

**K11 Art Foundation and chi K11 art museum present:**  
***Katharina Grosse: Mumbling Mud***

**chi K11 art museum**

**K11 Art Mall, 300 Huaihai Road Central, Huangpu District, Shanghai, China**

**5 November 2018 – 24 February 2019**

K11 Art Foundation (KAF) and chi K11 art museum are delighted to announce *Mumbling Mud*, an impressive 1,500 sqm exhibition by internationally acclaimed German artist Katharina Grosse, featuring five site-related, immersive installations.



**“A painting can land anywhere: on an egg, in the crook of the arm, along a train platform, in snow and ice, or on the beach.” — Katharina Grosse**

Katharina Grosse is known for her use of the spray gun as her primary painting tool to create vast site-related paintings. She has passed strongly coloured swaths of paint across the walls of exhibition rooms, her own bed, a public billboard, an entire house and its surroundings, and different kinds of arranged objects such as piles of soil and tree trunks. Using the spray gun, she has been able to liberate the application of paint from its immediate connection to both the painter's body and any predetermined surface. With colour she traverses the established borders of objects and architectural settings and creates a dissensual order of reality. Ultimately, Grosse's painting practice not only reworks the divisions that cut across the visible world and are responsible for its familiar shape, but also the fundamental division between the visible and the invisible. Disregarding established functions, attributions, and hierarchies, her works function as prototypes that prefigure options to organise our lives in novel ways.

*Mumbling Mud* offers the Chinese audience new interpretations of Grosse's iconic artistic practice.

*Mumbling: an intermediate state between speaking and silence*

*Mud: an intermediate state between the solid and the liquid.*

## **The Labyrinthine Journey: Underground – Ghost – Silk Studio – Stomach – Showroom**

Subdivided into five zones in the 1,500 sqm museum, each occupied by a large-scale installation produced almost completely on site, *Mumbling Mud* leads the audience through an immersive, labyrinthine passage that evokes an uncanny spectrality. The amorphous, multicoloured forms and shapes sprayed across varying structures and draping cloths installed at the five zones may create an experience of wandering on the peripheries of the familiar, inviting rumination into the quintessential strangeness of a metropolis that is ever-changing and impossible to be delineated in simple contours.

Walking past the retail shops with extravagant displays in the K11 Art Mall, visitors will encounter a vastly different world composed of five zones upon entering chi K11 art museum:

### *Underground*

*Underground* is the first zone of the exhibition visitors encounter. Its title is reminiscent of the fact that chi K11 art museum is next to a subway station and beneath the ground. A phantasmatic landscape consisting of piles of soil and building materials found in Shanghai's local markets is covered with colourful paint. It evokes a primordial chaos or a post-apocalyptic environment, but painterly precipitation imbues the dystopian reality of a wasteland with affirming coherence and beauty.

### *Ghost*

Carved out of Styrofoam by Grosse, *Ghost* is an intricately shaped sculpture that lies on the floor like a large scholar's rock. An abundance of details and shapes, a back-and-forth of openings and solid parts projecting into space create an overwhelming though not oppressive presence. *Ghost's* scale and complexity prevents visitors from grasping its entirety; it demands physical

involvement and movement of the visitors and thus can be read as an allegory of Grosse's concept of painting.

#### *Silk Studio*

Further on, visitors encounter large curtains of silk printed with photographs of Grosse's studios in Berlin – panorama views of work spaces where the painting takes place. The cinematographic staccato of images exposes traces of painting in another place and in a past time. It introduces a situation of memory and recollection, a time gap in the continuum of the exhibition.

#### *Stomach*

*Stomach* is a labyrinthine structure of folds formed by hundreds of meters of heavy, coarse fabric draping from the ceiling of the museum. It launches a massive attack on the visitor's perceptual sensitivity – denying him or her the ability to withdraw from being completely embraced by painting.

#### *Showroom*

*Showroom*, the final zone of the exhibition, is a luxurious living room that has been painted over by Grosse. Amidst the exclusive design furniture, the visitor may feel reconnected to the shopping mall in which the exhibition spaces are located. The unresolved clash between the world of painting and the world of lifestyle objects poses urgent questions about the position of art in everyday life.

### **Katharina Grosse's exchanges with Chinese artists relating to *Mumbling Mud***

In July 2018, Grosse travelled to China to meet Chinese artists whom K11 Art Foundation has previously worked with, including young artists Li Ming and Cui Jie, as well as prominent artist Zheng Guogu, who is known for his ongoing art project *Liao Garden* (formerly *The Age of the Empire*). The trip enabled Grosse and her Chinese counterparts to have in-depth discussions about art making and themes related to *Mumbling Mud*. "We are delighted to have Katharina Grosse's debut in China and her generous sharing with the Chinese artists and audience, which accentuates K11 Art Foundation's mission in fostering cultural exchange between the Greater China Region and the rest of the world," says **Adrian Cheng, Founder and Honorary Chairman of KAF**. The conversations will be reproduced in the catalogue to be published as a form of documentation of the exhibition.

The show will be unveiled at chi K11 art museum, at the basement level of the K11 Art Mall in Shanghai, on 5 November 2018, running through the winter till 24 February 2019. Subsequently it will tour through the chi K11 art spaces in other major cities in the country, including Guangzhou and Wuhan.

#### **Notes to Editors**

**Credit line:** K11 Art Foundation (KAF) presents *Mumbling Mud* on show at chi K11 art museum (Shanghai, China) from 10 November 2018 to 24 February 2019, open daily 10am – 8pm

#### **Presenters:**

K11 Art Foundation, chi K11 art museum

**Exhibition Period:**

Opening ceremony: 5 November 2018, 2pm-9pm (last admission at 8:30)

VIP preview: 6-9 November 2018, open daily 10am-8 pm (last admission at 7:30)

Public viewing: 10 November 2018 – 24 February 2019, open daily 10am – 8 pm (last admission at 7:30 pm)

**Exhibition Venue:**

chi K11 art museum, B3, K11 Art Mall, 300 Huaihai Road Central, Huangpu District, Shanghai, China

**Artist:**

Katharina Grosse

**Curator:**

Venus Lau, Artistic Director of K11 Art Foundation

**Curatorial Adviser:**

Ulrich Loock

**Next Touring Stops:**

Guangzhou and Wuhan (tentative)

**About Katharina Grosse:**

Born in Freiburg/Breisgau in 1961, Katharina Grosse studied at the Kunstakademie Münster and the Kunstakademie Düsseldorf, where she held a professorship from 2010 to 2018.

Recent institutional exhibitions and *in situ* paintings include *psychylustro*, Philadelphia Mural Arts Program (2014); *yes no why later*, Garage Museum of Contemporary Art, Moscow (2015); *Seven Hours, Eight Rooms, Three Trees*, Museum Wiesbaden, Germany (2015); *Untitled Trumpet* for the 56th Biennale di Venezia (2015); *Katharina Grosse*, Museum Frieder Burda, Baden-Baden, Germany (2016); *Rockaway!*, for MoMA PS1's *Rockaway!* programme, Fort Tilden, New York (2016); *Asphalt Air and Hair*, ARoS Triennial, Aarhus, Denmark (2017); *This Drove My Mother Up the Wall*, South London Gallery (2017); *The Horse Trotted Another Couple of Metres, Then It Stopped*, Carriageworks, Sydney (2018); and *Wunderbild*, National Gallery in Prague (on view until March 31, 2019).

Collections include Centre Georges Pompidou, Paris; Staatliche Museen zu Berlin; Kunstmuseum Bonn, Germany; Lenbachhaus, Munich; Kunsthaus Zürich; Museum of Fine Arts Bern, Switzerland; ARKEN Museum for Moderne Kunst, Copenhagen; Istanbul Modern; Museum of Modern Art, New York; Albright-Knox Art Gallery, Buffalo, NY; Pérez Art Museum Miami; and QAGOMA, Brisbane.

Among the honors she has received are the Villa Romana Stipend, Florence (1992), the Schmidt-Rottluff Stipend (1993), the Fred Thieler Prize (2003), and the Oskar Schlemmer Prize (2014).

Katharina Grosse lives and works in Berlin, Germany.

### **About K11 Art Foundation:**

Founded by Adrian Cheng in 2010, K11 Art Foundation (KAF) is a registered not-for-profit organisation that promotes the long-term development of the contemporary art scene in Greater China by providing support for emerging Chinese artists and taking them to the international stage. Not only does KAF nurture artistic talents, but also serves as an incubator for professional practices of promising young curators.

KAF has forged partnerships with many prestigious art institutions for regional and international art projects. It has collaborated with, for example, Fundació Gala-Salvador Dalí in Figueres; Serpentine Galleries and Institute of Contemporary Arts in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; The Metropolitan Museum of Art, The Armory Show, New Museum, The Museum of Modern Art, and MoMA PS1 in New York. Works of Chinese talents are showcased at exhibitions and on other occasions in Asia and other parts of the world. Another undertaking of the Foundation is to host artist-in-residence programmes at the K11 art village in Wuhan, China. In November 2017, the village was relocated to Wuhan K11-Select to provide artists-in-residence from Greater China and around the globe with better resources and facilities for artistic production and knowledge exchange. Equipped with studios, exhibition spaces, and multifunctional rooms, the K11 art village is an ideal place for all kinds of exhibitions and activities, encouraging creative practices and connecting art to life.

Through its exhibitions, partnerships, residencies, researches, publishing projects, and educational programmes, KAF has created countless platforms for the production, presentation, and interpretation of contemporary art in Greater China and beyond, piquing public interest in contemporary art and fostering the appreciation of art and culture.

### **About chi K11 art museum:**

Located in central Shanghai, chi K11 art museum opened in 2013 and covers a total area of 3,000 square metres. To date, the venue has held more than 30 art exhibitions of varying types, including Master of Impressionism – Claude Monet and Media – Dali, not to mention its more than 200 separate lecture series and great number of artist forums and art workshops for the general public. Having collaborated with leading art museums across the world (including Palais de Tokyo and Centre Pompidou in Paris, the Institute of Contemporary Arts in London and Serpentine Gallery in London, and MoMA PS1 and the New Museum in New York), chi K11 art museum encourages cross-cultural dialogue between local and global art scenes and provides art lovers of all ages with access to contemporary art in the form of fulfilling aesthetic experiences.

An artistic playground of sorts, chi K11 art museum is a place where stage-like and tangible displays boost viewers' creative potential. It is a place that welcomes the development of contemporary art, a base where the public can feel free to explore, and a home for indigenous culture to flourish in expression.

**Press Contacts:**

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