

## M+ Opening Exhibitions and Displays — Artwork Highlights

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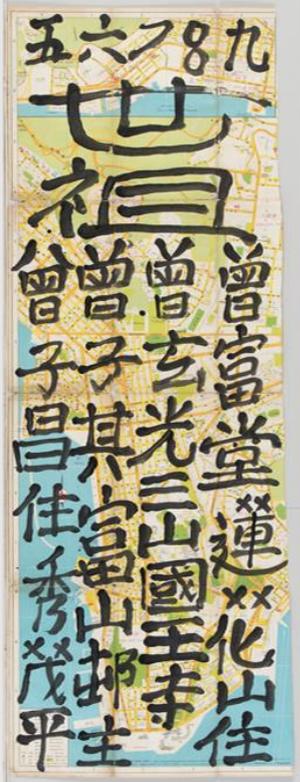
### GF: Main Hall Gallery — *Hong Kong: Here and Beyond*

Image	Caption, credit and description
<p data-bbox="201 734 738 792"><u>File name: 001 Michael Wolf Architecture of Density #8b</u></p> 	<p data-bbox="836 734 1350 943"><b>Michael Wolf</b> Born 1954, West Germany (now Germany) Died 2019, Hong Kong <b><i>Architecture of Density #8b</i></b>, 2005 Chromogenic print M+, Hong Kong © Michael Wolf Estate</p> <p data-bbox="836 981 1430 1279">Michael Wolf's large-format photographs of Hong Kong's urban landscape capture the beauty of its abstracted pattern, form, and repetition. In his <i>Architecture of Density</i> series, he focuses not just on high rise residential and office buildings, but also on buildings that trace histories of the city. His images of Choi Hung Estate in Kowloon are among the most recognisable in this body of work, not least for the estate's colourful facade, which reflects its Chinese name, meaning 'rainbow'.</p> <p data-bbox="836 1317 1430 1585">From the 1920s onwards, refugees fleeing civil unrest in China began to cross into Hong Kong, settling in makeshift accommodation. In 1949, the colonial government under Alexander Grantham began to devise a housing policy intended for those living in shanty towns in different parts of the city. However, the policy was not implemented until 1953, when a catastrophic fire destroyed many squatter homes in Shek Kip Mei.</p> <p data-bbox="836 1624 1449 2013">Built between 1959 and 1964, Choi Hung Estate was among the earliest public estates. Housing almost forty-three thousand people in eight seven-storey blocks, it was also the largest in its day. The design by Palmer &amp; Turner raised standards of living by introducing private kitchen and toilet facilities for each unit and natural lighting and ventilation across the buildings. The blocks enclose two large open areas that connect to schools, shops, a post office, gardens, and play areas, a layout that fostered a strong sense of community. The introduction of public housing in Hong Kong with Choi Hung and other projects contributed to social mobility.</p>

Image	Caption, credit and description
<p data-bbox="201 320 627 378">File name: 002_Kong Khong-chang (Kongkee)_Flower in the Mirror</p> 	<p data-bbox="836 320 1230 349"><b>Kong Khong-chang (Kongkee)</b></p> <p data-bbox="836 351 1114 380">Born 1977, Hong Kong</p> <p data-bbox="836 383 1058 412">Works Hong Kong</p> <p data-bbox="836 414 1161 443"><i>Flower in the Mirror</i>, 2021</p> <p data-bbox="836 445 1425 504">Single-channel video installation, duration: 6 min. 44 sec.</p> <p data-bbox="836 506 1173 535">Commissioned by M+, 2020</p> <p data-bbox="836 537 975 566">© Kongkee</p> <p data-bbox="836 600 1433 719">Animation directed by Kongkee; produced by Law Man Lok; animated by Haze Tsui, Hui Wing Ki, Lu Hei Lun, and Sophie Wong; sound design by Choi Sai Ho.</p> <p data-bbox="836 752 1433 1088">M+ invited the artist Kongkee to produce a new immersive animation that draws on the visual culture of the city. His work muses upon our relationships with each other and with our environment. The aesthetic language of the work merges Kongkee's interest in vernacular culture, our everyday experiences, and sci-fi fantasy. Presented as a kaleidoscopic infinity room, the work is accompanied by an original composition by Choi Sai Ho that is inspired by the sounds of the city.</p>

Image	Caption, credit and description
<p data-bbox="199 320 667 376"><u>File name: 003 Gary Chang Domestic Transformer</u></p> 	<p data-bbox="834 320 1201 562"> <b>Gary Chang</b>            Born 1962, Hong Kong            Works Hong Kong  <i>Domestic Transformer</i>, 2020            Stainless steel            Commissioned by M+, 2020            © EDGE Design Institute Ltd.            Photo: Lok Cheng, M+         </p> <p data-bbox="834 595 1441 685">           Produced by EDGE Design Institute Ltd. and Jerry She with the support of Greatluck Engineering Company Ltd.         </p> <p data-bbox="834 719 1449 987">           Located in Shau Kei Wan, the home of the architect Gary Chang is perhaps the most famous design for a small residential space in Hong Kong. Known as the Domestic Transformer, it is the result of years of experimentation in the thirty-two-square-metre apartment that has been Chang's home since he was a child. Taking as a point of departure the assumption that we can only perform one activity at a time, Chang matches space with function.         </p> <p data-bbox="834 1021 1449 1413">           M+ commissioned a one-to-one reproduction of Chang's home that shows how a series of custom-built movable walls and components, multifunctional prefabricated mobile furniture, can blur the boundaries between building envelope, interior, and furnishing. The 'apartment' transforms from kitchen, laundry, office, screening room, dining area, spa, to bedroom and more by simply moving walls. Chang's design proposes an ingenious solution in response to the constraints of compact living in a hyper-dense urban environment—a context that has become increasingly prevalent around the world.         </p>

Image	Caption, credit and description
<p data-bbox="201 320 772 376"><u>File name: 004 Lui Shou-kwan There Were No Methods in Antiquity</u></p> 	<p data-bbox="836 320 1378 533"><b>Lui Shou-kwan</b> Born 1919, Guangdong Died 1975, Hong Kong <b><i>There Were No Methods in Antiquity</i></b>, 1968 Ink and colour on paper M+, Hong Kong © Helen C. Ting</p> <p data-bbox="836 566 1430 958">Lui Shou-kwan's abstract Zen paintings span large immersive gestural works executed in watery ink and colour, to those in which compositional elements are spare and controlled. <i>There Were No Methods in Antiquity</i> is a representation of a landscape in which a simple red dash evokes a sun. The painting's minimalism is offset with an inscription of a passage from the influential early-Qing painter and Buddhist monk Shitao's Huayulu, 'Comments on Painting'. Lui signed his painting 'Zen monk in Hong Kong', positioning himself as inheriting Shitao's thinking and practice.</p> <p data-bbox="836 992 1430 1205"><i>There Were No Methods in Antiquity</i> is one of two paintings by Lui selected for exhibition at Expo '70 in Osaka, Japan. This was the first world exposition to take place in Asia and was a major opportunity for Hong Kong to present itself as a centre of manufacturing, culture, and tourism on a global platform.</p> <p data-bbox="836 1238 1430 1328">The inclusion of Lui's bold abstract composition encapsulates his position at the vanguard of contemporary art in Hong Kong.</p>

Image	Caption, credit and description
<p data-bbox="201 320 699 378">File name: 005 Tsang Tsou-choi (King of Kowloon) Map of Kowloon</p> 	<p data-bbox="836 320 1294 349"><b>Tsang Tsou-choi (King of Kowloon)</b></p> <p data-bbox="836 351 1118 380">Born 1921, Guangdong</p> <p data-bbox="836 383 1110 412">Died 2007, Hong Kong</p> <p data-bbox="836 414 1050 443"><b>Map of Kowloon</b></p> <p data-bbox="836 445 1018 474">ca. 1994–1997</p> <p data-bbox="836 477 1078 506">Ink on printed paper</p> <p data-bbox="836 508 1026 537">M+, Hong Kong</p> <p data-bbox="836 539 1283 568">© Tsang Tsou-choi / King of Kowloon</p> <p data-bbox="836 595 1449 1111">For close to fifty years, from the 1950s onward, Tsang Tsou-choi adopted the moniker ‘King of Kowloon’ in distinctive calligraphic works painted on highly visible surfaces in public spaces, including walls, postboxes, pillars, and utility housings. He was viewed as a nuisance, an eccentric, and even a vandal, and his calligraphy was often painted over but he would repeatedly return to reapply it. Broadly based on the formal conventions of Chinese genealogies, Tsang’s writings do not adhere to any lineage or school and are entirely his own creative expressions. Tsang claimed ownership over the Kowloon peninsula, documented in his ancestral records, and through his act of writing across the urban landscape asserted this claim, which has been viewed by some as an act of resistance to British colonial rule at the time.</p> <p data-bbox="836 1144 1449 1630">This work, written on a map of Kowloon, is an example of Tsang’s idiosyncratic calligraphic compositions. The two largest characters, reading sai zo, mean ‘ancestor’. The four lines beneath, read vertically from right to left, give the names and ‘kingdoms’ of four of his family members. At the top Tsang uses a combination of Chinese characters and Arabic numerals to depict the five numbers from five to nine reflecting Hong Kong’s bi-cultural, bilingual position. From the 1990s onwards Tsang’s calligraphic practice was recognised as an important manifestation of a local vernacular style derived from local print and sign culture, with similarities to Western graffiti and street art. Very few of his original works have survived in public spaces in the city.</p>

### 2: Sigg Galleries — *M+ Sigg Collection: From Revolution to Globalisation*

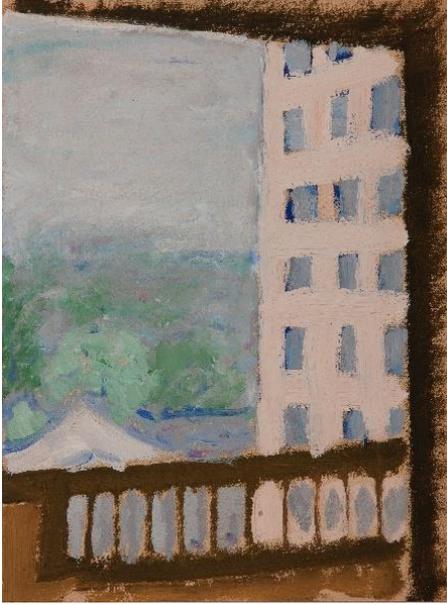
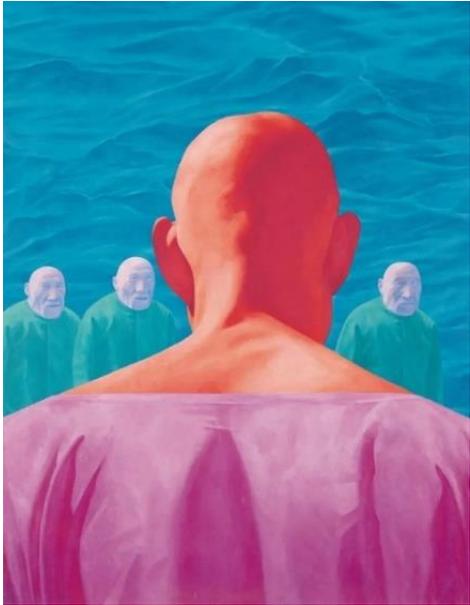
Image	Caption, credit and description
<p data-bbox="199 392 794 454">File name: 006 Zhang Xiaogang Bloodline – Big Family No. 17</p> 	<p data-bbox="826 392 1362 636"><b>Zhang Xiaogang</b> Born 1958, Yunnan Works Beijing <b><i>Bloodline – Big Family No. 17</i></b> 1998 Oil on canvas, 149 × 180.2 cm M+ Sigg Collection, Hong Kong. By donation © Zhang Xiaogang</p> <p data-bbox="826 667 1431 1003">This composition resembles a combination of two separate studio portraits of a family—a greyscale one of the parents and a smaller portrait of their children. Dressed in clothes that recall China in the 1950s and 1960s, the subjects stare straight ahead with blank expressions. Zhang Xiaogang began developing the <i>Bloodline</i> series in 1993 when he discovered an old family photograph. His portraits reflect his interest in the complexities and tensions in Chinese society, where the notion of family extends to people in the community.</p>
<p data-bbox="199 1043 759 1077">File name: 007 Zhang Wei Fusuijing Building</p> 	<p data-bbox="826 1043 1362 1288"><b>Zhang Wei</b> Born 1952, Beijing Works Beijing <b><i>Fusuijing Building</i></b> 1975 Oil on paper, 48 × 41 × 3 cm M+ Sigg Collection, Hong Kong. By donation © Zhang Wei</p> <p data-bbox="826 1319 1431 1592">Zhang Wei's small landscape work <i>Fusuijing Building</i> from 1975 documents the scene outside the window of his apartment in the Fusuijing Building, where the pioneering No Name Group's first exhibition took place in mid-1970s. Zhang's early works from the 1970s reflect the lack of artistic freedom during the Cultural Revolution, when art was mainly made for propaganda and political purposes.</p>

Image	Caption, credit and description
<p data-bbox="199 324 667 353"><u>File name: 008 Lin Tianmiao Braiding</u></p> 	<p data-bbox="826 324 997 353"><b>Lin Tianmiao</b> Born 1961, Shanxi Works Beijing</p> <p data-bbox="826 414 938 443"><b>Braiding</b> 1998 Digital print on fabric, cotton thread, and single-channel digital video (black and white, silent)</p> <p data-bbox="826 566 1361 656">M+ Sigg Collection, Hong Kong. By donation © Lin Tianmiao Photo: Dan Leung, M+</p> <p data-bbox="826 689 1430 958">A large portrait of the artist and a small video screen displaying a pair of hands braiding thread are connected by thousands of cotton and linen strands. For many years, braiding and textile production have been considered gendered tasks often associated with the roles of women in society. Here, Lin Tianmiao's androgynous self-portrait asks us to reconsider our preconceived ideas of gender stereotypes.</p>
<p data-bbox="199 996 769 1025"><u>File name: 009 Geng Jianyi The Second State</u></p> 	<p data-bbox="826 996 986 1025"><b>Geng Jianyi</b> Born 1962, Henan Died 2017, Zhejiang</p> <p data-bbox="826 1086 1056 1115"><b><i>The Second State</i></b> 1987 Oil on canvas Dimensions variable, each: 170 x 130 cm M+ Sigg Collection, Hong Kong © Geng Jianyi</p> <p data-bbox="826 1299 1430 1848">The four monochromatic oil paintings show the same man at different stages of a laugh, or perhaps demonstrating four different ways of laughing. With the face enlarged beyond life size, the man's distinct and changing facial expressions—his widening mouth, arching eyebrows, and crinkling eyes—are clearly visible. The man's ears and neck are absent, and the face emerges from the darkness, taking on a mask-like appearance. The grey palette and sense of detachment reflect the cynicism in the works of Geng Jianyi and his contemporaries, who sought to generate critical perspectives on society in light of China's modernisation. Exhibited at the 1989 <i>China/Avant-Garde</i> exhibition at the National Art Museum of China, the work cemented Geng's reputation as a pioneer of the avant-garde movement in China in the late 1980s.</p>

Image	Caption, credit and description
<p data-bbox="201 320 620 349">File name: 010 Fang Lijun 1995.2</p> 	<p data-bbox="828 320 967 349"><b>Fang Lijun</b></p> <p data-bbox="828 349 1038 378">Born 1963, Hebei</p> <p data-bbox="828 378 995 407">Works Beijing</p> <p data-bbox="828 407 916 436"><b>1995.2</b></p> <p data-bbox="828 436 992 465">Oil on canvas</p> <p data-bbox="828 465 1361 495">M+ Sigg Collection, Hong Kong. By donation</p> <p data-bbox="828 495 983 524">© Fang Lijun</p> <p data-bbox="828 562 1431 927">In this oil painting, a bald man in a pink shirt stands facing a blue, watery background. His back is turned towards the viewer. Three almost identical bald men in green shirts with hunched shoulders stand between the background and the man, as if emerging from the waters. The bold, bright colours give a vivid sense of space, and the subjects are rendered with technical precision, but the enigmatic subject creates a surreal atmosphere. In this work, the position of the man in pink in relation to the other men suggests an encounter between the past and the present.</p> <p data-bbox="828 958 1431 1140">The relationship between an individual and society is a key concern in Fang's work, and the figures in his paintings from the 1990s are sometimes portrayed as appearing lost and out of place, speaking to a sense of disenchantment amidst massive social and economic changes in China.</p>

### 2: East Galleries — *Things, Spaces, Interactions*

Image	Caption, credit and description
<p data-bbox="199 405 762 470"><u>File name: 011 Alan Chan Album cover, Anita Mui Leaping in the Spotlight</u></p> 	<p data-bbox="826 405 1332 649"> <b>Alan Chan</b>            Born 1950, Hong Kong            Works Hong Kong  <b>Album cover, <i>Anita Mui: Leaping in the Spotlight</i></b>            1984            Offset lithograph print            © Capital Artists Ltd.         </p> <p data-bbox="826 678 1437 1317">           Alan Chan's 1984 cover design for Hong Kong singer Anita Mui's sophomore album depicts the Cantopop icon as a fantastic diva in outer space, using bright colours and bold patterns. The jacket features two close-ups of Mui looking ahead with an unflinching gaze. Inside are images of Mui posing against a candy-coloured background in an androgynous outfit, reflecting the artist's gender-fluid stage persona and avant-garde style at the height of her fame in the 1980s. The exaggerated geometric forms and eye-catching patterns, such as black-and-white chequered stripes, reference the work of preeminent Japanese illustrator Yamaguchi Harumi, whose airbrush depictions of female figures made waves in the advertising scene in 1970s Japan. Working closely with Hong Kong illustrator Wong Kin Ho of Illustration Workshop, Chan based this cover design on his sketches and studio shots of the singer, and it was the first and only time he ever used airbrush on an album cover.         </p>

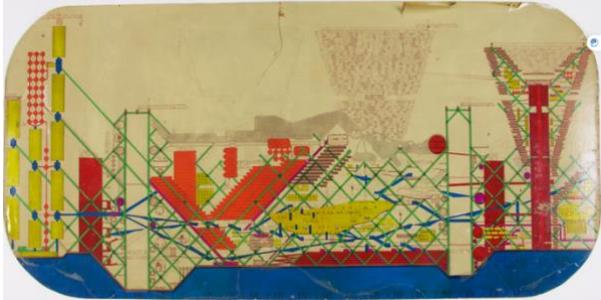
Image	Caption, credit and description
<p data-bbox="201 322 759 387"><u>File name: 012_Ohashi Teruaki_Hannan Chair Long</u></p> 	<p data-bbox="828 322 1214 506"><b>Ohashi Teruaki</b> 1938–1992, Japan <b>Inoueindustries, manufacturer</b> Established 1982, Japan <b>Viale, maker</b> Established 1972, Japan</p> <p data-bbox="828 544 1254 692"><b><i>Hannan Chair Long</i></b> 1984, made 1986 Metal, lacquer, cotton, and wool Gift of Tokyo Zokei University, 2018 © Estate of Ohashi Teruaki</p> <p data-bbox="828 725 1430 1093">The <i>Hannan Chair Long</i> shows Ohashi Teruaki's interest in drawing from a range of furniture typologies and culture references. The back of the sofa is exaggerated with a patchwork of colourful fabric stretched over a frame of scrolling wire. Upholstered vintage Indonesian batik evokes Asian traditions of floor seating. Ohashi saw furniture as independent game pieces that can be rearranged to flirt with the space. He considered this approach to design a reflection of the possibilities for multicultural consumption offered by the affluence of Japanese society in the 1980s.</p>
<p data-bbox="201 1128 616 1158"><u>File name: 013_Archigram Archive</u></p> 	<p data-bbox="828 1128 1070 1216"><b>Archigram Archive</b> 1961–1974 © Archigram Archive</p> <p data-bbox="828 1249 1430 1856">In 2019, M+ acquired nearly the entire archive of the 1960s and '70s experimental architecture collective Archigram, featuring more than 20,000 items. Based in London, Archigram is one of the most influential voices of architecture in the second half of the twentieth century. Archigram took on mainstream architecture with a countercultural approach to futuristic urbanism expressed through their publications, teaching, and exhibitions. They considered architecture to be a living system that adapted to the behaviours of a city and its people. Bringing their archive to M+ was an extraordinary chance to expand the discipline's global narratives with new perspectives drawn from our region, especially since generations of architects in Greater China and across Asia have cited the work of Archigram as a crucial source of inspiration. The Archigram archive will help us rethink how we look at architecture and cities closer to home for many years to come.</p>

Image	Caption, credit and description
<p data-bbox="201 324 783 387"><u>File name: 014 Kuramata Shiro Kiyotomo sushi bar (1)</u></p> 	<p data-bbox="828 324 1051 387"><b>Kuramata Shiro</b> 1934–1991, Japan</p> <p data-bbox="828 416 1123 479"><b>shimaru, manufacturer</b> Established 1969, Japan</p> <p data-bbox="828 508 1082 571"><b><i>Kiyotomo sushi bar</i></b> 1988</p> <p data-bbox="828 571 1430 689">Japanese cedar-veneered wood, steel, fabric, granite, glass, and acrylic Purchase with partial gift of Richard Schlagman, 2014 © Kuramata Design Studio</p> <p data-bbox="828 719 1430 857">Kuramata Shiro approached design with a sense of poetry, narrative, and wit. A leading figure of postmodernism in the 1980s, he created objects, furniture, and interiors that embody an era when designers in Japan set global trends.</p>
<p data-bbox="201 929 783 992"><u>File name: 015 Kuramata Shiro Kiyotomo sushi bar (2)</u></p> 	<p data-bbox="828 887 1430 1272">The <i>Kiyotomo sushi bar</i>, which opened in Tokyo's Shinbashi district in 1988, represents the height of Kuramata's career. The conceptually sophisticated interior exemplifies the designer's playful formal language and lyrical use of materials. A bright-blue wall set diagonally into an imposing facade of dark steel panels led guests into a warmly lit interior featuring a double-vaulted acrylic and cedar-veneered ceiling. One of only a few spaces by Kuramata that remains intact among over 350 interiors he designed, Kiyotomo offers a rich combination of materials and textures while evoking the simplicity and natural appeal of Japan's sukiya-zukuri teahouse architecture.</p> <p data-bbox="828 1301 1430 1574">Many of Kuramata's interiors can be seen as extensions of the objects he designed. The elegant lines of the furniture, delicate forms of the hanging lamps, and understated presence of granite floor tiles contribute to the setting's balanced contrasts of subtle and bold, opulent and minimalist. A popular gathering spot for architects and designers during a period of economic expansion in Japan, Kiyotomo distills Kuramata's integrated design approach and marks a pinnacle of postmodern aesthetics.</p> <p data-bbox="828 1603 1430 2011">M+ acquired the Kiyotomo sushi bar interiors in 2014. Museum curators and conservators worked closely with the sushi bar's original manufacturer, Ishimaru Company, to deinstall, conserve, ship, and reinstall the structure in the M+ galleries. Founded by Ishimaru Takao in 1969, the Ishimaru Company was among Kuramata's most trusted collaborators, and the firm helped realise his vision on many projects. While historically important buildings are frequently afforded heritage status and their facades preserved, commercial interiors are often renovated to meet changing design trends. By preserving an interior space, M+ aims to affirm the importance of design and highlight its ability to shape everyday experiences.</p>

Image	Caption, credit and description
<p data-bbox="201 324 786 387"><u>File name: 016 Sumet Jumsai Model of Bank of Asia Headquarters</u></p> 	<p data-bbox="828 324 1011 351"><b>Sumet Jumsai</b></p> <p data-bbox="828 353 1070 380">Born 1939, Thailand</p> <p data-bbox="828 383 1018 409">Works Bangkok</p> <p data-bbox="828 412 1158 439"><b>Sumet Jumsai Associates</b></p> <p data-bbox="828 441 1161 468">Active 1975–1991, Thailand</p> <p data-bbox="828 470 1426 566"><b><i>Model of Bank of Asia Headquarters (now United Overseas Bank Bangkok Headquarters) (1983–1986), Bangkok</i></b></p> <p data-bbox="828 568 890 595">1990</p> <p data-bbox="828 598 911 624">Plastic</p> <p data-bbox="828 627 1026 654">© Sumet Jumsai</p> <p data-bbox="828 689 1430 1205">In his design for the Bank of Asia Headquarters in Bangkok, architect Sumet Jumsai made playful use of a high-tech, anthropomorphic form to signal the dawn of the age of digital banking. Jumsai met the Bank of Asia's brief for the project with a design inspired by his son's toy robot. The twenty-storey tower— popularly known as the Robot Building— resembles a blocky, humanoid robot with two large window 'eyes', a glass front, and solid sides dotted with 'bolts' in glass fibre reinforced concrete. With this relatable form, Jumsai reinterprets influential architect Le Corbusier's concept of a house as 'a machine for living in', humanising the machine and expressing it as something more than a metaphor. The project is simultaneously a critique and an embrace of the apparently arbitrary appropriation of references in postmodern architecture.</p>

### 2: South Galleries — *Individuals, Networks, Expressions*

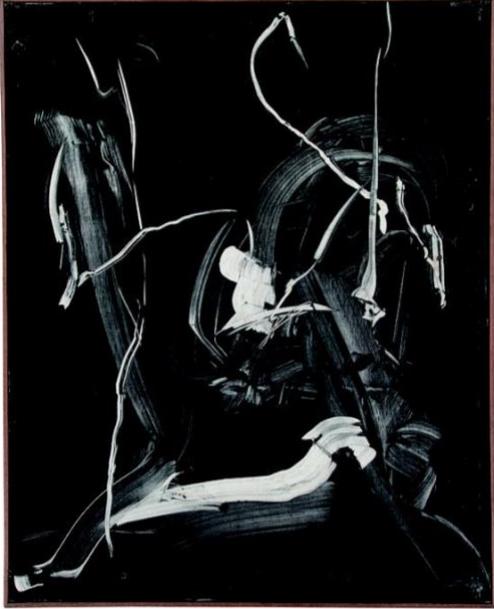
Image	Caption, credit and description
<p data-bbox="201 405 710 432">File name: 017_Hidai Nankoku_Work 57-9</p> 	<p data-bbox="826 405 1018 432"><b>Hidai Nankoku</b></p> <p data-bbox="826 436 1050 463">1912–1999, Japan</p> <p data-bbox="826 468 959 495"><b>Work 57-9</b></p> <p data-bbox="826 499 890 526">1957</p> <p data-bbox="826 530 991 557">Oil on canvas</p> <p data-bbox="826 562 1334 618">© Yoshinobu Hidai and Kazuko Takahashi Courtesy of Tokyo Gallery + BTAP</p> <p data-bbox="826 651 1430 1106">Hidai Nankoku was one of the most audacious calligraphers in post-war Japan. In 1945, he made calligraphy with his ‘spirit lines’, which were inspired by archaic scripts but are in fact illegible marks. His radical statement on tradition had enormous impact on calligraphic circles in Tokyo and Kyoto. In <i>Work 57-9</i>, Hidai first covered the canvas with black oil paint and used rubber tire and a bamboo spatula to make the white marks. The white-on-black effect references Hidai’s family collection of Chinese stele rubbings, which was a formative element in his artistic practice. The composition, without recognisable forms or structures, questions the boundaries between calligraphy and painting.</p>
<p data-bbox="201 1140 644 1167">File name: 018_Irene Chou_Impact II</p> 	<p data-bbox="826 1140 970 1167"><b>Irene Chou</b></p> <p data-bbox="826 1171 1082 1198">Born 1924, Shanghai</p> <p data-bbox="826 1202 1070 1229">Died 2011, Australia</p> <p data-bbox="826 1234 943 1261"><b>Impact II</b></p> <p data-bbox="826 1265 890 1292">1977</p> <p data-bbox="826 1296 1114 1323">Ink and colour on paper</p> <p data-bbox="826 1328 1262 1355">Gift of MK Lau Foundation Ltd, 2018</p> <p data-bbox="826 1359 1043 1386">© Catherine Yang</p> <p data-bbox="826 1417 1430 1872"><i>Impact II</i> was produced during Irene Chou’s experimental period in the late 1970s. Turmoil in her personal life prompted an introspective search and a creative surge. The circle in red is set against a dynamic radius of black ink splashed on wet paper, then surrounded by forceful strokes. The circle motif, which recalls organic or celestial forms, is a signature in her largely abstract, enigmatic paintings, which employ simple colour contrasts and project vibrant energy. One of the most celebrated artists in Hong Kong’s New Ink Movement, Chou pushed ink painting to a new height by exhibiting raw emotions while delicately incorporating Taoist and Zen philosophies into the picture.</p>

Image	Caption, credit and description
<p data-bbox="201 322 775 387"><u>File name: 019 Lee Mingwei The Letter Writing Project</u></p> 	<p data-bbox="828 322 991 351"><b>Lee Mingwei</b> Born 1964, Taiwan Works Paris and New York <b><i>The Letter Writing Project</i></b> 1998 Plywood, glass, acrylic, lighting, paper, and pencil, Dimensions variable © Lee Mingwei Photo: Lok Cheng and Dan Leung, M+</p> <p data-bbox="828 629 1430 1021">Lee Mingwei views letter-writing as an act that can cleanse or channel emotions. After his maternal grandmother's death, he wrote her more than a hundred letters expressing the feelings he was unable to convey to her while she was alive. Inspired by this experience, he created <i>The Letter Writing Project</i>, a work that invites museum visitors to compose letters to individuals of their choosing. The installation includes three booths to provide spaces for writing while standing, sitting, or kneeling. These postures refer to Buddhist meditation positions, reflecting the introspective nature of Lee's art.</p>
<p data-bbox="201 1055 691 1084"><u>File name: 020 Mona Hatoum Kapan iki</u></p> 	<p data-bbox="828 1055 1007 1084"><b>Mona Hatoum</b> Born 1952, Lebanon Works London <b><i>Kapan iki</i></b> 2012 Mild steel and hand-blown glass Brown Family Annual Acquisition Fund, 2018 © Mona Hatoum Courtesy of Galerie Max Hetzler, Berlin   Paris Photo: def image</p> <p data-bbox="828 1395 1430 2000"><i>Kapan iki</i> is a group of five sculptures made of steel rebar, a common element used to reinforce concrete buildings, enclosing red glass objects. The biomorphic glass shapes press against the metal mesh as if trying to escape or pour out but remain fused together. Created by the Lebanese-born Palestinian artist Mona Hatoum in Istanbul—the title means 'trap two' in Turkish—the work suggests cages and confinement. Hatoum's artwork deals with issues of power, exile, migration, displacement, conflict, architecture, and femininity. In her sculptural and installation-based work, she often uses ordinary materials and local crafts, juxtaposing contrasting elements, as in <i>Kapan iki's</i> combination of rigid, metal grids and fragile, organic forms. The cages are human scale but vary slightly in size. They stand upright like a body or building but are tilted, introducing precariousness or instability to the image of control.</p>

Image	Caption, credit and description
<p data-bbox="199 329 730 389"><u>File name: 021_Cai Guo-Qiang_Gunpowder Drawing No. 8-A5</u></p> 	<p data-bbox="826 329 1018 356"><b>Cai Guo-Qiang</b></p> <p data-bbox="826 358 1040 385">Born 1957, Fujian</p> <p data-bbox="826 387 1029 414">Works New York</p> <p data-bbox="826 416 1214 443"><b><i>Gunpowder Drawing No. 8-A5</i></b></p> <p data-bbox="826 448 890 474">1988</p> <p data-bbox="826 477 1233 504">Gunpowder and acrylic on canvas</p> <p data-bbox="826 506 1034 533">© Cai Guo-Qiang</p> <p data-bbox="826 568 1441 936">Cai Guo-Qiang invites spontaneity into his art by attempting to harness the energy of combustible materials. To make this vibrant painting, he ignited gunpowder placed on coloured pigments on the canvas. The blast's central crater is surrounded by irregular lines and specks of colour, and sweeps of dark smoke radiate outward. The starburst-like shape embodies creation and destruction—forces that are both earthly and cosmic. Made while Cai was living in Japan, <i>Gunpowder Drawing No. 8-A5</i> is an expression of the creative potential of a material that has deep roots in Chinese history.</p>

### 2: Courtyard Galleries——*The Dream of the Museum*

Image	Caption, credit and description
<p data-bbox="199 407 799 434">File name: 022 Andy Warhol Hammer and Sickle</p> 	<p data-bbox="828 407 995 434"><b>Andy Warhol</b></p> <p data-bbox="828 439 1139 465">1928–1987, United States</p> <p data-bbox="828 470 1078 497"><b><i>Hammer and Sickle</i></b></p> <p data-bbox="828 501 890 528">1977</p> <p data-bbox="828 533 1018 560">Wood and steel</p> <p data-bbox="828 564 1358 591">Overall (hammer, approx.): 26 x 13 x 5.1 cm</p> <p data-bbox="828 595 1369 622">Overall (sickle, approx.): 36.8 x 29.2 x 5.1 cm</p> <p data-bbox="828 627 1426 654">© The Andy Warhol Foundation for the Visual Arts</p> <p data-bbox="828 680 1430 1016">Andy Warhol's lifelong fascination with celebrity icons and popular culture took an interesting turn in 1975, when the artist encountered the Communist hammer-and-sickle symbol on a trip to Italy. Back in New York, he bought two regular tools from a hardware store and began using them as the subject of his photographic compositions and screen prints. This set, signed on the handle and head, is the only documented readymade transformed by Warhol from mass-produced commodities into a work of art.</p>
<p data-bbox="199 1079 711 1106">File name: 023 Yoko Ono Play it By Trust</p> 	<p data-bbox="828 1079 959 1106"><b>Yoko Ono</b></p> <p data-bbox="828 1111 1042 1137">Born 1933, Japan</p> <p data-bbox="828 1142 1031 1169">Works New York</p> <p data-bbox="828 1173 1031 1200"><b><i>Play it By Trust</i></b></p> <p data-bbox="828 1205 1031 1232">1966/1986–1987</p> <p data-bbox="828 1236 1310 1294">lacquered enamel paint over bronze and magnesium</p> <p data-bbox="828 1299 1190 1326">Overall: 17.1 x 76.2 x 76.2 cm</p> <p data-bbox="828 1330 975 1357">© Yoko Ono</p> <p data-bbox="828 1361 1378 1420">Courtesy of the artist and Carl Solway Gallery, Cincinnati, Ohio</p> <p data-bbox="828 1447 1430 1603">This unusual all-white chess set disrupts the basic logic of rivalry between two opposing sides. Players must trust each other completely and remember which pieces are theirs, and which moves they have made.</p> <p data-bbox="828 1630 1430 1845">Yoko Ono created this meditative sculpture for John Cage, American avant-garde composer and artist, on the occasion of his seventy-fifth birthday. Cage was an avid chess player, a passion he shared with Marcel Duchamp, the French-born artist often credited with originating Conceptual Art, and a crucial predecessor to Cage as well as Ono.</p>

Image	Caption, credit and description
<p><u>File name: 024 Hao Liang Eight Views of Xiaoxiang—Dazzle</u></p> 	<p><b>Hao Liang</b>            Born 1983, Sichuan            Works Beijing  <b>Eight Views of Xiaoxiang—Dazzle</b>            2015            Ink on silk            184 x 387 cm            © Hao Liang            Photo: Zhang Wei            Courtesy of Vitamin Creative Space</p> <p>The scenery along the Xiao and Xiang rivers is one of the most frequently depicted landscape motifs in Chinese painting from the Song dynasty to the late seventeenth century. Hao Liang quotes from the history of Chinese painting, blending traditional imagery into a new landscape, thus bringing the centuries-old medium of ink on silk forward to our time.</p>
<p><u>File name: 025 Marcel Duchamp From or by Marcel Duchamp or Rose Sélavy (Box in a Valise)</u></p> 	<p><b>Marcel Duchamp</b>            1887–1968            France  <b>From or by Marcel Duchamp or Rose Sélavy (Box in a Valise)</b>            1935–1941 / 1963–1966</p> <p>Red leather valise lined with upholstered cardboard containing miniature replicas and reproductions in collotype, relief halftone, screen print, offset lithograph, photograph with surface coating, printed colour and hand colouring on paper, cardboard, clear acetate, vinyl, glass, and ceramic; series F overall (closed): 9.5 x 38.2 x 41 cm overall (open, approx.): 40 x 108 x 91.5 cm</p> <p><i>From or by Marcel Duchamp or Rose Sélavy (Box in a Valise)</i> is an expandable treasure chest nestled in a red square box. Inside are eighty miniature replicas of artworks made by American-French artist Marcel Duchamp over five decades (1910–1954). By handpicking each object to form his 'portable museum', Duchamp ultimately establishes himself as maker, curator, and collector of his own work.</p>
<p><u>File name: 026 Yuan Jai Longevity Triptych</u></p> 	<p><b>Yuan Jai</b>            Born 1941, Chongqing            Works Hsinchu  <b>Longevity Triptych</b>            2006            Ink and colour on silk            265 x 212.2 x 4.2 cm            © Yuan Jai</p> <p><i>Longevity Triptych</i> from 2006 is a set of ink and colour paintings on silk by artist Yuan Jai. Adopting the forms of Chinese wall hangings—which typically include a centrepiece and a couplet—the work taps into the customary practice of celebrating longevity with rich, auspicious imagery. At the same time, it reinvents tradition by replacing calligraphy written on red paper with a fantastical palette and pictorial composition.</p>

### 2: West Gallery — Antony Gormley: Asian Field

Image	Caption, credit and description
<p data-bbox="199 436 738 465"><u>File name: 027 Antony Gormley Asian Field</u></p> 	<p data-bbox="826 436 1158 495"><b>Antony Gormley</b> Born 1950, United Kingdom</p> <p data-bbox="826 495 975 524"><b>Asian Field</b></p> <p data-bbox="826 524 890 553">2003</p> <p data-bbox="826 553 884 582">Clay</p> <p data-bbox="826 582 1070 611">Dimensions variable</p> <p data-bbox="826 611 1378 672">M+, Hong Kong. Museum purchase and gift of anonymous Hong Kong donor, 2015</p> <p data-bbox="826 672 1046 701">© Antony Gormley</p> <p data-bbox="826 734 1430 1010"><i>Asian Field</i> is made by the hands of many people. In 2003, British artist Antony Gormley invited some 300 residents from Xiangshan village (now Huadong Town in Guangzhou city) to make approximately 200,000 clay sculptures. He offered only three simple instructions: each figurine was to be hand-sized, capable of standing upright, and have two eyes. Otherwise, each maker was free to improvise on their own.</p> <p data-bbox="826 1043 1430 1319">This installation belongs to <i>Field</i>, a series that Gormley began in 1989. Other versions of <i>Field</i> have been produced in Australia, North and South America, the United Kingdom, and Europe. In each location, the artist uses locally sourced clay and enlists local communities to mould the figures by hand. By far the biggest and most ambitious work in the series, <i>Asian Field</i> reflects China's vast territory and large population.</p> <p data-bbox="826 1352 1430 1561"><i>Asian Field</i> is meant to be viewed at the threshold from a single vantage point. Looking across the sea of figurines, you may feel thousands of eyes gazing back at you. As such, <i>Asian Field</i> confronts us with what it is to be part of a collective humanity and what it is to encounter a form of ourselves, crafted from the earth beneath our feet.</p>

**2: Focus Gallery — CRUCIFIED TVS — NOT A PRAYER IN HEAVEN (TRADITIONAL CHINESE/ CANTONESE/ENGLISH VERSION)**

Image	Caption, credit and description
<p data-bbox="199 439 762 537">File name: 028_YOUNG-HAE CHANG HEAVY INDUSTRIES CRUCIFIED TVS — NOT A PRAYER IN HEAVEN</p> 	<p data-bbox="826 439 1372 499"><b>YOUNG-HAE CHANG HEAVY INDUSTRIES</b> Established 1997, South Korea</p> <p data-bbox="826 530 1046 591">Chang Young-hae Born South Korea</p> <p data-bbox="826 622 1054 683">Marc Voge Born United States</p> <p data-bbox="826 714 1318 806"><b><i>CRUCIFIED TVS — NOT A PRAYER IN HEAVEN (TRADITIONAL CHINESE/ CANTONESE/ENGLISH VERSION)</i></b></p> <p data-bbox="826 806 1425 866">Five channel video installation, duration: 17 minutes</p> <p data-bbox="826 866 1043 898">© M+, Hong Kong</p> <p data-bbox="826 898 1289 929">Photo: Lok Cheng and Dan Leung, M+</p> <p data-bbox="826 960 1430 1507">The distinctive concrete-clad Focus Gallery features <i>CRUCIFIED TVS — NOT A PRAYER IN HEAVEN (TRADITIONAL CHINESE/ CANTONESE/ENGLISH VERSION)</i>, a new work by South Korea-based YOUNG-HAE CHANG HEAVY INDUSTRIES. The artist duo of Young-hae Chang and Marc Voge, were among the first to use the internet as a platform for artistic experimentation when they launched their website in 1999. Best known for their digital animations that use bold, minimalist, frenetic texts synchronised with original music, they offer an acerbic and irreverent commentary on contemporary politics and social mores. <i>CRUCIFIED TVS</i> is a rare example of the artist duo using a mix of fonts, colours, patterns, and spoken words to offer a meditation on power and the meaningless madness of the world.</p>

### Special Commissions or Displays at M+

#### B2: Found Space

Image	Caption, credit and description
<p data-bbox="199 461 790 524">File name: 029 Chen Zhen Round Table – Side by Side</p> 	<p data-bbox="826 461 970 488"><b>Chen Zhen</b></p> <p data-bbox="826 495 1082 551">Born 1955, Shanghai Died 2000, France</p> <p data-bbox="826 555 1182 582"><b><i>Round Table – Side by Side</i></b></p> <p data-bbox="826 589 895 616">1997</p> <p data-bbox="826 622 1318 647">Found chairs and wood on metal support</p> <p data-bbox="826 654 1166 678">Overall: 180 x 630 x 450 cm</p> <p data-bbox="826 685 1203 710">© Estate of Chen Zhen/ADAGP</p> <p data-bbox="826 716 1123 741">Photo: Galleria Continua</p> <p data-bbox="826 770 1430 1133">Chen Zhen connected two large wooden tables to create this sculptural reflection on unity and diversity. In the centre is a lazy Susan, a device often used for sharing dishes in Chinese restaurants, adorned with the slogan 'Eternal Misunderstanding'. Placed around the structure are twenty-eight chairs in both Eastern and Western styles, all designed for different purposes and representing various eras and social classes. This image of cultural fusion—or 'transexperience', as the artist called it—celebrates common life experiences over perceived differences.</p>
<p data-bbox="199 1173 783 1200">File name: 030 Danh Vo We the People (detail)</p> 	<p data-bbox="826 1173 938 1200"><b>Danh Vo</b></p> <p data-bbox="826 1207 1066 1232">Born 1975, Vietnam</p> <p data-bbox="826 1238 1107 1265"><b><i>We the People (detail)</i></b></p> <p data-bbox="826 1272 963 1299">2011–2016</p> <p data-bbox="826 1305 919 1330">Copper</p> <p data-bbox="826 1337 1070 1361">Dimensions variable</p> <p data-bbox="826 1368 963 1393">© Danh Vo</p> <p data-bbox="826 1400 1417 1449">© Rheinisches Bildarchiv Cologne, Schlier, Britta, rba_d038677_14</p> <p data-bbox="826 1478 1430 1906">For the project <i>We the People</i>, Danh Vo manufactured approximately two hundred and sixty forged copper plates at a factory near Shanghai. If assembled together, they would form a one-to-one scale replica of the Statue of Liberty in New York. The original sculpture, created by Frédéric-Auguste Bartholdi in 1886, was a gift from France to the United States. In his contemporary interpretation, Vo never intends to piece the plates together to exhibit as a complete statue: this ensemble replicates Liberty's right shoulder and underarm. By dispersing fragments of this classical Western symbol of freedom around the globe, Vo invites us to reimagine the shifting world order.</p>

Image	Caption, credit and description
<p data-bbox="201 324 742 387"><u>File name: 031 Haegue Yang Sonic Rescue Ropes</u></p> 	<p data-bbox="826 324 997 353"><b>Haegue Yang</b></p> <p data-bbox="826 356 1117 385">Born 1971, South Korea</p> <p data-bbox="826 387 1109 416">Works Berlin and Seoul</p> <p data-bbox="826 418 1093 448"><b><i>Sonic Rescue Ropes</i></b></p> <p data-bbox="826 450 885 479">2021</p> <p data-bbox="826 481 1380 539">Nickel-plated bells, stainless steel chains, and split rings</p> <p data-bbox="826 542 1157 571">Commissioned by M+, 2021</p> <p data-bbox="826 600 1436 1025">Consisting of gleaming cords of bells, Haegue Yang's <i>Sonic Rescue Ropes</i> stretch from ceilings of different heights all the way down to the floor. Their shiny visual effect and sublime, resonating sounds conjure shamanistic and pagan associations. Yang took inspiration from the traditional Korean folk tale <i>Sister Sun and Brother Moon</i>, which describes how two siblings became celestial bodies by climbing ropes from the heavens to escape danger on the ground. Yang's multisensory abstract sculptures transform the soaring architecture of the museum into a mystical yet common civilisational space of aural storytelling and cosmic orientation.</p> <p data-bbox="826 1059 1428 1149">M+ facilitators will occasionally activate the work. A second phase of this commission with additional pieces will be on view from Spring 2022.</p>

GF: Main Hall

File name: 032 Tong Yang-Tze The movement of heaven is powerful



File name: 033 Tong Yang-Tze Renew oneself daily



### **Tong Yang-Tze**

Born 1942, Shanghai

Works Taipei

**M+ Commission: Tong Yang-Tze**

These five calligraphic works by Tong Yang-Tze, one of the most acclaimed calligraphy artists working today, were commissioned for the Main Hall on the occasion of the museum opening and will be on view for one year. Each phrase was selected by the artist from the I Ching (Book of Changes), an ancient Chinese philosophical text. One column displays four phrases from the original text; the other is encircled by a single sentence. These excerpts touch upon the delicate dynamic between humans, nature, and cosmic order and are Tong's reflection on how ancient wisdom applies to the modern world. Her monumental calligraphy proposes new possibilities for experiencing written Chinese, emphasises the significance of script in Chinese visual culture, and underscores calligraphy as a contemporary medium.

### ***The movement of heaven is powerful***

2020

Ink on paper

360 x 194cm

Commissioned by M+, 2020

### ***Renew oneself daily***

2020

Ink on paper

360 x 194cm

Commissioned by M+, 2020

File name: 034 Tong Yang-Tze At the auspicious moment, act without delay



***At the auspicious moment, act without delay***

2020

Ink on paper

360 x 194cm

Commissioned by M+, 2020

File name: 035 Tong Yang-Tze Delight in the existence of heaven and understand its order



***Delight in the existence of heaven and understand its order***

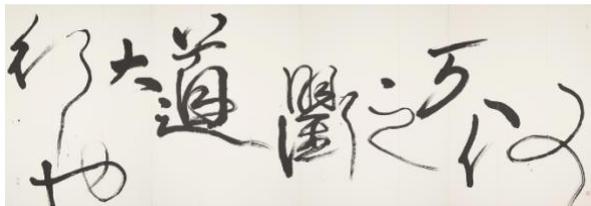
2020

Ink on paper

360 x 194cm

Commissioned by M+, 2020

File name: 036 Tong Yang-Tze Embracing the way of heaven brings progress



***Embracing the way of heaven brings progress***

2020

Ink on paper

360 x 1037cm

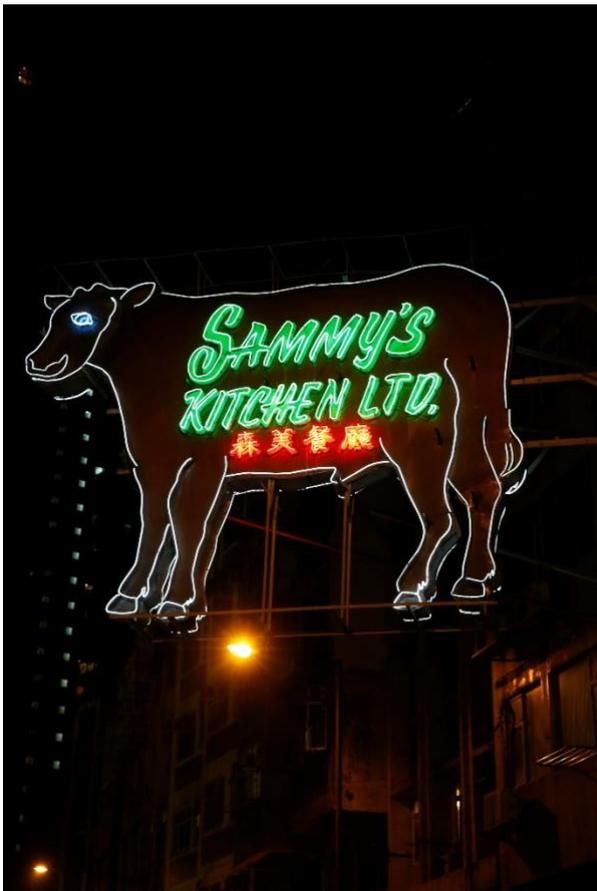
Commissioned by M+, 2020

GF: CSF Gallery

File name: 037 Neon sign for Kai Kee Mahjong parlour, Kwun Tong branch



File name: 038 Neon sign for Sammy's Kitchen



### Conserving Neon Culture

Neon signs define Hong Kong's visual culture as part of the city's built environment and through their representations in film, visual art, literature, and other cultural forms. Since 2013, M+ has been acquiring neon signs, not only to celebrate their cultural significance but also to preserve these iconic objects that are steadily disappearing from our urban landscapes. The signs of Sammy's Kitchen and Kai Kee Mahjong parlour are the first two neons to enter the M+ collection. In examining them, we gain insight into their design, typography, engineering, and craft. Their journey from the streets to the museum is also the starting point for our research into the long-term preservation and conservation of neons in Hong Kong and around the world.

### Neon sign for Kai Kee Mahjong parlour, Kwun Tong branch

1976

Exhausted glass tubes, neon gas, tin, steel, and paint

Gift of Kai Kee Fun Den Co. Ltd., 2013

### Neon sign for Sammy's Kitchen

ca. 1978

Exhausted glasstubes, neongas, argon gas, zinc, steel, and paint

Gift of Sammy's Kitchen, 2013