

HKMOA

Hong Kong Museum of Art 香港藝術館



**We are Hong Kong's art museum, custodian of an art collection that reflects the cultural legacy of the city. We curate a world of contrasts with a Hong Kong viewpoint to make art relevant.**

---

## Vision

As Hong Kong's custodian of fine art, we aspire to take a lead in refreshing ways of looking at tradition and making art relevant.

---

## Mission

To connect art to people by curating a world of contrasts with a Hong Kong viewpoint, offering fresh experience and understanding.

---

## Values

- Co-creation
- Quality
- Originality
- Variety

# Facts



1962

Established



>18,800

Collection Items



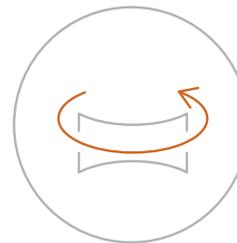
12

Galleries



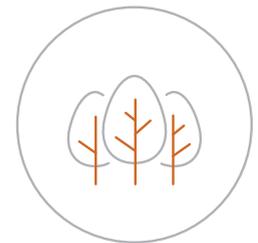
>10,000 m<sup>2</sup>

Exhibition Space



270°

Panoramic Harbour View



19%

Greening Areas

# Milestones

Hong Kong Museum of Art 香港藝術館

HKMA

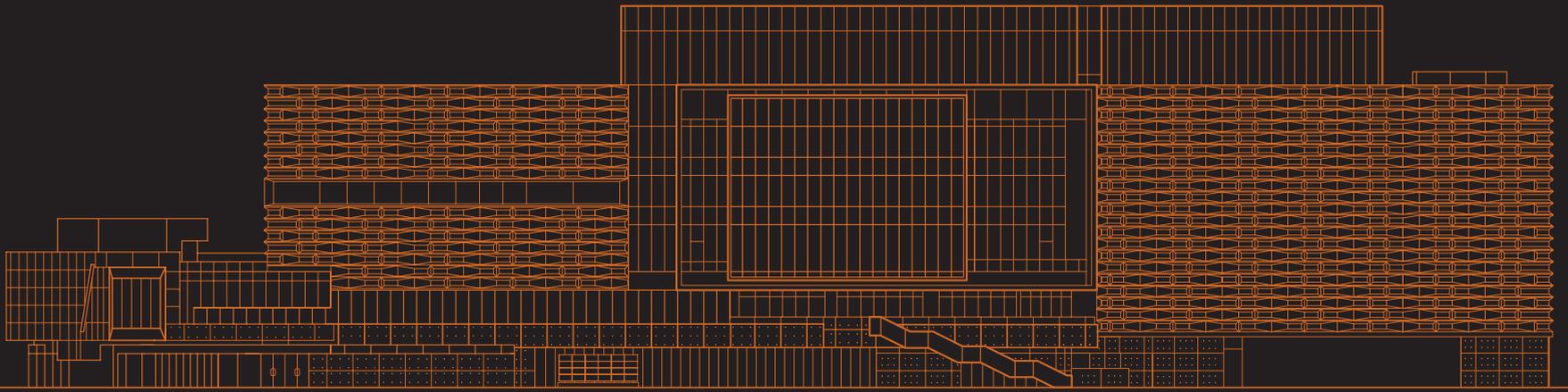


- 
- 1869** Housed the Hong Kong's first museum, the original City Hall opens to the public. The building is demolished in 1947.
- 
- 1926** A bequest from Sir Catchick Paul Chater, comprising more than 400 historical paintings forms part of the earliest collection of the Hong Kong Museum of Art.
- 
- 1955** Sir Robert Ho Tung donates over 80 historical oil and watercolour paintings, including works by renowned artist George Chinnery.
- 
- 1962** Located at Edinburgh Place, the new Hong Kong City Hall opens on 2 March. High Block houses the City Hall Art Gallery & Museum.
- 
- 1968** Mr Huang Bore donates his collection of Guangdong paintings and calligraphy works, which then form the foundation of the museum's Chinese painting collection.
- 
- 1969** The City Hall Art Gallery & Museum renamed City Museum and Art Gallery.
- 
- 1975** The City Museum and Art Gallery splits into the Hong Kong Museum of Art and the Hong Kong Museum of History on 29 April.
- 
- The inaugural Hong Kong Art Biennial Exhibition opens to the public, providing a biennial platform for showcasing art development in Hong Kong.
- 

- 
- 1981** Dr K.S. Lo donates over 600 pieces of tea ware and related vessels.
- 
- 1984** The Flagstaff House Museum of Tea Ware is established as a branch of the Hong Kong Museum of Art.
- 
- 1985** Dr Ip Yee donates more than 200 works of art, primarily bamboo carvings of the Qing dynasty.
- 
- 1986** Mr Woo Kam-chiu donates over 230 Shiwan wares.
- 
- 1989** Mr Low Chuck-tiew donates his Xubaizhai Collection of Chinese Painting and Calligraphy.
- 
- 1991** Construction of the new site of the museum completed in Tsim Sha Tsui. The museum opens to the public on 15 November.
- 
- 1994** The K.S. Lo Foundation donates 25 exemplary ceramic pieces and over 600 carved seals.
- 
- 1995** The Flagstaff House Museum of Tea Ware opens the K.S. Lo Gallery, a new extension dedicated to showcasing the ceramics and seals donated by the K.S. Lo Foundation.
- 
- Host to the "Xubaizhai International Symposium: Perspectives of Twentieth Century Chinese Painting" that attracts academics and artists from around the world.
- 
- The Friends of Hong Kong Museum of Art funds acquisition of the classic *Crisp Air in Mountains and Lakes* by Chinese master Huang Binhong, presenting the painting as a gift to the museum.
-

- 
- 1997** Co-organises with the State Administration of Cultural Heritage (SACH), "National Treasures: Gems of China's Cultural Relics" presents over 160 national treasures from China to celebrate Hong Kong's reunification with China.
- 
- 2000** The museum presents the exhibition "Inside Out: New Chinese Art" and acquires *A Book from the Sky*, the signature work of contemporary artist Xu Bing with funding from Bei Shan Tang.
- 
- 2007** Co-organises with the Palace Museum in Beijing, "The Pride of China: Masterpieces of Chinese Painting and Calligraphy of the Jin, Tang, Song and Yuan Dynasties from the Palace Museum" is launched to celebrate the Tenth Anniversary of the Hong Kong Special Administrative Region. A series of international academic lectures is also hosted.
- 
- 2008** Stages the first of the exhibition series "Hong Kong Art: Open Dialogue", inviting guest curators to discuss different forms of curation.
- 
- 2015** Closed temporarily from August; renovations and extension works start in the following year.
- 
- 2018** The Chih Lo Lou Art Promotion (Non-profit Making) Limited and the Ho family donate over 350 works from the Chih Lo Lou Collection of Chinese Painting and Calligraphy to the museum.
- 
- Mr Wu Guanzhong and his family successively donate over 450 of his works to the museum.
- 

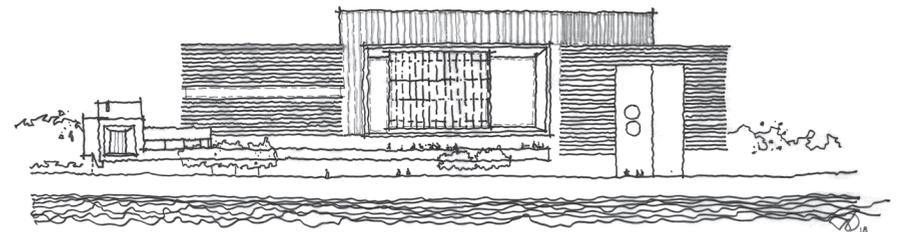
- 
- 2019** Reopens to the public on 30 November.
- 
- 2020** The major renovation and expansion project of the museum has received several local and international awards, including "Royal Institute of Chartered Surveyors Awards 2020" (RICS 2020), "International Design Awards 2020" (IDA 2020) and "Quality Building Award 2020" (QBA 2020).
- 
- The new identity and branding of the museum has been granted the "DFA Design for Asia Awards 2020" and "HKDA Global Design Award 2021".
- 
- 2021** The Chih Lo Lou Art Promotion (Non-profit Making) Limited and the Ho family donate 8 more precious artworks to the museum.
- 
- Dr Leo Wong Kwai-kuen donates over 1,000 sets of items of the Jingguanlou Collection to the museum.
- 
- 2022** The Hong Kong Museum of Art celebrates its 60th anniversary.
- 
- Mr Cheung Kee Wee donates over 230 sets of items of Chinese antiquities.
- 
- The Hong Kong Museum of Art is listed as one of the world's top 100 most popular art museums in 2021 by *The Art Newspaper* in March 2022.
- 
- The anniversary campaign design for "60 Years of Cultural Dynamics" received the "DFA Design for Asia Awards 2022, Silver Award".
-



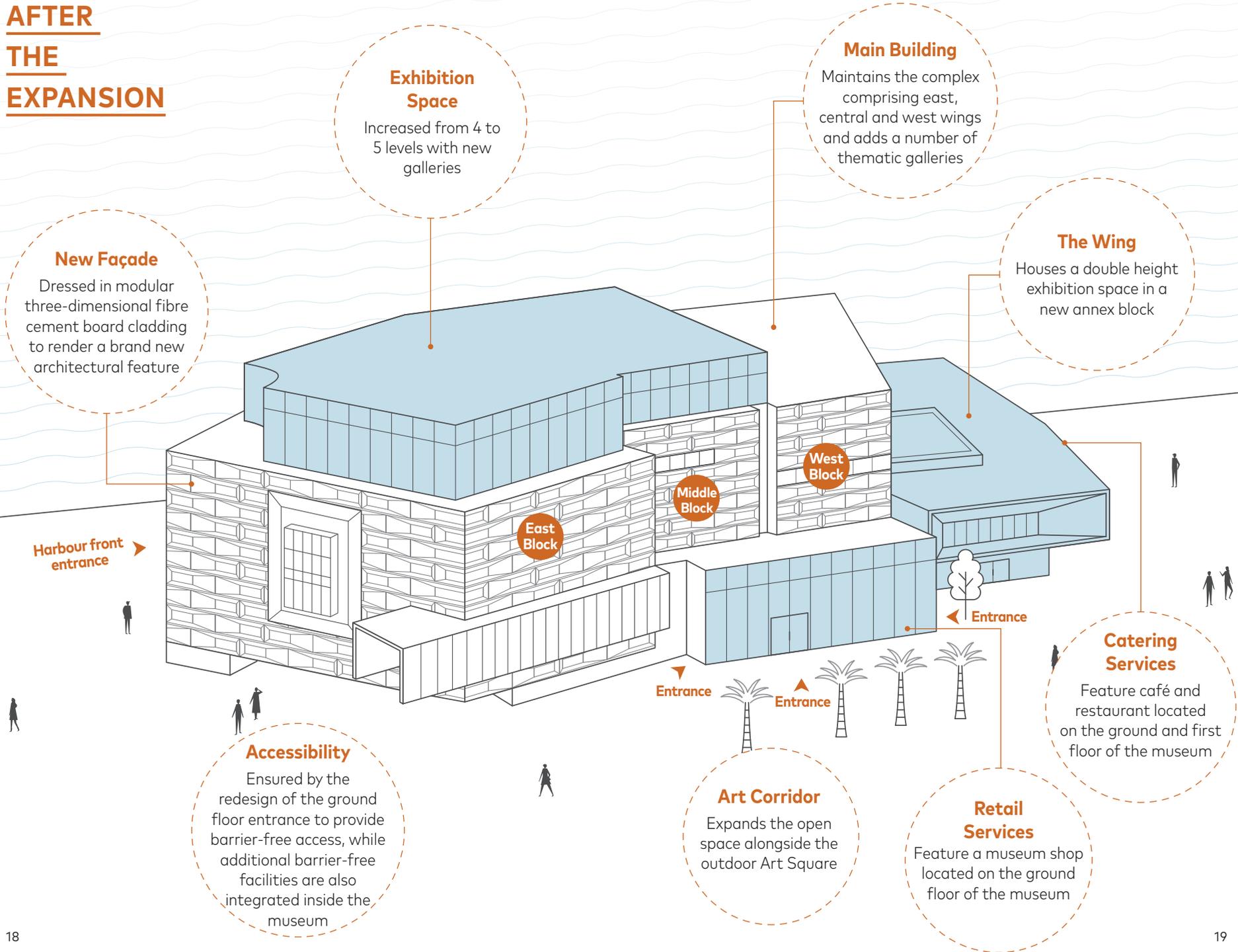
View of HKMoA facing the harbour

# Architecture

The remodelled HKMoA features striking façades structured mainly of modular three-dimensional fibre cement board cladding. Square, concave cladding panels are arranged in minimalistic H-shaped patterns to bring out a unique architectural texture. Exterior elements in natural tones project fluctuating lighting effects that change with the angle and intensity of sunlight and that are set off against the shimmering ripples of Victoria Harbour. The design accentuates the specific site of the museum, allowing the complex to blend harmoniously into the Tsim Sha Tsui harbour front.



# AFTER THE EXPANSION



### Exhibition Space

Increased from 4 to 5 levels with new galleries

### Main Building

Maintains the complex comprising east, central and west wings and adds a number of thematic galleries

### The Wing

Houses a double height exhibition space in a new annex block

### New Façade

Dressed in modular three-dimensional fibre cement board cladding to render a brand new architectural feature

East Block

Middle Block

West Block

Harbour front entrance

Entrance

Entrance

Entrance

### Accessibility

Ensured by the redesign of the ground floor entrance to provide barrier-free access, while additional barrier-free facilities are also integrated inside the museum

### Art Corridor

Expands the open space alongside the outdoor Art Square

### Retail Services

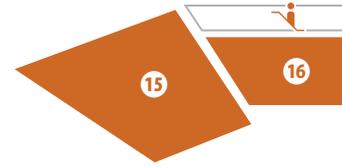
Feature a museum shop located on the ground floor of the museum

### Catering Services

Feature café and restaurant located on the ground and first floor of the museum

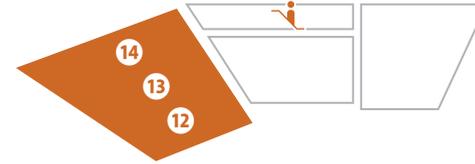
5/F

- ⑩ The Attic
- ⑪ The Lab



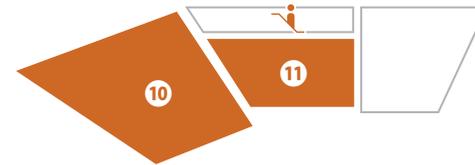
4/F

- ⑫ Jingguanlou Gallery
- ⑬ Wu Guanzhong Art Gallery
- ⑭ Chih Lo Lou Gallery of Chinese Painting and Calligraphy



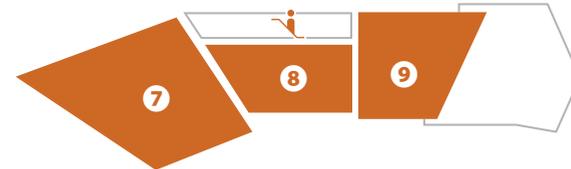
3/F

- ⑮ China Trade Art Gallery
- ⑯ Chinese Antiquities Gallery



2/F

- ⑰ Hong Kong Art Gallery
- ⑱ Xubaizhai Gallery of Chinese Painting and Calligraphy
- ⑲ The Special Gallery



1/F

- ⑲ The Hall
- ⑳ The Wing (Upper)

🍴 Restaurant

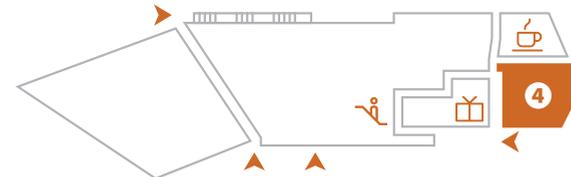


G/F

- ㉑ The Wing (Lower)

☕ Café

🎁 Museum Shop



▲ Entrance

B/F

- ㉒ & ㉓ Studio
- ㉔ Resource Centre
- ㉕ Lecture Hall



## The Lab + The Attic

The Lab and the Attic are new multi-function spaces on the top floor of the Museum. Covering respectively 875 m<sup>2</sup> and 225 m<sup>2</sup> in total area, these galleries highlight heat-shield glass walls for indoor temperature control. The new venues can be adapted for different uses to suit individual requirements of art and educational events, such as exhibitions, talks and workshops. Visitors can experience art in a relaxed and novel way.

## The Wing (Upper)

Located on the first floor of the new annex block and covering 1,225 m<sup>2</sup>, the Wing (Upper) is the largest exhibition space at HKMoA and can be used for a variety of exhibitions. The use of glass walls allows natural daylight to penetrate and illuminate the gallery, enabling a diverse range of exhibitions to be curated here.

## The Wing (Lower)

Located on the ground floor of the new annex block, the Wing (Lower) covers a total area of 375 m<sup>2</sup>. Unlike traditional white-cube galleries, this double height space with ceiling height extending to approximately 9m can accommodate large-scale contemporary works of art, while the use of high-definition glass curtain walls promotes interaction with outdoor audiences.

# Four Core Collections

---

The HKMoA houses an art collection comprising over 18,800 sets of items revolving around four core pillars:

- Chinese Antiquities
- Chinese Painting and Calligraphy
- China Trade Art
- Modern and Hong Kong Art

The collections span historical eras from the Neolithic Age to the 21st century, representing the artistic legacy of Hong Kong and beyond.

# Chinese Antiquities

In antiquities, we aspire to cherish the past in modern times — a reunion with our ancestors.

The Chinese Antiquities collection has the widest ranging and oldest art objects and artefacts at the HKMoA. Totalling more than 4,700 sets of items, it includes ceramics, bronzes, lacquer ware, jade carving, bamboo carving, ivory carving, glass, textiles and other materials. Among them, ceramics are the most representative, accounting for over half of the collection and spanning the period from the Neolithic to the 20th century.

The collection has been greatly enriched over the years by generous donations and bequests from the public. Among the most significant of these are more than 200 bamboo carvings received from the estate of Dr Ip Yee, over 300 pieces of Shiwan pottery donated by Mr Woo Kam-chiu and Mrs Kwok On, over 100 Chinese ink stones donated by Mr and Mrs Pao Yi-min and over 230 imperial Chinese porcelain from the Ming and Qing dynasties and lacquer wares etc. donated by Mr Cheung Kee-wee. Moreover, the donation of more than 600 sets of ceramic tea ware and other antique items by Dr K.S. Lo led to the establishment of the Flagstaff House Museum of Tea Ware.



 Neolithic to the 20th century

 Ceramics, bronze, lacquer, bamboo, ivory, glass, jade and textiles

 Over 4,700 sets of items

# Chinese Painting and Calligraphy

“Brush and ink are insensate, let not the painter be insensible; paint to capture and convey emotion to the viewer.”

— Yun Shouping (1633–1690), *Collected Colophons to Paintings by Nantian*

The Chinese Painting and Calligraphy collection includes Chinese paintings, calligraphy works, rubbings, seals and documents including manuscripts and letters mainly dating from the Ming dynasty to the 21st century, with a focus mainly on works of Guangdong origin, art from the Lingnan School and modern Chinese painting. Over the years, the HKMoA has enriched its collection through generous donations from several remarkable collectors and artists. Special galleries are established in tribute to the internationally renowned collections ranging from the early donation of the Xubaizhai Collection by Mr Low Chuck-tiew to the recent donations of the Chih Lo Lou Collection by the Ho family, the Jingguanlou Collection by Dr Leo Wong Kwai-kuen as well as the works of Wu Guanzhong by the artist and his family. Other prominent donations also include Mr Huang Bore and Mr Ho Tse-chung's Guangdong paintings, Mr Lau Siu-lu's modern Chinese paintings and calligraphy from his Taiyilou Collection, Mr Fan Jia's donation of 20th-century works, and the donations by Ms Linda Chang's New Literati Paintings. The collection offers a comprehensive presentation of the evolution of Chinese paintings from traditional to the modern day.

 Ming dynasty to the 21st century

 Chinese painting and calligraphy, seals and other manuscripts

 Over 6,500 sets of items



# China Trade Art

History painted in Art  
Art enriched by History

China trade paintings were produced in large quantities in Canton (now Guangzhou) when the city was China's sole port for foreign trade from 1757 to 1842 under control of the Qing government. These paintings catered to the Western market and were executed in media and techniques adopted from the West by Chinese artists working primarily for studios in Canton. Similar establishments later appeared in Hong Kong after it became a trading port, and they left behind a sizeable legacy of works portraying life in Hong Kong. At the same time, Western artists visiting China also depicted the customs and landscapes they encountered, whose works together with those by the Chinese represent important visual records of Hong Kong, Macao and Guangdong during this period.

Founded on the collections of China trade paintings from Sir Paul Chater, Sir Robert Ho Tung and, later, Wyndham Law and Geoffrey Sayer, and enriched by various acquisitions made over the years, the HKMoA is now one of the very few museums in the world with a special focus on China trade art.

 18th and 19th century

 Oil, watercolour, gouache paintings, sketches and prints

 Over 1,300 sets of items

# Modern and Hong Kong Art

“Art sets out to reflect the times, to create the times and to lead the times, so it must closely relate to the times.”

— Lui Shou-kwan (1919–1975)

Since the foundations were laid in 1962, the HKMoA has played an active role in preserving and also developing the local art scene through its acquisitions of Hong Kong art. This collection, comprising over 5,000 works in a variety of media, not only boasts prime works by local artists, but also features representative works of overseas Chinese artists vividly reflecting contemporary art development. It would not have been possible to enrich the collection over the years without the support of artists and their families as well as generous collectors. Their donations have enhanced the research into Hong Kong’s art history, which has in turn resulted in numerous publications on the subject.

 20th century to the present day

 Painting, calligraphy, sculpture, installation and mixed media, etc.

 Over 5,000 sets of items



# Special Donations

---

The HKMoA has always been fortunate to receive generous donations from the community. Many of these donated works are internationally renowned. Galleries are dedicated to the display of special donations that include:

- Xubaizhai Collection of Chinese Painting and Calligraphy, 2/F
  - Chih Lo Lou Collection of Chinese Painting and Calligraphy, 4/F
  - Jingguanlou Collection, 4/F
  - The Paintings and Personal Archives of Wu Guanzhong, 4/F
- and
- K.S. Lo Collection, the Flagstaff House Museum of Tea Ware

# Xubaizhai Collection of Chinese Painting and Calligraphy

“I think the Ming and Qing dynasties were times of vibrant talents. Many renowned artists appeared and excelled in their own creations.”

— Low Chuck-tiew (1911–1993)

Generously donated by Mr Low Chuck-tiew to the HKMoA in 1989, the priceless Xubaizhai collection encompasses masterpieces dating from the Six Dynasties through to the 20th century and is especially renowned for works by masters of the major schools of the Ming and Qing dynasties, including the Wu School, the Songjiang School, the Four Monks, the Orthodox School and the Eccentrics of Yangzhou. Mr Low named his collection of painting and calligraphy the "Xubaizhai Collection of Chinese Painting and Calligraphy" based on a plaque featuring one of his favourite works of calligraphy written by the Qing calligrapher Yi Bingshou. The donation not only represents a valuable addition enhancing the quality of the museum's collections, it also illustrates the historical development of Chinese painting and calligraphy.



Mr Low Chuck-tiew



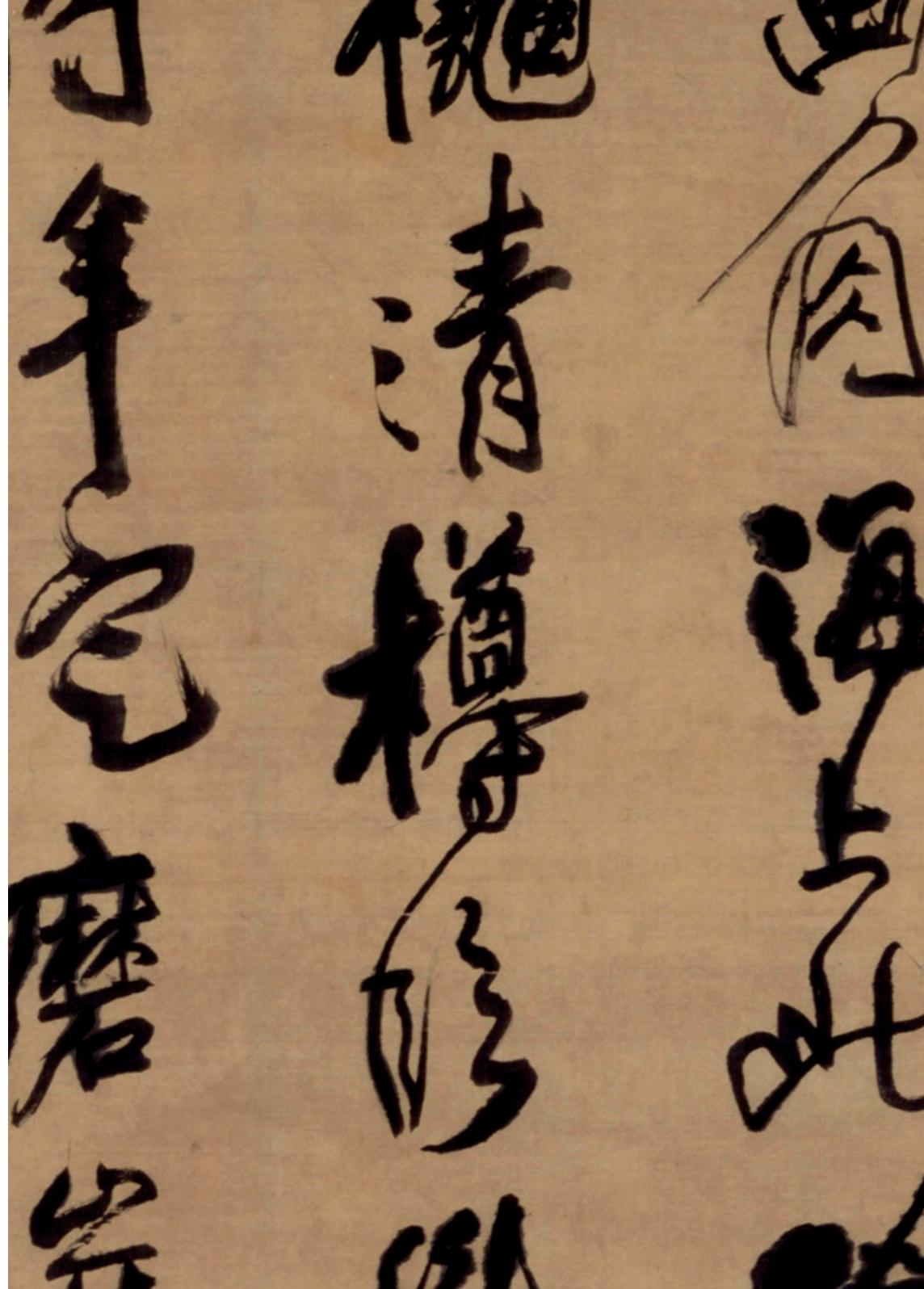
Chinese painting and calligraphy



Six Dynasties to the  
20th century



Xubaizhai Gallery of Chinese  
Painting and Calligraphy, 2/F



# Chih Lo Lou Collection of Chinese Painting and Calligraphy

“I love collecting Chinese painting and calligraphy but the artist’s character is my first and foremost consideration.... It is my humble way of performing my national responsibility to contribute to preserving the quintessence of Chinese culture.”

— Ho Iu-kwong (1907–2006)

In 2018 and 2021, the HKMoA received from the family of the late Mr Ho Iu-kwong a priceless collection of 365 masterpieces of Chinese painting and calligraphy that he had accumulated over his long life. This passionate art connoisseur and philanthropist named his studio Chih Lo Lou, or “bliss” in translation, to express the infinite pleasure that one gains from appreciating ancient masterpieces and, more importantly, from performing good deeds. To advocate the spirit of his studio, Mr Ho founded the Chih Lo Lou Art Promotion (Non-profit Making) Ltd. in 1985, sparing no efforts ever since to promote the art and cultural heritage of China. Dating from the Song dynasty to the 20th century, the donated works chronicle the aesthetics of different times and regions, with the most significant and prestigious of them being the works of the “Ming loyalists” in the Qing dynasty, which reflect their lofty aspiration and noble integrity.



Ho Iu-kwong Chih Lo Lou



Chinese painting and calligraphy



Song dynasty to the 20th century



Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F



# Jingguanlou Collection

"I particularly like the word "Contemplation".  
For both collecting and photography, my insights  
are from inner vision. Detailed observations  
come with a calm mind."

— Wong Kwai-kuen

Jingguanlou is a private art collection primarily on 20th-century Chinese painting and calligraphy, compiled by the local connoisseur Dr Leo Wong Kwai-kuen. Dr Wong has generously donated to the Hong Kong Museum of Art a total of 1,110 priceless works of art from various categories: works by masters of the Shanghai School of painting; a collection of couplets, folding fans and albums, dating from the Qing dynasty to the modern era; a series of purple clay teapots with rubbings; and his own photographic works. The term Jingguan literally means "silent viewing" and is derived from the wisdom of Cheng Ho, a famous Confucian scholar of the Northern Song, that "All things can provide contentment when viewed with calm contemplation", which emphasises the inspiration that is derived from inner vision. It reflects Dr Wong's philosophy in collecting, which is based on serendipity and a calm mind. In November 2021, Dr Leo Wong Kwai-kuen donated his lifelong collection to the HKMoA to give the public the opportunity to share his joy in and affection for the outstanding Chinese art he has acquired.



Dr Leo Wong Kwai-kuen



1,110 sets of items



Qing dynasty to the  
20th century and beyond



Jingguanlou Gallery, 4/F



# The Paintings and Personal Archives of Wu Guanzhong

Renowned as a master painter of the 20th century both in China and the wider world, Wu Guanzhong dedicated his life to exploring the modernisation of Chinese ink painting and the localisation of oil painting. He made clear his wish to leave his best works to the nation and accessible to the people, and he and his family have donated over 450 works to the HKMoA over the years. The collection comprises a huge variety of paintings in oil, ink, watercolour, gouache and acrylics, painted porcelain and sketches as well as the artist's personal archives that span over half a century. Thanks to these generous donations, the museum now boasts the biggest and most diverse collection of works by Wu Guanzhong in the world and has become one of the key international centres for the collection and study of modern Chinese painting.

“Whether in ancient or in modern times, in China or abroad, when art forms reach their zenith they achieve affinity, transcending all barriers between East, West, North or South.”

— Wu Guanzhong (1919–2010)



Mr Wu Guanzhong and his family



20th and 21st century



Over 450 sets of items



Wu Guanzhong Art Gallery, 4/F



# K.S. Lo Collection

“Appreciation of teapot and tea can refresh our mind.... I feel deeply rewarded for making a contribution in promoting tea culture to the general public.”

— Dr K.S. Lo (1910–1995)

The founder of Vitasoy soybean drinks in the 1940s, Dr Lo Kwee-seong (K.S. Lo) was a renowned Hong Kong entrepreneur who dedicated himself to serving society and the people. In 1981, Dr Lo donated his entire private collection of over 600 items of tea ware and associated antiquities dating from the Western Zhou dynasty to the 20th century, a philanthropic act that earned high acclaim. He advocated the establishment of a tea ware museum, the first of its kind in Hong Kong. Seeking to promote Chinese tea culture more widely, the K.S. Lo Foundation donated in 1994, 25 priceless porcelain pieces of the Song, Yuan and Ming dynasties and over 600 selected Chinese seals from the Ming and Qing dynasties and modern times, ultimately leading to the establishment of the K.S. Lo Gallery.

 Dr K.S. Lo and the K.S. Lo Foundation

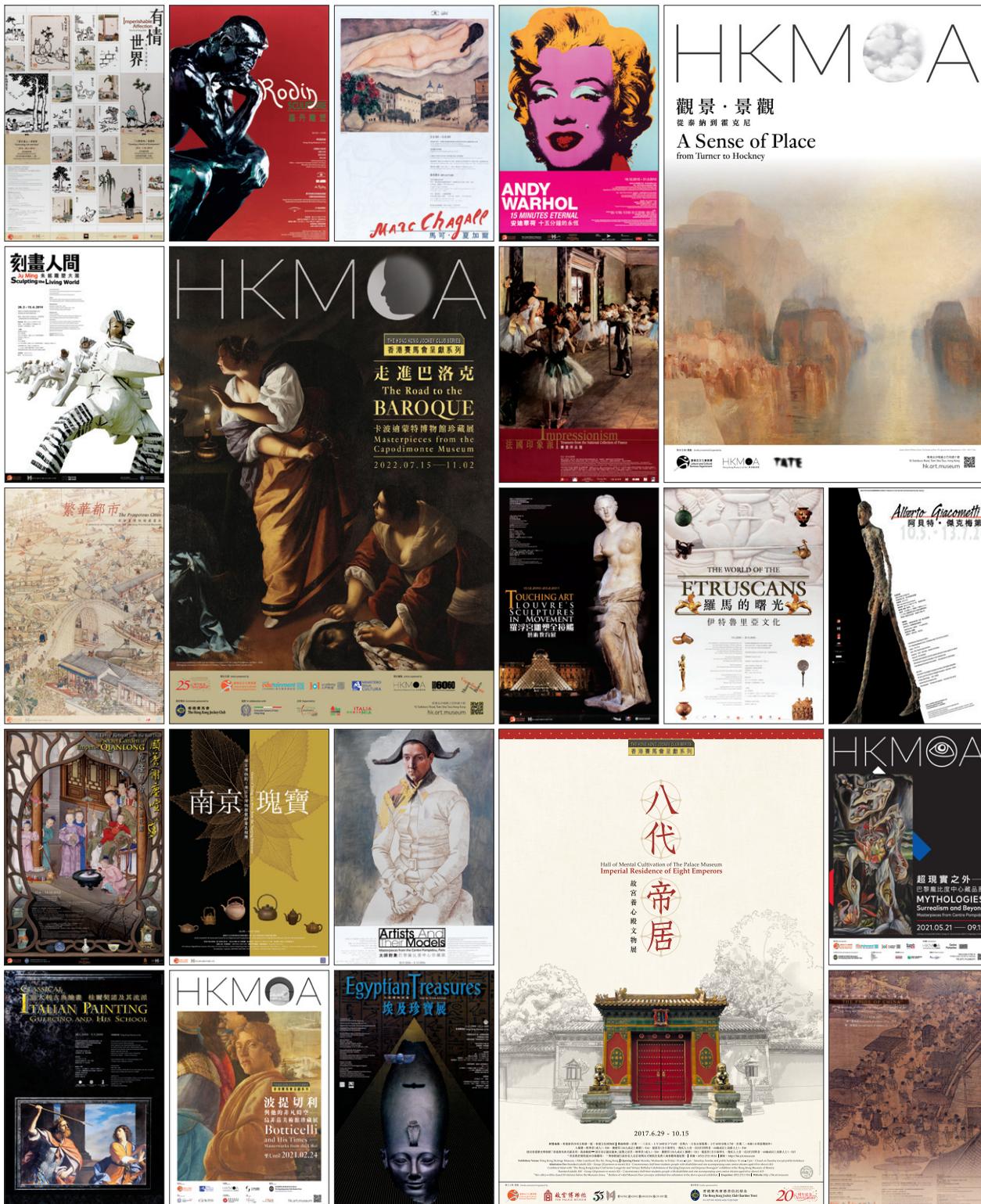
 Chinese tea ware, ceramics, seals and associated antiquities

 Western Zhou dynasty to the 20th century

 Flagstaff House Museum of Tea Ware and K.S. Lo Gallery\*

\* The collection is now preserved at the Flagstaff House Museum of Tea Ware and the K.S. Lo Gallery, located in the Hong Kong Park.





# Collaborations

The HKMoA frequently holds international exhibitions showcasing the prized collections of the mainland and overseas museums. We take these exhibitions a step further by adding a Hong Kong context to bring the art of the world — and the world of art — closer to our own audiences, and offer them a world of contrasts.

## Collaborating Partners :

### Asia

Cultural Bureau of Hebei Province,  
 Cultural Relics Bureau of Henan Province,  
 Guangdong Museum, Juming Museum, Kyoto National Museum,  
 Liaoning Provincial Museum, Macao Museum, Nanjing Museum,  
 Nanjing Municipal Museum, Osaka City Museum of Fine Arts,  
 Palace Museum, Qingzhou City Museum,  
 State Administration of Cultural Heritage, Shanghai Museum,  
 Tokyo Fuji Art Museum, Zhejiang Provincial Museum

### Europe

Ashmolean Museum of Art and Archaeology of University of Oxford,  
 British Museum, Cartier Foundation for Contemporary Art,  
 Centre Pompidou, Consulate General of France in Hong Kong,  
 Consulate General of Italy in Hong Kong,  
 Louis Vuitton and the Foundation Louis Vuitton pour la Création,  
 Louvre Museum, Maritime Museum of Gothenburg,  
 Musée Cernuschi, Museum of the Asian Arts of Paris, Musée Guimet,  
 Museo e Real Bosco di Capodimonte, Royal Museum of Mariemont,  
 Superintendence for the Archeological Heritage of Tuscany, Tate,  
 The Uffizi Galleries, Victoria & Albert Museum

### North America

Andy Warhol Museum, Canadian Craft Museum,  
 Indianapolis Museum of Art, Metropolitan Museum of Art,  
 National Gallery of Art, Peabody Essex Museum,  
 Phoenix Art Museum, Royal Ontario Museum,  
 The Walters Art Museum

(in alphabetical order)



# Outdoors

Art Square at Salisbury Garden and Art Corridor in front of the HKMoA provide open outdoor platforms for a wide range of performances, art and cultural events, large sculpture displays, installation art and multimedia works. Art Square allows art to extend beyond enclosed white cubes into a public space where the HKMoA mounts wall-less exhibitions in its periphery and turns the Tsim Sha Tsui harbour front into a cultural hub.



# Education

The HKMoA provides a wide variety of education and extension programmes that include education corners, talks and video shows, among others. The various museum services help the public appreciate and learn about art on their own terms.

- **Guided tours**

Free guided tours for groups and public are available in English, Cantonese and Putonghua on a variety of topics, including the history of the museum, its collections and services as well as thematic exhibitions.

- **Audio guides**

Audio guides in English, Cantonese and Putonghua can be downloaded free from the museum website, allowing visitors to listen to information on highlight exhibits and enjoy the exhibitions at their own pace.

- **Resource Centre**

The Resource Centre makes available its wide-ranging collection of art books, periodicals and archival material on Hong Kong art to researchers and art lovers alike upon appointment.

- **Online collection databank**

The online collection databank contains information and images of over 18,800 collection items for public access.

- **Teaching kits**

Based on the collections of the HKMoA, teaching kits including educational materials, activity plans and videos on artist interviews and demonstrations, are put together specially for primary and secondary school students with the aim of raising local students' interest in Hong Kong artists and the local art scene.

- **virtually@HKMoA**

To let people enjoy art at home, we have uploaded exhibition pamphlets, audio guide, learning kits, multi-media files and Museums Collection Management System to our website for the public.

(To learn more about these services, please visit the museum website: [hk.art.museum](http://hk.art.museum))

# Branch

Flagstaff  
House  
Museum of  
Tea Ware







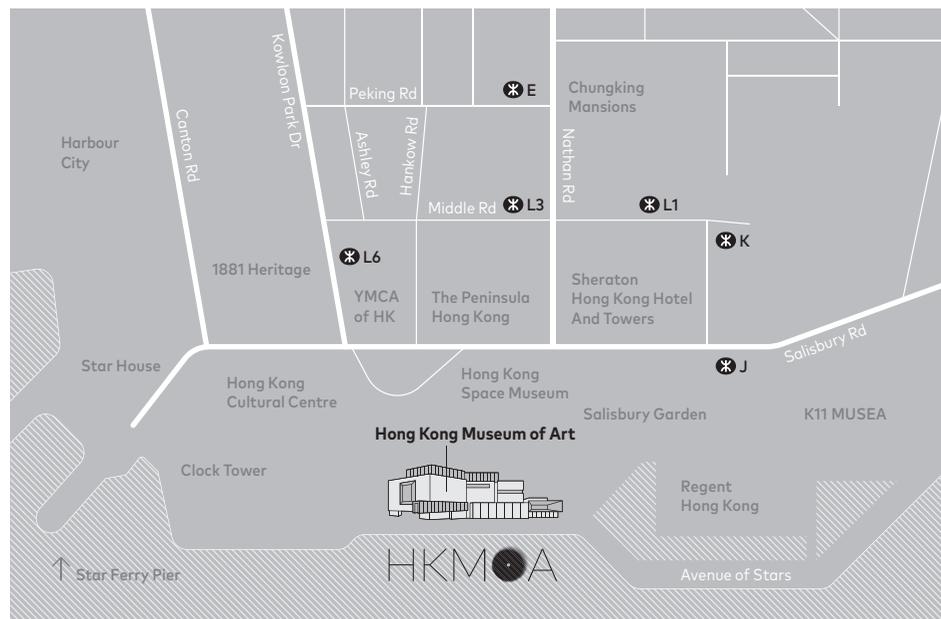
Constructed between 1844 and 1846, Flagstaff House, originally known as Headquarter House, was the office and residence of the Commander of British Forces in Hong Kong until 1978. The two-storey building is the oldest example of Greek Revival architecture in Hong Kong and was gazetted a declared monument in 1989.

In January 1984, this historical building was converted into Flagstaff House Museum of Tea Ware, a branch of the Hong Kong Museum of Art, as the first bespoke museum in Hong Kong dedicated to the collection, study and display of tea ware. The K.S. Lo Gallery, a new wing adjacent to the building, built in December 1995, joins Flagstaff House Museum of Tea Ware to become a centre for the promotion of Chinese tea culture and appreciation of Chinese ceramics and seals in Hong Kong.



The K.S. Lo Gallery

## Plan your visit:



### Opening Hours:

Monday to Wednesday and Friday:  
10am – 6pm

Saturday, Sunday and Public Holidays:  
10am – 7pm

Closed on Thursdays (except public holidays),  
and the first two days of the Chinese New Year

Christmas Eve and Chinese New Year's Eve:  
10am – 5pm

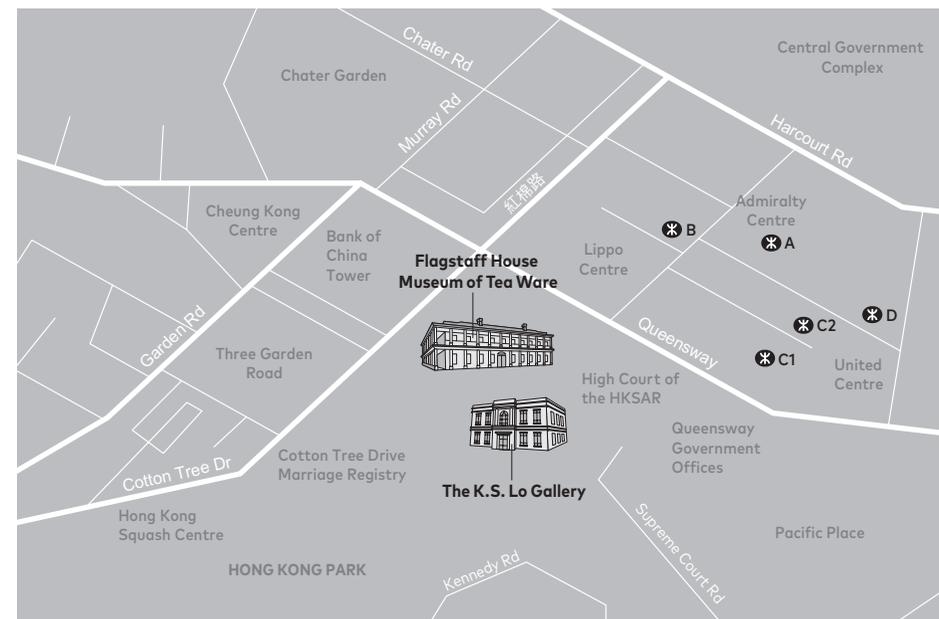
### Address :

10 Salisbury Road, Tsimshatsui, Kowloon,  
Hong Kong

**Tel :** (852) 2721 0116

**Fax :** (852) 2723 7666

**Website :** [hk.art.museum](http://hk.art.museum)



### Opening Hours:

Monday, Wednesday to Sunday:  
10am – 6pm

Closed on Tuesdays (except public holidays),  
and the first two days of the Chinese New Year

Christmas Eve and Chinese New Year's Eve:  
10am – 5pm

### Address :

10 Cotton Tree Drive, Central, Hong Kong  
(inside Hong Kong Park)

**Tel :** (852) 2869 0690 /  
(852) 2869 6690  
(The K.S. Lo Gallery)

**Fax :** (852) 2810 0021

**Website :** [hk.art.museum](http://hk.art.museum)

(Please visit the HKMOA website for the latest updates)

## Collection index:

**p.31**

### **Pouch-shaped glass vase with *chi*-dragon and floral scroll design in painted enamels**

Four-character mark of Qianlong and of the period (1736 – 1795), Qing dynasty

Glass

H 18.5 cm L 10 cm W 6 cm

C1995.0002

**p.33**

### **Lin Fengmian (1900 – 1991)**

#### **Autumn landscape**

1977–78

Square scroll, ink and colour on paper

67.8 x 68 cm

FA1991.0010

**p.34-35**

### **Anonymous (drawn); Vincent Brooks (1814 – 1885) (lithographed); Joseph Hogarth (1801 – ca.1879) (published) Victoria from east to west**

ca. 1856

Lithograph

32 x 64 cm

Donated by Sir Paul Chater

AH1964.0133

**p.37**

### **Lui Shou-kwan (1919 – 1975)**

#### **Zen painting**

1970

Ink and colour on paper

180 x 97 cm

AC1976.0053

**p.41**

### **Wang Duo (1592 – 1652)**

#### **Poem on Yinyi Lou in running script**

1631

Hanging scroll, ink on silk

286 x 73 cm

Xubaizhai Collection of Chinese Painting and Calligraphy

XB1992.0114

**p.43**

### **Hongren (1610 – 1664)**

#### **Cinnabar chamber deep in the mountains**

1656

Hanging scroll, ink and light colour on paper

150 x 103.5 cm

Chih Lo Lou Collection of Chinese Painting and Calligraphy

CL2018.0111

**p.45**

### **Zhu Qizhan (1892 – 1996)**

#### **Jiangnan in March**

1983

Square scroll, ink and colour on paper

66.5 x 66.5 cm

Jingguanlou Collection donated by Dr Leo Wong Kwai-kuen

FA2021.0778

**p.46-47**

### **Wu Guanzhong (1919 – 2010)**

#### **Two swallows**

1981

Ink and colour on paper

69 x 138 cm

Donated by Mr Wu Guanzhong and his family

FA2002.0006

**p.49**

### **Wang Yinxian (1943 – 2018), Zhang Shouzhi (Designer) (1932 – 2020)**

#### **Large teapot with ribbed decoration and overhead handle**

1993

Stoneware

H 16.8 cm L 20.8 cm

The K. S. Lo Collection

C1994.0082

Published by the Leisure and Cultural Services Department  
of the Hong Kong Special Administrative Region  
Produced by the Hong Kong Museum of Art  
First published in November 2019. Second edition in January 2020. Third edition in November 2022  
© Leisure and Cultural Services Department 2022  
All rights reserved

