

INSIDE MUSES

INSIDE
MUSES

4	PREFACE
7	ARCHITECTURE MANOR HOUSE
49	FURNITURE DANISH MODERNISM
85	NATURE HERBARIUM
117	ART MOBILITY

In Ancient Greek mythology, the Muses were nine goddesses who ruled over the arts and sciences, each providing humans with divine inspiration in a specific creative endeavour, such as poetry, dance or astronomy. Today, a muse has come to mean the spark that inspires us to dream, to imagine and to create in any area of life, from art and literature to design and architecture.

Masterminded by visionary changemaker and K11 Group founder Adrian Cheng, K11 MUSEA, a Muse by the Sea is a revolutionary new cultural destination that reinterprets this concept for the contemporary age, showing visitors that muses can be found everywhere and providing endless moments of inspiration in an intriguing variety of ways. Seamlessly blending experiential retail and dining with contemporary art, innovative design and a keen appreciation of the natural world, K11 MUSEA reflects Hong Kong's unique history as a space where cultures, peoples, languages, artefacts and ideas can connect and collide. K11 Group's most ambitious and sophisticated project to date, K11 MUSEA is a muse to inspire a generation of global millennials.

Many different types of muse are reflected in the K11 MUSEA concept, but none more so than the four muses of Architecture, Furniture, Art and Nature. Architecturally, K11 MUSEA is the fruit of the combined talents of a host of international and local architects and designers, including globally renowned firm Kohn Pedersen Fox Associates and James Corner, the creative talent behind New York's iconic High Line. Furniture celebrates the masters of Danish Modernism with a collection of iconic, museum-quality pieces that tell the story of one of the 20th century's most important design movements, while K11 MUSEA's rotating collection of world-class contemporary art is both a source of inspiration and a catalyst for cross-cultural exchange. Finally, the Nature Discovery Park, Hong Kong's first urban biodiversity museum and sustainability-themed education park, pays tribute to the greatest muse of all: Mother Nature.

Explore, engage and indulge as you discover your muse at K11 MUSEA.

Prepare to be inspired.

ARCHITECTURE
MANOR HOUSE

FAÇADE

Designed by Kohn Pedersen Fox (KPF)

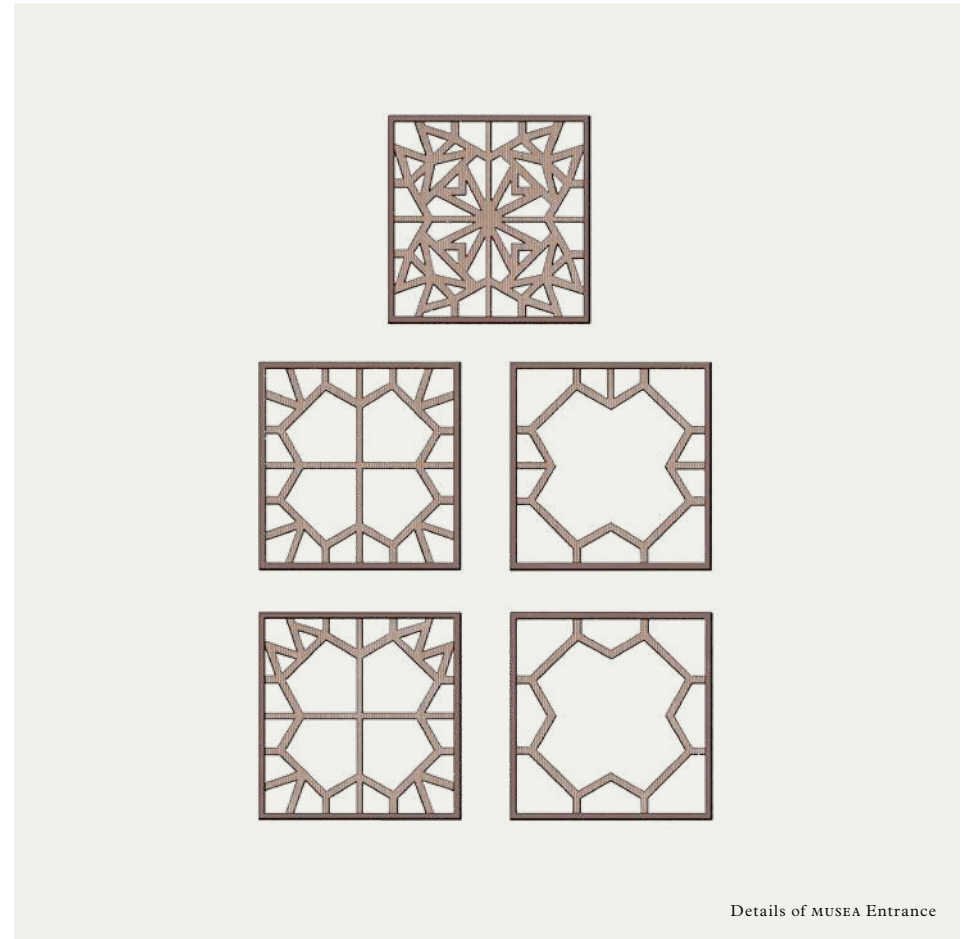
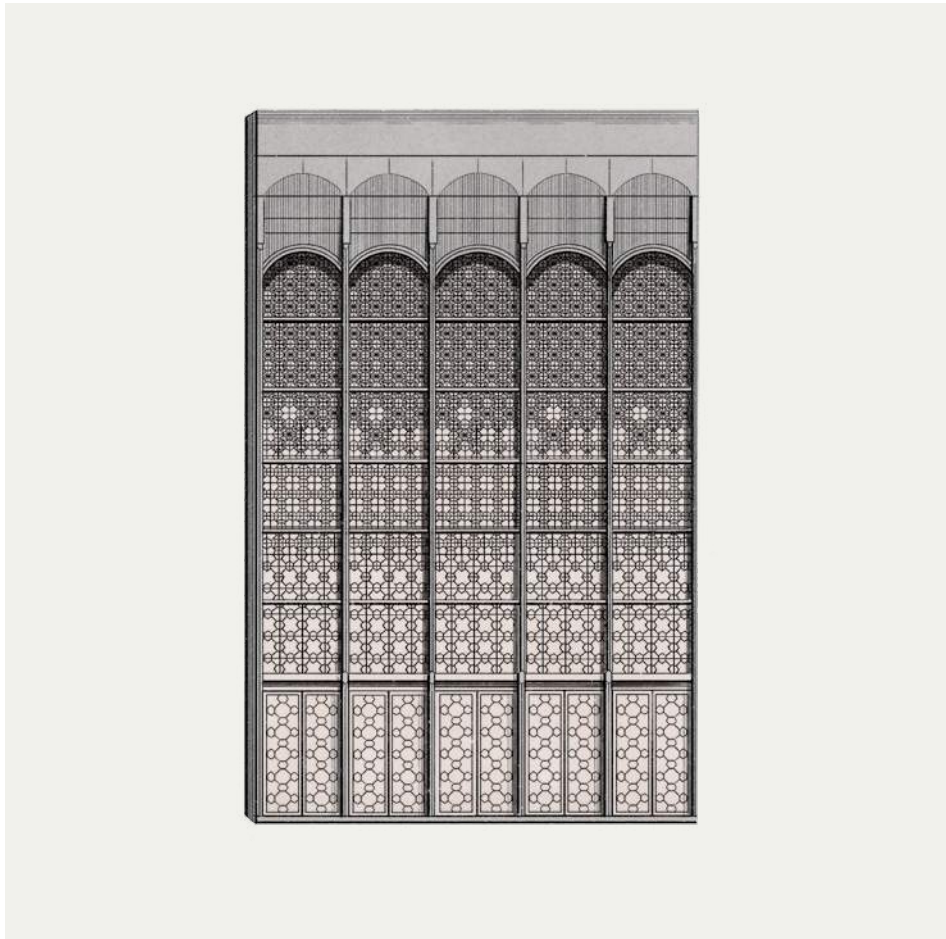
Designed by globally renowned architecture firm Kohn Pedersen Fox Associates (KPF), K11 MUSEA's façade draws inspiration from Hong Kong's iconic harbour with a design that is fluid, vibrant and naturally inviting. Crafted from rare Portuguese limestone, the façade is stepped to form an active hill of green terraces facing Kowloon and Victoria Harbour.

GREEN WALL

Designed by PLandscape

Offering a lush and verdant contrast to the building's hard stone façade, the green wall by Thai landscape and design studio PLandscape uses a variety of plants to create a flowing botanical feature that both softens the structure and harmonises with the fluid lines of the harbour.



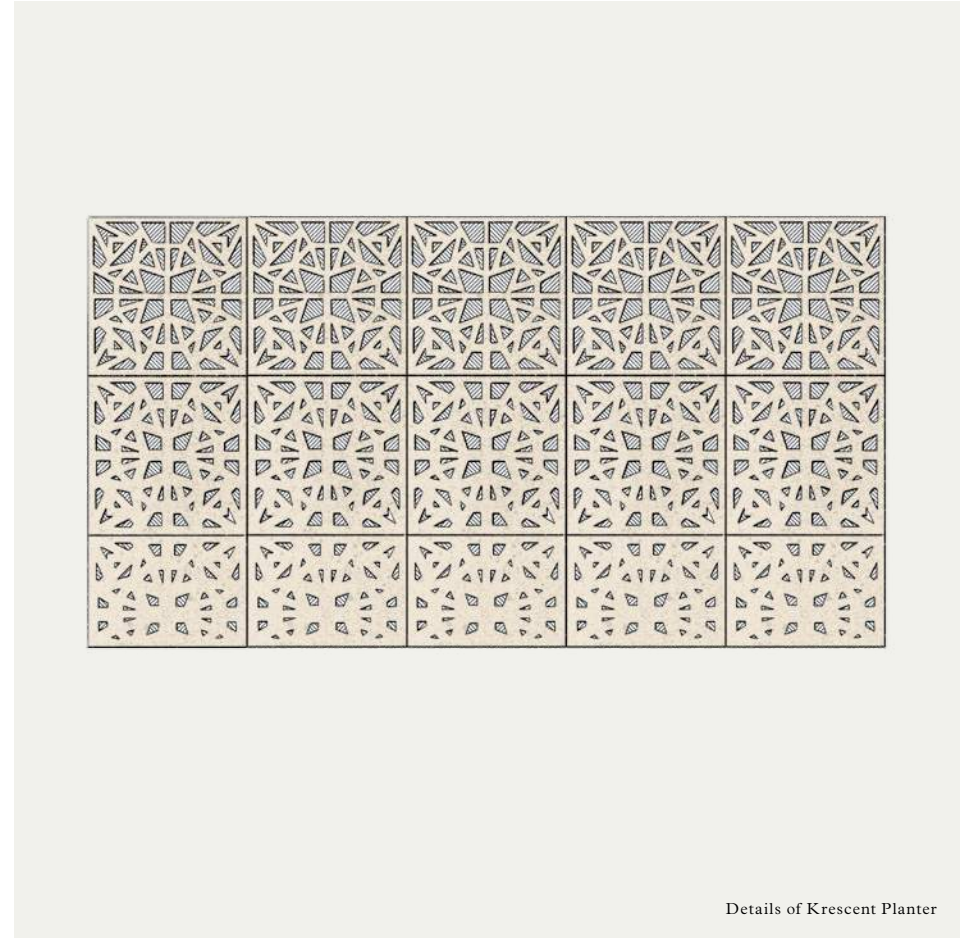
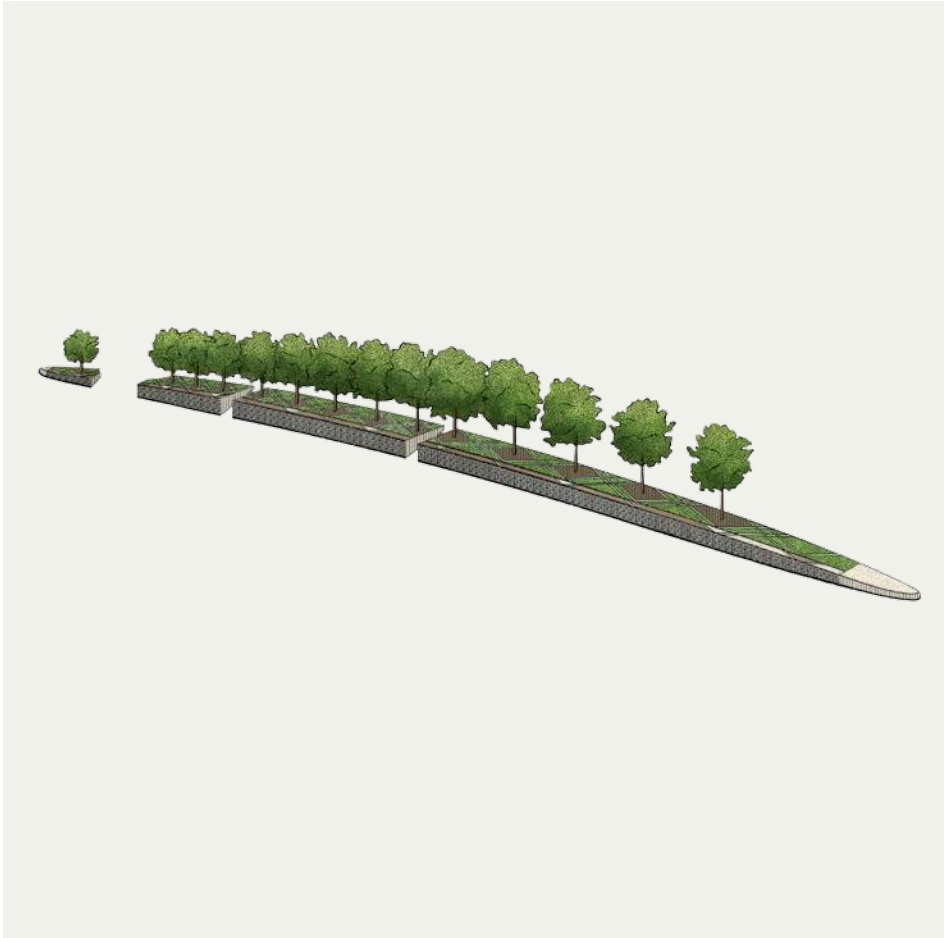


Details of MUSEA Entrance

MUSEA ENTRANCE

Designed by PLandscape

Visually celebrating the prosperity and exoticism of the Silk Road, the MUSEA Entrance greets guests with a specially designed pattern that provides a MUSEA motif in a similar way to a heraldic family crest. Providing the perfect balance between form and function, the striking geometric pattern becomes gradually more sparse towards the bottom, creating the perfect gradient to allow sunlight to filter through.

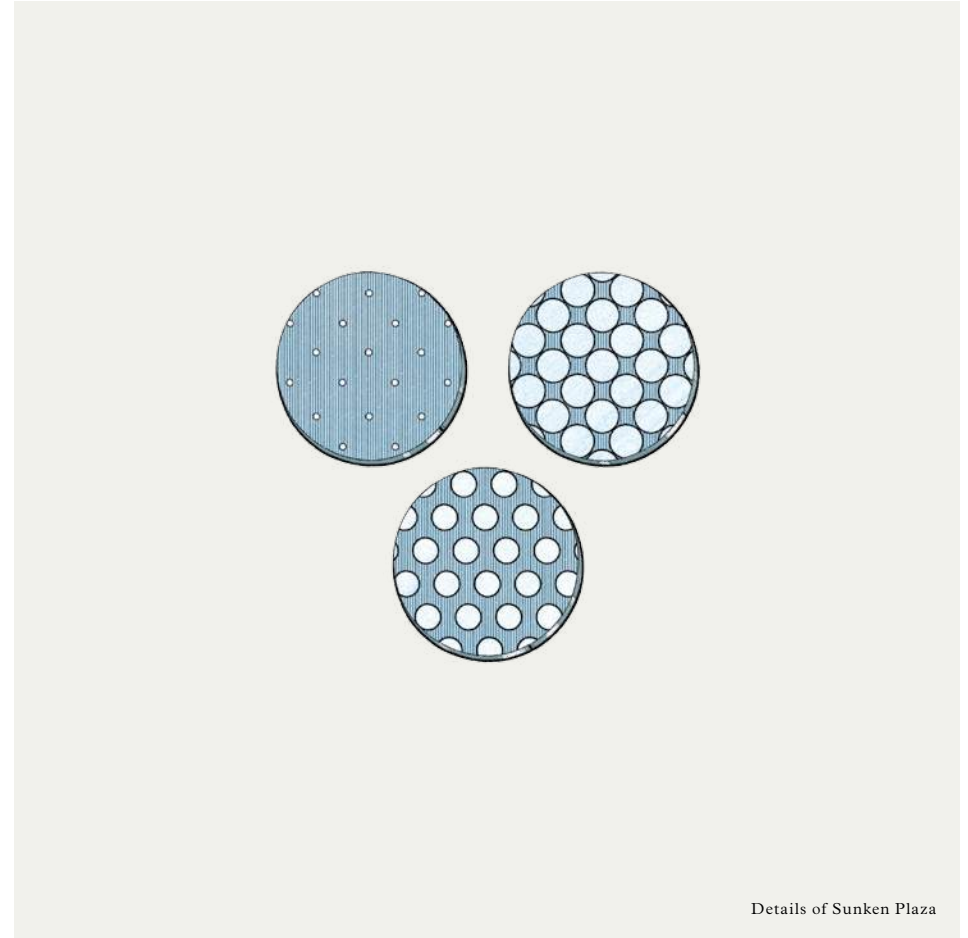


Details of Krescent Planter

KRESCENT PLANTER

Designed by James Corner Field Operations

A linear garden that deftly separates the mall area from the busy street, the Krescent Planter features the same specially designed MUSEA motif as the MUSEA Entrance. The intricate limestone screen features patterned stone cladding and is backlit after sunset to add an iconic night-time accent that draws viewers in from afar. The garden also includes a water feature and offers visitors a tree-shaded area with benches on which to sit while being refreshed by a cooling mist.



Details of Sunken Plaza

SUNKEN PLAZA

A 2,000-square-foot cultural venue located beside the front entrance, the Sunken Plaza provides an intimate street-level setting for performing arts, cinema and live music. The amphitheatre seating is enclosed by a 5.5-metre-tall conical glass-panelled façade animated by a programmable wraparound water feature to create a fully immersive experience.

VISUAL CORRIDOR FEATURE CEILING & BUTTERFLY LIGHTING

Designed by Leigh & Orange Architects
in collaboration with lighting designer Speirs + Major

The major pedestrian zone connecting Salisbury Road to the Avenue of Stars waterfront promenade, the 100-metre-long by 40-metre-wide Visual Corridor is both a vibrant thoroughfare and a welcoming space. Flanked by K11 MUSEA and luxury flagship stores on one side, and Rosewood Hong Kong and K11 ATELIER on the other, the Corridor runs beneath an 8.4-metre-high feature ceiling formed from undulating triangular aluminium panels in different shades. Inspired by the wave forms of Victoria Harbour, the ceiling creates a harmonious space that

unifies the bright outdoors and the shaded indoors, as well as offering a visual transition from the hustle and bustle of Salisbury Road to the airy openness of the waterfront. To balance out the intensity of the natural light outside the Corridor during the day, luminous “Butterfly” ceiling lights radiate a subtle glow that enhances the feel and experience of the area while also providing an elegant decorative intervention between the panels of the feature ceiling.



KUBE

Designed by Rem Koolhaas

Designed by acclaimed Dutch architect Rem Koolhaas, KUBE is a cube-shaped kiosk around which communal dialogues and shared experiences can unfold. The kiosk's aluminium panels feature a special anodized finish that reflects Hong Kong's skyline with a distinctive golden filter, while an arrangement of cubical stone chairs allows people to linger and engage with each other. To celebrate the opening of K11 MUSEA, KUBE will temporarily be accompanied by a giant floating balloon that functions as a "city canopy", transforming the surrounding space into an urban living room.



DONUT PLAYHOUSE

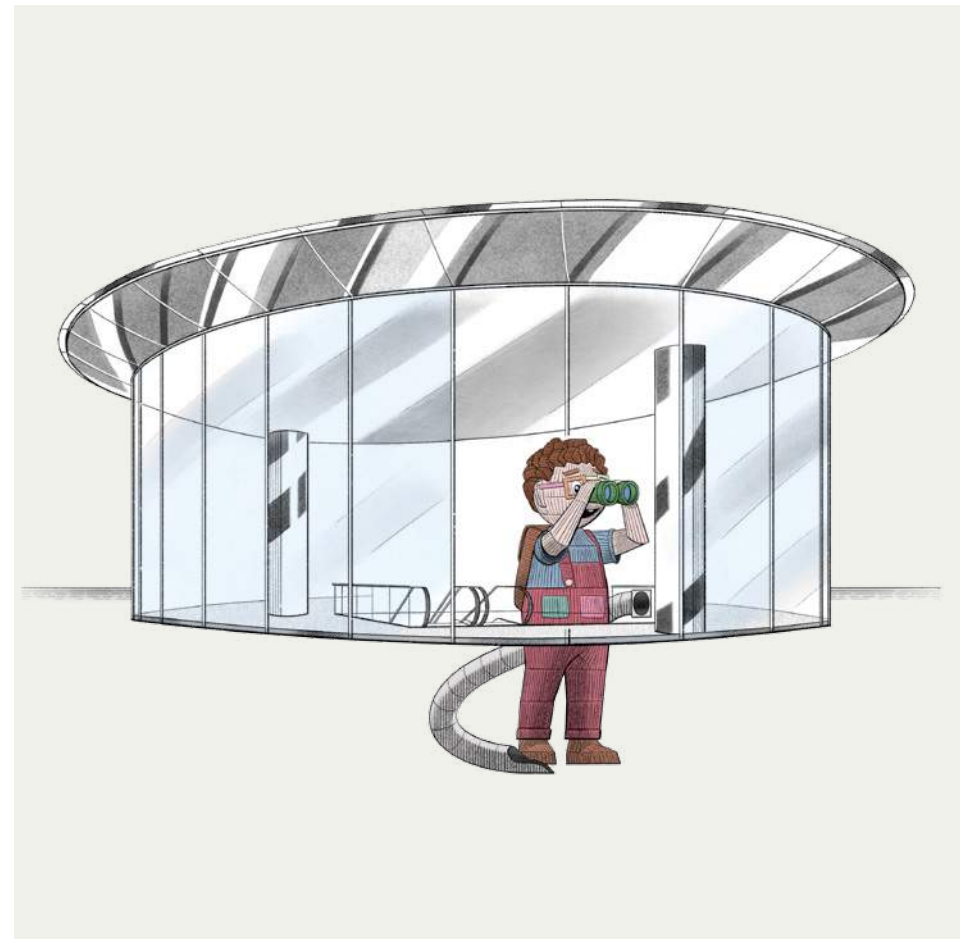
Designed by Kohn Pedersen Fox (KPF)

Providing a striking and light-filled entranceway into K11 MUSEA's underground retail space, the nine-metre-high Donut Playhouse is an oval-shaped architectural structure featuring a transparent vision-glass façade and a dish-like ceiling fabricated by Dutch manufacturer Central Industry Group (CIG). The mirrored convex ceiling — created by 6mm thick, 3D formed, stainless steel sheets using a maritime technique from the shipbuilding industry — allows visitors in the gardens outside to glimpse reflections of people shopping in the atrium below, while those in the atrium can see reflections of the gardens, bringing people and nature together in a seamless yet artful way.

DONUT

Designed by Monstrum

Bold, bright and larger-than-life, Donut is a friendly giant welcoming children and the young at heart to K11 MUSEA. Designed by Denmark's award-winning playground designers Monstrum, this 10-metre-tall figure inspires a sense of childlike wonder, and offers kids the chance to take a thrilling ride on a pair of tubular slides.





VICTORIA

Designed by Lasvit

Referencing Hong Kong's past as an entrepôt and Tsim Sha Tsui's role as an important transportation hub, Victoria perfectly captures both the rawness and the poetic glory of this bygone age. Inspired by the classic elegance of Victorian-era chandeliers, it features single pendant lights dangling from a framework of industrial pipes, which also emit sounds and steam. This creates a striking installation that evokes

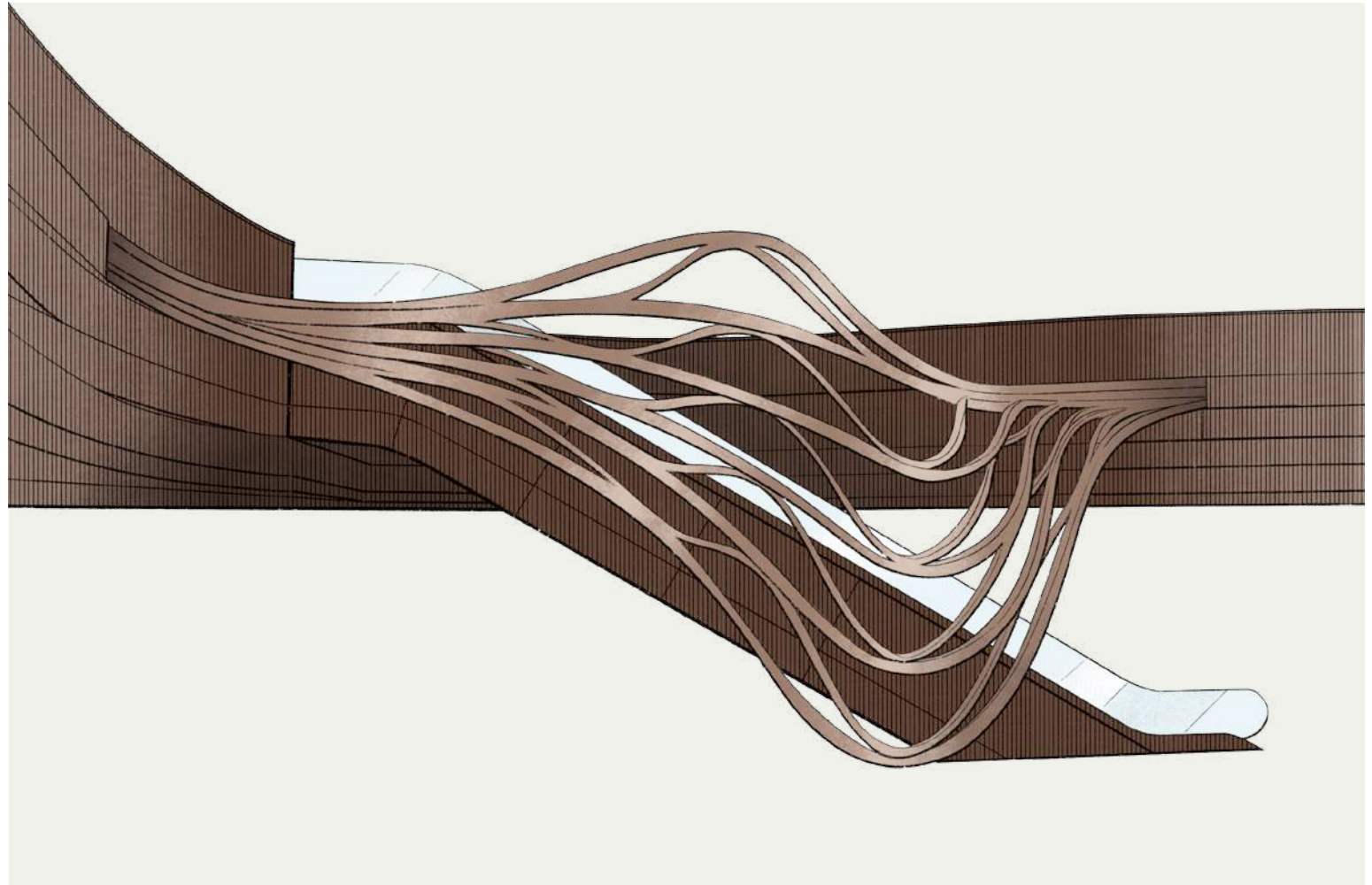
feelings of nostalgia while subtly recalling the grand chandeliers that greet guests in the entrance halls of opulent aristocratic mansions.

ESCALATING CLIMBERS

Designed by LAAB

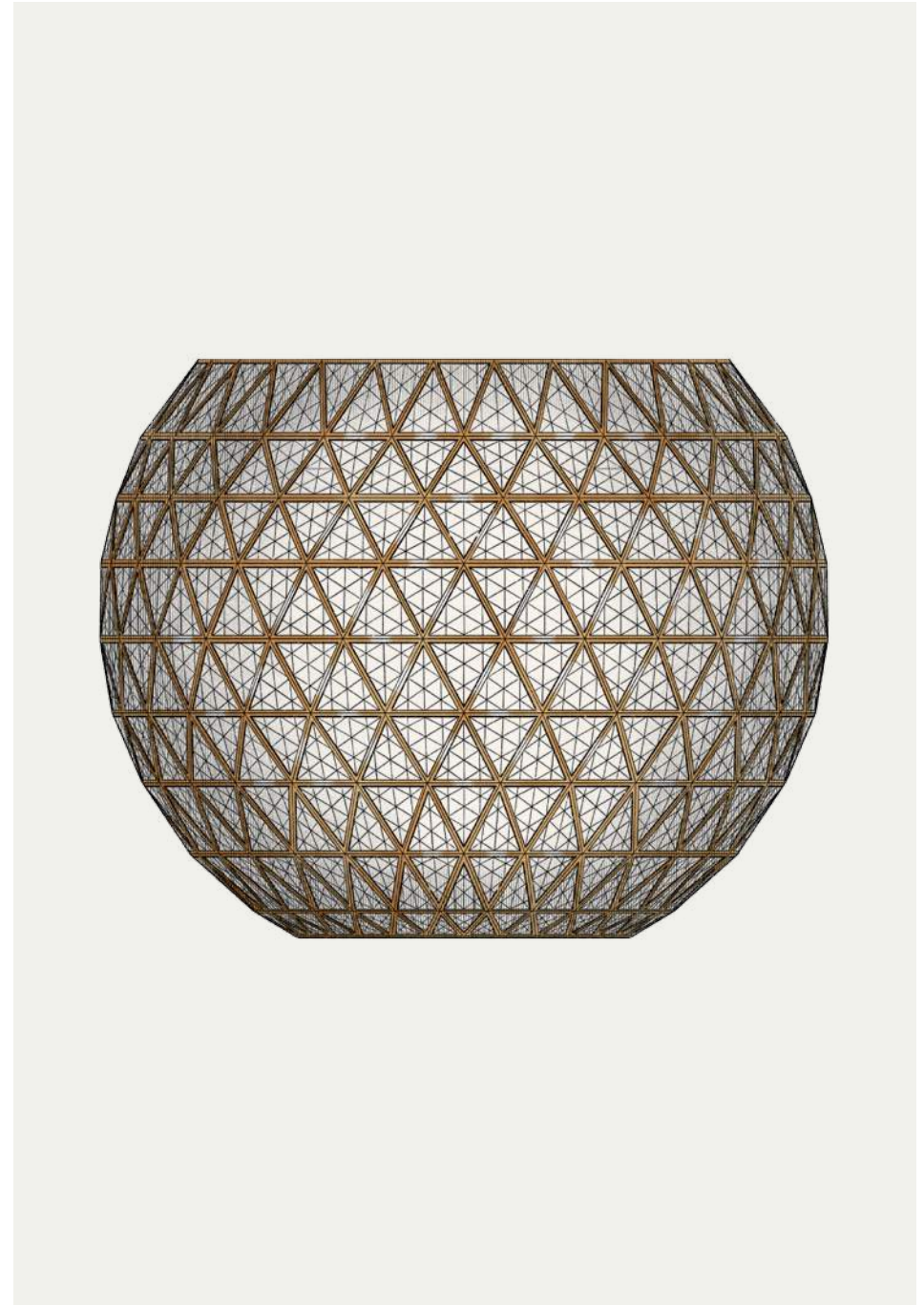
Escalating Climbers is an organic sculpture that marks the threshold of K11 MUSEA's grand atrium, Opera Theatre. Like a sprawling root system, the design enlivens the upward motion of the escalators. Each "root" has been meticulously hand-crafted from stainless steel to sprout, fork and weave as it grows an organic network over the escalator and

forms an ongoing spatial dialogue with the Oculus for visitors to ponder. The intricate metalwork, as well as the rustic paintwork on the spandrels in Opera Theatre, have been meticulously created by William Lam of HK L&L, a seasoned contemporary abstract artist with three decades of experience.



GOLD BALL

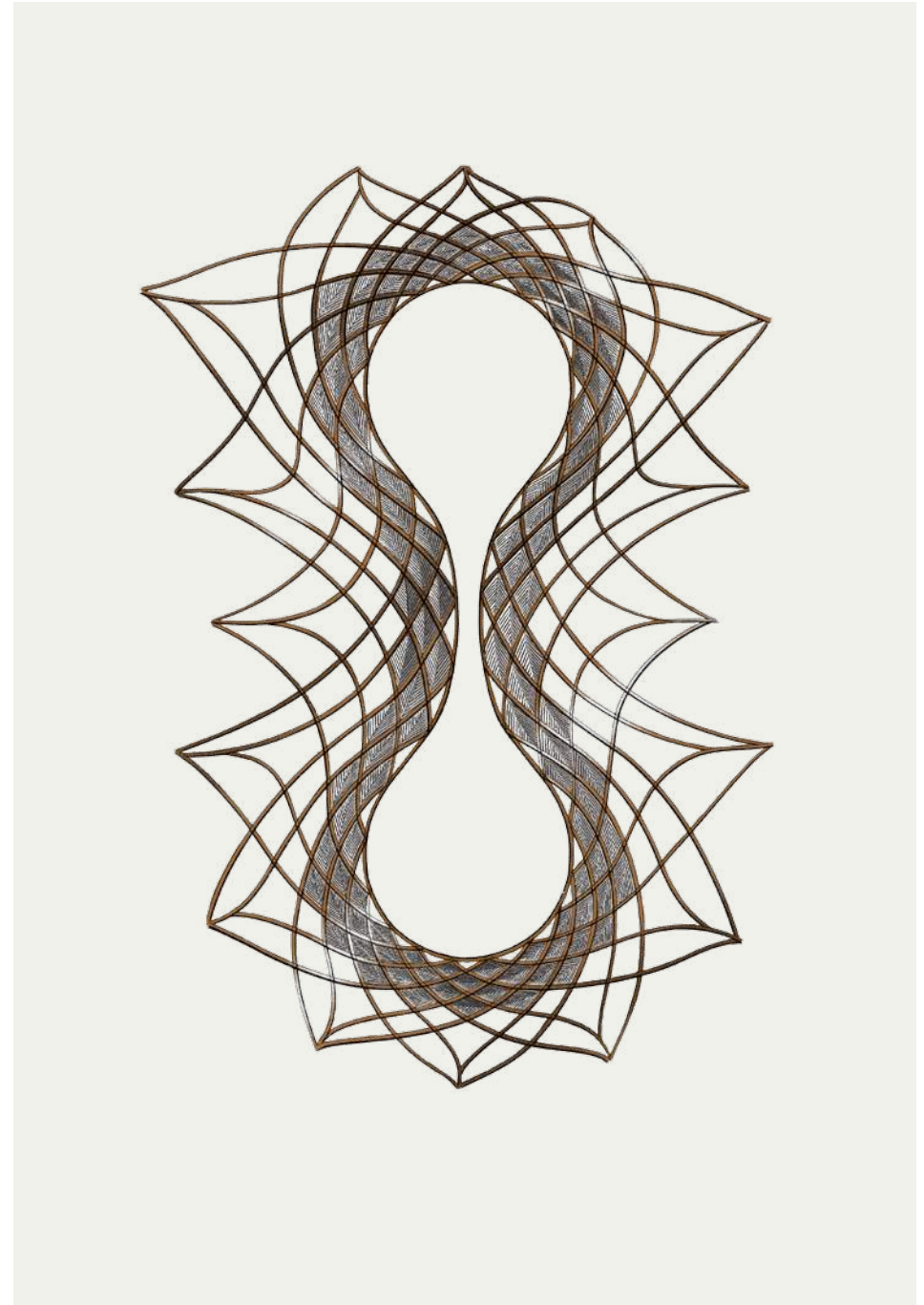
At the very heart of ΚΙΙ ΜUSEA lies the Gold Ball, a huge spherical chamber that offers a glamorous and visually striking centerpiece while also providing a versatile creative space for exhibitions, pop-ups and performances. The design features a triangular latticework set with v-cut glass panels and LED lights. The LEDs can be programmed to create a variety of effects and the lighting will appear differently depending on the viewing angle.



OCULUS

Designed by LAAB

Hovering at the apex of the 33-meter-tall grand atrium, and inspired by the architecture of classical cathedrals, Oculus is an intricate organic vault sculpture for visitors to gather under and reflect upon. Comprising a network of branches embracing two seven-meter-wide skylights, Oculus has been digitally designed and generated using programming codes similar to DNA, and fabricated using a composite of bent steel with glass-fibre-reinforced polymer, meaning that none of the 500 branches are identical. Hundreds of programmable spotlights embedded in the branches animate and pulse collectively to orchestrate a soothing and natural environment throughout the day.





BOHEMIAN GARDEN

Designed by James Corner Field Operations

A breathtaking oasis spread across two levels on K11 MUSEA's rooftop, the Bohemian Garden offers a variety of spaces and amenities for visitors of all ages to explore. The lower level features an alfresco dining space shaded by the Bohemian Hexagons, while there is also a striking water feature in the form of two cascading terraces. On the upper level, guests can discover the chef's garden and a lush oval lawn, which provides

a stunning setting for events such as gala dinners or outdoor cinema screenings — or simply an area where children can play while their parents relax under shaded pavilions. As well as the lawn, kids can climb, jump and slide in a peacock-themed playground.

BOHEMIAN PAVILIONS

Designed by LAAB

A collection of distinctive architectural structures positioned around the rooftop-set Bohemian Garden, the Bohemian Pavilions offer visitors an intriguing array of spots to explore as they stroll around the garden's oval lawn. From arches and ovals to hexagons, each pavilion has its own distinctive form within this fascinating design family.

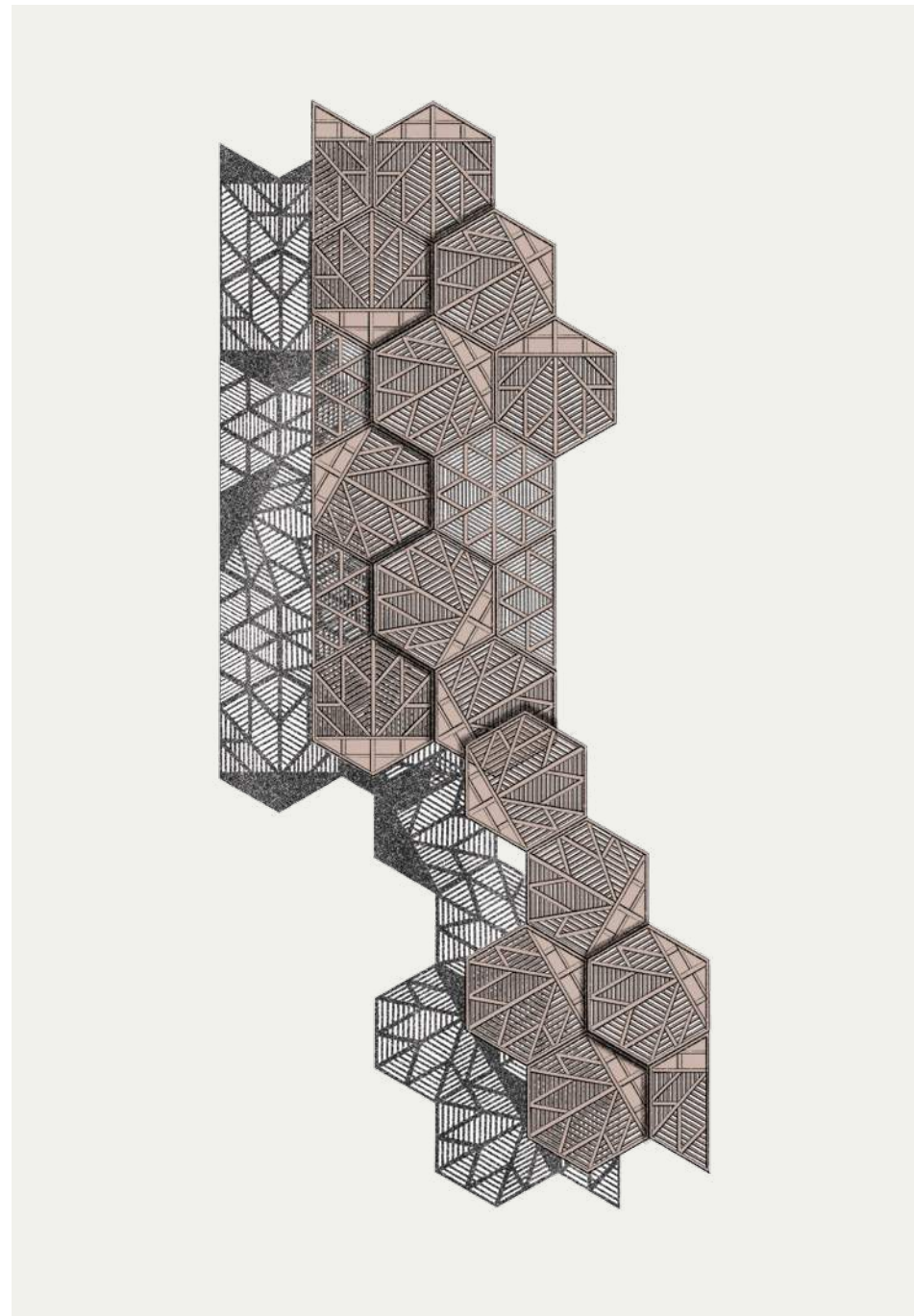
BOHEMIAN ARCHES

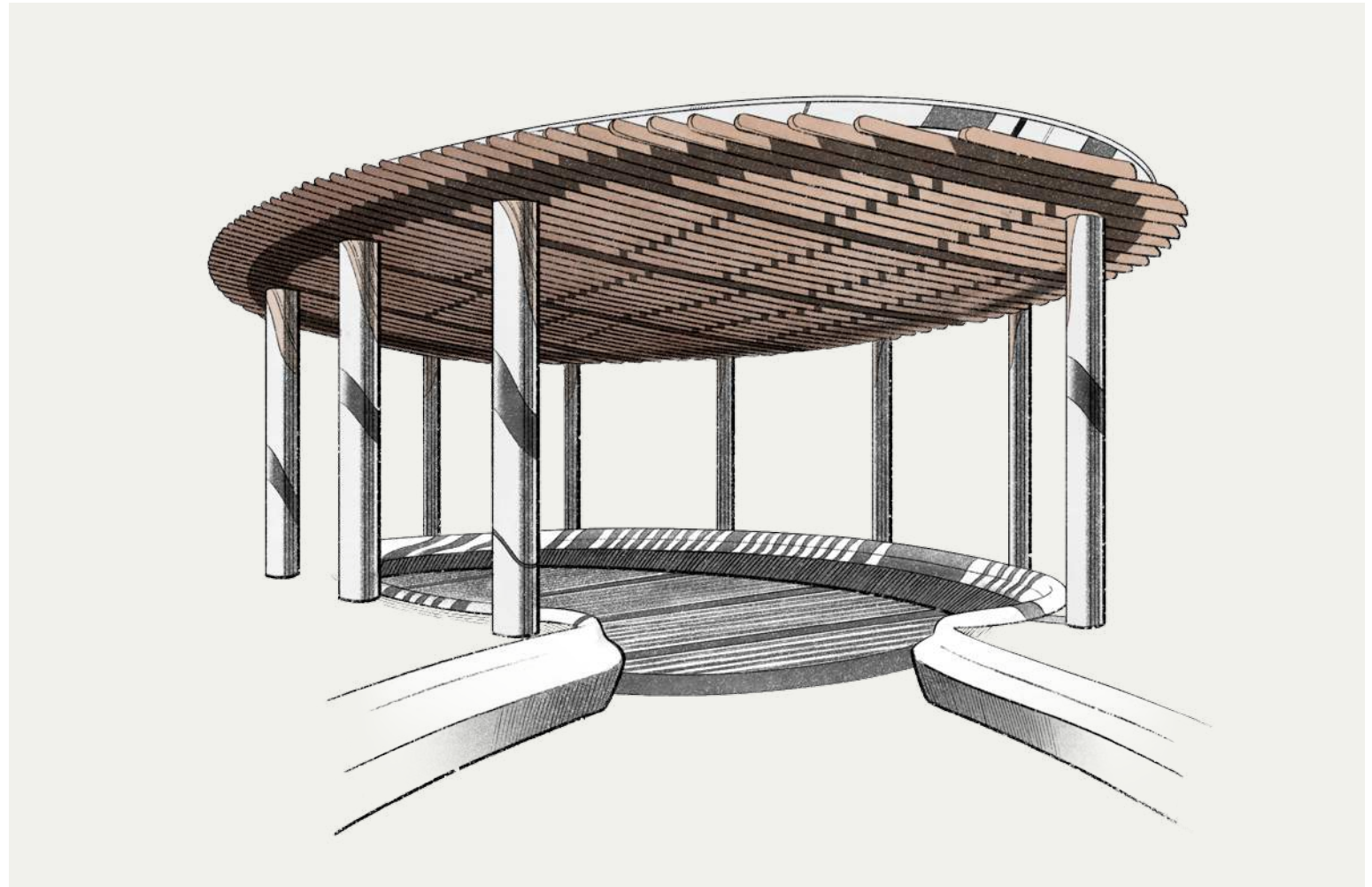
Connecting Level 5 to the Bohemian Garden, the Bohemian Arches combines an escalator with natural elements to offer a unique transition between indoors and out. Composed of branch-like columns that weave together into a covered archway, the structure will, as time passes, be taken over by ivy, creating a stunning living structure.



BOHEMIAN HEXAGONS

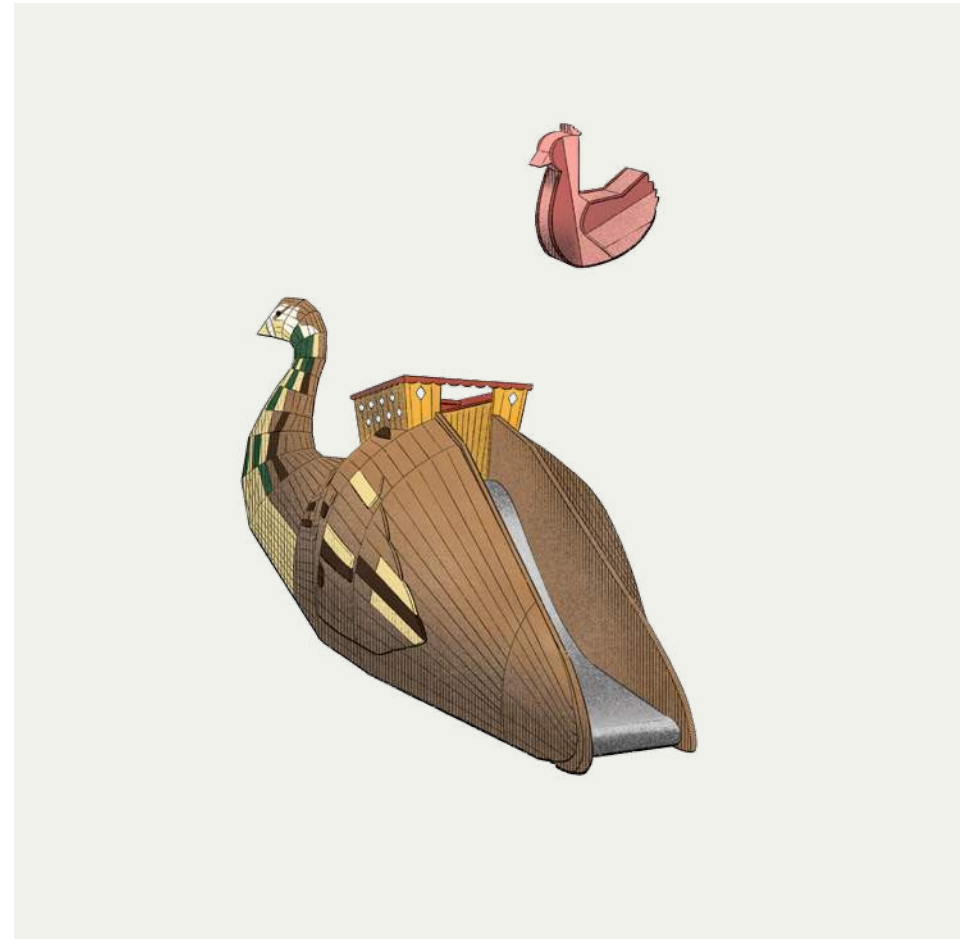
A forest-like canopy covering an outdoor restaurant, the Bohemian Hexagons are a meticulously crafted network of asymmetrical geometric shapes that nest together to form a unique honeycomb structure. With its off-centre columns and natural overhead landscape, the Hexagons create spaces of various sizes to encourage small gatherings and nurture communal activities. On sunny days, the Hexagons provide shade for visitors. When it rains, water flows through the Hexagons to be funnelled away.





BOHEMIAN OVALS

Echoing the shape of the Bohemian Garden Lawn, the Bohemian Ovals are twin canopies that hover above the children's playground and sitting space. To complement their surroundings, the Ovals—like the Arches—will slowly become wrapped in ivy, ultimately becoming a living part of the garden landscape. During summertime, a fine water mist creates a pleasant, cooling environment for visitors underneath the canopy.



PEACOCK PLAYGROUND

Designed by Monstrum

Perched in the Bohemian Garden on KII MUSEA's rooftop, Peacock Playground is a lively and colourful attraction for children to explore. The custom-designed play equipment includes a reclining peahen, a group of peachicks and the majestic nine-metre-tall Papa Peacock, who has a flowing tail to climb and a six-metre tubular slide to ride back down on. The Playground also features jumping pads and a Water Play area, providing a uniquely enjoyable experience for kids.



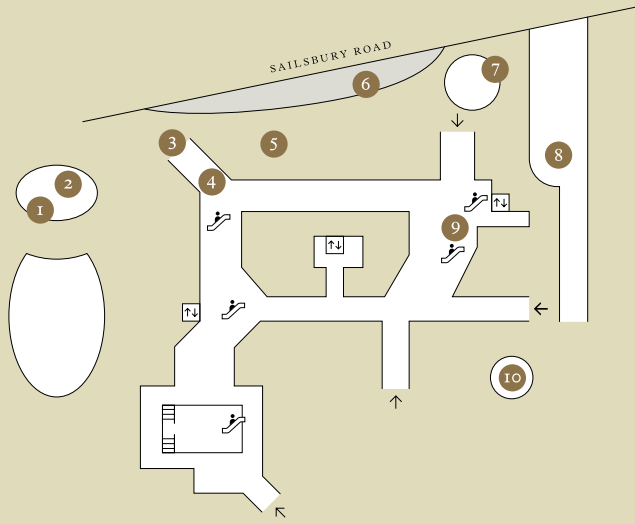
NATURE DISCOVERY PARK & THE CONSERVATORY

Designed by LAAB in collaboration with PLandscape

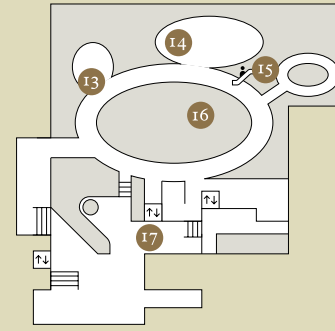
Immersing visitors in a variety of natural wonders, the Nature Discovery Park on Level 8 is Hong Kong's first urban biodiversity museum and sustainability-themed education park. In the middle of the Park, The Conservatory brings local, seasonal crops to the table and features large glass sliding doors that open up its interior to the outdoor Farm, sheltered by a rhythmic roof inspired by the lightness and the dynamic movement of butterfly wings. During the day, the seasonal crops

grown in The Farm create a natural backdrop for The Conservatory. At night, the Firefly lighting designed by Speirs + Major subtly illuminates the park, creating a magical experience in the dark. Surrounding The Conservatory is The Archive, The Aquarium and The Farm, all carefully cultivated to offer a diverse and immersive urban nature discovery experience within K11 MUSEA.

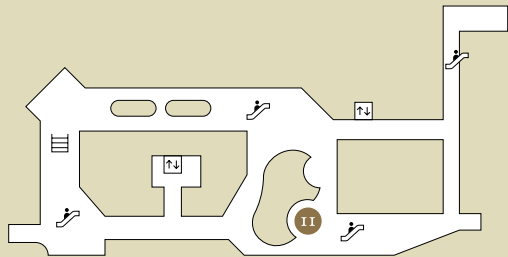
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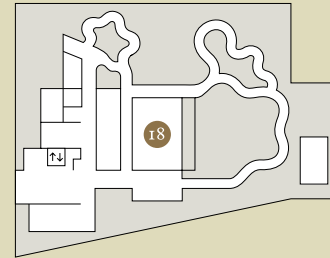
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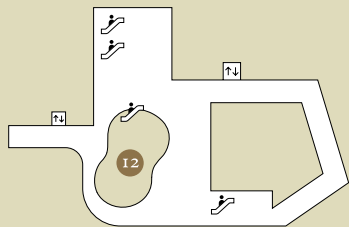
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L8



L5



- 1 Donut Playhouse
- 2 Donut
- 3 MUSEA Entrance
- 4 Victoria
- 5 Façade & Green Wall
- 6 Krescent Planter
- 7 Sunken Plaza
- 8 Visual Corridor Feature Ceiling & Butterfly Lighting
- 9 Escalating Climbers
- 10 KUBE
- 11 Gold Ball
- 12 Oculus
- 13 Bohemian Ovals
- 14 Peacock Playground
- 15 Bohemian Arches
- 16 Bohemian Garden
- 17 Bohemian Hexagons
- 18 Nature Discovery Park & The Conservatory

I & 2



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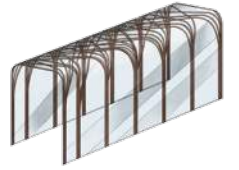
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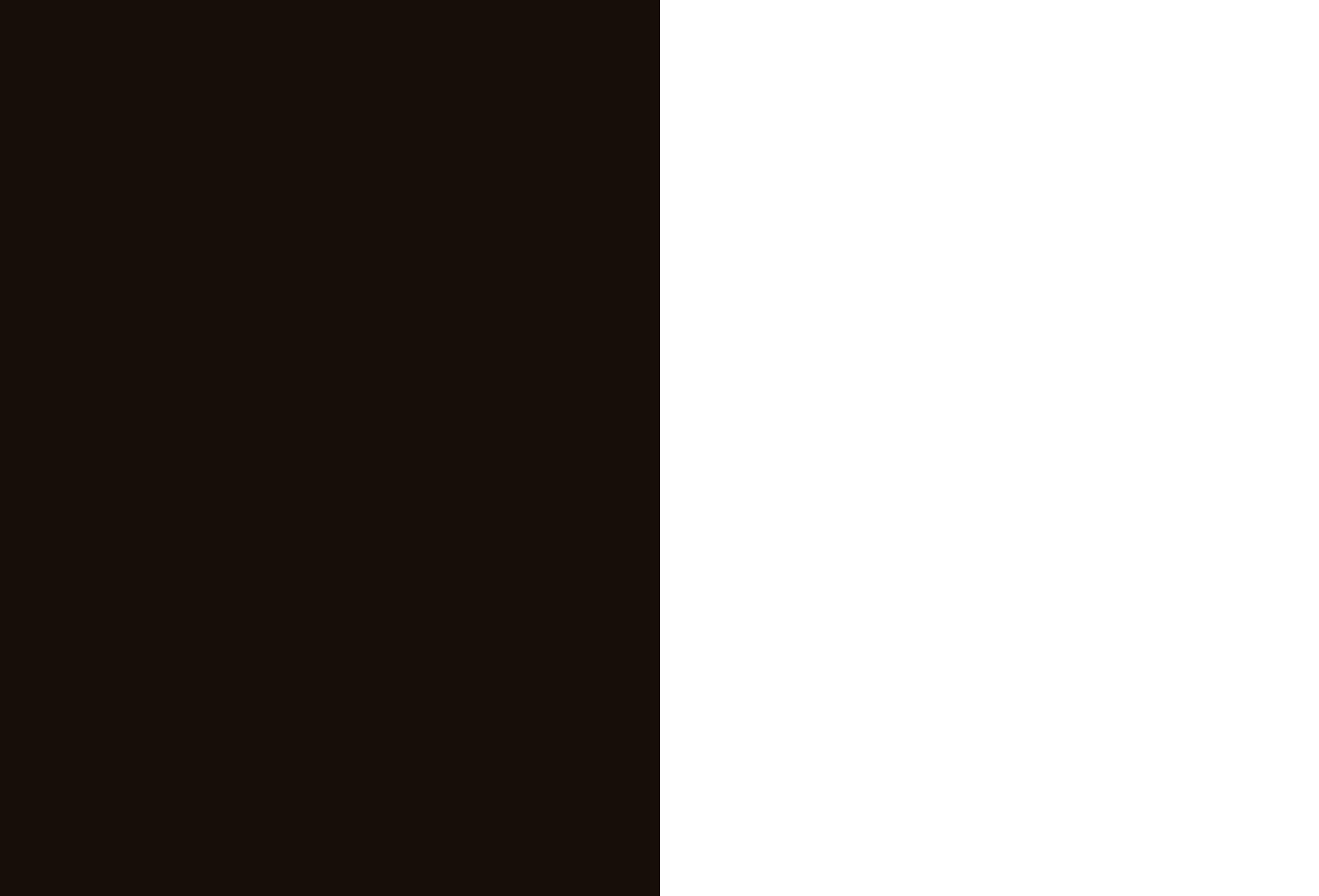


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FURNITURE
DANISH MODERNISM

BERGÈRE, THE ENGLISH CHAIR (1932)

Designed by Kaare Klint

Inspired by a late 18th century English armchair, Klint decided to retain the chair's classic features, and uses handwoven canes in the construction of its distinctive sides, seat and signature square back. Framed in mahogany and inlaid with a rosewood veneer, the chair also features a removable cushion upholstered with leather from Niger.

Kaare Klint (1888–1954)



Hailed as the father of modern Danish furniture design, Kaare Klint was known for his advocacy of clean lines, high-quality materials and outstanding craftsmanship. As director of the furniture department at the Royal Danish Academy of Fine Arts, he championed functional analysis and traditional skills, strongly influencing an entire generation of Danish furniture designers.



SAFARI CHAIR (1933)

Designed by Kaare Klint

Consisting of 11 separate parts that can be effortlessly assembled by hand, this iconic chair was inspired by images Klint saw in a travel guide to Africa. Originally available in oil-treated ash and canvas or smoked ash and leather, the chair is embellished by strips of saddle leather on its arms and legs.



THE FOLDING CHAIR JH 512 (1949)

Designed by Hans J. Wegner

Born out of Wegner's desire to create a chair that could be stowed away easily, the lightweight Folding Chair is designed to be hung on the wall via a notch on the cross bar below the seat when not in use. Based on historic folding chairs, it features a deceptively simple open wooden frame supporting a cane seat and back.

Hans J. Wegner (1914–2007)



Responsible for designing more than 500 chairs and over 1,000 other pieces of furniture, Hans J. Wegner is widely regarded as the most prolific designer in Danish history. The leading figure of Organic Modernism, Wegner is famed for taking traditional elements and imbuing them with imagination and a distinctly human touch.





THE FLAG HALYARD CHAIR (1950)

Designed by Hans J. Wegner

Inspired by a trip to the beach, during which Wegner carved out the form in the sand, the Flag Halyard Chair marks a departure from the designer's favoured material, wood. Crafted from metal, rope and sheepskin, it is Wegner's homage to Modernist masters such as Le Corbusier and Mies van der Rohe.

PAPA BEAR CHAIR (1950)

Designed by Hans J. Wegner

Named for its playful shape, which envelops the sitter in a snug bear-hug-like embrace, Wegner's Papa Bear Chair offers the perfect combination of supreme comfort and artful design. Characterised by its wide wings and distinctive arms with solid wood "paws", it remains one of the most popular design chairs of all time.





THE VALET CHAIR (1953)

Designed by Hans J. Wegner

Offering an ingenious way to hang up a man's suit, Wegner's three-legged Valet Chair features a backrest that doubles as a coat hanger, a seat that flips up to form a trouser rail and a hidden storage space. The Danish King Frederik IX showed his appreciation for the chair's design when he ordered 10 pieces.

46 SOFA (1946)

Designed by Finn Juhl

The organic curve in the back and armrest of this hand-sewn, two-person upholstered sofa is reminiscent of the style of modern artists such as Pablo Picasso and British sculptor Henry Moore, who were major influences on Juhl as a young designer.

Finn Juhl (1912–1989)



A pioneer of the Danish Modern style, Finn Juhl's pieces are epitomised by clean lines and an expressive, sculptural quality born of his training as an architect. Juhl was strongly influenced by modern art in the 1930s and 1940s, and his designs generally contemplated shape and volume before addressing function.





PELICAN CHAIR (1940)

Designed by Finn Juhl

Displaying a freeform style inspired by Juhl's love of surreal art, the futuristic Pelican Chair was far ahead of its time. Initially ridiculed by critics a "tired walrus", it was almost forgotten until it was rediscovered and relaunched in 2001, and has since been hailed as a classic.



PELICAN CHAIR ARTWORK EDITION (2015)

Designed by Finn Juhl

To celebrate the 75th anniversary of the Pelican Chair in 2015, the House of Finn Juhl commissioned a limited run of this special Artwork Edition, paying tribute to the designer's love of the arts. The chair is adorned with Macbeth, a drawing by renowned Danish artist and Juhl's contemporary, Asger Jorn.

EASY CHAIR (1940)

Designed by Flemming Lassen

Specially made for Danish master cabinetmaker Jacob Kjaer and presented at the Copenhagen Cabinetmakers' Guild Exhibition in 1940, this comfortable, overstuffed armchair is upholstered in sheepskin with tapered legs in stained ash. The chair's simple, curving lines recall the design of another of Lassen's classic chairs, The Tired Man.

Flemming Lassen (1902–1984)



Guided by the principles of Modernism and Functionalism, Flemming Lassen contributed significantly to the development of the Danish Modernist style. Renowned for his organic curves and unconventional silhouettes, he created furniture typified by simple, clearly defined lines, and is also known for his work with fellow Danish designer Arne Jacobsen.



LOVE SEAT SOFA (1949)

Designed by Nanna Ditzel

The curvy, conjoined seatback of this charming two-person sofa, which extends into smooth armrests that envelop and embrace its occupants, is reminiscent of both a heart and of two individual units becoming one. This extremely rare piece is one of only 10 samples made in 1949.

Nanna Ditzel (1923–2005)



Forward-thinking and with an inclination to rebel against tradition, Nanna Ditzel combined purposefulness with artistic license in her furniture designs. A leading light in the male-dominated post-war Danish Modernist movement, Ditzel became a key figure in the resurgence of Danish design in the 1990s.



ODA LOUNGE CHAIR (1956)

Designed by Nanna Ditzel

The Oda chair was named in honour of Japanese design professor and chair researcher Noritsugu Oda, who conducted extensive research into Danish design. It became unofficially known as the “Nursing Chair” for the comfort its wide, cocoon-like backrest and inlaid teak armrests could impart to a nursing mother holding a baby.



HIGH CHAIR (1955)

Designed by Nanna Ditzel

The simple lines of this semi-circular highchair in Oregon pine made it supremely popular among design enthusiasts, and it remains the blueprint for many highchairs to this day. A leather τ-strap could be affixed to the chair for holding younger babies, or a solid wooden bar for older children.



TRISSEN STOOLS (1960)

Designed by Nanna Ditzel

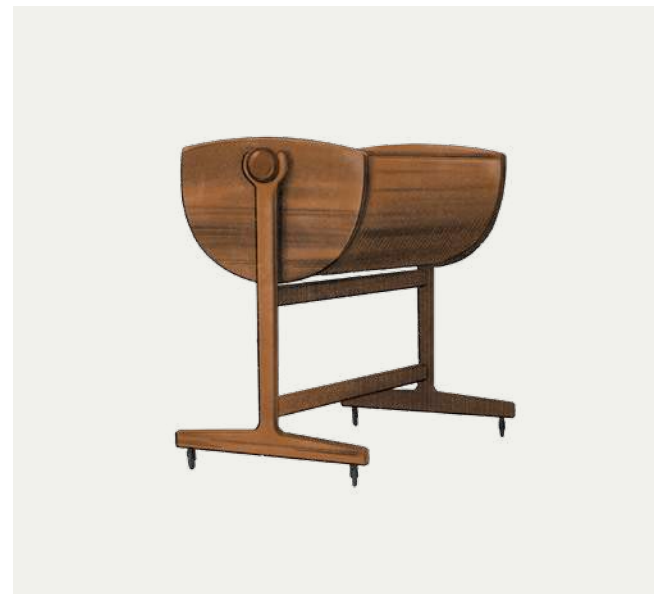
Believing that children should be able to play creatively, Ditzel designed the sculptural Trissen Stool in solid wood with a base as wide as its top, ensuring it could be stood upon without fear of falling. These stools were later produced in larger sizes, making them suitable for use by adults.



LULU CRADLE (1963)

Designed by Nanna Ditzel

Named after Ditzel’s daughter, the elegant Lulu Cradle is crafted from beechwood and is designed to rock smoothly on its axis. The cradle can also be removed from its base and used as a separate bassinet. All of Ditzel’s grandchildren slept in this cradle, and their names are lovingly marked on small stickers underneath.



HUNTING CHAIR (1950)

Designed by Børge Mogensen

Inspired by traditional chairs common in areas of Spain influenced by Islamic culture, the Hunting Chair was designed for the 1950 autumn exhibition of the Copenhagen Cabinetmakers' Guild. Featuring an exposed oak frame with wide armrests, and an adjustable seat and back made from saddle leather, it typifies Mogensen's signature functionalism.





SPANISH CHAIR (1958)

Designed by Børge Mogensen

An evolution of the idea behind his earlier Hunting Chair, Mogensen's Spanish Chair once again uses solid wood and saddle leather to create an exceptionally durable design classic. Crafted with exacting geometrical precision, the frame features broad armrests that can accommodate a drinking glass, negating the need for a table.

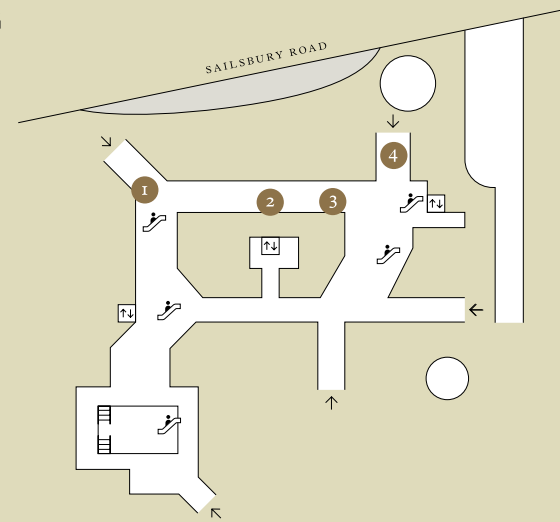
SIGNATURE CHAIR (1954)

Designed by Frits Henningsen

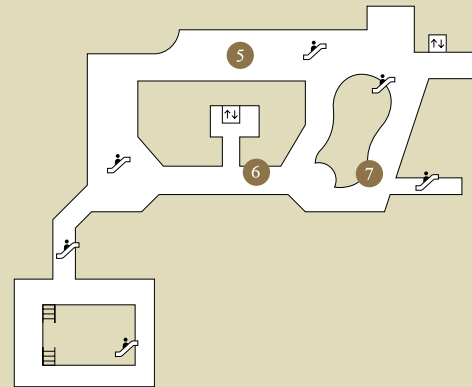
Considered the crowning glory of Frits Henningsen's career, and the final piece of furniture the esteemed designer produced, the Signature Chair is a masterclass in simplicity and sophistication. Distinguished by the soft curves of its elegant oak or walnut frame, it was produced in fewer than 20 pieces, making it a rare collector's piece.



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|----|---|----|--|
| 1A | Hans J. Wegner
<i>Papa Bear Chair</i> | 5A | Nanna Ditzel
<i>Love Seat Sofa</i> |
| 1B | Finn Juhl
<i>46 Sofa</i> | 5B | Nanna Ditzel
<i>Oda Lounge Chair</i> |
| 1C | Finn Juhl
<i>Pelican Chair</i> | 5C | Nanna Ditzel
<i>High Chair</i> |
| 1D | Finn Juhl
<i>Pelican Chair
(Artwork Edition)</i> | 5D | Nanna Ditzel
<i>Trissen Stools</i> |
| 2 | Hans J. Wegner
<i>The Flag Halyard Chair</i> | 5E | Nanna Ditzel
<i>Lulu Cradle</i> |
| 3A | Hans J. Wegner
<i>The Folding Chair
JH 512</i> | 6 | Frits Henningsen
<i>Signature Chair</i> |
| 3B | Hans J. Wegner
<i>The Valet Chair</i> | 7 | Flemming Lassen
<i>Easy Chair</i> |
| 4A | Kaare Klint
<i>Bergère, The English Chair</i> | | |
| 4B | Kaare Klint
<i>Safari Chair</i> | | |
| 4C | Børge Mogensen
<i>Hunting Chair</i> | | |
| 4D | Børge Mogensen
<i>Spanish Chair</i> | | |

1A



1B



1C



1D



5B



5C



5D



5E



2



3A



3B



4A



6



7



4B



4C



4D



5A





NATURE
HERBARIUM



TROPICAL GREEN CABINET

Showcasing a selection of exotic plant species, Hong Kong's largest enclosed Tropical Green Cabinet pays tribute to the important role played by the city in the age of botanical discovery. As one of the most important ports in the world from the mid-19th century onwards, Hong Kong was not only a thriving trading hub for spices, goods and commodities, but also for botanical knowledge and specimens, which in turn led to the development of the first modern herbariums and botanical gardens.



Aeschynanthus marmoratus

Native to Vietnam, Thailand and Malaysia, the *Aeschynanthus marmoratus* is a perennial plant distinguished by the clusters of orange flowers that it produces from summer to winter. It is also known as the Lipstick Plant, as the flowering buds peek out of dark-coloured tubes like lipstick.



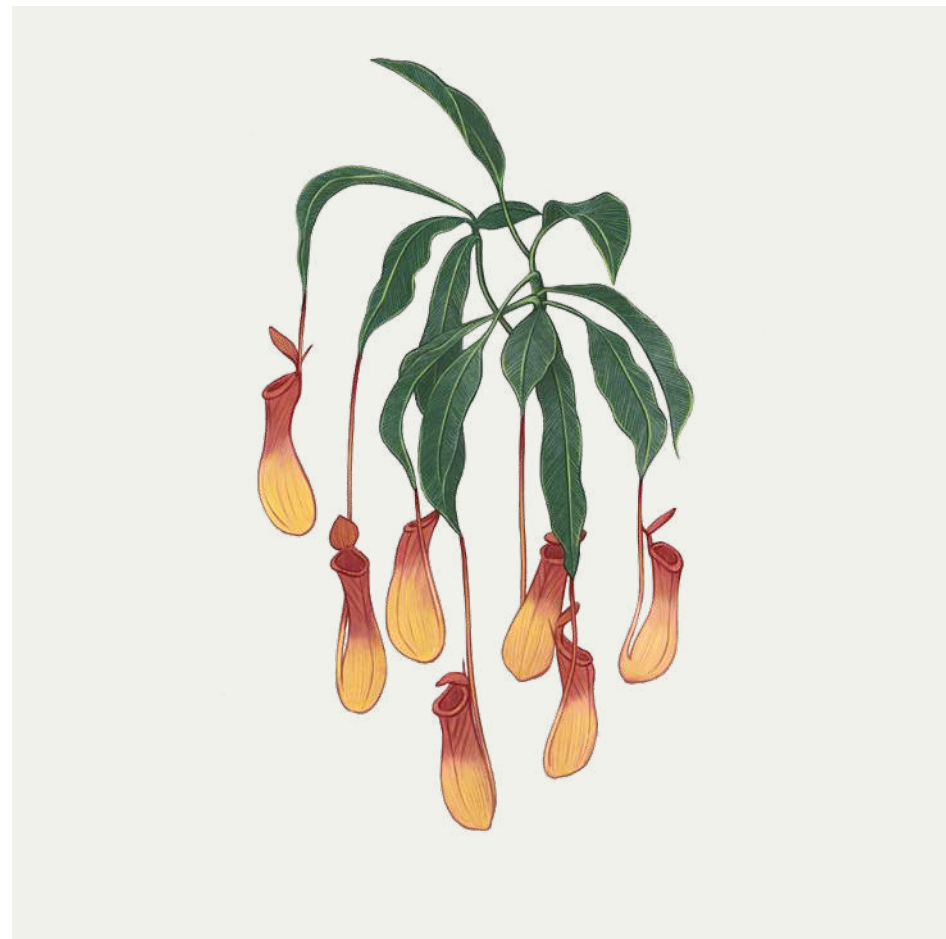
Philodendron "Burle Marx"

Endemic to Brazil, the *Philodendron "Burle Marx"* is named in honour of the renowned Brazilian landscape architect Roberto Burle Marx (1909–1994), who is credited with discovering it. The prehistoric-looking plant is characterised by its overlapping, jungle-green, elliptical leaves, which make it an excellent border or ground-cover plant.



Medinilla magnifica

Commonly known as Rose Grape because of its drooping clusters of rosy pink flowers, this evergreen tropical shrub is native to the Philippines and can grow up to eight feet tall. A type of epiphyte—a plant that grows benignly on trees or other plants and relies on rain, air and accumulated rotting vegetation for survival—it is usually found growing upright in the forks of larger trees.



Nepenthes mirabilis

Nepenthes is a genus of carnivorous tropical plants that trap prey such as small insects in their brightly coloured pitchers. Native to Southeast Asia, they are named after the potion “Nepenthes pharmakon”, a drug mentioned in Homer’s *The Odyssey* that quells all sorrows with forgetfulness and which literally means “without grief”.

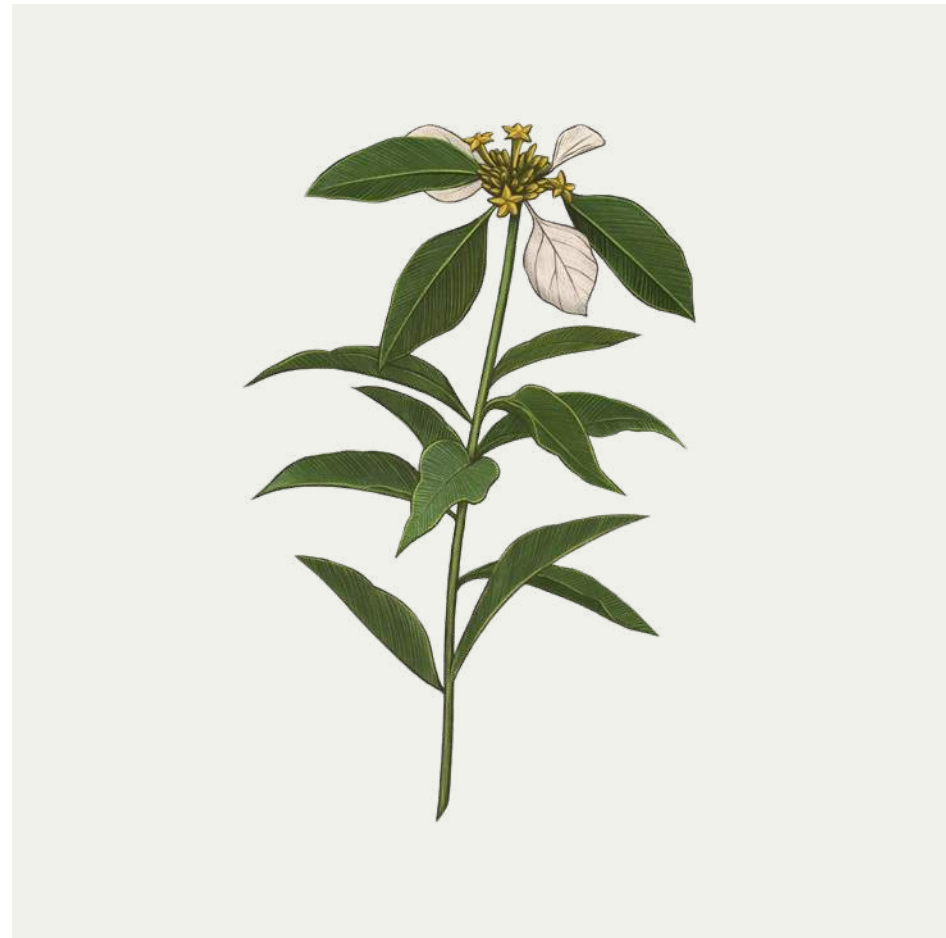


AGARWOOD*

Aquilaria sinensis

With their unusual, heady scent, agarwood trees have long been used to produce a valuable type of incense that is popular in religious ceremonies. When Hong Kong was a small fishing port, it had an abundance of wild agarwood trees, giving rise to the name Hong Kong (“fragrant harbour”).

* Regulated by the Protection of Endangered Species of Animals and Plants Ordinance Cap. 586.



BUDDHA'S LAMP

Mussaenda pubescens

Popularly used in both traditional Chinese and Western medicine for detoxifying the body and alleviating conditions such as tonsillitis, Buddha's Lamp blossoms in spring and summer with tiny, star-shaped golden flowers surrounded by white bracts — which inspire its Chinese name, literally translated as “jade leaf and golden flower”.



CAPE JASMINE

Gardenia jasminoides

Scented with a strong and seductive perfume, the matte white flowers of cape jasmine grow amid glossy green leaves, and often produce a spectacular double bloom. The fruit of the cape jasmine is used in traditional Chinese medicine to “drain fire” and treat certain types of fever.



CHINESE BAYBERRY

Myrica rubra

Growing up to a height of 15 metres, the evergreen *Myrica rubra* tree produces a large, sweet fruit that can be eaten fresh, preserved, juiced or used to make bayberry wine, a rare drink that was traditionally reserved for the rich. The Chinese bayberry is dioecious, meaning only female flowering trees can bear fruit and reproduce.

CHINESE PENNISETUM

Pennisetum alopecuroides

An ornamental grass often chosen for its fine-textured inflorescence, *Pennisetum alopecuroides* takes its name from the Latin word *penna* (feather) and *seta* (bristle) for its long, silvery, brush-like flower spikes. These spikes, which bloom in late summer, inspire its nickname “fountain grass”, for their resemblance to water spraying from a fountain.



COMMON PLANTAIN

Plantago major

A popular herbal medicine that is believed to clear heat, ease coughs and treat urinary tract infections, common plantain is known as “iron leaf” in Finland for its durability. It can grow successfully in small, dry cracks in the pavement, and the plant’s thick, veined leaves can withstand heavy trampling.



HONG KONG EAGLE'S CLAW

Artabotrys hongkongensis

Giving off an aromatic scent reminiscent of banana, the delicate yellow flower of the Hong Kong Eagle’s Claw belies a cunning secret. The flower stem features a small hook, which claws onto other plants and climbs their stalks to colonise them. *Artabotrys hongkongensis* was first discovered on Hong Kong Island in 1853.



EMBLIC

Phyllanthus emblica

A deciduous tree that can reach eight metres in height, *Phyllanthus emblica* is known for bearing a small, greenish-yellow fruit known as emblic or Indian gooseberry. Initially sour, the flavour of the fruit later mellows and becomes sweet. The Chinese idiom “fate of emblic” describes life as bitterness followed by sweetness.



SHINY-LEAVED PRICKLY ASH

Zanthoxylum nitidum

Laden with sharp needles along its leaves to repel predators, the young shiny-leaved prickly ash grows as a shrub, but as it matures its needles gradually recede and it becomes a woody vine that climbs on tall trees. *Zanthoxylum nitidum* extract has been added to toothpaste to enhance its effectiveness.





SKULLCAP

Scutellaria indica

General Han Xin, one of the “three heroes of the early Han dynasty”, was said to heal his wounded soldiers with Skullcap — giving rise to its Chinese name, Han Xin grass. The plant has remained a popular folk remedy for traumatic injuries. Thanks to its curette-shaped leaves, Skullcap is also known as curette grass.



COMMON JAY

Graphium doson

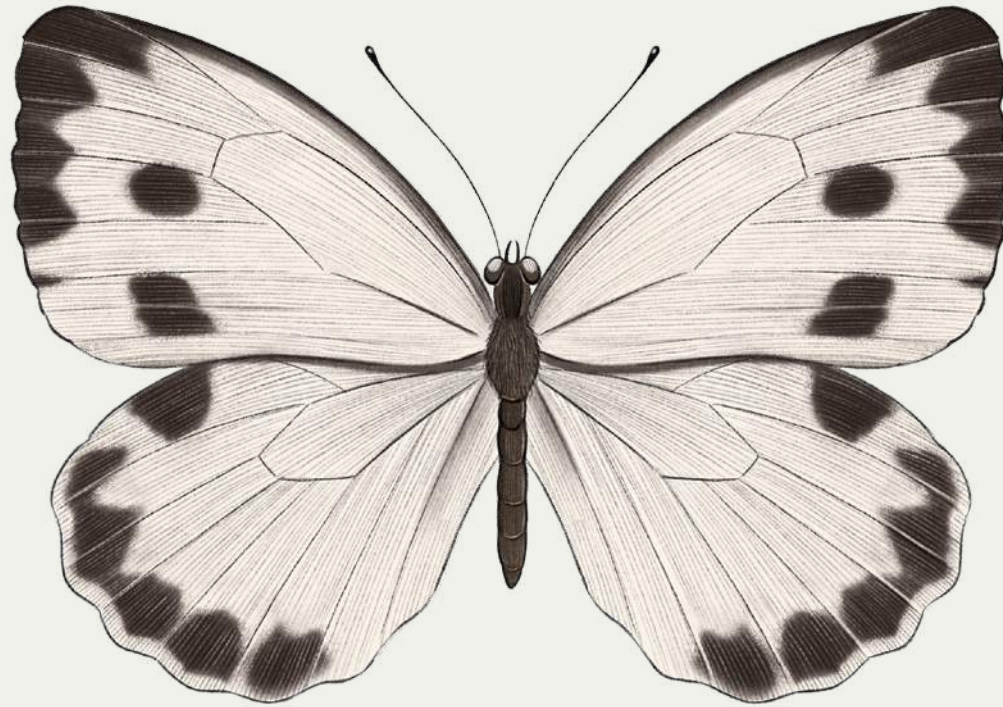
The delicate, pale blue bands on the wings of the common jay are translucent and said to resemble panes of glass. This energetic butterfly, which rarely rests throughout the daylight hours, belongs to the colourful swallowtail family and is frequently spotted in the dense forests of Southeast Asia and low-lying areas of the Indian subcontinent.



TAILED JAY

Graphium agamemnon

The tailed jay, sometimes called the green-spotted triangle for its distinctive angular outline, is commonly found living in rural woodlands (and, increasingly, urban gardens) across Australia, Southeast Asia and the Indian subcontinent. The tailed jay's bright green and brown spotted wing pattern serves as camouflage among foliage, protecting it from predators.



INDIAN CABBAGE WHITE

Pieris canidia

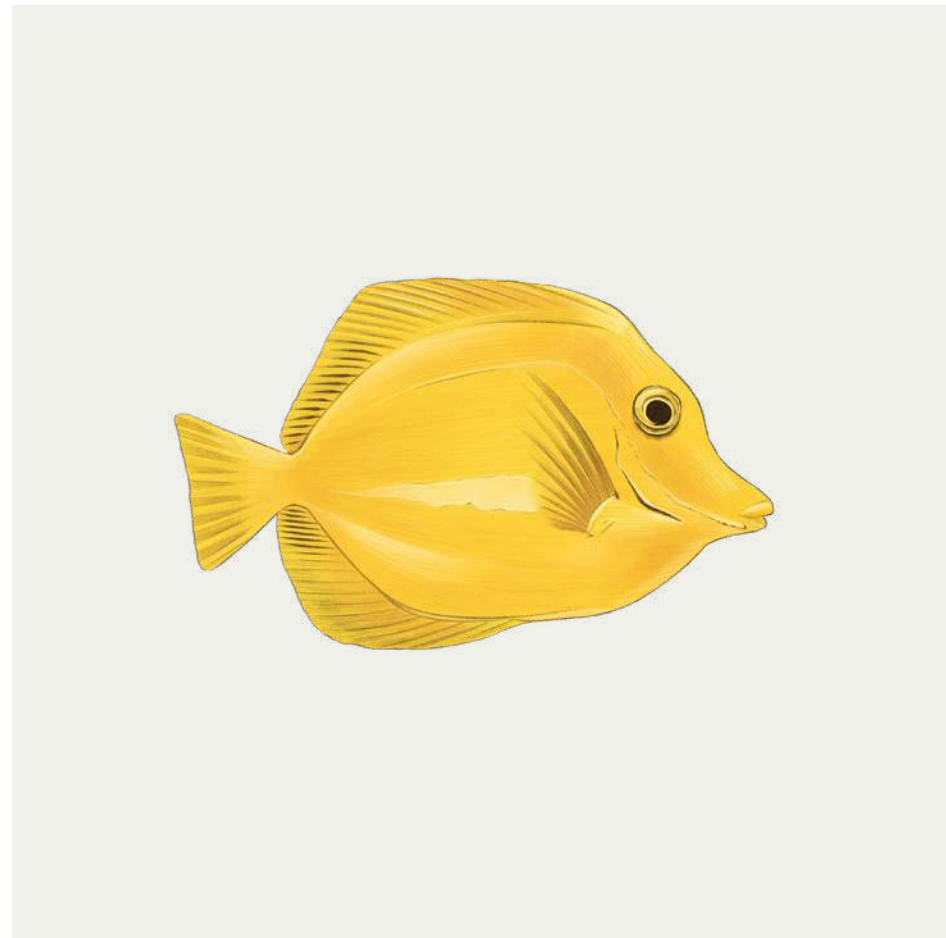
Living in temperate, elevated regions across sub-Himalayan Pakistan and Indochina, the Indian cabbage white is easily identified by its white wings — although both males and females display various black markings. It gets its name for its larvae, which often grow and hatch inside plants within the brassica family, and are considered a mild pest of cabbage.



BLUESTREAK CLEANER WRASSE

Labroides dimidiatus

Easily Commonly found in the tropical waters of the Indo-Pacific, this small, carnivorous fish develops a clever, mutualistic relationship with its larger neighbours. A pair or small group of wrasse form a “cleaning station” that attracts bigger fish. The wrasse then feast on the dead skin and parasites of their hosts, in turn gaining protection from predators.

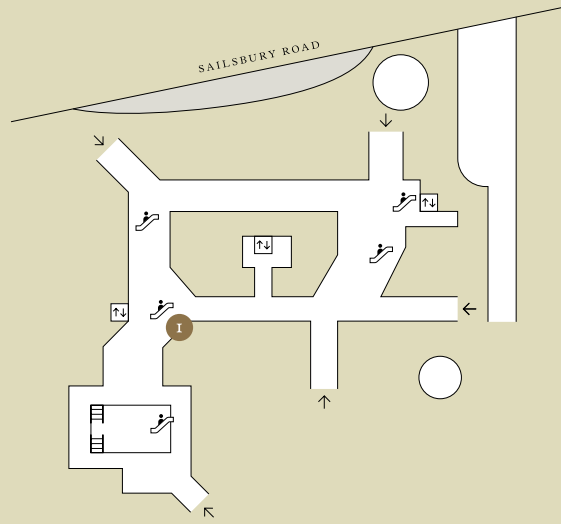


YELLOW TANG

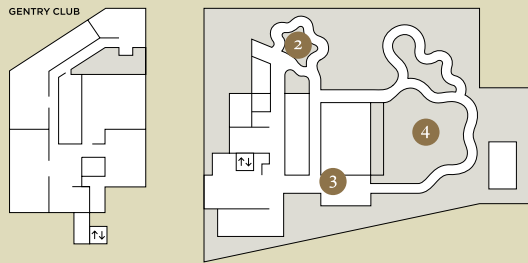
Zebrasoma flavescens

Easily identified by its bright colouring, the yellow tang darts through coral reefs in the shallow tropical waters of the Pacific Ocean, appearing to kiss the surrounding coral as it feeds on marine algae and other plants. The yellow tang also “kisses” the shells and skin of passing sea turtles, clearing the turtles of parasites.

G



L8



- | | |
|-------------------------------------|------------------------------|
| 1A Tropical Green Cabinet | 2H Hong Kong Eagle's Claw |
| 1B <i>Aeschynanthus marmoratus</i> | 2I Shiny-leaved Prickly Ash |
| 1C <i>Philodendron "Burle Marx"</i> | 2J Skullcap |
| 1D <i>Medinilla magnifica</i> | 3A Bluestreak Cleaner Wrasse |
| 1E <i>Nepenthes mirabilis</i> | 3B Yellow Tang |
| 2A Agarwood | 4A Common Jay |
| 2B Buddha's Lamp | 4B Tailed Jay |
| 2C Cape Jasmine | 4C Indian Cabbage White |
| 2D Chinese Bayberry | |
| 2E Chinese Pennisetum | |
| 2F Common Plantain | |
| 2G Emblic | |

1A



1B



2G



2H



2I



1C



1D



1E



2J



3A



3B



2A



2B



2C



4A



4B



4C



2D



2E



2F





ART
MOBILITY

KORAKRIT ARUNANONDCHAI

United Nations of Happiness after Homosapiens Leave the Earth

Centred around an architectural model of the United Nations headquarters in New York, where the Thai artist is based, Korakrit Arunanondchai's *United Nations of Happiness after Homosapiens Leave the Earth* presents the Greek god Pan as an embodiment of nature, holding and embracing the model in its crumbling state. The artist says that "it is an embracement of a human contract with nature as an animal, and a social contract amongst our species to keep peace." The work gestures towards the merging of these two contracts by way of an embracement.

2018

Clay model of United Nations Headquarters, deceased tree root system, dried flowers, blown red glass, LED lights, programmed after breath algorithm, denim, neon lights, resin

180 × 160 × 100 cm



NEÏL BELOUFA

Vintage New Generation Series: Yellow Leather

Walking the fine line between reality and fiction, French-Algerian conceptual artist Neïl Beloufa is known for his abstract investigations into how technology influences human relationships and our perceptions of the world. In *Vintage New Generation Series: Yellow Leather*, Beloufa obstructs and refracts images before diffusing them across multiple surfaces to create a highly ambiguous tableau that is open to multiple interpretations and reminiscent of the ambiguity of the online environment.

2015

Wood, fake leather, electrical wire, plug and switch, mixed media

180 × 251 × 14 cm





HUMA BHABHA

Constantium

A standing figure that recalls the shape and aesthetics of a traditional totem pole, *Constantium* by Pakistani-American sculptor Huma Bhabha evokes images of primeval beings, ancient rituals and even perhaps the inhabitants of a post-apocalyptic world. As well as referencing a wide range of primitive cultures, *Constantium*'s texture of visceral rawness also alludes to modern political and social turmoil, and offers an ambiguous prophecy for the future.

2014

Cast bronze and paint

187.3 × 66.4 × 50.3 cm

Courtesy of the K11 Kollection

CARATOES

The Qi

Belgium-born Hong Kong illustrator and artist Caratoes draws on the gestural quality of Chinese calligraphy to grace the wall with mind-blowing neon colors and flowing lines. Translates as “air” in Chinese, “Qi” is a vital energy flow of any living entity. The fluid brushstrokes and rhythmic movement integrate as an epitome of humanity and self-image of one’s heart. Manifested through her playful composition, Caratoes references her search for cultural roots as well as the transient time and rhythm of shifting space.



2019
Spraypaint, acrylic
290 × 1700 cm

TIANZHUO CHEN

Asian Dope Boys

In his ongoing narrative as an artist, Chen incorporates cultural symbology into iconographic elements borrowed from different urban subcultures such as hip hop, butoh, voguing, drag and LGBTQI, exploring the background, essence and influence of global youth culture today. The pair of grinning skeleton twins in *Asian Dope Boys* sit in the posture adopted by religious figures in Tibetan thangka paintings, yet maintain a distinctly hedonistic demeanour.

2015
Polystyrene foam and flat screens
230 × 300 × 180 cm
Edition 1 of 5



CHEN ZHEN

Precipitous Parturition

Chen Zhen was one of the first Chinese contemporary artists of his generation to be recognised by the Western art world. He is known for creating philosophical mixed media installations. Constructed out of readymade bicycle inner tubes and toy cars, *Precipitous Parturition* is an approximately 20-metre-long monumental hanging sculpture, provoked by the artist's trip to his native land, China, where he saw a government slogan that read "By the year 2000, 100 million Chinese will have their own cars. China welcomes the competition of automobile industry!" With a tremendous amount of toy cars being "born" from the dragon's uterus, the work brings to the spectator an intense sense of intrusion and disaster. Chen once wrote in his note, "This 'parturition' from bicycles to cars could potentially foreshadow the corruption of Chinese traditions and values, couldn't it?" Created a year before Chen passed away, *Precipitous Parturition* is considered one of the most ambitious and monumental installations of his career, with an aesthetic immersed in the traditional past but aligned with the present.

1999

Bicycle inner tubes, toy cars, metal,
fragments of bicycle, silicone, paint

APPROX. 2000 × 150 cm





ELMGREEN & DRAGSET

Van Gogh's Ear

This playful work by celebrated Scandinavian duo Elmgreen & Dragset is a witty tribute to the great Vincent van Gogh in the form of a 9.5-metre-tall vertical swimming pool that resembles his missing ear. Elmgreen & Dragset re-contextualises the common object from its usual function to create unexpected interpretations of the artwork and the space around it. Set against the hyper-urban backdrop of Hong Kong, the installation provides a striking yet comical contrast.

2016

Steel, fiberglass, stainless steel, lights

951 × 496 × 210 cm

Unique

HANS-PETER FELDMANN

Masked Uude

A passionate collector of images and stories, German visual artist Hans-Peter Feldmann has been a noted original thinker since the 1960s. In *Masked Nude*, he challenges the generally held views of equating mass with trash and inexpensive with valueless by taking a classical oil painting he acquired and painting black stripes over the most intimate areas of her body, bringing together high art and tabloid vulgarity.



Oil on canvas, framed
80 × 115 cm

CARSTEN HÖLLER

Giant Triple Mushroom

In *Giant Triple Mushroom*, German artist Carsten Höller presents an impossible composition of three mushrooms spliced into one large fungus. By including a section of fly-agaric mushroom, which is poisonous with a bright red cap, Höller hints at the surreal, irrational perceptions induced by ingesting this particular hallucinogen, distorting the logic of the viewer and encouraging them to reflect on the way they perceive the world.



2012

Polyester mushroom replicas, polyester paint, synthetic resin, acrylic paint, wire, putty, polyurethane, rigid foam, stainless steel

280 × 186 × 165 cm

PIERRE HUYGHE & PHILIPPE PARRENO

A Smile without a Cat

In 1999, artists Pierre Huyghe and Philippe Parreno purchased the copyright for a manga figure named Annlee. They invited various artists to interpret Annlee in their art until 2002, when she was freed from further exploitation; a moment commemorated by fireworks at Art Basel Miami Beach that year. *A Smile without a Cat* captures the last-seen images of Annlee, prompting conversations about modern copyright and ownership.



2005
C-print
45.1 × 37.5 x 3.5 cm each (set of 4)

ALICJA KWADE

Conversion in Perspective

Stretching and contorting everyday objects and materials into compositions in which the elements are juxtaposed or mirror one another, Polish artist Alicja Kwade's oeuvre explores the interplay between fiction and reality, seeing and perception, space and time, and science and philosophy. The installation *Conversion in Perspective* uses mirrors and long cylindrical pieces of wood to create an illusory spectacle that appears to physically change according to the viewing angle.



2016
Mirror, brass, granite, sandstone, steel, wood
150 × 280 × 100 cm
Courtesy of the K11 Kollection

SHERRIE LEVINE

Gamelan Figures

A prominent member of the Pictures Generation in New York in the late 1970s and '80s, Sherrie Levine is known for exposing cultural tropes by reworking or appropriating popular imagery. In *Gamelan Figures*, the artist presents a pair of bronze faces cast from traditional wooden musical instruments used in Javanese and Balinese culture. The mildly reflective bronze highlights the contrasting function compared to the originals, deftly transforming them from artefacts to artworks.



2017
Cast bronze with steel base
88.9 × 25.4 × 25.4 cm | 87.6 × 25.4 × 25.4 cm
Edition 1 OF 6 + 2 AP

LU LEI

The Emperor's New Clothes

The aesthetics of the Baroque and early modern periods are the inspiration for this intriguing artist chair by Beijing-based artist Lu Lei. Extending his lifelong fascination with texture, *The Emperor's New Clothes* incorporates the materials, decorative details and skilled craftsmanship of a bygone era into its representations of a king, queen and queen's attendant as elegant chess pieces, providing a drastic contrast to the mass-produced ornaments commonly seen in shopping malls around the world.



2017–2018

Red pine, aluminium, iron

260 x 360 x 290 cm

NABUQI

Plaza

An artisanal outdoor seating area by Chinese artist Nabuqi, *Plaza* combines various site-specific sculptures to simulate an urban space. Standing columns form an open area reminiscent of a city plaza that serves its most ancient function — for people to gather together — with a pole that recalls a public monument at its centre. Surrounding this are aluminium stools representing houses, carefully positioned to create the impression of footpaths between them. *Plaza* encourages the viewer to ponder the variation in individual perception within different spaces and environments.



2018

Painted aluminium

Five stools: each 40 × 40 × 40 cm

Two stools: each 35 × 35 × 35 cm

One stool: 30 × 30 × 30 cm

Table: 200 (dia.) cm

Sixteen pillars: each 20 × 3 × 3 cm

Central column: 100 × 3 × 3 cm

SHINRO OHTAKE

Time Memory/Fault 5

Using everyday materials and found objects to create compelling compositions, Japanese artist Shinro Ohtake's "Time Memory Series" are multi-layered studies of materiality, form and process. In *Time Memory/Fault 5*, he employs unsolicited bulk mail and packaging sent to his home to create irregular, ripped and aged three-dimensional forms that reflect the imperfect nature of memory.



2015

Oil, ink, staple, printed matter, hemp cloth, cotton cloth, cheesecloth, tissue paper, packing paper, wrapping paper, Japanese paper, pulp magazine paper, paper and cardboard on canvas

53 × 46 × 9.5 cm



PAOLA PIVI

1, 2, Cha Cha Cha

Rotating on a spinning platform, this fluorescent pink, feather-covered polar bear dances the cha-cha-cha in a surreal moment that conjures the viewer's memories of being closely connected with animals.

Italian artist Paola Pivi worked with a Canadian taxidermist to create this well-known series of giant foam sculptures, through which she seeks to devise joyful moments that resonate with the audience.

2017

Urethane foam, plastic, feather

247 × 117 × 98 cm

TAL R

Svaner om natten

The works of Israel-born Danish artist Tal R gather and combine a wide range of visual elements inspired by impressions of little details he sees around him, a process he describes as “kolbojnik”, which means “leftovers” in Hebrew. In *Svaner om natten* (“Swans at Night”), the artist juxtaposes buildings and their incoherent reflections with weirdly proportioned swans, using a seemingly childlike composition and an unusual sense of proportion to create a subtle feeling of displacement that invites the viewer to enter the unknown.



2016
Pigment and
rabbit glue on canvas
250 x 200 cm

THOMAS STRUTH

Paradise 28, Rio Madre De Dios, Peru

Trees, branches and leaves create a dense texture in this image by leading contemporary photographer Thomas Struth, who has long been intrigued by Mayan culture and its intricate relationship with nature. With the entire surface of the work traversed by plant forms, Struth’s composition scatters the viewer’s gaze, allowing quiet exploration of the environment’s natural forms whilst developing a new way of seeing landscape photography.



2005
Chromogenic print
222 x 172 cm
Courtesy of K11 Kollection

ALEXANDER TOVBORG

Europha

For Danish contemporary artist Alexander Tovborg, whose works seek to reconstruct European history, the past represents a means to understand the present while remembering our origins. In *Europha*, he draws upon Greek mythology and the story of Europa, the Phoenician princess after whom Europe is named — who was abducted by Zeus and carried across the ocean — to draw parallels with the boats full of migrants crossing into Europe today.



2016
Acrylic and fabric collage on wood
220 x 183 x 5 cm

XAVIER VEILHAN

The Hatfield Mobile

Using moulded spherical sculptures suspended from the ceiling, which move with the aid of the airflow around them, *The Hatfield Mobile* by French artist Xavier Veilhan is an ever-changing kinetic installation that plays with the paradoxical notions of the strict laws of physics and the infinity of combinations these rules permit. Veilhan uses simple geometric forms to create a complex, ever-shifting installation that explores the interaction between artistic interpretation and reality.



2012
Resin, carbon, steel, plastic,
aluminum, rope, epoxy paint
435 x 375 (dia.) cm
Unique



MATTHIAS WEISCHER

Petrus Christus

Overlapping objects, clashing colours and an abundance of textures, motifs, angles and shadows add a sense of surrealism to this oil painting by Matthias Weischer, which references a real room in the artist's hometown of Leipzig, Germany. The impressive pictorial flatness of the work is testament to Weischer's signature exploration of spatial constructions through a non-figurative lens.

ADRIAN WONG

Astromycology Vivarium

Drawing inspiration from utopian science-fiction movies of the 1960s and '70s, and a more dystopian view of the future from the 1950s and '80s, Chinese-American artist Adrian Wong takes the viewer on a journey through space and time in this trio of architectural benches. Crystalline and fungal forms set in reflective chambers against a backdrop of liquid light projections recall utopian cinematic visions, while arrangements of plastic plants reminiscent of space-age vegetation hint at dystopian landscapes, exploring how the world's power structure and the power of each individual shape the cultural, ideological and social dimensions of the future.



2015
Steel, one-way mirror, plastic,
rubber, vinyl, LCD monitors
Dimensions variable

ADRIAN WONG

Untitled Street Sign (Mongkok)

Chinese-American artist Adrian Wong plays with Western notions of chinoiserie, deconstructing stereotypes of Chinese culture. When lit, this flamboyant pink and yellow neon panel captivates, echoing traditional Hong Kong street signage. When the lights are off, it quietly tells the story of a former colony, self-anointed as a cultural capital and yet still uncertain of itself.



2017
MDF, latex, neon
29 × 488 × 183 cm
Courtesy of the K11 Kollection



BETTY WOODMAN

Waiting For Dawn

Informed by the history and artistic traditions of Italy and the Mediterranean region, the exuberant works of late American artist Betty Woodman explored the interrelationship between ceramics, sculpture and painting. Combining ceramic and embedded glazed earthenware elements on an exuberant painted canvas, *Waiting For Dawn* blurs the boundary between two- and three-dimensionality, challenging viewers to re-examine their notions of perception.

2014

Glazed earthenware, epoxy resin,
lacquer, acrylic paint, canvas

170.2 × 109.2 × 2.5 cm

ERWIN WURM

Hot Dog Bus

A vintage Volkswagen Microbus transformed into a chubby food truck serving local delicacies, Austrian artist Erwin Wurm's *Hot Dog Bus* explores the relationship between food, the human body and consumer culture. The work has additional resonance in Hong Kong as the city's old buses, which sported red tops and mustard-yellow livery, were known as "Hot Dogs".

2018
VW T2B, mixed media
220 × 250 × 550 cm



ERWIN WURM

Kastenmann Black

Austrian artist Erwin Wurm often alters, re-envisions or anthropomorphises everyday objects to challenge our perceptions of them. In this work from his “Kastenmann (Box Man)” series, Wurm coats a rectangular humanoid figure — including shirt, tie, jacket and shoes — evenly with black paint, providing a stark contrast to the curved silhouette of a man’s body in reality.



2017

Bronze and paint

200 × 600 × 55 cm

Edition 1 of 6 + 2AP

HAEGUE YANG

Sonic Figure — Ancient Revenant

In her intriguing “Sonic Figure Series”, South Korean artist Haegue Yang crafts abstract geometric forms covered in small metal bells that come alive with sound and movement when touched or pushed around. Standing an imposing two metres tall and taking an insect-like form, the wheeled *Sonic Figure — Ancient Revenant* invites the viewer to push, roll or jangle it to activate a dynamic transformation.



2015

Steel stand, metal grid, powder coating, casters, copper plated bells, nickel plated bells, metal rings

225 × 106 × 113 cm

Courtesy of the K11 Collection

ZHANG ENLI

Parrots of Five Colors (Details)

The interconnectedness of everything and the intricacies of nature are the subjects of Zhang Enli's *Parrots of Five Colors*, which focuses on the often-overlooked objects and environments the artist encounters. The dome-shaped ceiling depicts a floating garden that, together with the swirling patterns on the floor, suggests an otherworldly fantasy of lying at the centre of a heavenly ocean, while five hovering birds symbolise each of the five mutually reinforcing and constraining elements of Chinese philosophy.



2018

Metal, copper, oil paint and carpet

Dimensions variable

ZHAO YANG

Girl Who Loves Horse Riding

Artist Zhao Yang invites us to the misty jungle in *Girl Who Loves Horse Riding*, which features a mysterious female figure riding a dark horse. Chaos in the form of thunder and lightning unfold behind this figure, who peers out with an expressionless face; an unspoken personal narrative of the artist and pictorial tension that remind us of the complexity of human society.



2015
Oil and acrylic on canvas
200 × 150 cm

L3 GRAFFITI COLLECTION

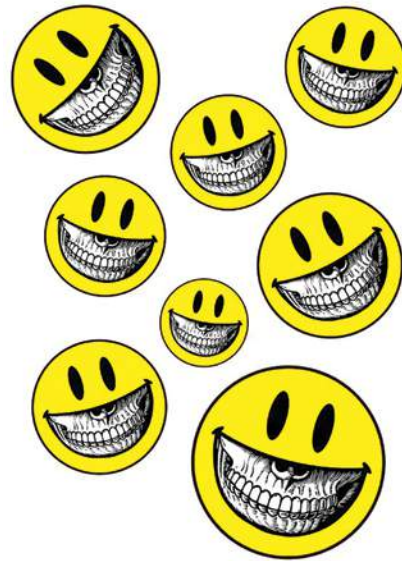
Kidult

Inside every adult beats the heart of the child they once were, and that inner identity is celebrated vibrantly on L3, a design and lifestyle hub for the “kidult” in everyone. Featuring a design concept that’s destined to awaken the youthful spirit in every visitor, L3 is brought vividly to life through street art by seven pioneering young artists and collectives from Hong Kong, China and Russia. Evoking a feeling of wide-eyed innocence and a keen sense of adventure, this curated selection of dazzling graffiti art ignites the imagination and kindles the thirst for new discovery, creating a uniquely immersive and visually entertaining playground for dreamers of all ages while also providing a snapshot of the cutting edge in contemporary culture.

RON ENGLISH

Smiley Grin

Spreading along the corridor amidst the dynamic Kidult zone are the smileys of American artist Ron English. Friendly and welcoming at first glance, the smileys are in fact cracking the sardonic grin of a skeleton, showing two rows of perfect teeth. *Smiley Grin* is among English's many original grinning characters who bear a carefree outer shell that dramatically contrasts with the bone-chilling symbol of death, the skull, underneath. By intertwining different cultural imageries and investigating American history and popular culture, English's work sits comfortably in a humorous yet subversive world of his own making.



2019
Stencil
1600 × 300 cm

GRAPHIC AIRLINES

Kidult (Details)

Graphic Airlines is a Hong Kong-born-and-bred creative duo, and the mastermind behind this astounding large-scale ceiling-and-floor graffiti piece. Scattered with cartoonish figures, illustrative symbols such as hearts and diamonds, and motifs associated with “luck” including clovers and stars, their abundant artistic vocabulary embraces the aesthetics of freedom and playfulness. Once viewers step in, they are immersed in a joyful world full of visual surprises.



2019
Acrylic on paper
Dimensions variable

GENG YINI

19X-BEAR TRACE (Details)

This large mural by Chinese artist Geng Yini features a mesmerising depiction of a family of travelling bears. Calling upon her fine art training in oil painting and storytelling, she uses montage to construct a spatial study of logic and reality, reflecting upon the love of nature and the meaning of life.



2019
Acrylic on mural
300 × 610 cm

BAO HO

Affogato

Creating a surreal world of cartoon characters is the mission of Bao Ho, a native Hong Kong artist who has realised her dream of pursuing a career in graffiti art. In *Affogato*, with her signature dreamy freestyle she imagines a fantastical world as simple yet sweet as the Italian coffee-based dessert, marrying figures such as cats and sea animals with the vibrant cityscape in an unconfined manner. The delightful combination of pink and green sends a warm and welcoming message to the viewer.



2019
Paint
300 × 340 cm

KRISTOPHER HO

The Leap

A skilled artist and illustrator, Kristopher Ho is known for his witty and precisely detailed monochrome works. His mural in the northeast corner is typical of his style, utilising a reduced colour palette to highlight the adventurous and persistent nature of the younger generation, and demonstrating the infinite possibilities of simplicity.



2019
Alcohol-based ink with marker pen
300 × 340 cm

KATOL @START FROM ZERO WITH KIDNEYING

Chaotic Order (Details)

Measuring 12 metres by 15 metres, the colossal ceiling work by Start From Zero — the acclaimed lifestyle brand founded by local street artist Dom Chan in 2000 — revisits the origins of graffiti art by using stencils, fat caps, bubbles and a wood structure that gives the entire piece a unique edge.



2019
Collage
Dimensions variable

PARENTS PARENTS

TOYS (Details)

With talents ranging from graffiti, drawing and illustration to graphic design, Hong Kong creative collective Parents Parents display their artistic confidence in the graffiti world's largest mural, which measures more than 12 metres long. The mural depicts the collective's signature characters in the style of a text-and-image collage with clean delineation and vibrant primary colour blocks. Imbuing the work with layers of dynamism, the group explores the pictorial juxtaposition of text, images and narrative.



PASHA WAIS

Futuristic Bird

Traversed by geometric blocks and neon colours, this column by Pasha Wais gets back to the basics of graffiti by taking inspiration from historical art and murals created without the aid of modern technology. Upon closer examination, the Transformer-like, hard-edged composition ingeniously depicts an otherworldly bird quietly waiting to be discovered. The existence of Pasha's "bird" adopts a much more profound cultural symbol that is beyond the significance of physical representation. Through bold experimentations and expressions, the artist demonstrates the quality of being artistically adventurous, bringing every inch of the surface alive with both the laborious process and the visceral joy of spray paint.

2019
Spray paint
300 × 340 cm



SAMSON YOUNG

Big Big Company (Mini Golf)

In this interactive multimedia experience, Hong Kong sound artist Samson Young blurs the definitions of adulthood and childhood by inviting visitors to play an unusual “mini golf” game. Set against the vibrant backdrop of the Kidult zone and activated only when visitors step inside, the installation features monumental 3D-printed statues and offbeat sculptures that help create a fantastical world of the imagination for adults and children alike.

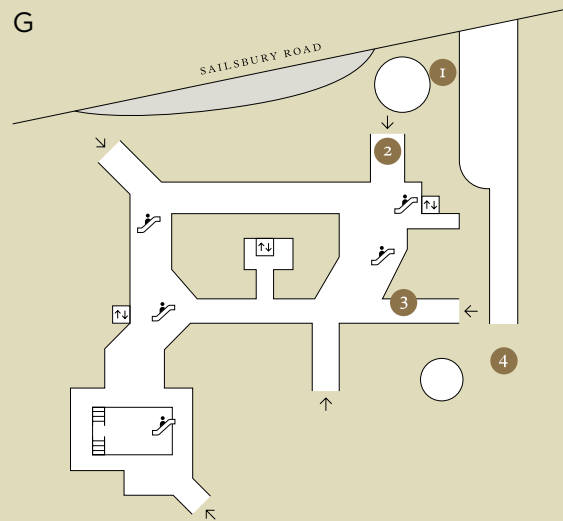


2019

3D-printed PLA, resin, plywood, artificial turf, single channel video (12 mins)

Dimensions variable

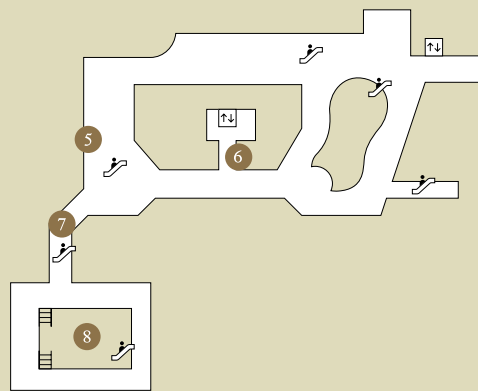
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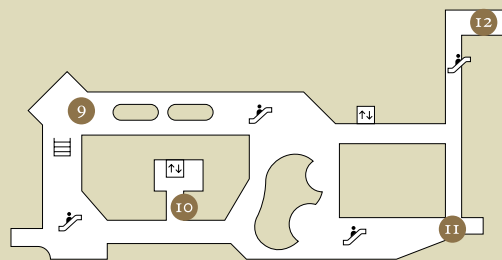
- 1 Erwin Wurm
Hot Dog Bus
- 2 Xavier Veilhan
The Hatfield Mobile
- 3 Erwin Wurm
Kastenmann Black
- 4 Elmgreen & Dragset
Van Gogh's Ear

- 5 Betty Woodman
Waiting For Dawn
- 6 Zhao Yang
Girl Who Loves Horse Riding
- 7 Matthias Weischer
Petrus Christus
- 8 Chen Zhen
Precipitous Parturition

L1



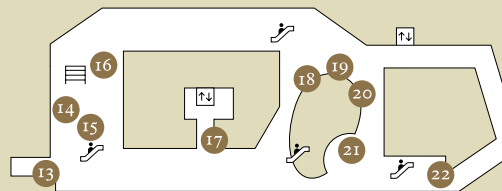
L2



- 9 Zhang Enli
Parrots of Five Colors
- 10 Tal R
Svaner om natten
- 11 Haegue Yang
Sonic Figure—Ancient Revenant
- 12 Alicja Kwade
Conversion in Perspective

- 17 Parents Parents
TOYS
- 18 Kristopher Ho
The Leap
- 19 Samson Young
Big Big Company (Mini Golf)
- 20 Pasha Wais
Futuristic bird

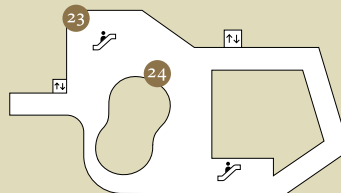
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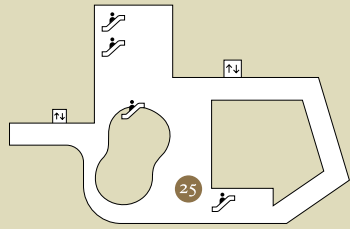
- 13 Geng Yini
19X-BEAR TRACE
- 14 Katol @Start From Zero with Kidneying
Chaotic Order
- 15 Tianzhuo Chen
Asian Dope Boys
- 16 Graphic Airlines
Kidult

- 21 Bao Ho
Affogato
- 22 Ron English
Smiley Grin
- 23 Pierre Huyghe & Philippe Parreno
A Smile without a Cat
- 24 Adrian Wong
Astromycology Vivarium

L4



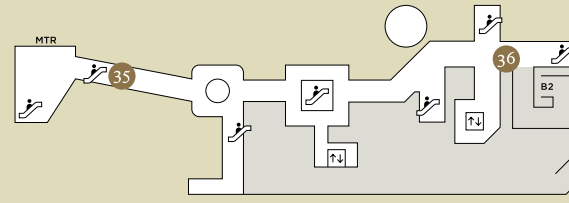
L5



- 25 Lu Lei
The Emperor's New Clothes
- 26 Thomas Struth
Paradise 28, Rio Madre de Dios, Peru

- 31 Shinro Ohtake
Time Memory / Fault 5
- 32 Sherrie Levine
Gamelan Figures
- 33 Korakrit Arunanondchai
United Nations of Happiness after Homosapiens Leave the Earth

B1

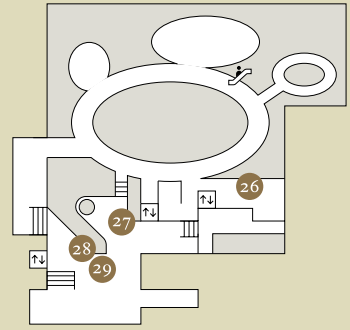


- 35 Paola Pivi
1, 2, cha cha cha
- 36 Neil Beloufa
'Vintage New Generation' Series: Yellow Leather

37 Caratoes
The Qi

38 Adrian Wong
Untitled Street Sign (Mongkok)

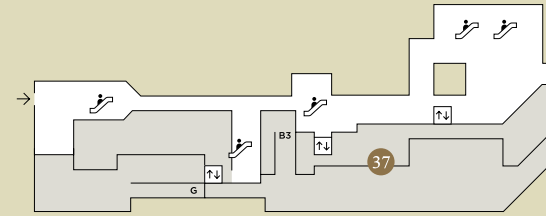
L7



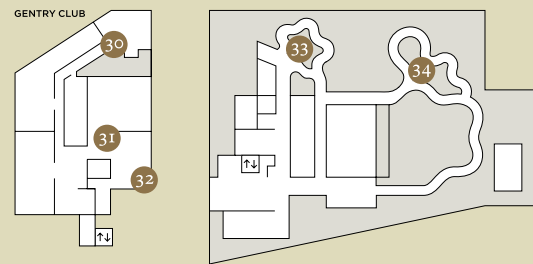
- 27 Nabuqi
Plaza
- 28 Alexander Tovborg
Europa
- 29 Huma Bhabha
Constantium

30 Hans-Peter Feldmann
Masked Nude

B2



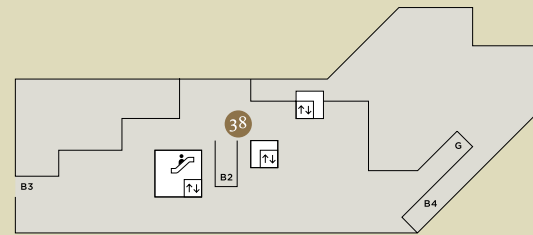
L8



30 Hans-Peter Feldmann
Masked Nude

34 Carsten Höller
Giant Triple Mushroom

B3



B3

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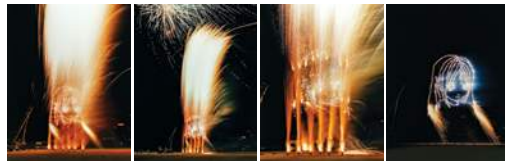
21



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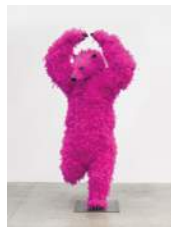
33



34



35



p.120 | Korakrit Arunanondchai
*United Nations of Happiness after
Homosapiens Leave the Earth*
Courtesy the artist
and CLEARING New York/
Brussels
Photo by JSP Art Photography

p.122 | Huma Bhabha
Constantium
Courtesy the artist and
CLEARING New York/
Brussels

p.124 | Caratoes
The Qi
Courtesy the artist

p.125 | Tianzhuo Chen
Asian Dope Boys
Image courtesy of
Long March Space

p.126 | Chen Zhen
Precipitous Parturition
© Chen Zhen/ADAGP,
Paris-SACK, Seoul, 2019

p.128 | Elmgreen & Dragset
Van Gogh's Ear
© Elmgreen & Dragset
Courtesy Galerie Perrotin/
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p.130 | Hans-Peter Feldmann
Masked Nude
© Hans-Peter Feldmann/
BILD-KUNST, Bonn-SACK,
Seoul, 2019

p.131 | Carsten Höller
Giant Triple Mushroom
Photo by Alessandro
Zambianchi
Courtesy of the artist and
Massimo De Carlo
Milan/London/Hong Kong

p.132 | Pierre Huyghe and
Philippe Parreno
A Smile without a Cat
Courtesy of the artists

p.134 | Alicja Kwade
Conversion in Perspective
© Alicja Kwade, courtesy
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p.135 | Sherrie Levine
Gamelan Figures
© Sherrie Levine
Courtesy the artist and
David Zwirner

p.136 | Lu Lei
The Emperor's New Clothes
Courtesy of the ShangHART
Gallery and Artist

p.138 | Nabuqi
Plaza
Courtesy the artist and
CLC Gallery Venture

p.139 | Shinro Ohtake
Time Memory/Fault 5
© Shinro Ohtake
Courtesy of Take Ninagawa,
Tokyo

p.140 | Paola Pivi
1,2, cha cha cha
Photo by Alessandro
Zambianchi
Courtesy of the artist and
Massimo De Carlo
Milan/London/Hong Kong

p.142 | Thomas Struth
*Paradise 28, Rio Madre de
Dios, Peru*
Courtesy of the artist
© Thomas Struth

p.143 | Xavier Veilhan
The Hatfield Mobile
Courtesy Xavier Veilhan &
Perrotin
© Veilhan/ADAGP,
Paris, 2019

p.146 | Adrian Wong
Astromycology Vivarium
Courtesy the artist

p.147 | Adrian Wong
Untitled Street Sign (Mongkok)
Courtesy the artist

p.148 | Betty Woodman
Waiting For Dawn
Photo by Brian Forrest
Courtesy of Charles Woodman/
The Estate of Betty Woodman
and David Kordansky Gallery,
Los Angeles

p.152 | Erwin Wurm
Kastenmann Black
Courtesy the artist and
Lehmann Maupin, New York,
Hong Kong and Seoul

p.153 | Haegue Yang
Sonic Figure—Ancient Revenant
Courtesy of the artist and
Galerie Chantal Crousel, Paris.
Photo by Sebastiano Pellion
di Persano

p.160 | Geng Yini
19X-BEAR TRACE
Courtesy of the artist and
BANK Gallery, Shanghai

p.160 | Bao Ho
Affogato
Courtesy the artist

p.162 | Parents Parents
TOYS
Courtesy the artist

p.166 | Samson Young
Big Big Company (Mini Golf)
Courtesy of the artist and
Edouard Malingue Gallery,
Hong Kong and Shanghai

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The images on page below pages are renderings and may not reflect the appearance of the finished works.

- p.120 | Korakrit Arunanondchai
- p.124 | Caratoes
- p.146 | Adrian Wong
(Astromycology Vivarium)
- p.154 | Zhang Enli
- p.159 | Graphic Airlines
- p.160 | Geng Yini
- p.160 | Bao Ho
- p.161 | Kristopher Ho
- p.161 | Katol @Start from Zero
with Kidneying
- p.162 | Parents Parents
- p.164 | Pasha Wais
- p.166 | Samson Young

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