusiasm for contemporary art, a trend rich in themes continuously connected with social, political and economic matters through presentation of forms inclined towards being illustrative." Quoted by Agus Dermawan T. Art Observer.

Thus, Hidayat often portrays his wife as a reoccurring subject matter that suggest sensuous and affectionate concept. In other words, he is an artist who focuses on conveying the importance of family relationship that it is the simplicity of daily life that fulfils the human desire and happiness. In "Horse Cart", he paints from memory, a scene from his past when he was recording the everyday life in Indonesia. One would be struck by the warm hues and the portrayal of his subjects conveying the beauty of everyday life in Kampung (village).



17

DAO HAI PHONG (Vietnamese ,b. 1965)

House by the River

signed and dated 1997

acrylic on canvas

54 x 80cm; frame 75 x100cm

SGD 2,180 - 2,900

USD 2,540 - 3,630

陶海豐《月下之家》油彩 畫布 畫框

BID NOW

Dao Hai Phong was born into an artistic family, influenced by his father who was a film director, Dao entered Hanoi College of Art in 1983 and studied on Film and Theatre. Very much inspired by theatrical cinematic technique, the old Hanoi village scenes in Dao Hai Phong's paintings are typically painted with rich jewel tones. The bold use of vibrant colours translates into an exuberant vista that is soon vanishing in the wake of urbanizing Hanoi.

陶海豐出生於一個藝術世家庭，父親是位電影導演，陶海豐於1983年進入河內藝術學院學習電影和戲劇。受到戲劇電影舞台性的啟發，陶海豐繪畫中河內的舊鄉村場景通常採用豐富的寶石色調進行繪畫。大膽使用鮮豔的色彩轉化為旺盛的鄉村景色，隨著河內城市化進程，這種景象很快就會消。



18

TRACEY EMIN (British, b. 1963)

Love Is What You Want

titled lower left; signed, dated 2011 and edition 3/200;
affixed with Darbyshire White London gallery label sticker verso
etching on 300gsm somerset paper, framed
36.5 x 38.5 cm; framed: 44 x 45.5 cm

SGD 1,000 - 1,500

USD 730 - 1,090

翠西·艾敏《爱是你想要的》2011年作 蚀刻 300GSM 萨默塞特纸 畫框

BID NOW



19

TRACEY EMIN (British, b. 1963)

Cunnilingus

titled lower left; signed, dated 2013 and edition 93/100 lower right;
affixed with Darbyshire White London gallery label sticker
etching on Somerset soft white, framed
21.5 x 18.5 cm; framed: 44.5 x 43 cm

SGD 1,000 -1,500

USD 730 -1,090

翠西·艾敏《舔阴》2013年作 蚀刻 萨默塞特软白色纸 画框

BID NOW



20

SAM TAYLOR-WOOD (British, b. 1967)

Studio Hare

titled lower left; signed, dated 2011 and edition 3/200;
affixed with Darbyshire White London gallery label sticker verso
etching on 300gsm somerset paper, framed
36.5 x 38.5 cm; framed: 44 x 45.5 cm

SGD 500 - 800

USD 370 - 580

萨姆·泰勒·伍德 《野兔工作室》 2011 年作 彩印

BID NOW

Studio Hare injects an immediate intimacy and pathos into the viewer. A lone wild rabbit losing its way under the spot light, a moment captured that remain impossibly still evoking endless imagination the next movement. Born in 1967 London, Sam Taylor-wood is a photographer and filmmaker. She first enrolled in an art school in Hastings, before attending Goldsmiths College. Upon graduation, Sam worked as a dresser at the Royal Opera House, this experience imprinted theatrical and emotive sensibilities in her later works in photography and film.

Enquiries

SINGAPORE
215 HENDERSON ROAD #01-05
SINGAPORE 159554
+65 67474555

LIVE@33AUCTION.COM

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