

HKMoA Museum Visitor Experience Programme

Our Picks 1. Eclectic Mix



Shitao (1642 – 1707)

Illustrations for poems of Song and Yuan masters

Not dated

Album of 12 leaves (selected), ink and colour on paper

Each 23 x 18 cm

Xubaizhai Collection, Hong Kong Museum of Art

Display location during project period: Xubaizhai Gallery of Chinese Painting and Calligraphy, 2/F

First Glance

"Three Distances" are widely adopted in traditional Chinese painting. High distance means viewers look from the bottom of a mountain to its peak. Deep distance is from the front of a mountain to its back. Level distance is from a near mountain to a far mountain. Have a look at the selected leaves of the album. Which perspective(s) did the artist use?

Second Look

This album is based on poetry from the Song and Yuan dynasties, skilfully integrating

the three perfections — poetry, calligraphy and painting. Shitao was not afraid of dispensing traditional brushstrokes, and he suggested that artists use their inspiration and empathy to gain a full understanding of the subject and then develop their own way of depicting it, as he did with the succinct brushwork that he applied to his paintings.



Wen Zhengming (1470 – 1559)

Cooling off the hot summer

1540

Hanging scroll, ink and colour on silk

147.2 x 61 cm

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First Glance

The artist Wen Zhengming came from Suzhou, a place with summers as unbearably hot as those here in Hong Kong. Without air conditioning, Wen's breezy intellectual exchanges with literati were probably his main means of cooling down. These would have taken place in private gardens like the one portrayed, where elites would mingle with intellectuals, poring through literature, listening to music, admiring lotus blossoms, and dipping their feet in the cool water of a stream or pond. Blessed by living in such idyllic surroundings, it is no wonder Wen lived to a ripe old age.

Second Look

Portraying a corner of what the artist considered an ideal garden, this painting shows how the literati of this era liked to relax, either taking a nap on the ground, enjoying the cool shade of a tree or soaking their feet in a pond. And from the household utensils and other items in the picture, we can see that they also enjoyed more sophisticated activities, including drinking wine or tea, appreciating calligraphy and paintings, playing the lute and reading in their gardens.



Marciano António Baptista (1826 – 1896)

Hong Kong from the Mid-Levels looking northwest

ca. 1858

Watercolour on paper

39.4 x 60.4 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0134

Display location during project period: China Trade Art Gallery, 3/F

First Glance

How familiar are you with the old buildings in Hong Kong? Here is a test for you! Try to identify in this painting St. John's Cathedral before its extension, Government House with a backyard garden, and Murray House before it was relocated to Stanley from its original site in Central (hint: there are two barracks in front and a cricket pitch to the side).

If you have passed level one, here is level two for you, expert of local history. Try to identify Johnston's House (once the temporary official residence of the governor and now the site of the former French Mission Building) and the Central Government Offices, which has similarly been demolished (currently the site of Justice Place).

Second Look

This work shows the view from Magazine Gap Road northwest towards Central District. On the left is Government House with its gardens, while the Government Secretariat and St. John's Cathedral rise in the middle and Murray Barracks stand on the right. On the other side of the harbour lie Stonecutters Island and Kowloon Peninsula. Major buildings are depicted in meticulous detail.



Lieut. Leopold George Heath, RN (1817 – 1907) (drawn);
Hydrographic Office of the Admiralty (published)

View of Hong Kong, Admiralty chart

1846

Engraving

12.5 x 70.5 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0131

Display location during project period: China Trade Art Gallery, 3/F

First Glance

Try comparing today's Victoria Harbour with the one in this print. What differences do you notice? With the passing of years, the extensive land reclamation has gradually transformed this harbour sketched by Lieutenant Heath. Originally a watercolour, this lithograph was published by the Hydrographic Office of the Admiralty in London as a navigation guide for vessels plying Victoria Harbour.

Second Look

Lieutenant Heath arrived in Hong Kong on board H.M.S. *Iris* in 1846. He recorded the landscapes of Hong Kong Island, Kowloon and Lantau Island for the Hydrographic Office of the Admiralty as he saw from the vessel. This chart is originally composed of three parts, the part on Hong Kong Island is missing.



Pottery brazier with cicadas in green glaze

Han dynasty (206 BCE – 220 CE)

Ceramics

H 10.4 cm L 24 cm W 15.8 cm

Collection of Hong Kong Museum of Art

C1996.0025

Display location during project period: Chinese Antiquities Gallery, 3/F

First Glance

The Chinese historian Sima Qian (c. 145 BCE – ?) wrote about a banquet, which ultimately paved the way for the Han dynasty. Sadly, he did not tell us much about what sumptuous delicacies were laid out for the feast. But people in Han dynasty liked barbecue. The founder of the Han dynasty, Liu Bang (256 BCE – 195 BCE), is purported to have loved his deer belly and beef liver roasted. This artefact from the Han dynasty tells us that apparently, meat was not the only thing that was barbecued—look at the insects adorning the top. The tomb master definitely liked roasted cicada enough to want to continue savouring them in the afterlife.

Second Look

This pottery brazier used glazes fluxed with lead for low temperature firing. It is a burial object from the Han dynasty. It has four flat sides tapering inwards, with air holes at the base. Notice its animal and geometric patterns on the four sides. On top is the grill, featuring two rows of cicadas. This reflects the custom of Han people some 2,000 years ago.



Carved red lacquer box with bird and flower design

Marks of 'Zhang Cheng Zao' and 'Yangji'

Yuan dynasty (1271 – 1368)

Lacquer

H 10.9 cm D 24.4 cm

Collection of Hong Kong Museum of Art

C1983.0023

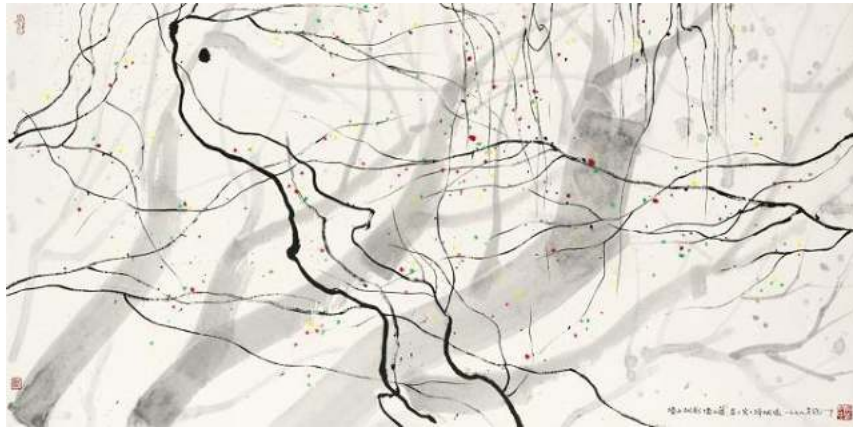
Display location during project period: Chinese Antiquities Gallery, 3/F

First Glance

Louis Cha's *Heavenly Sword and Dragon-Slaying Sabre*, a beloved martial arts novel that tells a tale of treachery and love, is set in Yuan dynasty. In a memorable wedding scene, the protagonist Zhang Wuji, leader of a powerful martial arts sect, had to take a wife, Zhou Zhiruo, head of another eminent sect. Now what could be a wedding gift befitting two such notable figures? This refined lacquer box, meticulously carved by the famous late Yuan lacquer artisan Zhang Cheng, was sure to be one in good taste.

Second Look

This red lacquer box belongs to the work of Zhang Cheng, a prominent lacquer master of the Yuan dynasty. The slightly rounded cover is carved with two herons in flight above a bed of hibiscus on a buff background, while the straight sides are decorated with bands of flowers. The base is lacquered in black and it features an incised mark of Zhang Cheng on the left side of the base.



Wu Guanzhong (1919 – 2010)

Matchmaking on a wall

1999

Ink and colour on paper

68.1 x 137.6 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0115

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[Second Look](#)

Wu Guanzhong injected romantic fantasy and poetic beauty into an ordinary scene with his unique artistic perspectives. *Matchmaking on a wall* captures the play of light and shadow, and creates a brief moment of encounter between the vines and the shadows of the trees. Wu wrote the inscription: “Shadows of trees on a wall of vines; where the real meets the elusive, the knot is tied.”



Wu Guanzhong (1919 – 2010)

Chinatown

1993

Ink and colour on paper

68.5 x 68.2 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0097

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

From what perspective was the artist viewing this warm and humid town? The answer will come naturally if you pay close attention to the size of the colour blocks and the differences in distance between those in the front and those at the back. But in which part of China is this town? Note the patches of grey at the top of the painting; could this be Jiangnan during the rainy season?

Second Look

Wu Guanzhong loved painting landscapes of the Jiangnan region. He had done a great number of paintings featuring Jiangnan houses. Among those, old houses with black tiles and white walls appear most frequently. The beautiful combinations of black and white planes produce contrasts and interlocks, giving rise to myriads of changing scenes. Fascinated by this, he gradually reduced the figurative details of the houses and transformed them into beautiful geometric structures.



Wu Guanzhong (1919 – 2010)

The hometown of Lu Xun

2005

Ink and colour on paper

45.3 x 48.6 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0130

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[Second Look](#)

Wu Guanzhong loved literature and especially that of Lu Xun. He visited Lu's hometown in Shaoxing on several occasions for sketching. Unlike the typical Jiangnan landscape paintings with water alley, *The hometown of Lu Xun* is painted in a panoramic perspective which is uncommon amongst Wu's works.



Wu Guanzhong (1919 – 2010)

Bitter melon homestead

1998

Oil on canvas

80 x 100 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2002.0013

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[First Glance](#)

Hong Kong poet Yesi (Leung Ping-kwan, 1949 – 2013) once praised the bitter melon in a poem:

In the rows of flowery, tiresome singing you persist in your own key.

...

In these shaken times,
who more than you holds in the wind,
our bittermelon, steadily facing
worlds of confused bees
and butterflies and a garden gone wild.*

Wu Guanzhong had a special fondness for bitter melons as well. He once said "The bitter melon plant bears bitter melon fruits. This is blood. This is destiny. Time and again, halos and wreaths, they are the fruits of nothing but bitterness." This painting

is his ode to the bitter melon.

* Translated by Gordon T. Osing (1937 –)

Second Look

Wu Guanzhong has been using the pen name “Tu” since he was young. Meaning “bitterness”, it aptly predicted that the quest for artistic excellence is never easy. Indeed, Wu’s life was one of challenges and tortuous struggles. He once compared his life to a bitter melon. “No one has the freedom to choose his fate, just as the bitter melon plant has no choice but to bear bitter melon fruits. In my old age, I did a painting titled *Bitter melon homestead*. Bitterness always haunts me. It is deep in my heart.



Lan Ying (1585 – ca. 1664)

Landscapes

1650

A set of 12 hanging scrolls (selection), ink and colour on golden paper

Each 167 x 44.6 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0064

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

With no budget air travel or high-speed rail, our ancestors had to travel with endless circumventions via mountains and rivers, surely very taxing on the feet. That gave rise to the practice of “touring” landscape paintings instead of actual mountains and rivers, thus avoiding an arduous journey. Lan Ying’s set of twelve hanging scrolls illustrates landscape suitable for viewing from afar, exploring from indoor comfort, by just exercising the imagination a little. So when you stand in front of this work, take the opportunity to fully immerse yourself in it and enjoy your sortie into the mountains and rivers as the ancients did.

Second Look

Lan Ying learned painting from professional painters and took it up as his lifelong career. His landscapes are indebted to various Tang, Song and Yuan masters especially Huang Gongwang. This late-year set of twelve hanging scrolls was painted when the painter was sixty-five.



Shitao (1642 – 1707)

Landscapes depicting poems of Huang Yanlü

1701 – 1702

Album of 22 leaves (selection), ink and colour on paper

Each 20.5 x 34 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0180

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

“Flow river flow, let your waters wash down; take me from this road to some other town”, as the lyrics for this Roger McGuinn (1942 –) song goes, these words would have resonated with Huang Yanlü (1661 – ca. 1725), who was born to a family of wealthy salt merchants and loved travelling. In 1699, he set off from Yangzhou to enjoy the sights in present-day Fujian and Guangdong. After his return, his friend Shitao presented him this painted album, originally comprising 32 leaves, as a memento.

Second Look

Shitao was a descendant of the Ming Prince Jingjiang. With the empire conquered, he resorted to monasterial life. He achieved fame as a member of the “Four Monks” of early Qing. The poems by the late Ming poet Huang Yanlü documenting his travels in Fujian and Guangdong inspired his friend Shitao to produce landscapes laced with his own observation and imagination. To emphasize the diversity of the poetic descriptions, Shitao had chosen a variety of styles and techniques such as fine-brush, expressive-brush, light ink with a dry brush, washes with splashed ink, light crimson with blue and green, and monochromatic ink to visualize the poetic effects. The landscapes produced thus are multifarious and unprecedented.

HKMoA Museum Visitor Experience Programme

Our Picks 2. Chinese Antiquities



Pottery brazier with cicadas in green glaze

Han dynasty (206 BCE – 220 CE)

Ceramics

H 10.4 cm L 24 cm W 15.8 cm

Collection of Hong Kong Museum of Art

C1996.0025

Display location during project period: Chinese Antiquities Gallery, 3/F

First Glance

The Chinese historian Sima Qian (c. 145 BCE – ?) wrote about a banquet, which ultimately paved the way for the Han dynasty. Sadly, he did not tell us much about what sumptuous delicacies were laid out for the feast. But people in Han dynasty liked barbecue. The founder of the Han dynasty, Liu Bang (256 BCE – 195 BCE), is purported to have loved his deer belly and beef liver roasted. This artefact from the Han dynasty tells us that apparently, meat was not the only thing that was barbecued—look at the insects adorning the top. The tomb master definitely liked roasted cicada enough to want to continue savouring them in the afterlife.

Second Look

This pottery brazier used glazes fluxed with lead for low temperature firing. It is a burial object from the Han dynasty. It has four flat sides tapering inwards, with air holes at the base. Notice its animal and geometric patterns on the four sides. On top is the grill, featuring two rows of cicadas. This reflects the custom of Han people some 2,000 years ago.



Carved red lacquer box with bird and flower design

Marks of 'Zhang Cheng *Zao*' and 'Yangji'

Yuan dynasty (1271 – 1368)

Lacquer

H 10.9 cm D 24.4 cm

Collection of Hong Kong Museum of Art

C1983.0023

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First Glance

Louis Cha's *Heavenly Sword and Dragon-Slaying Sabre*, a beloved martial arts novel that tells a tale of treachery and love, is set in Yuan dynasty. In a memorable wedding scene, the protagonist Zhang Wuji, leader of a powerful martial arts sect, had to take a wife, Zhou Zhiruo, head of another eminent sect. Now what could be a wedding gift befitting two such notable figures? This refined lacquer box, meticulously carved by the famous late Yuan lacquer artisan Zhang Cheng, was sure to be one in good taste.

Second Look

This red lacquer box belongs to the work of Zhang Cheng, a prominent lacquer master of the Yuan dynasty. The slightly rounded cover is carved with two herons in flight above a bed of hibiscus on a buff background, while the straight sides are decorated with bands of flowers. The base is lacquered in black and it features an incised mark of Zhang Cheng on the left side of the base.



Painted pottery jar with geometric design

Majiayao culture: Machang type (ca.2300 – 2000 BCE), Neolithic period

Ceramics

H 36 cm

Collection of Hong Kong Museum of Art

C1979.0220

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

The patterns on this pottery jar are styles in the Majiayao culture. Interesting to see that this jar is only patterned in the upper part suggests that it was placed on the ground. Central waves and whirls are supplemented by two broad black lines with one narrow red line accompanying the contour. Inside appears the typical motif “卐” icons. It is widely believed to be associated with sun worship.



Amphora in white glaze

Sui dynasty (581 – 618)

Ceramics

H 27 cm L 14.5 cm W 15 cm

Collection of Hong Kong Museum of Art

C1965.0002

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

This amphora in white glaze is a product of the Sui dynasty after undergoing high temperature ceramics firing process. The development of white glazed pottery demonstrates the powerful mastery of ceramic techniques by the potters. On both sides of the amphora are handles of dragons symmetrically holding the rim in their mouths. The crests are lively sculpted with appliqué and by carving.



Mallow-shaped flower pot saucer in purple blue glaze, Jun ware

Mark of character 'seven'

Southern Song (1127 – 1279)

Ceramics

H 6.5 cm Dia 22 cm

Collection of Hong Kong Museum of Art

C1978.0060

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

Known as one of the "Five Great Kilns" of China, the Jun kiln of Song dynasty are famous for the spectacular colours of the thick, lustrous glazes. This mallow-shaped flower pot is saucer covered with thick, rich purplish-blue Jun glaze. Bearing spur marks at the base, it also reveals an incised character 'seven'.



Bowl with tortoise-shell splashes and with four paper-cut phoenix design in black glaze, Jizhou ware

Southern Song (1127 – 1279)

Ceramics

H 6.7 cm W 16 cm

Collection of Hong Kong Museum of Art

Donated by Mr and Mrs Kwok Sau Po

C2001.0056

Display location during project period: Chinese Antiquities Gallery, 3/F

First Glance

In TV drama, Justice Bao, a Sherlock Holmes equivalent in Chinese literature, was often seen with a teacup in hand as he racked his brain over cases of injustice and grievances. More informed viewers might be amused at this sight. Why? Because people in the Song dynasty used bowls instead of cups for tea! Besides, the way they prepared tea was quite different from how we do it today. Back then, tea powder (finely ground tea leaves) was placed directly in the bowl before boiling-hot water was dripped in bit by bit for the brewing, while a tea spoon or a bamboo tea whisk was used to “whip” the mixture. The inside of this Song dynasty tea bowl from the museum’s collection is adorned with phoenix motifs, promising a visual treat while savouring the tea. The Song people really knew how to enjoy it!

Second Look

The outer surface of this bowl is finished in a “tortoise-shell glaze” while the inside is adorned with a yellowish brown glaze on a black ground. Four paper-cut phoenix

patterns circle the rim and a plum blossom is in the centre. This type of paper-cut pattern bowl is typical of Jiangxi Jizhou ware. The potters excelled in creating transmutation glazes and paper-cut decorations by using different glazes, and became a unique feature of Jizhou ware.



Pear-shaped vase with horse design in underglaze blue

Yuan dynasty (1271 – 1368)

Ceramics

H 29 cm

Collection of Hong Kong Museum of Art

C1986.0029

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

This vase with underglaze blue design dates from the Yuan dynasty. It has a flaring rim and a narrow neck. Its bulging belly forms an overall pear shape. The vase is painted with a horse in underglaze blue. Decoration of lotus petals and plantain leaves, typical of Yuan designs, can be found on the shoulder and near the base. The underglaze blue porcelains of this period have charming patterns covering its surface with rich and organised pattern tiers.



Covered jar with children at play design in underglaze blue

Six-character mark of Jiajing and of the period (1522 – 1566), Ming dynasty

Ceramics

H 46 cm Dia 40 cm

Collection of Hong Kong Museum of Art

C1990.0031

Display location during project period: Chinese Antiquities Gallery, 3/F

First Glance

Walk around this big porcelain jar from the Ming dynasty and observe what sorts of games children in those days enjoyed playing! There are sixteen kids, some riding bamboo horses, others pulling wooden carts, and even a group earnestly playacting as civil officials and servants, each with different gestures and facial expressions. They must be envied by the children nowadays as they did not have to attend all those 'interest' classes and could freely play.

Second Look

The entire belly of this large blue-and-white porcelain jar is decorated with scenes of children playing in a courtyard. The pattern features sixteen children playing a game of being civil officials, each with a different gesture and facial expression.



Vase with a hundred deer design in *fencai* enamels

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

Ceramics

H 44.5 cm W 50.4 cm

Collection of Hong Kong Museum of Art

C1981.0043

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

Deer herds are painted on both sides of the vase. On one side, deer are depicted at rest or play in a boulder-strewn countryside set against rolling hills. On the other side, the deer ramble or rest under lush pine trees. Lu, the Chinese character for deer, symbolizes the homonym for “prosperity”. Deer was also considered to be a celestial beast signifying longevity in Daoist legends. Pine trees, peaches and lingzhi are all auspicious icons reinforcing the symbolism of longevity.



Liu Chuan (1916 – 2000)

Liu Hai with the three-legged toad, Shiwan ware

Seal of 'Wanxi Liu Chuan'

Early 20th century

Ceramics

H 29.4 cm W 19.3 cm

Collection of Hong Kong Museum of Art

Donated by Mr Woo Kam Chiu

C1986.0139

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

This Shiwan ware is comparatively larger in size which was made by the great master Liu Chuan, donated by Woo Kam Chiu. Mr Woo started to collect Shiwan pottery figures since 1970s. When he noticed that the Hong Kong Museum of Art was planning to establish a new premises in Tsim Sha Tsui in the 1980s, he generously proposed to donate his collection to the museum that enables the public to appreciate the beauty of Shiwan ware. This is one of the star exhibits among the donated 238 items of fine pottery figures.

HKMoA Museum Visitor Experience Programme

Our Picks 3. Chinese Painting and Calligraphy



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Illustrations for poems of Song and Yuan masters

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Wu Guanzhong (1919 – 2010)

Chinatown

1993

Ink and colour on paper

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Donated by Mr Wu Guanzhong and his family

FA2018.0097

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Wen Zhengming (1470 – 1559)

Cooling off the hot summer

1540

Hanging scroll, ink and colour on silk

147.2 x 61 cm

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First Glance

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Second Look

Portraying a corner of what the artist considered an ideal garden, this painting shows how the literati of this era liked to relax, either taking a nap on the ground, enjoying the cool shade of a tree or soaking their feet in a pond. And from the household utensils and other items in the picture, we can see that they also enjoyed more sophisticated activities, including drinking wine or tea, appreciating calligraphy and paintings, playing the lute and reading in their gardens.



Wu Guanzhong (1919 – 2010)

Bitter melon homestead

1998

Oil on canvas

80 x 100 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2002.0013

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[First Glance](#)

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Chen Chun (1483 – 1544)

Flowers

1539

Handscroll, ink and colour on paper (detail)

25.5 x 595.5 cm

Xubaizhai Collection, Hong Kong Museum of Art

Display location during project period: Xubaizhai Gallery of Chinese Painting and Calligraphy, 2/F

[Second Look](#)

Chen Chun depicted twelve species of flowers that grow in various seasons. The gracefully portrayed shapes and forms display the distinctive way each of them grows. Chen employed the outline technique to define the contours of the petals and the *mogu*, or “boneless”, method of impressionistic washes to render the leaves. The illustrations are furthermore complemented with quietly elegant colouring to produce a scroll of refined and delicate flower painting.



Wu Guanzhong (1919 – 2010)

City night

1997

Ink and colour on paper

96.3 x 179.8 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2002.0008

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

Wu Guanzhong's cityscape offers the audience ample space to draw their own associations. Between the closely intersecting lines are distinct points of light, reflecting the night-as-day lifestyle of modern urbanites. The flashing colour blocks are like the city's neon lights, illuminating urbanites in the night.

Second Look

Besides impressions of bridges and waterways in water towns, Wu Guanzhong also enjoyed painting bustling modern cities. To portray the brightness of city nightscape with ink, he explored various routes, yet remained unsatisfied with its subdued effect. This painting embodies the artist's concept of modern Chinese painting, while reflecting his tireless pursuit in art.



Dong Qichang (1555 – 1636)

Landscape after rain

Not dated

Hanging scroll, ink on silk

101.5 x 41 cm

Xubaizhai Collection, Hong Kong Museum of Art

Display location during project period: Xubaizhai Gallery of Chinese Painting and Calligraphy, 2/F

Second Look

Dong Qichang advocated and tended towards the styles of artists of Southern School of painting. In this painting, both the distant mountains and the knolls in the foreground are painted in the style of Dong Yuan (act. ca. 945 – ca. 960) using the “hemp-fibre” texture stroke, and the resemblance to Dong Yuan’s Jiangnan landscapes is clear to see. The layers of trees in the valley are mixed with dots in the style of Mi Fu. This painting demonstrates Dong Qichang’s interest in exploring brush and ink techniques rather than depicting realistic features.



Wu Guanzhong (1919 – 2010)

Victoria Harbour

2002

Marker and watercolour on paper

36 x 57 cm

Collection of Hong Kong Museum of Art

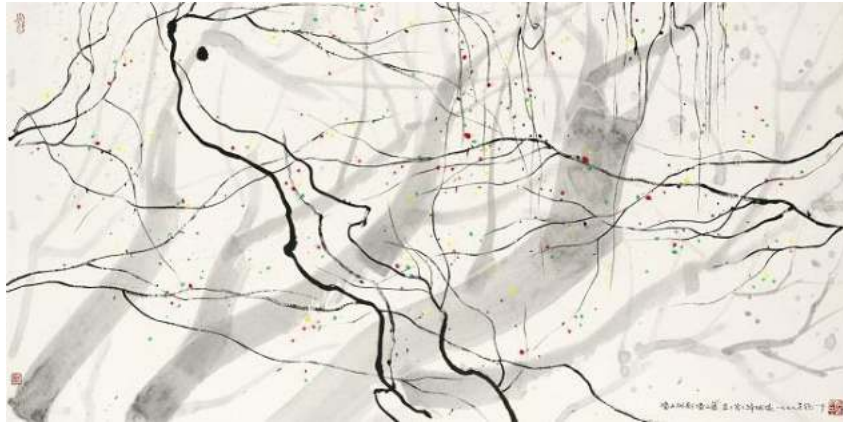
Donated by Mr Wu Guanzhong and his family

FA2002.0019

Display location during project period: Wu Guanzhong Art Gallery, 4/F

Second Look

During the exhibition “Wu Guanzhong: A Retrospective” in 2002, Wu Guanzhong gave his first ever public art demonstration at the Hong Kong Museum of Art. It was raining that day with heavy fog, the visibility was less than 50 metres. Wu sketched the Victoria Harbour and buildings by his memory, and this occasion became a favourite tale of the local art circle.



Wu Guanzhong (1919 – 2010)

Matchmaking on a wall

1999

Ink and colour on paper

68.1 x 137.6 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0115

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[Second Look](#)

Wu Guanzhong injected romantic fantasy and poetic beauty into an ordinary scene with his unique artistic perspectives. *Matchmaking on a wall* captures the play of light and shadow, and creates a brief moment of encounter between the vines and the shadows of the trees. Wu wrote the inscription: “Shadows of trees on a wall of vines; where the real meets the elusive, the knot is tied.”



Wu Guanzhong (1919 – 2010)

The hometown of Lu Xun

2005

Ink and colour on paper

45.3 x 48.6 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0130

Display location during project period: Wu Guanzhong Art Gallery, 4/F

Second Look

Wu Guanzhong loved literature and especially that of Lu Xun. He visited Lu's hometown in Shaoxing on several occasions for sketching. Unlike the typical Jiangnan landscape paintings with water alley, *The hometown of Lu Xun* is painted in a panoramic perspective which is uncommon amongst Wu's works.



Hongren (1610 – 1664)

Retreat in a mountain of pines

Not dated

Hanging scroll, ink on paper

106.5 x 44.3 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

Second Look

Hongren entered priesthood on the conquest of the Ming. In his late years, he returned home to lead a quiet life and later died at the Wuming Temple on Piyun Peak captured in the present scroll.

In the painting, dry jerky lines are used to represent the geometric contours of the staggering rock masses. Texturing is sparing and is enhanced by sideways dots. The intersecting and twisting pines in the middleground and foreground are described in jagged wiry lines that are emblematic of Ma Yuan.



Wu Guanzhong (1919 – 2010)

Two swallows

1981

Ink and colour on paper

69 x 138 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2002.0006

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

The global hit Oppa Gangnam Style was inspired by the trendy Gangnam (literally “south of the river”) district in Seoul. There is also a famous “south of the river” region called Jiangnan in China. Under Wu Guanzhong’s brush, Jiangnan is unmuddied by worldliness, for everything is depicted in its simplest and most unpretentious state. The white stone walls under the black roof tiles stand tall over the waterways, accompanied by a graceful old tree. A pair of swallows fly high overhead. His Jiangnan offers us true insight into a poet’s soul.

Second Look

Wu Guanzhong once said: “Of all my works on the subject of Jiangnan, or the entire corpus of my works for that matter, *Two swallows* is the most representative and holds the most special place.”

Two swallows made use of the Western aesthetic concept of lines and segmentation of planes, and infused Oriental sentiments in the painting by including a symbolic pair of swallows, an expression of his desire to modernise Chinese painting.



Huang Bore (1901 – 1968)

Picking fungus

1966

Hanging scroll, ink and colour on paper

119.9 x 56 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0247

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

The Chinese have a maxim that claims longevity to be foremost among the five human blessings (the other four are wealth, health, good morals, and a blissful passing). The artist painted this work to commemorate the 60th birthday of the late Mr Ho Lu-kwong (1907 – 2006), founder of the Chih Lo Lou Collection of Chinese Painting and Calligraphy. The characters were painted with unusually large heads and could be straight out of a fairy tale. The fantastic doesn't end there. To convey his good wishes to Mr Ho, the artist deftly incorporated three symbols of long life into the painting: the brilliant jade atop the walking stick in the centre, the lingzhi fungus held by the red-robed figure, and the limestone fixture framing half the picture.

Second Look

After settling in Hong Kong for permanent residence, Huang Bore joined the Yung Sheh Hiking Club. The associated hiking activities enabled him to paint from life at various locations on Hong Kong Island and in Kowloon and the New Territories, culminating in his becoming a pioneer traditionalist painter of Hong Kong scenery.

This painting was made by Huang Bore in celebration of the 60th birthday of Ho Iu-kwong (1907 – 2006). In the painting are two scholars. One had yellow flowers in his hat. The other held a lingzhi fungus in his hand. In ancient China, lingzhi was believed to induce longevity and is depicted here to wish the recipient long life. These atypical figures are complemented by the highly ornamental rocks cropping out next to them.



Wu Guanzhong (1919 – 2010)

A riverside village of Ningbo

1980

Pen and ink on paper

23.6 x 32.8 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0210

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[Second Look](#)

In 1980, while waiting for the train back to Beijing in Ningbo, Wu saw a white wall across the river. Struck by its beauty, he quickly picked up his sketchbook and created the sketch *A riverside village of Ningbo* in the brief moments before the train was to depart. It was then refined into his classic masterpiece *Two swallows*.



Lan Ying (1585 – ca. 1664)

Landscapes

1650

A set of 12 hanging scrolls (selection), ink and colour on golden paper

Each 167 x 44.6 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0064

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

With no budget air travel or high-speed rail, our ancestors had to travel with endless circumventions via mountains and rivers, surely very taxing on the feet. That gave rise to the practice of “touring” landscape paintings instead of actual mountains and rivers, thus avoiding an arduous journey. Lan Ying’s set of twelve hanging scrolls illustrates landscape suitable for viewing from afar, exploring from indoor comfort, by just exercising the imagination a little. So when you stand in front of this work, take the opportunity to fully immerse yourself in it and enjoy your sortie into the mountains and rivers as the ancients did.

Second Look

Lan Ying learned painting from professional painters and took it up as his lifelong career. His landscapes are indebted to various Tang, Song and Yuan masters especially Huang Gongwang. This late-year set of twelve hanging scrolls was painted when the painter was sixty-five.



Shitao (1642 – 1707)

Landscapes depicting poems of Huang Yanlü

1701 – 1702

Album of 22 leaves (selection), ink and colour on paper

Each 20.5 x 34 cm

Chih Lo Lou Collection,
Hong Kong Museum of Art

CL2018.0180

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

“Flow river flow, let your waters wash down; take me from this road to some other town”, as the lyrics for this Roger McGuinn (1942 –) song goes, these words would have resonated with Huang Yanlü (1661 – ca. 1725), who was born to a family of wealthy salt merchants and loved travelling. In 1699, he set off from Yangzhou to enjoy the sights in present-day Fujian and Guangdong. After his return, his friend Shitao presented him this painted album, originally comprising 32 leaves, as a memento.

Second Look

Shitao was a descendant of the Ming Prince Jingjiang. With the empire conquered, he resorted to monasterial life. He achieved fame as a member of the “Four Monks” of early Qing. The poems by the late Ming poet Huang Yanlü documenting his travels in Fujian and Guangdong inspired his friend Shitao to produce landscapes laced with his own observation and imagination. To emphasize the diversity of the poetic descriptions, Shitao had chosen a variety of styles and techniques such as fine-brush, expressive-brush, light ink with a dry brush, washes with splashed ink, light crimson with blue and green, and monochromatic ink to visualize the poetic effects. The landscapes produced thus are multifarious and unprecedented.



Tang Yin (1470 – 1524)

Peach Blossom Retreat

Not dated

Handscroll, ink on paper (detail)

28.2 x 117.3 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.00022

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

[Second Look](#)

After the ups and downs, Tang Yin returned to Suzhou where he built a villa named “Peach Blossom Retreat” and spent his days writing poetry and painting there. Modelling the style of Southern Song painter Li Tang, this painting is treated in an elegant and well-structured style. The scholar who is depicted sitting peacefully on a stone platform projects Tang’s desire to escape from worldly chaos into the spiritual landscape.



Lu Zhi (1496 – 1576)

Gathering fungus

Not dated

Hanging scroll, ink and colour on paper

46.7 x 58 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0028

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

[Second Look](#)

Lu Zhi was an important pupil of Wen Zhengming. Departing from the graceful and robust style of Wen, Lu Zhi opted to outline the rocky peaks with winding angular lines of light dry ink and infill of light ochre in this painting. The scenic trees are portrayed with fine, moist brushstrokes, in striking contrast with the weathered rock, accentuating the precarious rocky escarpments.



Huang Junbi (1898 – 1991)

Verdant mountains and white clouds

Dated 1966

Hanging scroll, ink and colour on paper

119.5 x 57.3 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.02238

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

Second Look

Huang Junbi, a native of Nanhai, Guangdong, was excelled in painting landscapes. The painting was specially made as a gift for Ho lu-kwong on his 60th birthday. He applies the deep-distance perspective to condense the distance so that the farthest valleys can be included in the painting.

HKMoA Museum Visitor Experience Programme

Our Picks 4. China Trade Art



Marciano António Baptista (1826 – 1896)

Hong Kong from the Mid-Levels looking northwest

ca. 1858

Watercolour on paper

39.4 x 60.4 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0134

Display location during project period: China Trade Art Gallery, 3/F

First Glance

How familiar are you with the old buildings in Hong Kong? Here is a test for you! Try to identify in this painting St. John's Cathedral before its extension, Government House with a backyard garden, and Murray House before it was relocated to Stanley from its original site in Central (hint: there are two barracks in front and a cricket pitch to the side).

If you have passed level one, here is level two for you, expert of local history. Try to identify Johnston's House (once the temporary official residence of the governor and now the site of the former French Mission Building) and the Central Government Offices, which has similarly been demolished (currently the site of Justice Place).

Second Look

This work shows the view from Magazine Gap Road northwest towards Central District. On the left is Government House with its gardens, while the Government Secretariat and St. John's Cathedral rise in the middle and Murray Barracks stand on the right. On the other side of the harbour lie Stonecutters Island and Kowloon Peninsula. Major buildings are depicted in meticulous detail.



Lieut. Leopold George Heath, RN (1817 – 1907) (drawn);
Hydrographic Office of the Admiralty (published)

View of Hong Kong, Admiralty chart

1846

Engraving

12.5 x 70.5 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0131

Display location during project period: China Trade Art Gallery, 3/F

First Glance

Try comparing today's Victoria Harbour with the one in this print. What differences do you notice? With the passing of years, the extensive land reclamation has gradually transformed this harbour sketched by Lieutenant Heath. Originally a watercolour, this lithograph was published by the Hydrographic Office of the Admiralty in London as a navigation guide for vessels plying Victoria Harbour.

Second Look

Lieutenant Heath arrived in Hong Kong on board H.M.S. *Iris* in 1846. He recorded the landscapes of Hong Kong Island, Kowloon and Lantau Island for the Hydrographic Office of the Admiralty as he saw from the vessel. This chart is originally composed of three parts, the part on Hong Kong Island is missing.



John McLeod (? – 1820) (drawn); Dubourg (engraved);
Edward Orme (1775 – 1848) (published)

Engagement of the Alceste with the Bocca Tigris Forts in 1816

1816

Aquatint

27 x 35.7 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0095

Display location during project period: China Trade Art Gallery, 3/F

[Second Look](#)

The British government sent Lord Amherst's embassy to Peking in 1816. Emperor Jiaqing declined to receive the embassy. When the embassy was back to Canton, the Viceroy of Canton refused the entry of the embassy's flagships. The ships eventually exchanged fire with the Chinese navy at the Bocca Tigris in the evening of 16 November 1816. This work depicts the night battle.



Anonymous

Foreign factories in Guangzhou

ca. 1817 – 1819

Oil on canvas

44 x 59 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0113

Display location during project period: China Trade Art Gallery, 3/F

Second Look

In 1757, Emperor Qianlong ordered that only Canton was left open to foreign trade. The Qing government commissioned the Hong merchants as sole agents to handle foreign trade affairs. Foreigners were confined to a specific district where the Hong merchants leased riverside premises to them as residences and offices. The district was known as the "foreign factories" or the "Thirteen Hongs".



Barrier de L. (drawn); Auguste Bry (1805 – 1880) (lithographed)

Guangzhou factories

1841

Coloured lithograph

25.4 x 32.6 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0112

Display location during project period: China Trade Art Gallery, 3/F

First Glance

Let's do some time travel. It's a day in 1841 and you have finally arrived in Guangzhou from the countryside after an arduous journey. You hope to make something of yourself here. Before long, you see a flag with stars and stripes flying in the breeze. Without realising it, your feet have already taken you outside the city wall to the square in front of the American factory, situated on the bank of the Pearl River. You see hawkers and beggars, and a barber not far away. You heard that barbers usually have a diverse clientele and are therefore particularly well-informed. No surprise, then, when this friendly barber tells you, "If you want to be a comprador for the foreign merchants, you will first need to learn their language — *too muchy, welly few* — do you know what it means?"

Second Look

This lithograph depicts the foreign factories in Canton. It shows the flags of the different countries flying in front of the factories they occupied at the time. In the centre of the work is the American flag. In the late 18th century, the United States had the second largest trade amount with China, just ranked behind the Britain.



William Simpson (1823 – 1899) (drawn); Thomas Picken (1815 – 1870) (lithographed)

Attack on the Peiho forts on 20 May 1858, Tientsin

1858

Coloured lithograph

35 x 59.8 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0098

Display location during project period: China Trade Art Gallery, 3/F

[Second Look](#)

This picture records the important scene of the Second Opium War. The British and French allied troops arrived at the Peiho River on 20 May 1858, and were ready to land. Tan Tingxiang, Viceroy of Zhili abandoned the Chinese troops and escaped. The allied troops then captured Tientsin. The Qing government was eventually forced to sign the Treaty of Tientsin with Western powers.



Lieut. Martin (drawn); Day and Sons (lithographed); Henry Graves (published)

Ranks of soldiers outside the British factory, Guangzhou

1847

Coloured lithograph

30.3 x 46.5 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0117

Display location during project period: China Trade Art Gallery, 3/F

First Glance

Do you remember there is a Davis Street (hint: the 90-degree turn) when you take the tram in Hong Kong? John Francis Davis (1795 – 1890) was the second governor of Hong Kong and British ambassador to China. This print is historically connected to him. In April 1847, Davis used the pretext of skirmishes in Foshan involving foreigners to dispatch the Royal Navy in Hong Kong to Guangzhou. He demanded that the Qing government punish the culprits and grant the British the right of free movement in Guangzhou. The well-equipped British army quickly occupied the foreign factories situated outside the city wall, ready to attack the city. Davis then headed up north to negotiate with Keying (1787 – 1858), the Viceroy of Guangdong and Guangxi in the British factory, which is depicted in the picture. This print records the eve of the meeting between the two parties.

Second Look

The lithograph, a coloured edition of the tenth work in the series *Operations in the Canton River in April, 1847*, records the scene in front of the British factory in Canton on 5 April 1847. In the foreground are British troops in neat array, awaiting the arrival of Keying (1787 – 1858) who would hold talks with Sir John Francis Davis.



W. Bramston (drawn); James Wyld (1812 – 1887) (engraved and published)

Map of the city of Canton and its suburbs

1840

Engraving

62.2 x 41.2 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0115

Display location during project period: China Trade Art Gallery, 3/F

Second Look

In the middle of the top of this map is the Five-Storey Watchtower, enlarged; while on the top left corner is a small image of the British factory. Major buildings and streets are indicated. On the lower left is the location of the foreign factories, with its enlarged plan below detailing the names of the Hong or factories.



Anonymous

H.M.S. Blenheim

ca. 1825

Oil on canvas

61.3 x 74.7 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0154

Display location during project period: China Trade Art Gallery, 3/F

[Second Look](#)

H.M.S. *Blenheim* was a British man-of-war. This vessel and H.M.S. *Wellesley* were the largest battle flagships deployed by the Royal Navy during the First Opium War. This vessel was one of the battleships which captured Amoy on 26 August 1841. Blenheim Road in Tsim Sha Tsui, Kowloon is named after it.



Anonymous

Signing the Treaty of Tientsin

1858

Coloured lithograph

10.2 x 16.1 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0157

Display location during project period: China Trade Art Gallery, 3/F

First Glance

Host or guest? Judging from the venue alone (the Haiguang Temple in Tianjin), the host is undoubtedly the Qing government. Yet seated at the head of the table is the British representative (Lord Elgin, 1766 – 1841), while the two representatives of the Qing government (Huashana, 1806 – 1859; and Gui Liang, 1785 – 1862) are relegated to the sides. Gui Liang was holding a pen. Lord Elgin’s interpreter, Horatio Nelson Lay (1832 – 1898), looked on over his shoulder, seemingly urging him to sign the unequal Treaty of Tientsin.

Second Look

In 1858, the British and French allied troops occupied the Taku Forts at the mouth of the Peiho River, and the Qing government was obliged to sign one of the “unequal treaties” with Britain and France at Tianjin, known as the Treaty of Tientsin. This lithograph illustrates the famous scene of the signing ceremony on 26 June 1858.

HKMoA Museum Visitor Experience Programme

Our Picks 6. Hong Kong Stories



Shitao (1642 – 1707)

Illustrations for poems of Song and Yuan masters

Not dated

Album of 12 leaves (selected), ink and colour on paper

Each 23 x 18 cm

Xubaizhai Collection, Hong Kong Museum of Art

Display location during project period: Xubaizhai Gallery of Chinese Painting and Calligraphy, 2/F

First Glance

"Three Distances" are widely adopted in traditional Chinese painting. High distance means viewers look from the bottom of a mountain to its peak. Deep distance is from the front of a mountain to its back. Level distance is from a near mountain to a far mountain. Have a look at the selected leaves of the album. Which perspective(s) did the artist use?

Second Look

This album is based on poetry from the Song and Yuan dynasties, skilfully integrating the three perfections — poetry, calligraphy and painting. Shitao was not afraid of dispensing traditional brushstrokes, and he suggested that artists use their

inspiration and empathy to gain a full understanding of the subject and then develop their own way of depicting it, as he did with the succinct brushwork that he applied to his paintings.



Marciano António Baptista (1826 – 1896)

Hong Kong from the Mid-Levels looking northwest

ca. 1858

Watercolour on paper

39.4 x 60.4 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0134

Display location during project period: China Trade Art Gallery, 3/F

First Glance

How familiar are you with the old buildings in Hong Kong? Here is a test for you! Try to identify in this painting St. John's Cathedral before its extension, Government House with a backyard garden, and Murray House before it was relocated to Stanley from its original site in Central (hint: there are two barracks in front and a cricket pitch to the side).

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Second Look

This work shows the view from Magazine Gap Road northwest towards Central District. On the left is Government House with its gardens, while the Government Secretariat and St. John's Cathedral rise in the middle and Murray Barracks stand on the right. On the other side of the harbour lie Stonecutters Island and Kowloon Peninsula. Major buildings are depicted in meticulous detail.



Lieut. Leopold George Heath, RN (1817 – 1907) (drawn);
Hydrographic Office of the Admiralty (published)

View of Hong Kong, Admiralty chart

1846

Engraving

12.5 x 70.5 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0131

Display location during project period: China Trade Art Gallery, 3/F

First Glance

Try comparing today's Victoria Harbour with the one in this print. What differences do you notice? With the passing of years, the extensive land reclamation has gradually transformed this harbour sketched by Lieutenant Heath. Originally a watercolour, this lithograph was published by the Hydrographic Office of the Admiralty in London as a navigation guide for vessels plying Victoria Harbour.

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Liu Chuan (1916 – 2000)

Liu Hai with the three-legged toad, Shiwan ware

Seal of 'Wanxi Liu Chuan'

Early 20th century

Ceramics

H 29.4 cm W 19.3 cm

Collection of Hong Kong Museum of Art

Donated by Mr Woo Kam Chiu

C1986.0139

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

This Shiwan ware is comparatively larger in size which was made by the great master Liu Chuan, donated by Woo Kam Chiu. Mr Woo started to collect Shiwan pottery figures since 1970s. When he noticed that the Hong Kong Museum of Art was planning to establish a new premises in Tsim Sha Tsui in the 1980s, he generously proposed to donate his collection to the museum that enables the public to appreciate the beauty of Shiwan ware. This is one of the star exhibits among the donated 238 items of fine pottery figures.



Shao Daheng (act. first half of the 19th century)

Teapot with decoration of “fish metamorphosing into dragon”

Seal of '(Shao) Daheng'

Qing dynasty (first half of 19th century)

Ceramics

H 9.2 cm W 12.2 cm

The K. S. Lo Collection

Hong Kong Museum of Art

C1981.0374

Display location during project period: Chinese Antiquities Gallery, 3/F

[Second Look](#)

Dr K. S. Lo (1910 – 1995) assiduously starting his collection of tea ware since the 1950s and one of his most significant collections was the fine samples of Yixing tea ware. In the 1980s, Dr Lo was devoted to convert the former historical Flagstaff House to the Museum of Tea Ware which became a branch of the Hong Kong Museum of Art. Later, he generously donated more than a thousand of collected treasures and broaden the scope of the museum collections. This teapot was made by the famous Yixing master Shao Daheng of the Qing dynasty. The overall design is ingenious and masterful, a decorative dragon’s head on the lid moves forward when pouring tea.



Wu Guanzhong (1919 – 2010)

City night

1997

Ink and colour on paper

96.3 x 179.8 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2002.0008

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

Wu Guanzhong's cityscape offers the audience ample space to draw their own associations. Between the closely intersecting lines are distinct points of light, reflecting the night-as-day lifestyle of modern urbanites. The flashing colour blocks are like the city's neon lights, illuminating urbanites in the night.

Second Look

Besides impressions of bridges and waterways in water towns, Wu Guanzhong also enjoyed painting bustling modern cities. To portray the brightness of city nightscape with ink, he explored various routes, yet remained unsatisfied with its subdued effect. This painting embodies the artist's concept of modern Chinese painting, while reflecting his tireless pursuit in art.



Huang Junbi (1898 – 1991)

Verdant mountains and white clouds

Dated 1966

Hanging scroll, ink and colour on paper

119.5 x 57.3 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.02238

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

Second Look

Huang Junbi, a native of Nanhai, Guangdong, was excelled in painting landscapes. The painting was specially made as a gift for Ho lu-kwong on his 60th birthday. He applies the deep-distance perspective to condense the distance so that the farthest valleys can be included in the painting.



Wu Guanzhong (1919 – 2010)

A net (metropolis)

2000

Oil on canvas

80.5 x 65.5 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2014.0015

Display location during project period: Wu Guanzhong Art Gallery, 4/F

Second Look

Wu not only saw the beauty of form in a modern city that was bursting with colours and tall buildings, he also lamented that “everyone has fallen into the net of the metropolis, of making a living.” Wu created a series of works revolving around the object of net as a metaphor for life in the city.



Huang Bore (1901 – 1968)

Picking fungus

1966

Hanging scroll, ink and colour on paper

119.9 x 56 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0247

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

The Chinese have a maxim that claims longevity to be foremost among the five human blessings (the other four are wealth, health, good morals, and a blissful passing). The artist painted this work to commemorate the 60th birthday of the late Mr Ho Lu-kwong (1907 – 2006), founder of the Chih Lo Lou Collection of Chinese Painting and Calligraphy. The characters were painted with unusually large heads and could be straight out of a fairy tale. The fantastic doesn't end there. To convey his good wishes to Mr Ho, the artist deftly incorporated three symbols of long life into the painting: the brilliant jade atop the walking stick in the centre, the lingzhi fungus held by the red-robed figure, and the limestone fixture framing half the picture.

Second Look

After settling in Hong Kong for permanent residence, Huang Bore joined the Yung Sheh Hiking Club. The associated hiking activities enabled him to paint from life at various locations on Hong Kong Island and in Kowloon and the New Territories, culminating in his becoming a pioneer traditionalist painter of Hong Kong scenery.

This painting was made by Huang Bore in celebration of the 60th birthday of Ho Iu-kwong (1907 – 2006). In the painting are two scholars. One had yellow flowers in his hat. The other held a lingzhi fungus in his hand. In ancient China, lingzhi was believed to induce longevity and is depicted here to wish the recipient long life. These atypical figures are complemented by the highly ornamental rocks cropping out next to them.



Wu Guanzhong (1919 – 2010)

Victoria Harbour

2002

Marker and watercolour on paper

36 x 57 cm

Collection of Hong Kong Museum of Art

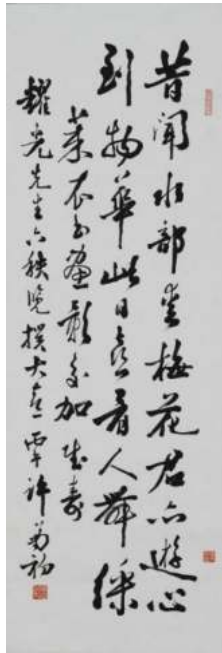
Donated by Mr Wu Guanzhong and his family

FA2002.0019

Display location during project period: Wu Guanzhong Art Gallery, 4/F

Second Look

During the exhibition “Wu Guanzhong: A Retrospective” in 2002, Wu Guanzhong gave his first ever public art demonstration at the Hong Kong Museum of Art. It was raining that day with heavy fog, the visibility was less than 50 metres. Wu sketched the Victoria Harbour and buildings by his memory, and this occasion became a favourite tale of the local art circle.



Xu Juchu (1901 – 1976)

Birthday poem in running script

1966

97.1 x 33.8 cm

Chih Lo Lou Collection,

Hong Kong Museum of Art

CL2018.0245

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

Second Look

This seven-character quatrain was composed specially for Ho lu-kwong to mark his 60th birthday. The poem begins with an allusion to He Xun, a poet of the state of Liang in the Southern Dynasties and one of the earliest to celebrate the plum blossom for its stamina against severe cold. The second line emphasizes the virtuousness of Ho, who loved the flower as did the Liang poet. The flowing and vigorous calligraphy written in fine dark ink sets it apart from any courtesy piece produced simply to fulfil social obligations.

HKMoA Museum Visitor Experience Programme

Our Picks 7. Picturesque Views



Wu Guanzhong (1919 – 2010)

A riverside village of Ningbo

1980

Pen and ink on paper

23.6 x 32.8 cm

Collection of Hong Kong Museum of Art

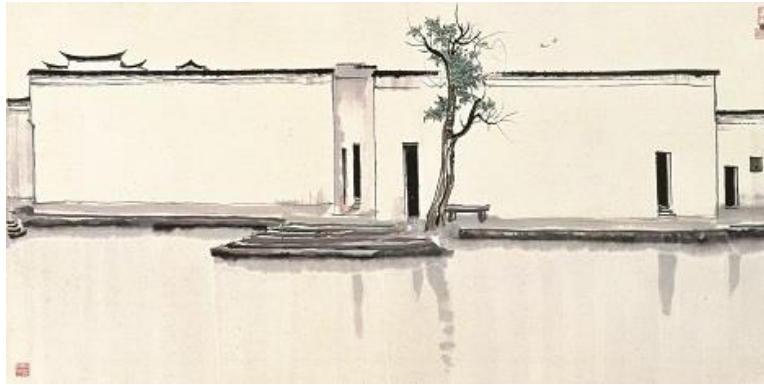
Donated by Mr Wu Guanzhong and his family

FA2018.0210

Display location during project period: Wu Guanzhong Art Gallery, 4/F

Second Look

In 1980, while waiting for the train back to Beijing in Ningbo, Wu saw a white wall across the river. Struck by its beauty, he quickly picked up his sketchbook and created the sketch *A riverside village of Ningbo* in the brief moments before the train was to depart. It was then refined into his classic masterpiece *Two swallows*.



Wu Guanzhong (1919 – 2010)

Two swallows

1981

Ink and colour on paper

69 x 138 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2002.0006

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

The global hit Oppa Gangnam Style was inspired by the trendy Gangnam (literally “south of the river”) district in Seoul. There is also a famous “south of the river” region called Jiangnan in China. Under Wu Guanzhong’s brush, Jiangnan is unmuddied by worldliness, for everything is depicted in its simplest and most unpretentious state. The white stone walls under the black roof tiles stand tall over the waterways, accompanied by a graceful old tree. A pair of swallows fly high overhead. His Jiangnan offers us true insight into a poet’s soul.

Second Look

Wu Guanzhong once said: “Of all my works on the subject of Jiangnan, or the entire corpus of my works for that matter, *Two swallows* is the most representative and holds the most special place.”

Two swallows made use of the Western aesthetic concept of lines and segmentation of planes, and infused Oriental sentiments in the painting by including a symbolic pair of swallows, an expression of his desire to modernise Chinese painting.



Wu Guanzhong (1919 – 2010)

The hometown of Lu Xun

2005

Ink and colour on paper

45.3 x 48.6 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0130

Display location during project period: Wu Guanzhong Art Gallery, 4/F

[Second Look](#)

Wu Guanzhong loved literature and especially that of Lu Xun. He visited Lu's hometown in Shaoxing on several occasions for sketching. Unlike the typical Jiangnan landscape paintings with water alley, *The hometown of Lu Xun* is painted in a panoramic perspective which is uncommon amongst Wu's works.



Wang Hui (1632 – 1717)

Magnificent panorama in the style of Huang Gongwang

1690

Handscroll, ink and colour on paper (detail)

33.7 x 981.1 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0159

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

Second Look

Wang Hui was born into a prestigious literati family. Since he was small, he modelled on Huang Gongwang's style. He is known collectively with Wang Jian, Wang Shimin and Wang Yuanqi as the "Four Wangs" of the early Qing.

The scroll is filled with mountains washed in light ochre with highlights in light rock green or indigo. The composition, rock and tree motifs and the texturing strokes in fact exemplify the painter's typical eclectic borrowings from various masters including Huang Gongwang, Wang Meng and even Juran of the Song. Specifically, Huang Gongwang and Dong Yuan are the sources for the layered rocks, the damp and long hemp-fibre texture strokes, the sideways dots for trees, the alum heads, the flat terraces, and tree groves.



Tang Yin (1470 – 1524)

Peach Blossom Retreat

Not dated

Handscroll, ink on paper (detail)

28.2 x 117.3 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.00022

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

[Second Look](#)

After the ups and downs, Tang Yin returned to Suzhou where he built a villa named “Peach Blossom Retreat” and spent his days writing poetry and painting there. Modelling the style of Southern Song painter Li Tang, this painting is treated in an elegant and well-structured style. The scholar who is depicted sitting peacefully on a stone platform projects Tang’s desire to escape from worldly chaos into the spiritual landscape.



Shitao (1642 – 1707)

Illustrations for poems of Song and Yuan masters

Not dated

Album of 12 leaves (selected), ink and colour on paper

Each 23 x 18 cm

Xubaizhai Collection, Hong Kong Museum of Art

Display location during project period: Xubaizhai Gallery of Chinese Painting and Calligraphy, 2/F

First Glance

"Three Distances" are widely adopted in traditional Chinese painting. High distance means viewers look from the bottom of a mountain to its peak. Deep distance is from the front of a mountain to its back. Level distance is from a near mountain to a far mountain. Have a look at the selected leaves of the album. Which perspective(s) did the artist use?

Second Look

This album is based on poetry from the Song and Yuan dynasties, skilfully integrating the three perfections — poetry, calligraphy and painting. Shitao was not afraid of dispensing traditional brushstrokes, and he suggested that artists use their inspiration and empathy to gain a full understanding of the subject and then develop their own way of depicting it, as he did with the succinct brushwork that he applied to his paintings.



Wen Zhengming (1470 – 1559)

Cooling off the hot summer

1540

Hanging scroll, ink and colour on silk

147.2 x 61 cm

Xubaizhai Collection, Hong Kong Museum of Art

Display location during project period: Xubaizhai Gallery of Chinese Painting and Calligraphy, 2/F

First Glance

The artist Wen Zhengming came from Suzhou, a place with summers as unbearably hot as those here in Hong Kong. Without air conditioning, Wen's breezy intellectual exchanges with literati were probably his main means of cooling down. These would have taken place in private gardens like the one portrayed, where elites would mingle with intellectuals, poring through literature, listening to music, admiring lotus blossoms, and dipping their feet in the cool water of a stream or pond. Blessed by living in such idyllic surroundings, it is no wonder Wen lived to a ripe old age.

Second Look

Portraying a corner of what the artist considered an ideal garden, this painting shows how the literati of this era liked to relax, either taking a nap on the ground, enjoying the cool shade of a tree or soaking their feet in a pond. And from the household utensils and other items in the picture, we can see that they also enjoyed more sophisticated activities, including drinking wine or tea, appreciating calligraphy and paintings, playing the lute and reading in their gardens.



Marciano António Baptista (1826 – 1896)

Hong Kong from the Mid-Levels looking northwest

ca. 1858

Watercolour on paper

39.4 x 60.4 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0134

Display location during project period: China Trade Art Gallery, 3/F

First Glance

How familiar are you with the old buildings in Hong Kong? Here is a test for you! Try to identify in this painting St. John's Cathedral before its extension, Government House with a backyard garden, and Murray House before it was relocated to Stanley from its original site in Central (hint: there are two barracks in front and a cricket pitch to the side).

If you have passed level one, here is level two for you, expert of local history. Try to identify Johnston's House (once the temporary official residence of the governor and now the site of the former French Mission Building) and the Central Government Offices, which has similarly been demolished (currently the site of Justice Place).

Second Look

This work shows the view from Magazine Gap Road northwest towards Central District. On the left is Government House with its gardens, while the Government Secretariat and St. John's Cathedral rise in the middle and Murray Barracks stand on the right. On the other side of the harbour lie Stonecutters Island and Kowloon Peninsula. Major buildings are depicted in meticulous detail.



Wu Guanzhong (1919 – 2010)

Chinatown

1993

Ink and colour on paper

68.5 x 68.2 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0097

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

From what perspective was the artist viewing this warm and humid town? The answer will come naturally if you pay close attention to the size of the colour blocks and the differences in distance between those in the front and those at the back. But in which part of China is this town? Note the patches of grey at the top of the painting; could this be Jiangnan during the rainy season?

Second Look

Wu Guanzhong loved painting landscapes of the Jiangnan region. He had done a great number of paintings featuring Jiangnan houses. Among those, old houses with black tiles and white walls appear most frequently. The beautiful combinations of black and white planes produce contrasts and interlocks, giving rise to myriads of changing scenes. Fascinated by this, he gradually reduced the figurative details of the houses and transformed them into beautiful geometric structures.



Anonymous

Foreign factories in Guangzhou

ca. 1817 – 1819

Oil on canvas

44 x 59 cm

Collection of Hong Kong Museum of Art

Donated by Sir Paul Chater

AH1964.0113

Display location during project period: China Trade Art Gallery, 3/F

Second Look

In 1757, Emperor Qianlong ordered that only Canton was left open to foreign trade. The Qing government commissioned the Hong merchants as sole agents to handle foreign trade affairs. Foreigners were confined to a specific district where the Hong merchants leased riverside premises to them as residences and offices. The district was known as the "foreign factories" or the "Thirteen Hongs".



Wu Guanzhong (1919 – 2010)

Perspectives

2001

Ink on paper

68.7 x 139 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0126

Display location during project period: Wu Guanzhong Art Gallery, 4/F

First Glance

“Less is more.” The minimalist aesthetics proposed by modernist architect Ludwig Mies van der Rohe (1886 – 1969) uncannily coincide with the characteristics of this painting of Wu Guanzhong, except that Wu replaces steel with ink, and cold edges with an extra layer of warmth.

Second Look

Wu Guanzhong explored his artistic path by moving back and forth between ink and oil all his life. He was one of the few artists in China and indeed the world with both Chinese ink and oil painting expertise. This painting portrayed his favourite white walls and black tiles with simple lines. He then added these words: “Looking up: peaks rise beyond peaks as mansions spread beyond mansions. Viewing horizontally: life goes up and down and is a journey of walking parallel in the water and on the road.” This painting could serve as a summary of his life.



Vase with a hundred deer design in *fencai* enamels

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

Ceramics

H 44.5 cm W 50.4 cm

Collection of Hong Kong Museum of Art

C1981.0043

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

Deer herd are painted on both sides of the vase. On one side, deer are depicted at rest or play in a boulder-strewn countryside set against rolling hills. On the other side, the deer ramble or rest under lush pine trees. Lu, the Chinese character for deer, symbolizes the homonym for “prosperity”. Deer was also considered to be a celestial beast signifying longevity in Daoist legends. Pine trees, peaches and lingzhi are all auspicious icons reinforcing the symbolism of longevity.



Lan Ying (1585 – ca. 1664)

Landscapes

1650

A set of 12 hanging scrolls (selection), ink and colour on golden paper

Each 167 x 44.6 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0064

Display location during project period: Chih Lo Lou Gallery of Chinese Painting and Calligraphy, 4/F

First Glance

With no budget air travel or high-speed rail, our ancestors had to travel with endless circumventions via mountains and rivers, surely very taxing on the feet. That gave rise to the practice of “touring” landscape paintings instead of actual mountains and rivers, thus avoiding an arduous journey. Lan Ying’s set of twelve hanging scrolls illustrates landscape suitable for viewing from afar, exploring from indoor comfort, by just exercising the imagination a little. So when you stand in front of this work, take the opportunity to fully immerse yourself in it and enjoy your sortie into the mountains and rivers as the ancients did.

Second Look

Lan Ying learned painting from professional painters and took it up as his lifelong career. His landscapes are indebted to various Tang, Song and Yuan masters especially Huang Gongwang. This late-year set of twelve hanging scrolls was painted when the painter was sixty-five.



Jin Pingqing (act. between 1862 – 1908)

Porcelain plaque with landscape design in enamels in *qianjiang* style

Dated *Dingchou* (1877) of Qing dynasty enamels

Ceramics

H 28.5 cm W 39 cm

Collection of Hong Kong Museum of Art

Donated by Dr Simon Kwan

C1990.0021

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

Jin Hao, also named Jin Pingqing was a famous *qianjiang* “light umber” enamel painter of the Jingdezhen imperial kiln in the early Guangxu period. The landscape scene on this porcelain plaque is of a verdant forest surrounded by hills. In the depth of the forest, there is a country cottage with a scholar admiring the mountain vista by the window. At the courtyard, two men are sitting opposite to each other. Another man arrives with a zither. The brushwork is elegant and the scenery is captivating.



Wrist-rest carved with a landscape in *liuqing* low relief

20th century

Bamboo

L 29 cm W 8.5 cm

Collection of Hong Kong Museum of Art

Donated by Dr Ip Yee

C1985.0109

Display location during project period: Chinese Antiquities Gallery, 3/F

Second Look

This is a bamboo wrist-rest with a landscape painted and carved by Wu Zheng (1878 – 1949) in low relief, titled “The picture of the studio of Qiebushe”, where Qiebushe means perseverance. Dr Ip Yee (1921 – 1984) was a passionate advocate of Chinese antiquities, especially famous for collecting bamboo carving and rhinoceros horn. Dr Ip’s enthusiastic devotion in Chinese bamboo carving influenced the practitioners of the bamboo carving art. His generous donation render the Hong Kong Museum of Art custodian of the most comprehensive and representative collection of Chinese bamboo carving art today.