

亚洲当代艺术市场

The Contemporary Art Market in Asia
2010/2011



artprice.com

ART
STAGE
SINGAPORE

亚洲当代艺术市场

The Contemporary Art Market in Asia
2010/2011

artprice.com



- 4 前言
Introduction
- 5 A brief overview
Global polarity switch
- 7 简要概述
全球领军市场的变迁
- 8 Art and its media
Painting
- 11 艺术和媒体
油画
- 14 Sculpture
- 15 雕塑
- 18 摄影
- 19 Photography
- 22 横截的方式
Mixed media
- 28 收藏家的独到见解
Collectors' insight
- 34 The Artprice Headquarters

前言

“艺术无法用语言诠释,但是我们必须学会欣赏一幅画。这和学习一门外语异曲同工” 巴勃罗·毕加索

在全球当代市场最具价值的艺术家中,许多艺术品都带着浓重的文化特色和艺术家个性气息。时间会告诉我们这些作品是否能够经受时间考验。如今,这种共鸣触发了全球范围内收购艺术品的热潮。另外,亚洲当代艺术充溢着全球收藏家所排斥的新颖造型艺术和精神艺术品。

当代艺术买家其实已经意识到当代艺术作为非常规的表达方式的重要性,同时也反映我们当今社会的重要批判工具,揭示了个人意识,美学意识,哲学意识和政治意识。很多买家和收藏家会优先考虑艺术家的个性和特性而不是时尚因素和作品本身,这种思想状态为当今最昂贵的艺术家打下了坚实的基础,并且也会继续保留下去。

当代艺术市场从未如此受到重视,因为当代艺术的需求从未

如此强烈,价格没有如此高涨过。被当代艺术作品价格迸发所诱惑的艺术买家,收藏家和投资家同样获得了创作的全球视野。扩散至全球范围的各大艺术博览会从侧面了解到艺术买家的选择倾向,二十一世纪的艺术市场告别了欧美垄断的局面。

INTRODUCTION

“We cannot explain art, but we need to learn how to look at a painting. It can be learnt just like a foreign language.”

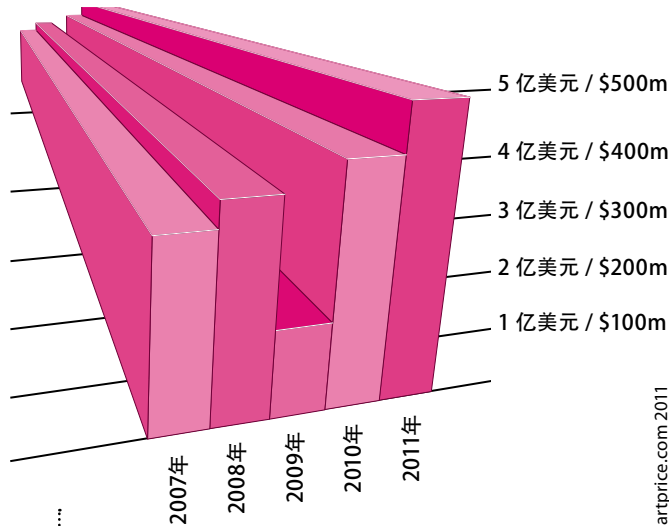
Pablo Picasso

Among the most valued artists on the global contemporary art market, many are creators of works that surf on a strong and instantly recognizable cultural imagery. The future will tell whether or not this sort of image production actually resists the test of time. For now, the global resonance of its language is stimulating the inclination to purchase art all around the world. Moreover, Contemporary Asian art is full of original artistic and intellectual ideas that are receiving support from collectors worldwide.

Indeed, Contemporary art lovers are usually aware of the possibilities that the “unconventional” Contemporary art field offers in terms of its capacity to reflect a critical view of our societies and

to reveal states of personal, aesthetic, philosophical or political consciousness. Many collectors and buyers understand the need to give preference to individuality and uniqueness rather than to trends and clichéd images, and this state of mind is the foundation that will enable today’s most valued artists to remain so in the future.

In fact, with demand at its strongest ever and prices at their highest historical level, the Contemporary art market has never been such an appealing market. Amateur and professional art collectors and investors, attracted by rising prices, have also acquired a “globalised” vision of artistic creation. The proliferation of art fairs around the world is a direct consequence of the spirit of openness and discovery that motivates art buyers, with the twenty-first century clearly signing the end of the American and European monopoly of art and its market.



© artprice.com 2011

亚洲当代艺术拍卖销售额 Contemporary Auction Turnover in Asia

自 2007 年 1 月至 2011 年 11 月 - 年度率拍卖额
Yearly Auction Turnover - January 2007 to November 2011

A BRIEF OVERVIEW

Global polarity switch

Since 2006, the Asian art market's rapid growth has been heading towards a transfer of weight that has actually occurred in recent months. This transfer is not so much due to the weakening of European and American markets as to the extraordinary vitality and bulimic purchasing in Asia that has essentially shifted the art market's global motor from West to East.

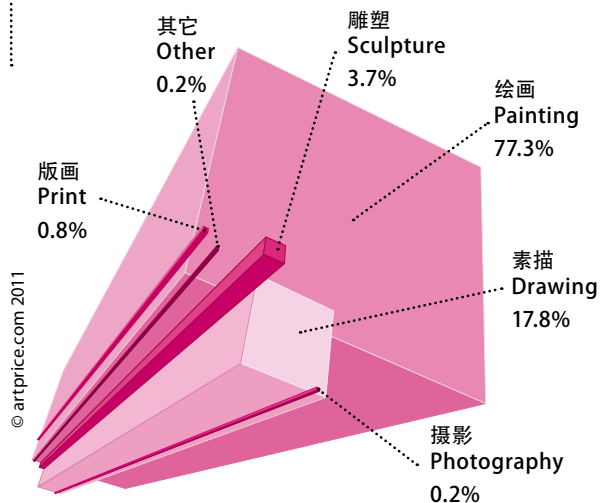
In 2007, the Chinese marketplace already caused a small revolution by taking France's third place in the global fine art auction market⁽¹⁾. This new

position was just one step in its rise, because in 2010 China became the world's leading global marketplace ahead of the United Kingdom and the United States (the grand masters of the global market since the 1950s) with a 33% share of the global fine art market vs. 30% for the United States, 19% for the UK and 5% for France (from January to December 2010). This astonishing growth has essentially been brought about by Asia's Ancient and Modern Masters - like Qi Baishi, Zhang Daqian, Xu Beihong and Fu Baoshi - being re-priced to the same levels as Western masters like Pablo Picasso and Andy Warhol. In the year 2010, fifteen of the world's top twenty auction results for Old Masters were generated by Chinese artists and at the end of the first half of 2011, the auction performances of Qi Baishi and Zhang Daqian (generating \$361m and \$278m respectively) were better than Pablo Picasso's, the art market's historic leader nine out of the first ten years of this millennium! Qi Baishi's personal auction record now stands at \$57.2m, marking

¹ Fine art : paintings, installations, sculptures, drawings, photography, prints, all periods combined.

2011 年亚洲当代艺术拍卖销售额 Contemporary Auction Turnover In Asia in 2011

按艺术门类分布 - Breakdown by Medium



the best result of the first half of 2011 and the world record for a Modern Chinese painting (*Eagle Standing on Pine Tree, Four-Character Couplet Seal*) on 22 May 2011 at China Guardian in Beijing. This new record was \$44.7m better than his previous record for *Flowers and insects* at Poly International Auction, Beijing, on 22 November 2009!

At the same time, the rise in value of Asian art has been just as dynamic on the Contemporary scene! The price rise among the young generation of Chinese artists has been staggering and the number of investors just keeps on growing. Symbol of the rising prices: 2006 saw the ten best auctions results for Chinese contemporary art ever recorded until then; records that contributed to a 2006 revenue total for Contemporary art that was no less than ten times the total for the previous year. The market has continued its ascension since then and now Chinese artists are on track to exceed the values generated by Western masters, with the global top 20 contemporary

artists including eight Chinese and two Japanese⁽²⁾ artists. Thus, among the most expensive artists in the world today, Zeng Fanzhi, Zhang Xiaogang, Chen Yifei and Zhou Chunya represent fierce competition for Jean-Michel Basquiat, Jeff Koons and Richard Prince, the usual stars of the major auctions in London and New York.

And that's not all: at the end of the first half of 2011, China took revenge on the global Contemporary art market by overtaking the usual world leader in this segment, the United States. Sales of Contemporary art in China generated nearly \$296m (41.6% of global sales) vs. \$183m in the UK (26%), \$154m in the United States (22% of global sales), \$11m in France (1.1%) and \$4.4m in Singapore (0.6%), which has

2 Zeng Fanzhi, Zhang Xiaogang, Chen Yifei, Zhou Chunya, Takashi Murakami, Liu Wei, Yue Minjun, Yoshitomo Nara, He Jiaying and Wang Yidong (Top 20 Contemporary artists ranked by auction revenue between January 2011 and end-November 2011).

简要概述

全球领军市场的变迁

2006年起,亚洲艺术市场的爆发已经预示了最近几个月所发生的全球市场重心的偏移:欧美市场的衰落颠覆了市场重心的天平,尤其是亚洲拍卖市场的活力和渴望已经将市场重心从西方引入到东方。

2007年,中国艺术市场在美术^①拍卖领域赶超法国登上全球第三的宝座。这个新座次仅仅是它登高的一小步,因为在2010年,中国一举超越50年代以来领跑全球艺术市场的英国和美国荣登世界第一。自2010年1月至12月中国的全球美术拍卖成交额占据33%,相对美国地占据30%,英国19%和法国5%。

这次惊人的飞跃很大程度上取决于巴勃罗·毕加索或安迪·沃霍尔这样的西方艺术大师和齐白石,张大千,徐悲鸿或傅抱

石这些亚洲古代和现代艺术大师之间天平的颠覆。事实上,在2010年,全球20大最佳古代艺术拍卖中有15件出自中国艺术家之手。自2011年上半年起,张大千和齐白石的拍卖成绩(成交额分别为3.61亿美元和2.78亿美元)比巴勃罗·毕加索的好,优于毕加索在近十年间有九次荣登桂冠!2011年5月22日在北京中国嘉德国际拍卖有限公司,齐白石的作品 Eagle Standing on Pine Tree; Four-Character Couplet in Seal 史无前例地创造了5720万美元的成交价,这个记录为2011年上半年的最佳拍卖成绩,也成为历史上最昂贵的现代中国画。这个新纪录将齐白石个人之前纪录远远甩开了4470万美元(Flowers and insects 作品在北京保利国际拍卖有限公司于2009年11月22日)。

另外,亚洲艺术品价值的提升在当代艺术领域也非常活跃。中国年轻一代艺术家的作品价格也飞速上涨,投资者的数量也继续有增无减。价格飙升的标志:2006年中国当代艺术领域的十大拍卖成绩在一年内的成交总额翻了十倍。市场也随之升温,以至于中国艺术家一举赶超西方艺术大师,全球前二十

become the seventh global marketplace in the Contemporary segment.

Now, Singapore, Beijing, Shanghai, Hangzhou and Hong Kong have become the new bastions of Old Master art as well as for Modern and Contemporary art. In the first half of 2011, Beijing became - for the first time in art market history - the world's third marketplace for Contemporary Art auction sales just behind New York and ahead of Hong Kong, which was selected by both Christie's and Sotheby's to dominate the Asian market. For now, Christie's and Sotheby's still generate half of their revenues in New York compared with close to 10% from their Hong Kong branches; but their sales are steadily increasing in Hong Kong (Christie's Hong Kong today represents 2.5% of global sales, while Sotheby's HK represents 2%) and Artprice is currently preparing to open an office there.

The most powerful auctioneers in Asia remain the native Poly

International in Beijing (7.4% of global revenue) and China Guardian in Beijing (5.3% of global revenue). Christie's and Sotheby's have been successful thanks to a couple of spectacular sales of which the highlight was the sale of the famous Ullens collection. Thanks to that collection, on 3 April 2011, Sotheby's generated its best-ever Hong Kong sales total. This historical sale focused on the Chinese avant-garde and generated no less than HK\$362.9m (\$46.67m) excluding fees. The historical relevance of the works, their quality and provenance attracted buyers from around the world, including many Americans and Europeans bidding as fiercely as possible.

1 美术包含各个时期的油画,装置艺术,雕塑,素描,摄影,版画。

大当代艺术家排行榜中有八位中国艺术家和两位日本艺术家²⁾。在全球最昂贵艺术家中,曾梵志,张晓刚,陈逸飞和周春芽做出了和经常出入伦敦及纽约各大拍卖会上的美国艺术大师让·米切尔·巴斯奎特,杰夫·昆斯和理查德·普林斯竞争的架势。

另外,2011年上半年底中国超越当代艺术领域的全球霸主美国,完成了当代艺术市场的统领。中国的当代艺术拍卖成交总额高达近2.96亿美元,占据全球拍卖成交总额的41.6%,英国为1.83亿美元(26%),美国为1.54亿美元(全球成交总额的22%)法国为110万美元(1.1%),新加坡凭借440万美元(0.6%)占据了全球当代艺术市场第七位置。

至此,新加坡,北京,上海,杭州和香港成为古代艺术,现代艺术和当代艺术拍卖的新生力量。2011年上半年起,佳士得和苏富比都选择北京市变成香港的亚洲主力市场,北京就成为

2 曾梵志,张晓刚,陈逸飞,周春芽,村上隆,刘炜,岳敏君,奈良美智,何家英和王沂东(根据2011年1月至2011年11月底拍卖成交总额排列的全球二十大当代艺术家排行榜)。

全球当代艺术拍卖的第三大市场,仅次于纽约。如今,佳士得和苏富比的一半成交额依然在纽约产生,它们在香港的分支机构只占到10%,但是在香港产生的成交额正在稳步上升(香港佳士得包揽了2.5%的全球拍卖成交额,香港苏富比则为2%),并Artprice公司也准备在香港开设办公室。

亚洲表现最出色的拍卖行依然是中国的保利国际(北京,全球拍卖成交额的7.4%)和中国嘉德(北京,全球拍卖成交额的5.3%)。佳士得和苏富比凭借几次精彩的拍卖稳住阵脚,其中的亮点包括著名的尤伦斯珍藏系列。实际上,在2011年4月3日香港苏富比成就了最佳拍卖会。这个以中国先锋艺术家为中心的拍卖会成交总额仅为3.629亿港元(4667万美元,不含佣金)。艺术品的古代特色、及其质量和出处都吸引着来自全球各地的买家,更有很多欧美买家积极叫价。

ART AND ITS MEDIA: PAINTING, SCULPTURE, PHOTOGRAPHY

A segmentation of Contemporary art and of its market into mediums may seem artificial, as many artists have been crossing the traditional boundaries for over a century. The specificity of the discourse often taking precedence over the specificity of the medium, many Contemporary works combine several media, while some artists sail with unfettered freedom from one technique to another.

Installations, performances, interactive and multimedia art are the strongest trends of this media cross fertility. However, from the strict point of the art market, habits die hard and while collectors are increasingly willing to acquire installations

and multimedia works in tune with the times, the best-selling works around the world remain paintings and sculptures.

At the global level, nearly half of Contemporary art auction revenue is generated by paintings (49.7%) and Asia is no different, valuing works on canvas more than any other medium. In fact, Contemporary painting represents no less than 77.3% of the Contemporary art market in Asia versus 17.8% for drawing and 3.6% for sculpture.

This second edition of *Contemporary Art Market*, in *Asian* coinciding with Art Stage Singapore 2012, provides an analysis of the different media that make up the Contemporary art auction market in Asian.

Painting

Asian Contemporary artists still have significant room for price inflation when compared to the peak levels achieved by British

and American artists. Remember that the record bid for an Andy Warhol stands at \$64m for *Green Car Crash (Green Burning Car I)* of 1963 (Christie's NY, 16 May 2007). The most expensively acquired work of Contemporary Asian art at auction is Chen Yifei's *Wind of Mountain Village* that fetched \$10.9m.

However, Contemporary Asian painting shows tremendous vitality on the global art market, especially for Chinese artists who fetch substantially higher prices than their Japanese, Indian and Korean peers. If we look at just the 10 most successful artists at auction in 2011, half are Chinese,

threatening to topple the American and European megastars of the first few years of the new millennium. Zeng Fanzhi notably has had a superb 2011 (with auction revenue of over \$53m), taking the lead in the global top 10 in front of the American Jean-Michel Basquiat (c. \$46m)! Moving down the revenue ranking, there is Zhang Xiaogang (nearly \$41) in third place, Chen Yifei (nearly \$34m) in fourth place, Zhou Chunya (\$22m) in fifth place, Damien Hirst (less than \$21m) in sixth place, Richard Prince (\$18.8m) in seventh place and Miquel Barcelo (\$17m) in eighth place. The Chinese artist Liu Wei is in tenth place with more than \$15m.

Zeng Fanzhi, best auction artist in 2011

By choosing to move to Beijing in the 1990s, Zeng Fanzhi immersed himself in an extraordinarily dynamic creative environment. Rapidly, the Beijing of the 2000s

曾梵志 (1964 年) - 最高成交价

排名	成交价	艺术品	拍卖行及时间
1	8 589 400 美元	面具系列 1996 第六号 (1996 年作)	2008 年 5 月 24 日 (香港佳士得)
2	5 407 500 美元	A 系列之三: 婚礼 (2001 年作)	2011 年 6 月 2 日 (北京保利国际拍卖有限公司)
3	4 977 665 美元	协和医院系列 (1992 年作)	2007 年 10 月 13 日 (伦敦菲利普斯拍卖行)
4	4 626 000 美元	豹 (2010 年作)	2011 年 5 月 28 日 (香港佳士得)
5	4 581 100 美元	医院系列 (1992 年作)	2010 年 12 月 1 日 (北京保利国际拍卖有限公司)
6	4 240 500 美元	自画像 (1996 年作)	2011 年 5 月 28 日 (香港佳士得)
7	3 791 260 美元	毛主席 II (1993 年作)	2008 年 6 月 29 日 (伦敦菲利普斯拍卖行)
8	3 480 299 美元	面具系列 (1996 年作)	2010 年 11 月 27 日 (香港佳士得)
9	3 469 500 美元	面具系列 1998 第五号 (1998 年作)	2011 年 10 月 3 日 (香港苏富比)
10	2 248 750 美元	面具系列 1998 第二十六号 (1998 年作)	2011 年 10 月 2 日 (香港苏富比)

© artprice.com 2011

ZENG Fanzhi (1964) - Top Auction Results

Rank	Hammer Price	Artwork	Sale
1	\$8,589,400	Mask series 1996 No.6 (1996)	24 May 2008 (Christie's HONG KONG)
2	\$5,407,500	A Series No.3: Marriage (2001)	2 June 2011 (Poly International Auction)
3	\$4,977,665	Xiehe Hospital Series (1992)	13 Oct. 2007 (Phillips de Pury & Company)
4	\$4,626,000	The Leopard (2010)	28 June 2011 (Christie's HONG KONG)
5	\$4,581,100	Hospital Series (1992)	1 Dec. 2010 (Poly International Auction)
6	\$4,240,500	Self-portrait (1996)	28 May 2011 (Christie's HONG KONG)
7	\$3,791,260	Chairman Mao II (1993)	29 June 2008 (Phillips de Pury & Company)
8	\$3,480,299	Mask series (1996)	27 Nov. 2010 (Christie's HONG KONG)
9	\$3,469,500	Mask Series 1998 No. 5 (1998)	3 Oct. 2011 (Sotheby's HONG KONG)
10	\$2,248,750	Mask Series 1998 No. 26 (1998)	2 Oct. 2011 (Sotheby's HONG KONG)

© artprice.com 2011

became an eldorado for artists seeking a comfortable studio and a forum for expression that was powerfully amplified by ambitious gallery owners and auction companies.

Today Zeng Fanzhi has emerged as China's most expensive Contemporary artist, generating more than 90% of his sales between Hong Kong and China. These two marketplaces have set his two best results, including a high of HK\$67m (\$8.6m) in the spring of 2008 for *Mask Series 1996 No.6* which triggered bidding to five times its estimate at Christie's Hong Kong. Before that, nobody had ever paid anywhere near that much for a work by a Chinese Contemporary artist. Although this record still stands, Zeng Fanzhi's recent auction track record has been superb with no fewer than 17 million-plus auction results (in \$) between January and end-November 2011. These results are considerably better than those he generated in the excellent year of 2007!

艺术和媒体：绘画，雕塑，摄影

当代艺术和当代艺术市场的分割似乎是人为造成的，因为许多艺术家突破了一个多世纪以来的传统体系。言辞的特性往往会领先于媒介的特性，很多当代作品中包含了多种媒体艺术，因此一些位艺术家可以在最自由的环境下施展艺术技巧。

装置艺术，行为艺术，互动艺术和多媒体艺术已经成为媒体横截性最流行的趋势。也就是说，从艺术市场严格的角度来看，约定俗成的习惯已经根深蒂固，就算收藏家对同时代的装置艺术和多媒体艺术越来越感兴趣，但是全球范围内拍卖成绩最好的永远是油画和雕塑。

在全球范围内，当代艺术一半的收入来自油画作品（49.7%），亚洲也紧跟潮流，油画作品价值相比其它媒体作品高出不少。事实上，当代油画在亚洲当代艺术市场所占的比重不低于77.3%，而素描作品为17.8%，雕塑为3.6%。

2012年艺术登陆新加坡博览会来临之际，第二版当代亚洲艺

术市场就媒体艺术为您呈现全新亚洲当代艺术拍卖市场分析报告。

油画

如果和英美艺术家的拍卖纪录作比较，亚洲当代艺术家还有非常巨大的升值空间。回顾一下安迪·沃霍尔的拍卖纪录高达6400万美元，这是 Green Car Crash (Green Burning Car I) 作品（1963年作）的成交价（2007年5月16日）。同样，亚洲最昂贵的当代油画作品在拍卖行的成交价为1090万美元（陈逸飞的 Wind of Mountain Village）。

不过，亚洲当代油画在全球艺术市场表现得非常活跃，特别是中国艺术家比日本，印度和韩国艺术家更受欢迎。事实胜于雄辩，如果我们挑选2011年拍卖行表现最好的10位艺术家，其中有一半是中国的，他们已经让新千年伊始便占据艺术市场霸主地位的欧美艺术家开始动摇。2011年对于曾梵志来说注定是非比寻常的一年（成交总额超过5300万美元），一举摘下全球十大艺术家头名的宝座，紧随其后的为

His works were hotly disputed in the first part of the Ullens Collection sale (Hong Kong, 3 April 2011). The challenge was particularly strong since Sotheby's was counting on generating big numbers from four large paintings by the artist, all of which exploded their estimates, generating a total of HK\$38.5m or \$4.95m.

After this performance, Christie's did not hesitate to more than double the estimate for Fanzhi's large *Tiananmen* canvas presented at its recent sales in November 2011. The painting fetched HK\$12m (\$1.5m) vs. HK\$5.2m when first auctioned in October 2009.

New record for Zhang Xiaogang

Zhang Xiaogang can be proud to have generated one of the best auction results of all time for a Chinese artist, and the work in question was of course a painting! Among the other master-

pieces sold at the Ullens sale of 3 April 2011, there was Zhang Xiaogang's impressive triptych entitled *Forever Lasting Love*. In this early work, the thirty year-old artist was already painting impassive human figures communicating a powerful sense of silent violence. Sotheby's gave the work an estimate of between HK\$25m and 30m; however the final bid was HK\$70m, equivalent to \$9m! Essentially, this type of work has become emblematic of Chinese Contemporary art history and of the rapid development of the Chinese art market. Six years earlier, Christie's sold the same triptych for "just" HK\$11m, equivalent to \$1.4m.

Demand is indeed strong for artists of Zhang Xiaogang's standing, but buyers have shown that there are limits to what they are willing to pay. Collectors clearly have good knowledge of the market and are distinctly aware of its volatility. When the estimates are too high, some important works fail to sell, even when they are strategically advertised on the cover of the sales

美国艺术家让·米切尔·巴斯奎特(近4600万美元)！排名第三的是张晓刚(近4100万美元)，其后依次为陈逸飞(近3400万美元)，周春芽(2200万美元)，达米安·赫斯特(少于2100万美元)，理查德·普林斯(1880万美元)和米盖尔·巴塞罗(1700万美元)。刘炜以1500万美元的年度成交总额排名第十。

曾梵志: 2011年最佳艺术家

90年代北漂上京，为曾梵志提供了非常有活力的创作背景。很快随着新千年的到来，诸多艺术家将北京作为艺术天堂，找寻画室和被拍卖行及画廊慧眼相中的机会。

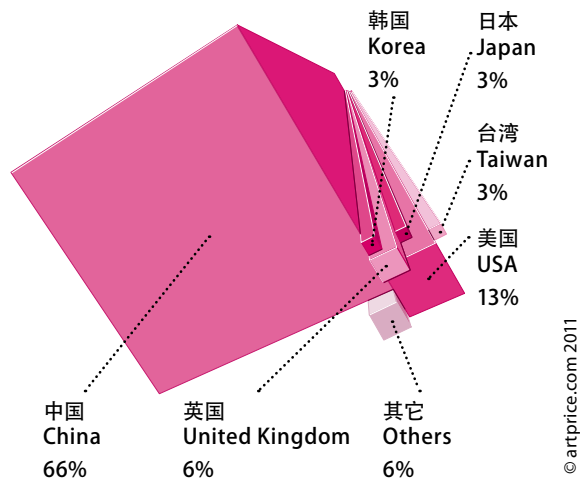
如今，他已经成为中国最昂贵的艺术家，超过90%的成交额在香港和中国完成。他在香港和中国创造了他的两大最佳拍卖成绩，其中包括2008年春天产生的6700万港币(860万美元)的个人记录。Mask series 1996 No. 6(香港佳士得)的成交价甚至将估价翻了五倍。从来没有一位中国当代艺术家的作品能够攀

上这样的高度！尽管这个记录一直都没有被打破，曾梵志在2011年1月和2011年11月底共有17件作品以上成交价过百万美元。就算是市场昌盛的2007年也没有过这样的成绩³！

他的作品在尤伦斯珍藏的第一轮拍卖中被出售(在香港于2011年4月3日)。这次的挑战极大，因为苏富比对曾梵志的四件油画给予了极高的期望，这几件作品均突破了估价，成交价为3850万港币，折合495万美元。

凭借如此抢眼的成绩，佳士得也毫不犹豫地将他的巨型油画作品Tiananmen在2011年11月的拍卖会上的估价提高两倍。最后成交价为1200万港币(150万美元)，比2009年10月首次成交时

3 2007年1月至12月，共有12件作品成交价过百万美元大关。



张晓刚 (1958 年) ZHANG Xiaogang (1958)

2011 年拍出的艺术品 - Lots Sold in 2011
按各国家分布 - Breakdown by Country of Auction

catalogue. Zhang Xiaogang's *Portrait in Yellow* painted in 1993 was recently tripped up by one such excessive estimate. On 25 November 2007, the work fetched HK\$20m (twice its estimate). However on 26 November 2011 Christie's Hong Kong tried to sell it with a low estimate of HK\$25m implying a 25% gain in four years, and knowing that the previous sale had taken place in an extremely speculative period. The work was proudly reproduced on the cover of the catalogue, but to no avail, since there was not a single bid and it remained in the possession of its owner.

Of course, the soaring prices and the hope of a handsome profit are strong temptations for many... But quick sales are a risky business whereas the constitution of a coherent collection is a far more stable value criterion in the medium and long term.

Tradition and figurative work: reassuring criteria for some collectors

Among the most successful artists in Asia, those belonging to the realistic and / or a traditional school have found a rich seam of wealthy collectors and their work has made a very strong impact on the market alongside the internationally recognised avant-garde. Artists like Chen Yifei, Liu Chunxi and He Jiaying are the rising signatures of this "trend".

Aged just thirty, Liu Chunxi is almost completely unknown in the West (in contrast to Zeng Fanzhi and Zhang Xiaogang), but already has a number of million-plus results to his name. Sought after by wealthy Asian collectors, his Buddhas, black swans with lotus, peacocks and blossoming trees painted on silk with tremendous dexterity sometimes fetch over a million dollars. On 20 December 2010, Beijing

的520万港币高出不少。

张晓刚的新纪录

张晓刚完全有理由为自己成为全球最佳拍卖中为数不多的中国艺术家而感到自豪，完成壮举的是他的一幅油画！2011年4月3日的尤伦斯专场拍卖会上成就了这幅名为 *Forever Lasting Love* 的三联画。这幅创作于曾梵志三十岁时的早期作品早已赋予了淡定却隐隐强烈的人物形象。苏富比对这件作品的估价在2500万到3000万港币之间，但最终成交价高达7000万港币，折合900万美元！基本上，这个类型的作品已经成为当代艺术史和正在发展中的中国市场的——大标杆。六年前，佳士得曾经拍卖过这幅三联画，成交价“仅”为1100万港币，折合140万美元。

张晓刚作品的需求量日益增加并且越来越国际化，但是买家并不愚蠢，他们不会一味地为张晓刚的作品倾注全力。收藏家对市场的研究非常透彻，并且对市场的波动了如指掌。当作品估价过高，即便他们被战略性地宣传为拍卖图录的封面，一些重要

的作品仍会遭受冷遇。张晓刚的 *Portrait in Yellow* 最近就遭遇了估价过高的尴尬：这件1993年创作的油画作品估价在1000万港币并且在2007年11月25日以2000万港币成交，而此次2011年11月26日的拍卖会上，这件作品的最低估价在2500万港币，4年内上涨25%，似乎在这个投机时代2500万港币的成交价出售。此次拍卖也将这件作品作为封面进行宣传，但最终却惨遭流拍回到主人的手里。

的确，价格的飙升和诱人的升值空间对于很多人来说都具有很强的诱惑力。但是拍卖成交价的剧烈浮动还是存在着相当大的风险，而具有凝聚力的系列作品结构才能在短期或长期具备持久增值的条件。

传统与形象艺术：某些收藏家的安全评判标准

在所有表现最出色的亚洲艺术家中，现实和/或传统的趋势面对的是富豪收藏家的目光和立足已在国际上的先锋艺术市场。陈逸飞，刘春喜，何家英就是这个“趋势”最具代表

CNTC International Auction sold no fewer than six of his works for 7-figure results (in \$), including a record equivalent to \$3.3m for *Divinity* (141 x 242 cm, ¥22m). Born in 1981, Liu Chunxi grew up in a religious temple and has drawn Buddhas from the age of five. At sixteen, he joined the Beijing School of Fine Arts, the best art school in China. After this training, his favourite subjects remained traditional, but the artist's treatment of them is distinctly emancipated and modern. His works have already travelled in Asia as part of exhibitions in Hong Kong, South Korea, Japan and Malaysia.

Another explosive signature is that of Chen Yifei (1946-2005) whose auction life began in 1991 when Christie's-Swire Hong Kong sold *Lingering Melodies from the Xunyang River* for \$171,000. His market accelerated considerably as of 2007 when he generated his first million-plus result in U.S. dollars. His figurative works of great technical dexterity now fetch prices in excess of \$5m. The high point of his recent auc-

tion results was ¥71m (\$10.9m) for an oil on canvas entitled *Wind of Mountain Village* (1994) on 24 May 2011 at China Guardian in Hong Kong. In 2011, Chen Yifei took third place on the auction podium of Contemporary Asian artists. With an annual sales revenue of around \$35m, he ranked behind Zhang Xiaogang (roughly \$41m) and Zeng Fanzhi (over \$53m).

Sculpture

The Contemporary sculpture market is particularly different from one continent to another. In the United States and Europe for example, the most sought-after signatures are those of Takashi Murakami, Yoshitomo Nara, Ai Weiwei, Bull Lee, Anish Kapoor and Subodh Gupta, but supply and demand in Asia tend to focus on artists like Zhan Wang, Sui Jianguo, Li Chen, Xiang Jing, Zhu Wei and Zhou Chunya.

The world's most sought-after Asian sculptor remains Takashi

的艺术家。

刘春喜, 这位年轻的30岁百万级别艺术家相比曾梵志和张晓刚, 在西方并不知名, 但随着众多亚洲收藏家对他作品的追捧, 他绘制在丝布上的佛像, 莲花黑天鹅, 孔雀和花木有时成交价可达百万美元以上。2010年12月20日, 北京中招国际拍卖有限公司举办的拍卖会上, 超过6件作品的售价均在百万美元以上, Divinity (141x242 厘米, 2200万人民币) 更是以 330万美元创造了新纪录。刘春喜, 出生于1981年, 自幼生活在寺庙中, 从5岁起开始画佛像。16岁考进中国最知名的北京美术学院。之后, 他的作品倾向于传统主题, 但他的艺术笔触却更脱俗更现代。他的作品遍布亚洲, 参加过香港, 韩国, 日本和马来西亚的诸多艺术展。

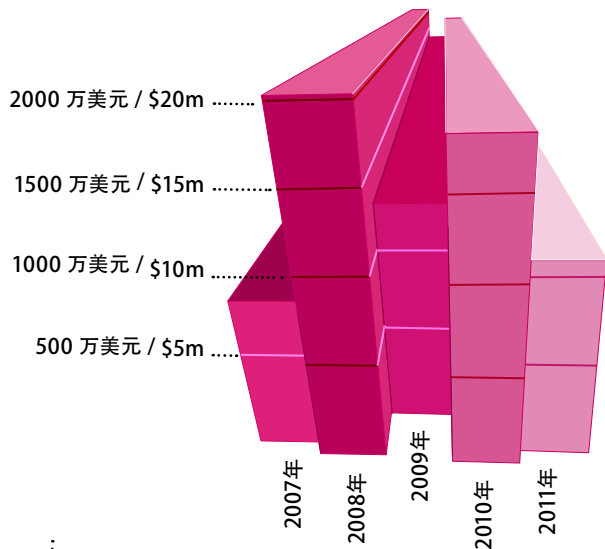
另外一位爆发的艺术大师, 陈逸飞 (1946-2005) 1991年进入拍卖市场。香港太古佳士得拍卖了他的 *Lingering Melodies from the Xunyang River*, 成交价为17.1万美元。他的市场从2007年开始飞跃, 当年他虏获了首个百万美元级别拍卖成绩。他极富的技巧形象作

品也史无前例地成就了其超过500万美元的价格水平。他近期拍卖的亮点: 油画 *Wind of Mountain Village* (1994) 成交价达到7100万人民币, 折合1090万美元, 2011年5月24日, 香港中国嘉德拍卖。2011年, 陈逸飞占据了亚洲当代艺术家排行榜第三的位置。年成交额达3500万美元, 仅次于张晓刚 (近4100万美元) 和曾梵志 (5300万美元以上)。

雕塑

全球范围内当代雕塑的求购喜好大相径庭。比如说在美国和欧洲, 最受欢迎的艺术家包括村上隆, 奈良美智, 艾未未, 李岫, 安尼施·卡普尔和苏博德·古普塔, 而亚洲的收藏家则更倾向于展望, 隋建国, 李真, 向京, 朱伟和周春芽的作品。

亚洲最炙手可热的雕塑家莫过于村上隆, 他2008年创造的成交价记录达到1350万美元 (*My Lonesome Cowboy*, 苏富比, 2008年5月14日)。相比这个成绩, 2011年这位日本艺术家的记录就稍显逊色: 最佳雕塑作品拍卖成



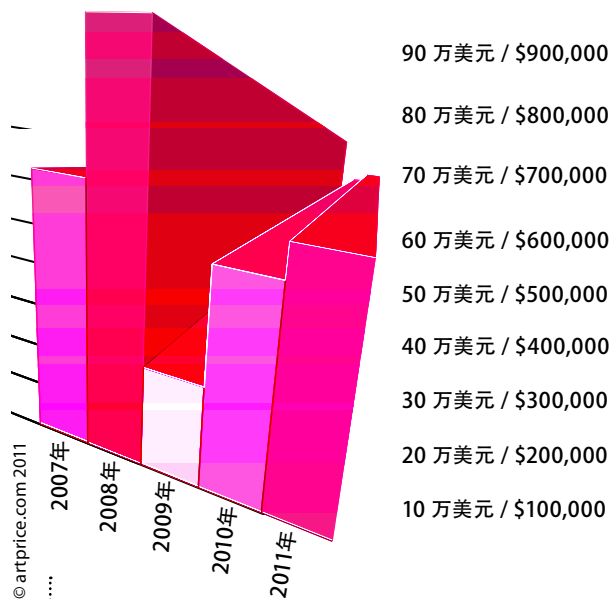
© artprice.com 2011

在亚洲拍出的当代雕塑品 Contemporary Sculpture Sold in Asia

拍卖销售额 - Auction Turnover

自 2007 年 1 月至 2011 年 11 月的年度拍卖销售额

Yearly Auction Turnover - January 2007 to November 2011



© artprice.com 2011

周春芽 (1955 年) ZHOU Chunya (1955)

自 2007 年 1 月至 2011 年 11 月的年度拍卖销售额
Yearly Auction Turnover - January 2007 to November 2011

Murakami with a record dating from 2008 at \$13.5m (*My Lonesome Cowboy*, Sotheby's, 14 May 2008). However compared to that peak, his best result in 2011 looks very pale: \$2.4m on 8 November (*Dob in the Strange Forest*, Christie's NY) against a low estimate of \$2.5m.

The Green Dog by Zhou Chunya

Zhou Chunya's market suddenly accelerated in 2010. After a retrospective in June 2010 at the Shanghai Art Museum retracing 30 years of his artistic career, Christie's Hong Kong sold a large abstract canvas from 1999 for HK\$8m... more than \$1m⁽³⁾!

Once this psychological threshold had been breached, his prices took off, triggering four other 7-figure dollar results for his paintings.

³ Oil on canvas *Stone series*, 149.7 x 298.6 cm, 28 Nov. 2010.

His current record was generated by an early work entitled *Sheepshearing* (1981), a testament to his experience in Tibet where he painted the nomadic lifestyle and realist portraits. *Sheepshearing* fetched ¥ 26.5m (\$4.17m) at China Guardian (Beijing) on 16 November 2011.

Recently, Zhou Chunya has tried his hand at sculpture, depicting his favourite subject, a strange *green dog*, in memory of his own dearly beloved Alsatian. After painting the dog for several years, he has given it additional majesty by building its image in three dimensions. Covered with industrial vehicle paint, the dog is magnified with humour and stands out by its unlikely colour and its shiny surface⁽⁴⁾.

Sixteen of the green dog sculp-

⁴ His emblematic green dog paintings in oil cost more than \$200,000 (*Kahn-June* for example fetched HK\$1.6m on 3 October 2011 at Sotheby's Hong Kong). Five years earlier, these paintings were affordable at an average of between \$30,000 and 100,000.

绩为11月8日创下的240万美元(Dob in the Strange Forest, 佳士得纽约), 最低估价为250万美元。

周春芽的 Green Dog

周春芽的市场崛起是在2010年。当年6月的上海美术馆周春芽艺术30年回顾展之后, 佳士得香港拍卖了他1999年创作的巨幅抽象画, 成交价为800万港币, 折合100万美元以上⁽⁴⁾! 一旦这个心理价位底线被突破, 他的作品价格开始一路上涨, 他的其他四幅油画作品均创造了百万以上成交价。

他如今的个人拍卖纪录来自早期作品Sheepshearing(1981), 这幅作品是他在西藏生活的写照。刻画了游牧民族的生活和真实的肖像。Sheepshearing的成交价为2650万人民币, 折合417万美元, 中国嘉德国际拍卖有限

公司(北京), 2011年11月16日。

不久前, 周春芽开始尝试以动物主题涉足雕塑艺术, 一条奇怪的绿狗, 为的是纪念自己的德国牧羊犬。在数年的绘画之后, 他开始用三维立体的方式来诠释它的威武。涂上工业汽车涂料之后, 这条狗充满了喜剧色彩, 并且通过夸张的颜色和光亮的表面而使人敬服⁽⁵⁾。

2011年共有16件绿狗雕塑被引入拍卖行。最大的一尊(超过4米)台北金仕发拍卖公司的成交

⁵ 油画绿狗的成交价一般都在20万美元以上(比如2011年10月3日, Kahn-June在香港苏富比的成交价为160万港币)。而五年前, 这些作品在拍卖行的成交均价在3万至10万美元左右。

⁴ 油画Stone series, 149.7 x 298.6厘米, 2010年11月28日

tures were submitted for auction in 2011. The largest (more than 4 meters) fetched the equivalent of \$242,000 at Kingsley's Art Auction in Taipei (there are eight copies of the work). A smaller one had already flirted with \$500,000 (*Green dog*) at Zhong Cheng in Taipei on 8 June 2008.

These good results are still far from those of the giants of contemporary sculpture like Jeff Koons (who marked the year with a *Pink Panther* acquired for \$15m at Sotheby's NY in May), Juan Munoz, Anish Kapoor, Urs Fischer and Antony Gormley.

For the time being, the market for Zhou Chunya is concentrated in Asia (Hong Kong, Singapore, Taiwan, Beijing, Hangzhou, Shanghai). His work is rarely presented in auction rooms in New York (only 9 works offered in recent years), the UK (4 works offered) or France (1 work offered). And yet, demand for his work has substantially spread around the globe since 2006.

Sui Jianguo & Chen Wenling

Sui Jianguo, on the other hand, is collected all around the world and his best auction results are shared between Hong Kong and New York. The artist is known for its fiberglass dinosaurs stamped "Made in China" in reference to the phenomenal expansion of Chinese manufactured goods. These synthetic monsters edited in 1,000 copies in several colours owe their success to attractive prices in the early 2000s, ranging from \$1,000 to \$1,500. With a generous supply of the works, the price of the red dinosaur was quickly multiplied by 3 or 4. Today one would expect to pay between \$3,000 and 6,000 for one of the 1,000 copies of the work. His most expensive works are his *Legacy Mantles*, rigid spectres of the Maoist jacket made in iron, bronze, aluminium or fiberglass. An installation of several *Legacy Mantles*, entitled *The Shadow of The Century*, fetched HK\$4.5m (\$616,800) in the second part of the Ullens sale at

价为24.2万美元，(一共有8尊)。最小的一尊成交价则高达50万美元 (Green dog, 台北中诚国际拍卖, 2008年6月8日)。

但是这些好成绩与当代雕塑界的翘楚,比如2011年5月凭借Pink Panther一举拿下1500万美元成交价的杰夫·昆斯(纽约苏富比),胡安·穆尼奥斯,安尼施·卡普尔,乌尔斯·费舍尔和安东尼·葛姆雷还是相差甚远。

目前,周春芽的市场主要集中在亚洲(香港,新加坡,台湾,北京,杭州,上海)。他的作品很少出现在纽约(近几年中只有9件作品进入拍卖行),英国(4件作品)和法国(只有1件作品)的拍卖行。但是,他的作品需求量自2006年起已经扩散至全球。

隋建国和陈文令

而隋建国的作品在全球各地都有忠实的拥趸,他最好的拍卖成绩大多诞生于香港和纽约之间。这位中国艺术家以其标明“中国制造”的纤维玻璃恐龙雕塑而闻名于世,他的目的就是將中国制造的作品推向全球。这个不同颜色的合成怪兽

拥有1000件的复制品,从2000年开始收获成功,出售价格在1000到1500美元左右。随着价格的上涨,红色恐龙的价格也迅速翻至3到4倍。这1000件复制品的价格也提升至3000到6000美元。最知名的莫过于“Legacy Mantle”系列,这个系列用铁质,铜质,铝制和玻璃纤维惟妙惟肖地刻画了毛泽东的大衣。一件集合多件Legacy Mantle取名为The Shadow of The Century的装置艺术作品在苏富比的尤伦斯珍藏第二轮拍卖时(2011年10月2日)被拍出450万港币(61.68万美元),并且成为隋建国个人拍卖记录。

陈文令首批冲出亚洲市场的作品就是他的Red Boys雕塑系列,刻画的是憨态可掬,遍体鲜红的裸体小男孩儿。Red Boys系列的材质选用青铜和玻璃纤维,尺寸从30厘米到2米高不等。这样的大跨度也导致了价格的不均,更具作品的大小成交价在2000美元到7万美元。和这个标志性的系列一样,陈文令创作了众多雕塑作品和装置艺术作品,低劣的品味似乎是一把批判的武器。猪一直是这个类型作品的主要主题。这种略带歧义的动物在中国是繁荣和富饶的象征,在这

Sotheby's (2 October 2011) signing the artist's latest auction record.

The first works by Chen Wenling to move outside Asia were his *Red Asian Boys*, sculptures of young naked boys, with spontaneous body language and painted in a disturbing blood red colour. The *Red Boys* are available in bronze or fiberglass, in dimensions ranging from 30 cm to over 2 meters high. This diversity is reflected in a wide range of prices, ranging from \$2,000 to 70,000 depending on the size of the work. Alongside this emblematic series, the artist has created numerous sculptures and installations in which bad taste appears to be a critical weapon. The pig is often the main focus of this type of work. This ambiguous animal, symbol of prosperity and abundance in China, embodies here the evils of materialism such as miserliness, the race for profit, greed, selfishness and triviality. The struggle between man and pig is depicted as a *heroic struggle*, especially when it comes to money: expect to pay between

\$20,000 and 35,000 for the gold version of *Heroic Struggle*.

Photography

Photography was long the preserve of renowned German and American photographers, but in recent years the artistic base of this market has become much more international. The increasingly strong appetite for photographic artworks is turning this segment into a genuine competitor of painting and sculpture. Indeed, its price index soared 73% over the decade (all creative periods combined) versus 82% for painting and 54% for sculpture.

Unlike painting and sculpture which go back thousands of years, photography is still in the infancy of its history. It only branched out from a small inner circle to a much wider circle of collectors in the 1990s. In 1995, the auction market for Contemporary photography was confined to a total of 350 lots... Fif-

里体现了唯物主义的缺点,其中包括吝啬,自私和粗俗。人和猪之间的斗争就好比一场英雄的战役,特别是在涉及到金钱的时候:镀金版Heroic Struggle售价在2万到3.5万美元。

摄影

摄影艺术长期以来都是德国和美国知名摄影师的天下,但是近年来,市场开始向国际化摄影艺术家的方向发展。最主要的原因还是来自油画和雕塑日益强大的竞争压力。事实上,摄影作品的价格指数在十年间(所有阶段)上升73%,而油画作品的价格指数上升82%,雕塑作品则为54%。

相比拥有千年历史的油画和雕塑市场,摄影市场才刚刚起步。上世纪九十年代,摄影作品收藏家的数量逐日增长。1995年,当代摄影作品市场仅有350张底片在拍卖行进行拍卖。15年后,这个数据增长到每年3000到6000张当代张。90年代,买家偏爱购买历史作品,而如今,当代作品占据了摄影作品全球拍卖成交总额的一半以上比重!

当代摄影艺术从没有停滞过创造纪录的脚步,并且在过于的23个月价格上涨10%。全球摄影作品拍卖记录来自德国摄影师安德烈亚斯·古尔斯基4米宽的巨幅摄影作品Rhein II (1999),于2011年11月8日在纽约佳士得以380万美元成交。这个成绩一举超越辛迪·舍曼同年(2011年5月11日)在纽约佳士得凭借Centerfold系列(1981)中一件无题的作品所创下340万美元的前纪录。

虽然中国为首的亚洲艺术家在当代油画和当代雕塑市场举重若轻,他们在摄影市场的表现可说是差强人意。2011年,仅有6位中国和日本的艺术家登上全球百大摄影艺术家榜单。其中排名最高的莫过于杉本博司,凭借300万美元的成交额位列榜单第四,但这个成绩远远落后于排名第一的美国艺术家辛迪·舍曼,她在2011年的拍卖成交总额达到惊人的1360万美元。此外,张洹位列排行榜第24的位置(成交总额41.2万美元),王庆松位列第34(21.2万美元),艾未未紧随其后(19.5万美元)。邱志杰和森村泰昌分列第64和第66位。

亚洲市场从严格的角度来看,最

teen years later, the market trades between 3,000 and 6,000 Contemporary photographs at auction annually. Compared with the timid auctions of the 1990s when buyers favoured historical acquisitions, Contemporary creations now represent over half of the global auction revenue from art photography!

Contemporary photography keeps on generating new records and has shown a 10% inflation over the last 23 months. The segment's world record is held by the German photographer Andreas Gursky whose giant 4 meter photo, *Rhein II* (1999), fetched \$3.8m on 8 November 2011 at Christie's New York. *Rhein II* dethroned a Cindy Sherman record signed earlier in the year (11 May 2011) at the same auction house for an untitled work from her *Centerfold* series (1981) that fetched \$3.4m.

Although Asian artists, and particularly the Chinese, are particularly strong competitors in the markets for Contemporary painting and sculpture, they have not

made much of an impact via the photographic medium. In 2011, only six Chinese and Japanese artists managed to get into the Top 100 artists in this sector. The most expensive of these is Hiroshi Sugimoto, in fourth place, with auction revenue of \$3m, far behind the American artist Cindy Sherman, the first on the podium with \$13.6m in 2011. Zhang Huan is in 24th position (with a revenue of \$412,000); Wang Qingsong moved up to 34th place (\$212,000), followed by Ai Weiwei (with \$195,000). Qiu Zhijie and Yasumasa Morimura rank respectively 64th and 66th in the ranking.

From the standpoint of the Asian market *per se*, the most valued photographers at auctions are Wang Qingsong, Zhang Huan, Qiu Zhijie, Huang Yan and the Indonesian Harahap Agan.

Hiroshi Sugimoto

One of the highest priced photographers in the world is the Japanese artist Hiroshi Sugimoto.

前十名亚洲艺术家 2011 年当代摄影艺术拍卖排名

排名	艺术家	成交价	作品	拍卖行及时间
1	杉本博司 (1948 年)	380 000 美元	Boden Sea, Uttwil (1993 年作)	2011 年 5 月 12 日 (纽约佳士得)
2	杉本博司 (1948 年)	352 616 美元	Lake Superior, Eagle River (2003 年作)	2011 年 2 月 15 日 (伦敦苏富比)
3	杉本博司 (1948 年)	283 176 美元	Lake Superior, Cascade River (1995 年作)	2011年10月14日(伦敦佳士得)
4	杉本博司 (1948 年)	230 000 美元	Mirtoan Sea, Sounion (1990 年作)	2011 年 11 月 10 日 (纽约苏富比)
5	杉本博司 (1948 年)	140 000 美元	Catherine of Aragon (1999 年作)	2011 年 5 月 12 日 (纽约佳士得)
6	杉本博司 (1948 年)	96 024 美元	"United Nations Headquarters" (1997 年作)	2011 年 11 月 3 日(伦敦菲利普斯拍卖行)
7	杉本博司 (1948 年)	95 000 美元	Rietveld-Schröder House (1999 年作)	2011 年 5 月 11 日(纽约苏富比)
8	张洵 (1965 年)	87 780 美元	"Family tree" (2000 年作)	2011 年 6 月 28 日 (伦敦菲利普斯拍卖行)
9	王庆松 (1966 年)	83 395 美元	老栗夜宴图 (2000 年作)	2011 年 11 月 26 日(香港佳士得)
10	张洵 (1965 年)	64 440 美元	Skin (1997 年作)	2011 年 2 月 17 日(伦敦佳士得)

© artprice.com 2011

TOP 10 Contemporary Photographs Sold in 2011 - Asian Artists Only

Rank	Artist	Hammer Price	Artwork	Sale
1	SUGIMOTO Hiroshi	\$380,000	Boden Sea, Uttwil (1993)	12 May 2011 (Christie's NEW YORK NY)
2	SUGIMOTO Hiroshi	\$352,616	Lake Superior, Eagle River (2003)	15 Feb. 2011 (Sotheby's LONDON)
3	SUGIMOTO Hiroshi	\$283,176	Lake Superior, Cascade River (1995)	14 Oct. 2011 (Christie's LONDON)
4	SUGIMOTO Hiroshi	\$230,000	Mirtoan Sea, Sounion (1990)	10 Nov. 2011 (Sotheby's NEW YORK NY)
5	SUGIMOTO Hiroshi	\$140,000	Catherine of Aragon (1999)	12 May2011 (Christie's NEW YORK NY)
6	SUGIMOTO Hiroshi	\$96,024	"United Nations Headquarters" (1997)	3 Nov. 2011 (Phillips de Pury & Company LONDON)
7	SUGIMOTO Hiroshi	\$95,000	Rietveld-Schröder House (1999)	1 May 2011 (Sotheby's NEW YORK NY)
8	ZHANG Huan	\$87,780	"Family tree" (2000)	28 Jun. 2011 (Phillips de Pury & Company LONDON)
9	WANG Qingsong	\$83,395	Night Revels of Lao Li (2000)	26 Nov. 2011 (Christie's HONG KONG)
10	ZHANG Huan	\$64,440	Skin (1997)	17 Feb. 2011 (Christie's LONDON)

© artprice.com 2011

有价值的摄影师为王庆松，张洹，邱志杰，黄岩和印尼艺术家哈拉拉哈普·阿甘。

杉本博司

杉本博司是全球最有价值的摄影艺术家之一。他的作品价值自1998年至今上涨近300%，他的个人拍卖纪录是2007年凭借一个三底片的系列在纽约佳士得拿下了165万美元的高价（Black Sea, Ozuluce/Yellow Sea, Cheju/Red Sea, Safaga, 2007年5月16日）。这位长期居住于东京和纽约的日本艺术家，他的作品一般都在英美国家完成拍卖交易。事实上，他的摄影作品中8%的作品量是在日本拍卖行完成交易，但是最佳拍卖（也就是最昂贵的拍卖）均在美国（全球成交总额的62%）和英国（全球成交总额的33%）完成。

他个人最炙手可热的系列莫过于大海系列，时而宁静，时而飘渺，时而抽象。他的照片中透露着灵动的光线，似乎时间都已经停止，不禁让人想起罗斯科多彩而沉思的视界。这个系列的某些底片价格都在5万美元以下，比如Irish Sea, Isle of Man I。这

件接近单色照片的作品于2011年10月14日在伦敦苏富比以1.9万美元成交（共有25件复制品）。杉本博司的概念和诗意作品价格非常公道，30%的作品价格在1万美元以下。

横截的方式

虽然自60年代诞生起至今已非常成熟，但是多媒体装置和灯光装置在全球市场还只是初露端倪。这种类型作品相比摄影艺术并没有设立专场拍卖，在拍卖行也没有相关的专业鉴定部门。

然后，这些革新创作工具和表达方式的作品预计将在未来几年会有越来越强势的表现。在拍卖方面，已经有几位艺术家作品的成交价达到6位数，其中包括比尔·维奥拉，白南准，菲利克斯·冈萨雷斯·托雷斯，宫岛达男（T. L. Sakura, 近31万美元，2010年11月27日，香港佳士得）和李晖（Ark No. 2, 25,64万美元，2008年5月25日，香港佳士得）。

中国青年艺术家李晖（生于1977

His price index has increased by almost 300% since 1998 and his auction record stands at \$1.65m since the sale on 16 May 2007 of a series of three photos at Christie's New York (*Black Sea, Ozuluce / Yellow Sea, Cheju / Red Sea, Safaga*). The artist, who divides his time between Tokyo and New York, built his market in the USA and the UK. So, although 8% of his photographs are offered in Japanese auction rooms, his best works (and the most expensive) are sold in the United States (62% of global revenues) and the United Kingdom (33% of global revenues).

His most sought-after series is undoubtedly his “seas” series, calm and unreal to the point of abstraction. These photos, in which the light vibrates and time seems to have stopped, sometimes evoke Rothko's meditative “colorfields”. Some pictures in this series are affordable at less than \$50,000, like *Irish Sea, Isle of Man I*. This work, which is almost monochrome, sold for the equivalent of \$19,000 on 14 October 2011 at Sotheby's in Lon-

don (limited edition of 25). Sugimoto's conceptual and poetic work is also affordable since 30% of these works change hands for less than \$10,000.

Mixed media

Although deeply rooted in artistic creation since the 1960s, video works, installations, light installations and multimedia works are still only bought and sold by a small group of initiates at the global level. Unlike photography, these types of work are not yet subject to dedicated sales or specialised departments at the auction houses.

And yet these works, which have renewed the tools of creation and the range of possibilities for artistic expression, are expected to grow at an accelerating pace in the coming years. At auctions, some artists are already producing 6-figure results such as Bill Viola, Nam June Paik, Felix Gonzalez-Torres, Tatsuo Miyajima (*T.L. Sakura* fetched al-

munication. His works appear as sensory experiences, often playing on the dematerialisation of evocative shapes (cars, Buddhas...) that appear to have been found by a future archaeology... a sort of art of post-humanity. Beijing, Hong Kong, Shanghai, Singapore, Taipei compete for the scarce works to be offered at auction, and that often go well beyond their estimates. In 2007, the first work of the *Amber* series presented at auction (from a limited edition of 8) doubled its high estimate, reaching HK\$1.1m (about \$142,000).

Whereas the light sculptures of Li Hui project us into the future, the Korean Lee Lee Nam plunges us back into the past. The artist uses new technology to change classic works and give them new life in space and time. His first auction appearance in 2008 (with the installation *Dream.No.3*) fetched HK\$420,000 (nearly \$54,000) and since then Lee Lee Nam has been an affordable artist with some multimedia works selling for less than \$10,000 such as his *NeoMona Lisa*, which fet-

most \$310,000 on 27 November 2010 at Christie's Hong Kong) and Li Hui (*Ark No.2*, \$256,400 at Christie's Hong Kong on 25 May 2008).

The young Chinese artist Li Hui (born in 1977) uses light as a medium for immediate com-

年)擅长透过光来表达情感。他的作品经常会在让人浮想联翩的非物质化形态(车,佛)上大做文章,就好比对于未来和后人类时代艺术的考究,给人一种感官体验。北京,香港,上海,新加坡,台北分享了他为数不多进入拍卖行的作品,他的作品成交价通常都会远远高于估价。2007年,Amber系列第一件进入拍卖行的作品将最高估价翻了两倍,成交价达110万港币(近14.2万美元,共8件复制品)。

李晖的光线雕塑作品将我们带入未来,但是韩国艺术家李二男的作品就是将我们带回过去。李二男利用新技术在经典作品上进行创作,并且在空间和时间上给予他们生命。2008年的装置艺术Dream No. 3唯一一次在拍卖市场亮相就收获42万港币(近5.4万美元),这位艺术家的作品价格似乎非常平价,他的许多多媒体作品成交价都在1万美元以下,比如2011年5月在香港亚洲联合拍卖会上,他的作品Neo-Mona Lisa成交价为8352美元。李二男位列全球当代艺术家排行榜第315位,仅次于朱利安·奥贝。

's Hong Kong, 4 April 2011

艾未未: 横截性和全球化

2011年曝光率最高的当代艺术家无疑中国艺术家艾未未: 2011年4月3日被中国警方逮捕, “神秘失踪”三个月, 并且与6月22日获保释。他的挫折和艺术作品让他迅速在全球范围声名鹊起。

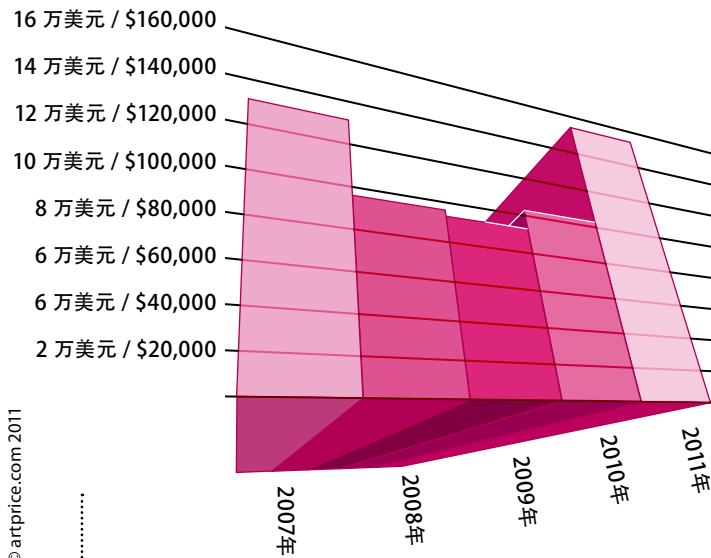
上世纪九十年代, 艾未未从纽约来到北京, 并且在2003年创建了自己的工作室 Fake Design (Fake: 假的, 冒充的)。他作为设计顾问携手瑞士设计师赫佐格和德默隆共同设计了北京奥林匹克体育场。在完成2008年北京奥林匹克运动会主体育场的设计之后, 他的才思枯竭, 并且声称开始从明朝花瓶和洗脸盆中找寻灵感! 其强大的气场, 内敛的性格和傲慢的个性捍卫了他的观点, 艺术并存在实体, 而是取自于生活的元素。

艾未未进入拍卖市场要具体追溯到2006年, 当时中国当代艺术市场正步入上升轨道。他的第一件拍卖作品是一副用毁灭的清朝庙宇中的铁力木制作的中国地图。这件作品的成交价为19万美元(苏富比纽约, 2006年3月31日)。第一个向他打开市场

ched the equivalent of \$8,352 in May 2011 at United Asian Auctioneers Hong Kong. Lee Lee Nam ranks 315th in the global auction revenue ranking of Contemporary artists behind Julian Opie.

Ai Weiwei: Mixed media and globalisation

The Contemporary artist with the highest media-profile during 2011 was undoubtedly Ai Weiwei: arrested by the Chinese



© artprice.com 2011

艾未未 (1957 年)

AI Weiwei (1957)

平均成交价 - Auction Average Price

自 2007 年 1 月至 2011 年 11 月的年度率平均成交价
Yearly Average - January 2007 to November 2011

police on 3 April 2011... “missing” for three months... he was finally released on bail on 22 June. His problems with the authorities and his artistic projects were followed with passion all over the world.

In the 1990s, Weiwei moved from New York to Beijing where he created (in 2003) an architectural firm by the name of *Fake Design*. He subsequently worked as an artistic adviser to the construction of the Olympic Stadium in Beijing in collaboration with the Swiss architects Herzog & de Meuron. After completing this spectacular architectural project for the Beijing Olympics in 2008, he managed to get on the wrong side of the Chinese authorities by claiming to have drawn inspiration for the project both from a Ming vase and from a toilet bowl! His strong temperament, visceral independence, and his insolence defend his idea that art is not an object in itself but a constituent component of life.

His first appearance on the se-

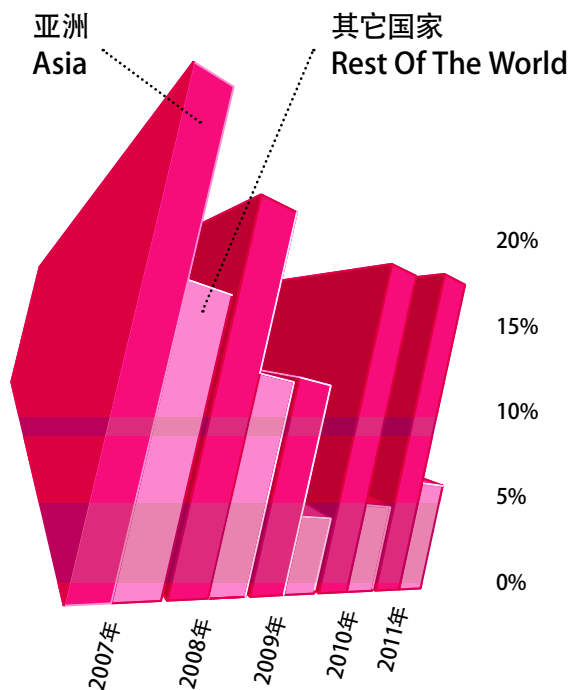
condary market dates back to that period, specifically in 2006, just when the Chinese Contemporary art market was taking off in a big way. The first work submitted by a major auction house was a map of China carved from wood from destroyed temples of the Qing Dynasty. The piece fetched \$190,000 (Sotheby’s New York, 31 March 2006). The first marketplace to open to his work was therefore that of New York. Three years later his work started to appear in the catalogues of the major auctioneers in Hong Kong and another year later, his work was finally offered for sale in Beijing.

His increasingly publicized artistic gestures contributed to the rapid inflation of his price index. Thus, the three photographs from the series *Dropping a Han Dynasty Urn* (1995) - which were already worth between \$60,000 and \$70,000 at auction in 2008 - fetched nearly \$150,000 two years later. They show the artist holding a Han Dynasty urn - an antique from 200 years BC (he collects them), then he releases

的就是纽约市场。辗转三年后，他的作品进入香港各大拍卖行，一年后来到北京。

曝光率越来越高的艺术行为让他的作品价值迅速升温。3件出自Dropping a Han Dynasty Urn (1995)系列的摄影作品在2008年的成交价在6万至7万美元之间，而短短两年，升至15万美元以上。从这三张照片中我们可以看到，艾未未举起一鼎公元两百年前的汉朝古瓮（古董），然后松开双手，第三张照片上便是古瓮应声落地的镜头。毫无美感，这件作品所体现的是一位中国的达达主义另类先锋。收藏家想购买的是这样一种态度而非实物。

艾未未的拍卖纪录来自一盏镶满数千枚水晶的巨型吊灯，这件精美的作品非常重，几斤坍塌的边缘。这件权力的暗喻作品在2007年9月以55万美元完成交易（纽约苏富比）。他出众的艺术行为和国际声望让他面对市场危机时毫无惧色，艾未未是从2008年到2010年艺术品价格暴跌大潮中少数没有被冲垮的当代艺术家之一。2010年，他的作品无一流拍，引以为证。



© artprice.com 2011

成交价超过 5 万美元的当代艺术品 Contemporary Lots Sold Above \$50,000

自 2007 年 1 月至 2011 年 11 月 - 年度率
Yearly Rate - January 2007 to November 2011

the urn, which shatters on the ground in the third photograph. Of little aesthetic interest, this work embodied an enthusiastic avant-garde, a new form of Chinese Dadaism. Collectors are buying here an attitude rather than a form.

Ai Weiwei's auction record rewarded a precious sculpture, a massive chandelier made of thousands of crystals, an overweight prestigious object... on the verge of collapse. This metaphor of power fetched \$550,000 in September 2007 at Sotheby's NY. Ai Weiwei's visible artistic gestures and reputation made him one of the few Contemporary artists who managed to resist the price meltdown of 2008/2010. In 2010, each and every one of his works offered at auction sold, without exception.

中国先锋艺术家的全球需求量是他成功的一大因素。另外一大原因就是亚洲地区巨大的需求量将作品价格一路抬高，也让全球艺术市场的蓝图每一年都在改变。亚洲市场的成功事实上也带动了高端艺术市场：在亚洲地区近17%的当代艺术作品成交价在5万美元以上，而在全球范围内突破这个价格底线的比例仅为8.7%。亚洲收藏家偏好西方艺术的保值作品，而全球买家则对知名亚洲艺术家作品趋之若鹜。拍卖成绩还是取决于市场的所在地：在北京和香港，拍卖行的最佳拍卖成绩总是诞生在中国艺术家的作品上，而在纽约，让·米切尔·巴斯奎特，杰夫·昆斯，理查德·普林斯，克里斯托弗·乌尔和莫瑞吉奥·卡特兰依旧是买家们的首选。

Global demand for Chinese avant-garde art is one of the keys to its success. The other key is the strength of Asian demand, which is driving prices up and gradually changing the map of the global art market: the success of the Asian marketplace favours a high-end market with nearly 17% of Asian Contemporary works sold annually at more than \$50,000, compared with a global ratio of 8.7% sold beyond this price threshold. Asian collectors occasionally buy safe-investment Western artworks and buyers from all over the world have become familiar with the big names in Asian creation. But the offer remains highly segmented from one market place to another: in Beijing or Hong Kong, the auctioneers rely on Chinese artists to generate their best bids, while New York continues to give priority to safe-bets like Jean-Michel Basquiat, Jeff Koons, Richard Prince, Christopher Wool and Maurizio Cattelan.

收藏家的独到见解

在准备这份报告前，两位收藏家已经告诉我们关于收藏家的类型。

余德耀先生和宫津大辅先生回答了以下问题：“您在选择收藏逻辑构思相同的同一系列作品时，是否会有自己严格的标准和明确的风格，或者说，没有任何规律全凭感觉去探索呢？”

宫津大辅

收藏当代艺术品并不是什么了不起的大事也并不只是有钱人的游戏。年轻艺术家创作的作品价格非常合理，并且从知名画廊购买的绝对不会是赝品。所以我才能成为一名工薪收藏家。

我一直在寻找一种即能得到优秀作品又不用支付一大笔费用的权宜之策。最终我和多米尼克·冈萨雷斯·弗尔斯特，郑然斗，草间弥生以及其他艺术家共同合作建造了属于我的“梦想之家”，并且将瑞安·甘德和Dr. Lakra的艺术作品以纹身的方式永远镌刻我身上。

我个人偏爱既有强烈设计感又不乏视觉冲击的作品，并且对于这种平衡乐此不疲。所以我不仅收藏概念作品，比如一张证明，同样还包括强烈概念的绘画和雕塑作品

我对于那些打破陈规，并且对社会观点或是忽略，或是隐藏或是深入的艺术作品非常感兴趣。

对我来说，当我为我的珍藏挑选新作品的时候，自我判断是最重要的。相信自我的行为方式不仅对于艺术，在我们生活的每个角落都非常重要。我挑选艺术作品的标准只有，好或者不好，喜欢或者不喜欢，当然也包括预算限制。我们需要积累日常的经验，比如多看点展览，和艺术家交流，或者读书都会对你做出正确的判断有帮助。

对于我来说如何鉴定一名好的收藏家非常困难，但我个人认为不管是否有名都应该相信具有挑战性的艺术家，另外自己所选择的艺术家和他们作品。

COLLECTORS' INSIGHT

In preparing this report, two collectors have accepted to tell us what type of collector they are.

Mr. Budi Tek and Mr. Daisuke Miyatsu kindly answered the following question: "Is your collection aesthetically homogeneous with works that follow the same logic, selected on the basis of strong criteria and clearly defined tastes? Or does it reflect a permanent exploration without any pre-determined axiom?"

Daisuke Miyatsu

Collecting contemporary art is not special and also not only for wealthy people. The prices of art works by young artists are reasonable and there are no fakes if we get them from mainstream galleries. So I am able to be a collector just like any ordinary office worker.

I am always thinking of the alternatives to get wonderful pieces without paying big money. This is what drew me to building my house, which is called "Dream house", with Dominique Gonzalez-Foerster, Yeonwoo Jung, Yayoi Kusama and other artists, or tattoo my body with art pieces by Ryan Gander and Dr. Lakra. I love pieces that have both strong concept and visual appeal, and also a good balance of them. I collect not only conceptual pieces, like a certification, but also paintings or sculptures if they are based on strong concepts. I am interested in artworks that fight negative stereotypes, raise awareness or widen and deepen the social perspective. Judging by myself is the most important element when I select and get a new piece for my collection. Believing in myself is very important, not only for art but also for everything in life. My only criterion in selecting art pieces is my appreciation -good or bad / like it or not- in addition to budgetary limitations, of course. We need to accumulate everyday experience,

机会发现新事物,以及艺术和我,和空间时间,有时候是两件艺术品之间所引发的互动关系。我收藏过很多装置艺术品,因为他们不仅体现了三维透视,更将“时间”融入其中,形成四维透视。6月份我参观巴塞尔艺术博览会的时候,我看到弗瑞德·桑德贝克的的作品,给了我很大的启发。“四维”这两个字第一次进入我的概念中。当我移动的时候,作品也随之移动。就好像作品在跟我玩闹一般。

收藏家及艺术投资人余德耀先生

作为收藏家,我更喜欢把自己形容为一名求知欲很强的探索家。我不会简单地定下或者追随所谓的标准,我更倾向于有

我喜欢当代艺术,因为它让我有更多的机会来进行更深层次的探索。当代艺术包含的讯息和哲学于我们的生活息息相关,更加社会化和政治化。这是一个反映我们生活和我们自身的故事,这种反映的其实就是艺术本身。我们每天都在创造历史,我已经爱上艺术,因为他让我认识了一个不一样的世界。我不想定下珍藏品的标准

attending shows, communicating with artists and reading books for a confident judgement. It is very difficult for me to define what is a good collector, but I think the key element is that I believe in challenging artists regardless of their reputation and that I believe in myself who

believes in artists and their creations.

Mr. Budi Tek

As a collector, I would say that I'm an explorer with intellectual curiosity. Rather than defining

来限制我在艺术世界的旅程。

但是,这并不表示我的艺术之旅毫无原则。起初,我对艺术品的知识和讯息了解非常有限,所以我会根据经销商的推荐购买了许多艺术品。事实证明,我犯了很多错误。之后,我开始不断学习,并且和艺术评论家,博物馆馆长以及艺术家建立了长期合作关系。这些日积月累的努力和彼此信任的关系为丰富我的藏品和成为一名真正的收藏家及艺术投资人提供了很大的帮助。

and following strong criteria, I prefer, whenever I have a chance, discovering new things and interactions triggered by art - interaction with me, with space and time, sometimes, between works of art. I've been collecting lots of installation works because they present not only three-dimensional perspective but also four-dimensional perspective to include "Time". When I visited Art Basel in June, I saw Fred Sandback's work and was deeply inspired. At first sight, the word of "Four-dimensional!" occurred to me. When I move, the work moves. It was as if the work were playing with me.

I like contemporary art because it carries so much more opportunities for me to explore further. Contemporary art contains the message and the philosophy directly related with our lives, socially and politically. It is a story to reflect our lives and ourselves, and the reflection is the history itself. We've been making a history every day and I've been in love with art because it takes me into another world I didn't know

is there. I don't want to limit my journey in art world by setting up strong criteria of collection.

However, I'm not saying that I wander around without any principle. In the beginning, I bought many works not with a depth of knowledge and information, but with dealer's recommendation. As a result, I made a lot of mistakes. But since then, I've studied, learnt, and built up long term relationship with art critics and curators as well as artists. Those accumulated efforts and relations enhanced by mutual trust have been guiding me to build up my own collection and story as a true collector and art patron.

www.artprice.com



进入最完整的艺术市场信息数据库

- 45万位艺术家的全面资讯
- 2700万条详细成交结果、艺术家价格指数、艺术品价格指数
- 来自3600家拍卖行的拍卖预览信息
- 通过我们的免费邮件提醒，关注至多300位艺术家的最新动态。

我们的可无限量访问包含20欧元/美元的一天访问，也包含只99欧元/119美元起含 Artprice Images 的年度套餐。

一个购买或销售造型艺术，设计及古董作品的交易平台

- 免费上传淘品信息*销售您的造型艺术，设计及古董类作品。
- 免费浏览我们会员上传的淘品信息(专业, 艺术家及个人淘品信息)并免费与他们取得联系。

浏览或上传淘品信息都完全免费，如果您想申请网上虚拟画廊，每年只需119欧元/169美元!

Your access to the most comprehensive art market databases

- 450,000 artists through a microscope.
- 27 million detailed auction results, price levels and indices.
- upcoming auction information from our 3,600 auction houses partners.

Keep an eye on up to 300 artists thanks to our free email alert. Our unlimited access plans range from our one-day pass at €/\$20 to our annual subscriptions with Artprice Images starting at €99/\$119 only.

The marketplace to buy and sell Art, Design and Antiques :

- Post ads for free to sell your Art, Design and Antiques items.
- Look up the Ads posted by our members (professionals, artists, individuals) and contact them for free.

Viewing and posting ads is totally free but if you want to take a step further, you can open your virtual gallery for €119/\$169 per year only!





进入行动，快来参加
ARTPRICE 网站拍卖!

GET INTO THE ACTION, GET INTO
ARTPRICE ONLINE AUCTIONS!

Bid now



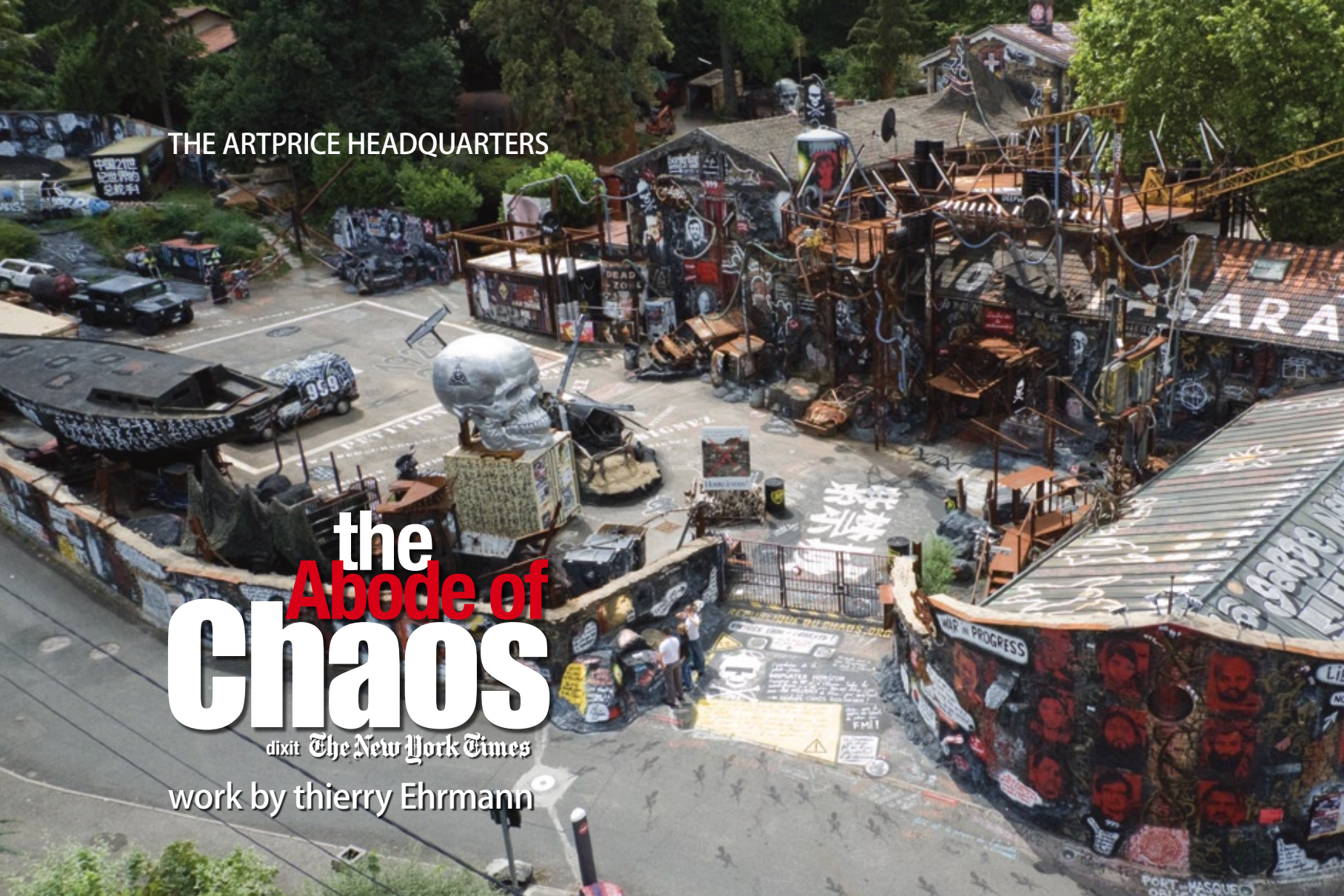
artprice™ THE WORLD LEADER IN ART MARKET INFORMATION

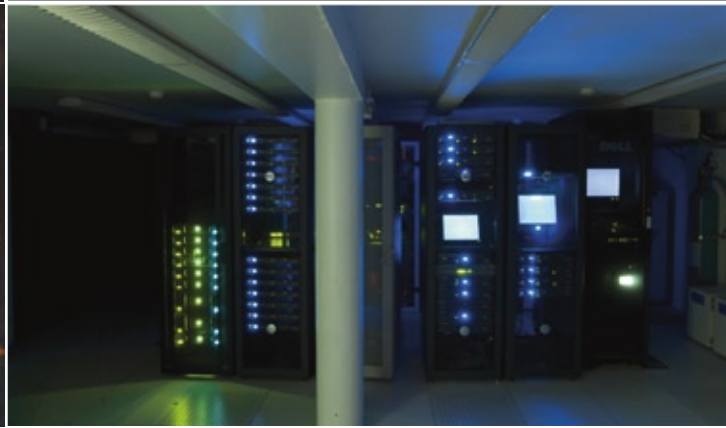
THE ARTPRICE HEADQUARTERS

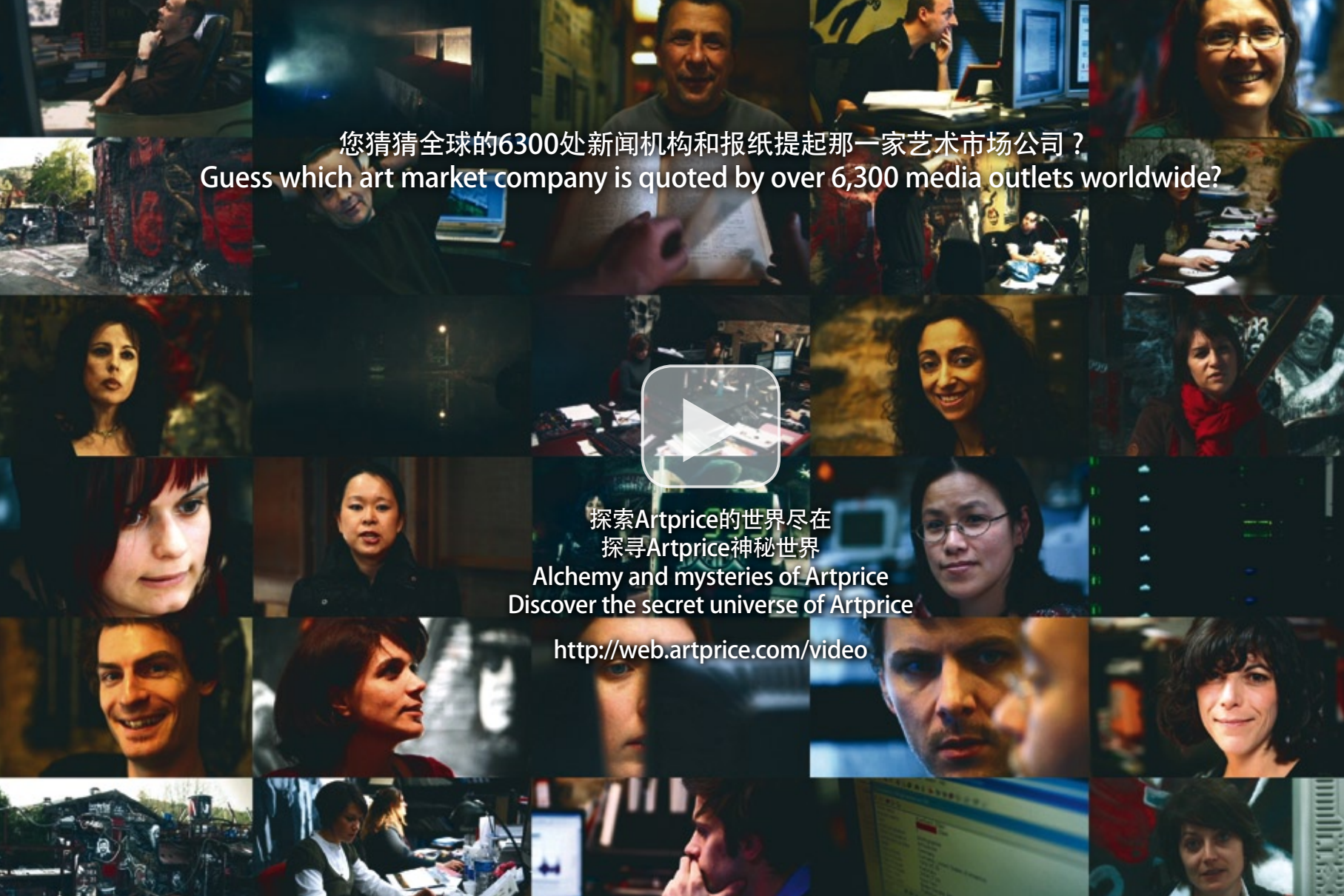
the Abode of Chaos

dixit *The New York Times*

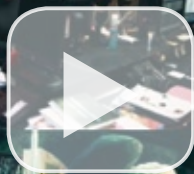
work by thierry Ehrmann







您猜猜全球的6300处新闻机构和报纸提起那一家艺术市场公司？
Guess which art market company is quoted by over 6,300 media outlets worldwide?



探索Artprice的世界尽在
探寻Artprice神秘世界
Alchemy and mysteries of Artprice
Discover the secret universe of Artprice

<http://web.artprice.com/video>



我们的通讯社为您解答艺术市场的秘密与机制.每个星期,我们的艺术经济学部为您提供艺术市场的最新发展趋势,分析报告和尖锐的评论。
<http://www.artmarketinsight.com>

您的报纸需要有关艺术市场的数据?
我们将乐意为您提供资料和统计数据。
请随时通过电子邮件联系我们：
econometrics@artprice.com

The mechanisms and secrets of the art auction market revealed by our press agency. Each week we provide you with updated art market tendencies, reports and in-depth analyses produced by our department of art econometrics.
<http://www.artmarketinsight.com>

Need specific data for your papers on the art market?
We will be happy to provide you with relevant data and statistics.
Feel free to contact us at econometrics@artprice.com

Artprice.com S.A.
Domaine de la Source, B.P. 69
69270 Saint-Romain-au-Mont-d' Or, France 法国
email: support@artprice.com
Tel: +33 478 220 000 - Fax: +33 478 220 606

Artprice在巴黎Eurolist上市(Euroclear:7478 – Bloomberg:PRC – Reuters:ARTF)
Artprice is listed on Eurolist by Euronext Paris (PRC-ARTF)

Copyright © Artprice.com 1987/2011 所发布的关于艺术类拍卖图录信息和拍卖结果信息均来源于各拍卖公司(关于绘画,雕塑,设计,影像,版画,水彩,等等)古董及家具除外.Artprice不承担信息错误和疏漏的任何责任。Artprice不承担其任何用途而引发的责任。在未经© Artprice版权许可或未标明参 考源出自© Artprice.com 的情况下,以任何手段全部或部分复制和传播信息及图表的行为,都被视为侵权。

Copyright © Artprice.com - Indexed auction records are based on Fine Art and Design cataloged auctions (paintings, sculptures, drawings, photographs, prints, watercolors, etc) recorded by artprice.com, except antiques and furniture. Artprice declines all responsibility for any use made of the provided information. Any reproduction or representation of all or part of the information or graphics by any means whatsoever that does not include a mention stating source © Artprice.com or copyright © Artprice is illegal and represent a breach of copyright.

