

A low-angle, upward-looking photograph of several tall skyscrapers in a city, likely Hong Kong. The image is heavily tinted with a bright yellow color, creating a high-contrast, almost abstract architectural scene. The perspective makes the buildings appear to converge towards the top of the frame.

Art at Swiss Re

Hong Kong office



Swiss Re

Resilience and future
thinking

Swiss Re art collection
in Hong Kong

Swiss Re is one of the world's leading providers of reinsurance, insurance, and other forms of insurance-based risk transfer. Through our work with clients, we fulfil our vision of helping to make the world more resilient.

Given that our work is complex and often intangible, art plays a vital role in shaping our emotional profile and establishing a distinctive identity. Art reflects our values, strengthens our connection to society and creates inspiring workplaces that foster creativity, new perspectives, and collaboration. As we shape a more sustainable and future-ready world, our commitment to people, culture and innovation remains central.

The newly consolidated Hong Kong office brings this vision to life through a space that is unmistakably rooted in its city. Hong Kong is a place of extraordinary energy – a metropolis that absorbs complexity, adapts without losing its soul, and moves forward with quiet, collective confidence. These are qualities Swiss Re recognises deeply in its own work: the ability to assess risk, absorb uncertainty, and help the world keep moving.

The art and design concept of the office space draws on the textures and rhythms of daily Hong Kong life. The bold, distinctive colours of the MTR stations – a system that carries millions of passengers daily with remarkable reliability and efficiency – speak to Swiss Re's own values of performance, precision and sustainability. The iconic Lion Rock looms as a shared symbol of the city's can-do spirit: a reminder that resilience is not simply endurance, but the will to rise, adapt and grow together. The unhurried morning ritual of yum cha – tea, dim sum, conversation – reflects the depth of Hong Kong's social fabric, where trust and relationship are built around shared tables. And the vibrant energy of the Dai Pai Dong street stalls captures the city's irreverent creativity: informal, inventive, and deeply human.

Featuring works by local and international artists, the art collection does not simply decorate a workplace – it tells a story of a city and a company that share a belief: that resilience is not the absence of risk, but the capacity to face it with openness, ingenuity and resolve. In this space, Hong Kong's complexity and transformation become a mirror for Swiss Re's own ambition – to lead, to connect, and to help build a world better prepared for whatever comes next.

Rahel Robert
Head Art, Curating, & Collection



Michael Wolf

Architecture of Density, Night #20, 2006

Chromogenic colour print

101.5 x 132 cm

© 2016, Michael Wolf



Kitty Chou

Paradox #1, 2013

Inkjet on Hahnemühle, photo rag paper

82.5 x 55 cm

© 2016, Kitty Chou



Kitty Chou

Paradox #2, 2013

Inkjet on Hahnemühle, photo rag paper

82.5 x 55 cm

© 2016, Kitty Chou



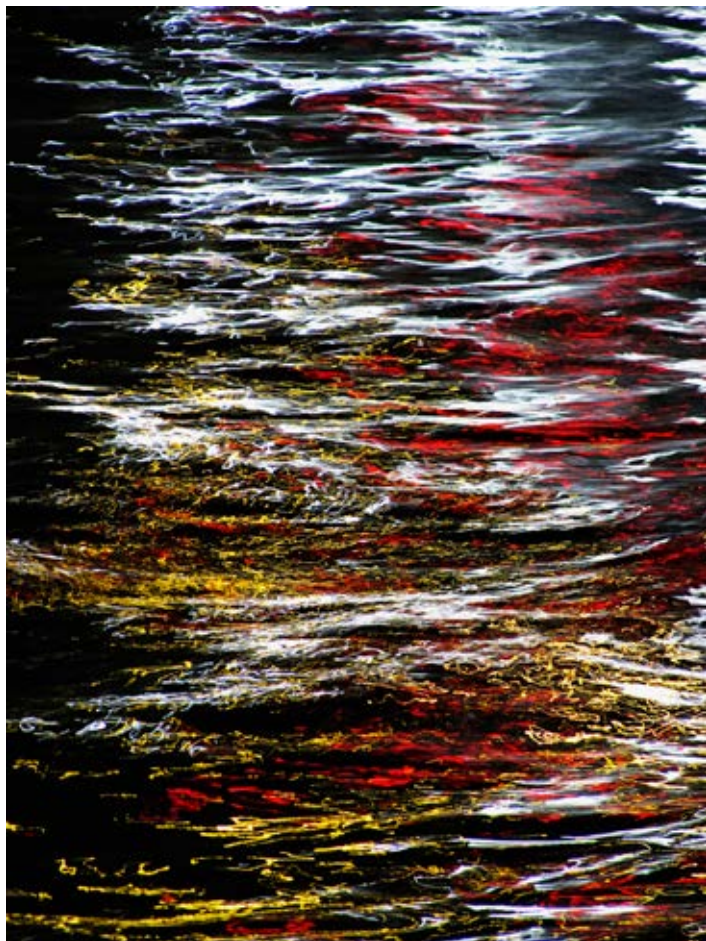
Jane Hammond

All Souls (Pok Fu Lam), 2015

Gouache, acrylic paint, metal leaf on assorted handmade papers with graphite, colored pencil, mica and archival digital prints

157.5 x 168.9 x 7.6 cm

© 2015, Jane Hammond. Courtesy Galerie Lelong, New York.



Kitty Chou

Willem, 2009

Inkjet on Hahnemühle, photo rag paper

102 x 76 cm

© 2016, Kitty Chou



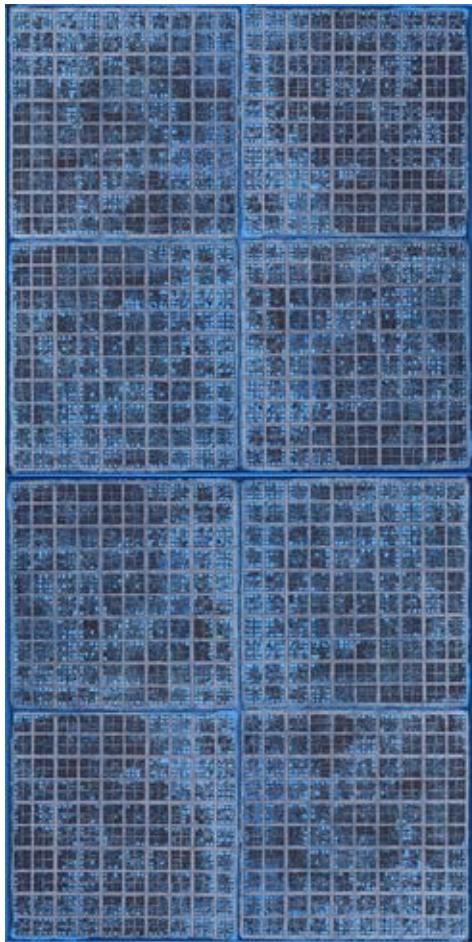
Michael Wolf

Architecture of Density, Night #22, 2006

Chromogenic colour print

101.5 x 132 cm

© 2016, Michael Wolf



Peng Yong

Shadow of urban dreams No.3, 2014

Mixed media

200 x 100 cm

© 2016, Peng Yong



Vik Muniz

Hong Kong Postcard (Postcards from Nowhere), 2014

Digital C-print

180.3 x 260.4 cm

© 2016, ProLitteris, Zurich



Li Tianyuan

Flowers 3, 2014

Colour photograph

100 x 158.2 cm

© 2016, Li Tianyuan



Wang Youshen

From the series "Per square meter. Washing", 2010–2014:

My Landscape 3–47, My Landscape 4–10, My Landscape 4–29

Photograph, colour hand-made photo washed out in water

37 x 150 cm, 37 x 200 cm each

© 2016, Wang Youshen



Leung Chi Wo

Venice7, Venice9 from Crossing Sky series, 1998–2001

Photograph, sandwich mounted in plexiglass

Diameter 60 cm

© 2016, Leung Chi Wo



Leung Chi Wo

HK2, HK3, HK7 from Crossing Sky series, 1998–2001

Photograph, sandwich mounted in plexiglass

Diameter 60 cm

© 2016, Leung Chi Wo



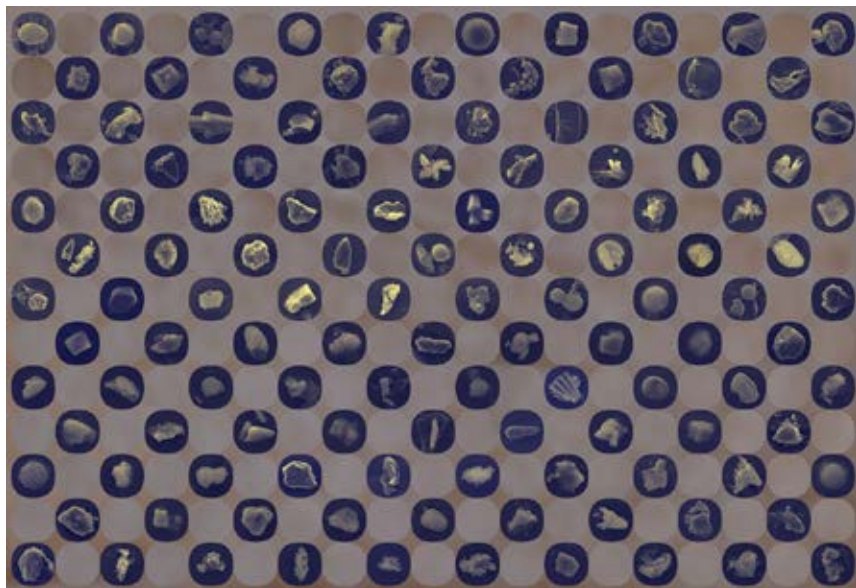
Ma Desheng

Rocks 10, 2012

Acrylic on canvas

150 x 200 cm

© 2016, Ma Desheng



Li Tianyuan

Fogs – skin – 12 hour, 2014

Colour photograph

118 x 158 cm

© 2016, Li Tianyuan



Edward Burtynsky

Rice Terraces #4, Western Yunnan Province, China, 2013

Chromogenic colour print

99 x 132 cm

© Edward Burtynsky, courtesy Flowers Gallery, London / Metivier Gallery, Toronto



Edward Burtynsky

Tanggu Port, Tianjin, China, 2005

Chromogenic colour print

102 x 127 cm

© Edward Burtynsky, courtesy Flowers Gallery, London / Metivier Gallery, Toronto



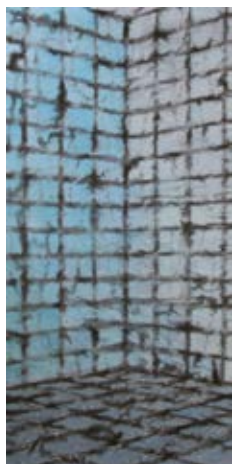
Jane Hammond

Chai Wan III, 2008, Chai Wan IV, 2008

Selenium toned silver gelatin print

27.9 x 35.6 cm

© Jane Hammond. Courtesy Galerie Lelong, New York



Jiang Weitao

Wet land 1, Wet land 2, 2011, What's happen, 2012

Ink on paper

35 x 135 cm each, 132 x 65 cm

© 2016, Jiang Weitao



Chu Chu

From the series "Dream of the West Lake", in pairs: The 13th of the 24 Solar Terms, The 14th of the 24 Solar Terms, 2015

Chinese ink and photograph on rice paper
28 x 35 cm each, framed in pairs: 65 x 125 cm

© 2016, Chu Chu

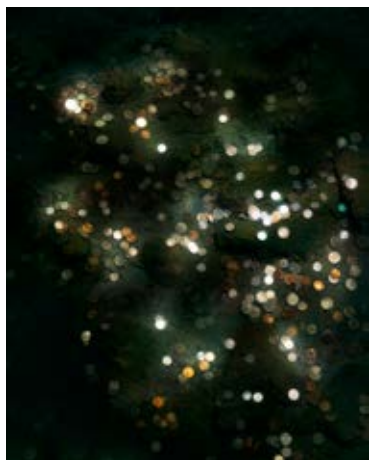
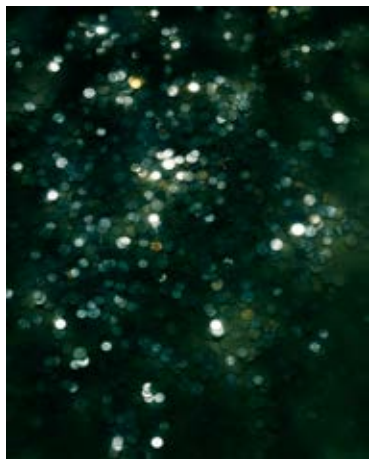


Chu Chu

From the series "Dream of the West Lake", in pairs: The 1st of the 24 Solar Terms, The 6th of the 24 Solar Terms, 2015

Chinese ink and photograph on rice paper
28 x 35 cm each, framed in pairs: 65 x 125 cm

© 2016, Chu Chu



Chen Wei

Coins #2, Coins #3, Coins #5, 2012

Archival inkjet print

150 x 120 cm

© 2016, Chen Wei



Isaac Julien

No Moon Shining (Ten Thousand Waves), 2010

Endura ultra photograph

180 x 240 cm

© 2016, Isaac Julien



Leung Chi Wo

Gloucester & Gloucester (HK), 2001

Colour photograph from black & white negative, sandwich-dibond-plexi mounting

101.6 x 152.4 cm

© 2016, Leung Chi Wo

List of artists (in order of appearance)

Michael Wolf

*1954 Munich, Germany

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These two photographs by Hong Kong based artist Michael Wolf capture a striking beauty in the dense architecture of Hong Kong. Shot at night and sensitively cropped, these images capture immense detail and strange pastel hues through long exposure in low light conditions. As a German artist living and working in Hong Kong, Wolf is both an outsider and an insider, and this is reflected in the perspective from which these photographs are shot. The vantage point is halfway up a building, and although we can see directly into the buildings opposite, our perspective is from the outside in. There is no sky visible, evoking the density and all-encompassing nature of Hong Kong's urban wilderness. With all other sensations cancelled out – sounds, smells, temperature, breeze – we are able to focus in on the visual details, with the colours, textures and window-grids of the buildings presented in striking detail, repeated to the point of abstraction.

Kitty Chou

*1961, Hong Kong

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Kitty Chou's process is spontaneous: She carries her camera with her, never knowing what she will discover in everyday life. Her technique is described as "the 'accidental' photographic style of direct instant capture." The play of light on reflective surfaces is a recurring theme throughout her work, adding to the sense of immediacy suggested by her process. These works are "paradoxes" because what appears to be a beautiful abstraction is in fact a reflection of refuse in rippled water. Like the rainbow surface of an oil slick, sometimes beauty and disquiet operate in uncomfortably close quarters. Like the *Paradox* works, *Willem* is very painterly in appearance. Red and yellow light is reflected and refracted across a dark, rippled surface. The title of this work is a direct reference to the Dutch-American painter Willem de Kooning (1904–1997), whose frenetic coloured surfaces have been likened to Chou's.

Jane Hammond

*1950 Bridgeport, CT, USA

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Jane Hammond is known for her skill and inventiveness with paper. *All Souls (Pok Fu Lam)* depicts an imperfect aerial map of Hong Kong, and is one of a series that the artist has made of cities around the world. Each map is constructed from a range of different papers, painted and collaged to form landmasses and oceans. The patterns on the butterflies are derived from actual butterflies, their wing patterns scanned and printed onto paper. Hammond's work is a poetic, magical view of the city. The Manhattan-based artist's engagement with the geography of Hong Kong is perhaps no surprise, given the similarities between these densely populated urban islands. Hammond cleverly combines new and old technology to create uncanny worlds. The backdrops for *Chai Wan III* and *IV* are older-style Hong Kong apartments, overlaid with signs of life that are both contemporary and nostalgic. Washing is draped from balconies and people peer outward, whilst a veritable menagerie inhabits the unruly indoor-outdoor spaces. The images are impossible, yet the darkroom-printed image has the authority of a historical document. These works are dense with visual puns and strange characters, so that each viewing reveals something new.

Peng Yong

*1984 Shaoyang, Hunan Province, China

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Peng Yong is a masterful technician with paper. This work was created using printmaking techniques, but it is a unique object. Peng's composition of grids within grids references both abstraction and figuration. Looking at this work as an abstract piece, it becomes a study in form, colour and texture. The square is represented in a range of sizes and hues to create a striking pattern that keeps the eye roving around the work, with no clear focal point to settle on. Understood figuratively, the grid could represent a city viewed by satellite, a topographical map, or a stylised skyscraper. It is perhaps most powerful when viewed as a building façade, with fragments of sky reflected in its multitude of windows, recalling the intense vertical architecture of Hong Kong.

Vik Muniz

*1961 São Paulo, Brazil

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Hong Kong's harbour is recreated in a collage of thousands of fragments from holiday postcards. Postcards are relics of the past, tactile missives sent by mail and replete with personal significance and nostalgia. Upon close viewing, buildings, roads, water and sky break down into maps, barcodes, stamps, text and partial images, and there is a thrill in the discovery of this painstaking detail. Like *Hong Kong Postcard*, the city itself is composed of innumerable fragments: buildings, bricks, circuits, people, intersections and histories. Muniz photographs his collages, and presents his final work as a photographic print. This unifies the surface of the work, resulting in competing illusions of seamless and fragmentation. Originally a sculptor, Muniz is known for working with extraordinary materials, including chocolate, dust, diamonds, shredded magazines and pure pigments.

Li Tianyuan

*1965 Beijing, China

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These two photographic works by Li Tianyuan are unusual visual catalogues of natural phenomena. Both depict collections of magnified fragments, zoomed-in to take us beyond the limitations of what the naked eye can perceive. *Flowers 3* is a celebration of the intense colour and incredible diversity of the floral world. A range of different flowers are photographed at close range and cropped to become almost unrecognisable and abstracted. Dozens of these bright samples are arranged in staggered rows, creating uniformity from diversity. The effect transcends the visual, engaging memories of smell and touch. *Fogs – skin – 12 hour* is a catalogue of microscopic smog particles. Li makes tangible that which is usually abstract: We know the air is full of particles, but they are usually invisible to us. The particles are oddly beautiful in their variety of shapes and formations, like deep-sea creatures or details from an x-ray. Rationally, however, we know that these mesmerising particles are a hazard. Li makes us consider our place in the world by drawing out attention to the micro and macro worlds that we coexist with.

Wang Youshen

*1964 Beijing, China

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These photographs, with their marbled colour and blooming forms, share formal qualities with gestural abstract painting. Through a process of reduction and erasure, photographic prints have been transformed from documents of reality into symbols of the unseen. After printing these photographs, the artist “washed” each one in water and the chemical reactions produced abstractions in the form of blank spots, blooms and unnatural colouration. Some elements of landscape are still visible, with patches of branches, wheat stalks, fields and flowers dispersed across each scroll-like work. The intervals in between could be read as clouds or constellations, or simply as space for imagination to fill in the blanks. Wang Youshen’s works speak of presence and absence, and the tension between what is concealed and revealed.

Leung Chi Wo

*1968 Hong Kong

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Viewed from a distance, these photographs could be hard-edged, two-dimensional abstractions; dark shapes converging on pale backgrounds. On closer inspection, we are transported to the streets of Hong Kong and Venice. Our perspective is from below looking up, creating a disorienting experience of architecture. Buildings, lamps and wires cut shapes in the sky, which we can view as the negative space between the buildings, or as positive shapes – this one like an A, another like an X. They are at once solid and air. Born and raised in Hong Kong, the history, geography and politics of the city are integral to Leung’s work. Here, the skies of Hong Kong and Venice are placed side by side, creating a dialogue that reveals both similarities and differences. When this work was first presented at the 2001 Venice Biennale, Leung and a collaborator baked cookies in the shape of the sky fragments. Audience members were invited to trade an item – a drawing, object or note – for a cookie, resulting in a bodily connection between audience and artwork. As Leung explained, “when you eat a cookie, you use your body to connect the spaces”. Taken from a similar perspective to the images in the *Crossing Sky* series, this work represents an even more reductive approach to the city skyline. An image of Hong Kong buildings is rendered both in positive and negative, as if we are seeing an x-ray of the city. The use of bold colour adds to the graphic feel of the work, emphasising the dynamic thrust of the buildings and the shapes they cut into the sky. Coincidentally, one of the buildings captured is Central Plaza, where the Swiss Re Hong Kong offices are located.

Ma Desheng

*1952 Beijing, China

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A key senior Chinese artist, Ma Desheng has lived in Europe since the 1980s. He worked for many years in woodblock prints and ink painting but, since an accident that restricted his physical movement, Ma has developed a practice in acrylic paint. Ink on paper can be very unforgiving, but acrylics allow for areas of canvas to be re-worked. Painting at a grand scale, Ma uses broad movements with paintbrush extenders to create his allegorical tableaux. Stones are a recurring image, representing an elemental form of nature. Although solid, the rocks are balanced carefully in space. In the artist's words, "life is always there", suggesting that the cycles of nature and life are constants that underlie other, more superficial changes in the world. In traditional Chinese landscape painting, bodies are often represented as mountains, and there is a correlation in Ma's work between rocks and human forms. This collection of rocks is a symbol of balance in nature, but also of human interaction and unity.

Edward Burtynsky

*1955, St. Catharines, Canada

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The two works by Edward Burtynsky represent traditional and contemporary industry in China. Burtynsky is known for his striking representations of nature, transformed through commercial enterprise. The landscape in *Rice Terraces #4* is green and lush, but the terraces cut into the sides of a mountain are not quite natural: They are clearly the result of human intervention. As with all of Burtynsky's work, this image is both immense in scope and meticulous in detail. The complexity of this human-made ecosystem is clear in the articulation of each terrace, down to the reflections in water, leaves on trees and blades of grass. *Rice Terraces #4* depicts the Honghe Hani Rice Terraces in the Yunnan Province, a recognised UNESCO World Heritage Site, with rice terraces in this area dating back more than 1 000 years. *Tanggu Port* represents a newer kind of industry in China. A massive trade hub, sending and receiving goods from over 600 ports around the world. Together, these two images express some of the complexity and intensity of the old and the new China. Through his use of a long-range, aerial perspective, Burtynsky provides space for us to reflect upon human impact on the natural world.

Jiang Weitao

*1975 Shanghai, China

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Jiang Weitao is one of a number of contemporary Chinese artists who are re-envisioning traditional ink painting for the twenty-first century. He has described his lines as ‘tracks of movement left on canvas or paper’, suggesting that these works act as evidence of the artist’s physical presence and process. Jiang’s paintings are abstract – he does not seek to visually reconstruct the outside world – but he provides enough visual information through line and tone that we can interpret a sense of architecture and space. Repeated squares and hexagons form networks or honeycombs, with each unit remaining unique, bearing the traces of the artist’s hand and the flow of ink and water.

Chu Chu

*1975 Hangzhou, China

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These works are subtle pairings of ink paintings and photographs. The juxtaposition of ancient and contemporary mediums is surprisingly harmonious, allowing Chu Chu to bring calligraphic painting into a contemporary context. In an interesting departure from traditional ink painting, characters are incorporated into the image rather than inscribed alongside it. The photographs are moments of reflection and poetry, found in the everyday. Nature – represented by a leaf, a vine or a patch of grass – is depicted within an urban context. In each accompanying ink painting, these fragments of nature are removed from their surroundings and rendered timeless.

Chen Wei

*1980 Zhejiang Province, China

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These photographs depict a glittering, sparkling, underwater world. Light bounces brilliantly off coins resting at the bottom of a pool, like treasure hidden deep beneath the ocean's surface. The scenes in *Coins* could also represent fountains, where each coin is tossed in, accompanied by a hope or wish. As if each small round surface, from the blindingly reflective to those almost completely obscured in shadow, holds the secret of someone's deepest-held desire. Chen Wei has been described as a "teller of unfinished stories", and each of his photographs is actually shot from a meticulously constructed studio set. This leaves the audience to choose from a range of possible narratives and meanings. For the *Coins* series, this also poses interesting questions about the perception of value, the distinction between reality and artifice, and the power of wishes and dreams.

Isaac Julien

*1960 London, UK

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Isaac Julien is an artist and filmmaker, known for his immersive multi-screen installations. This image is a still from Julien's nine-screen video installation *Ten Thousand Waves*, shot on location in the remote Guangxi province in southern China. A meditation on unfinished journeys, the film includes reference to ancient Chinese myths and legends, including Mazu, the patron goddess of seafarers. *Ten Thousand Waves* has been exhibited in museums around the world, including the Museum of Modern Art, New York. In this dramatic image, humanity is dwarfed by nature. Striking rock formations tower over human travellers, and a mountain top temple is barely visible in the distance. A low-hanging mist and thick greenery lend this cinematic scene an air of the surreal, hinting at unseen forces and the power of the natural world.

This booklet was published to mark the refurbishment of our Hong Kong office, completed in May 2026.

The text for this booklet was written by the Swiss Re Art Collection and Mark Hughes Art Advisory.

For more on Swiss Re's art collection, visit www.swissre.com/art

Front & back cover:
Gloucester & Gloucester (HK) 2001
Colour photograph from
black & white negative,
sandwich-dibond-plexi mounting
by Leung Chi Wo

© 2016, Leung Chi Wo

A low-angle, upward-looking photograph of several tall, modern skyscrapers. The buildings are silhouetted against a solid, vibrant red sky. The perspective creates a sense of height and scale, with the lines of the buildings converging towards the top of the frame. The lighting is dramatic, with the red color dominating the entire scene.

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