

## HKMoA Museum Visitor Experience Programme

### Our Picks 1. Eclectic Mix



Shitao (1642 – 1707)

### **Mount Huang**

1700

Handscroll, ink and colour on paper

19.5 x 112 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0179

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

#### **First Glance**

"The landscape of the Five Great Mountains tops those elsewhere, and that of Mount Huang surpasses the great five." This Chinese saying shows that the beauty of Mount Huang was as highly revered in the minds of the ancients. Wishing to once again visit Mount Huang but unable to do so, Qing dynasty painter Shitao painted this scroll from vivid recollections of his journey there 30 years earlier. Perhaps this story will inspire us to revisit our own travel memories while the pandemic continues to keep us at home!

#### **Second Look**

The magnificence and captivating beauty of Mount Huang, convincing any hiker that he is in fact in the land of immortals. During Shitao's sojourn in Xuancheng, Anhui, he visited Mount Huang thrice. Some thirty years later, the painting on display was made from memory. The featured peak Shixin, or "vindication" in translation, is named after a verse line describing how a traveller is convinced of the singularity of the mountain not until he saw it with his own eyes.



Gao Jian (1635 – 1713)

### **Landscapes depicting poems of Tao Qian (leaf no. 1)**

Not dated

Album of 8 leaves (leaf no. 1), ink and colour on silk

14 x 20.8 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

C-136

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

#### **First Glance**

"Over there, groves of coconut trees cast long shadows; I see clear water and fine sand, and white clouds against a blue sky... "

This imaginary scene from the Maldives is paradise to McDull, the much-loved cartoon pig in Hong Kong. But for Jin dynasty poet Tao Qian (also known as Tao Yuanming), his choice was the secret far-off wonderland "Peach Blossom Spring", described in captivating detail in one of his best-known works. From the unspoiled beauty of Tao's Peach Blossom Spring wells forth the hope of being in a better place, a hope which has inspired generations of poets and painters, including Gao Jian. What does your version of paradise look like?

#### **Second Look**

On display is a selection of four leaves from an album of eight inspired by various poems composed by Tao Qian. The poems in question are "Peach Blossom Spring", "After the Past" and "The Classic of Mountains and Seas". Devoted to "Peach Blossom Spring", the first leaf depicts the entrance to the cave whereas the second the village on the other side of the cave.



Wu Guanzhong (1919 – 2010)

### **Buffaloes**

1977

Pen, ink and watercolour on paper

20.4 x 27.6 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0169

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

#### **First Glance**

Long the quintessential image of rural southern China, water buffaloes ploughing rice fields have now become a rare sight. This bucolic scene in ink is a throwback to simpler times, dating back to 1977, when Wu Guanzhong made a trip to Guilin, Guangxi. The buffalo and its calf seem a little camera-shy!

#### **Second Look**

The beautiful scenery of Guilin was enchanting to Wu Guanzhong, it was also one of the places that inspired Wu's art. He changed his perspectives constantly during sketching there, and rearranged the positions of landscapes to form mesmerising picturesque scenes with his "move-the-site sketching" technique. Apart from landscape paintings, Wu also painted the rare subject like *Buffaloes* which portrayed the heartwarming moment of a mother and baby buffalo at rest in the water.



Wu Guanzhong (1919 – 2010)

### **A fishing harbour**

1997

Ink on paper

140 x 180 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2014.0025

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

#### **First Glance**

What do you see in this painting? Is it a cloudy or sunny day? Boats of various sizes? And do the broad, greyish-blue strokes bring to mind waves splashing against the embankment? Wu Guanzhong, a master painter, skilfully uses points, lines and planes to conjure up an abstract harbour scene abuzz with activities in the mind of the beholder.

#### **Second Look**

Wu Guanzhong first made the sketch of *A fishing harbour* in Shitang of Wenling, Wenzhou. A storm was coming at that time, and fishing boats were squeezing into the harbour for shelter. The boats were moving and interweaving amidst the raging winds and waves, forming a black dense mass of which the shapes of individual boats could not be distinguished. He strived to express this astonishing view on water with an abstract composition and a strong contrast of black and white.



Xu Wei (1521 – 1593)

### **Orchid, narcissus, bamboo, peony and plum blossom**

Not dated

Hanging scroll, ink on paper

123.5 x 49 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

#### **First Glance**

Tormented by mental illness, 16th-century painter Xu Wei was imprisoned for killing his wife and tried many times to take his own life. In an era before psychiatry and counselling became available, art was probably Xu's most reliable source of healing throughout his 73 years of suffering.

This refreshing painting exudes an air of elegance. With just a few strokes, Xu captured the essence of flowers and leaves of various hues and shapes, in a style now called "freehand ink painting". Xu's predecessor, Tang Yin, once said, "They mock me for my insanity, but I mock them for not knowing me." After beholding these plants in ink, can you hear the voice of the painter?

#### **Second Look**

Through the late-Ming and early-Qing periods, new talents blossomed and created works of great originality and refined beauty. Their freehand impressions were fabulous and natural. Xu Wei was acclaimed for his expertise in swordsmanship, playing the *qin*, riding, prose and poetry, but his outstanding talents were not valued

at his time. He then turned his painting in an exuberant and expressive manner. The composition of this painting is extraordinary with only the left side painted. The ink and brush interpretation of orchid, bamboo, peony and plum blossoms is elegant and stylish with great character. Low Chuck-tiew thought that only Xu Wei was capable of such subtle freehand.



Dong Qichang (1555 – 1636)

### **Landscape in the style of Huang Gongwang painted for Xu Hangong**

Not dated

Handscroll, ink on paper

29 x 245 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

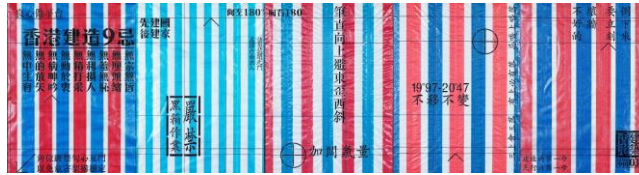
#### **First Glance**

What a joy it is to receive a handwritten letter from a dear friend. Imagine how delighted Xu Hangong must have been to receive this splendid painted scroll from Ming dynasty painter Dong Qichang. Xu cherished the painting, and took it with him when he travelled from Zhongzhou (now Henan) to visit Dong some years later. In awe of the wonders his friend worked with his brush, Xu asked the famous painter to inscribe the details of his visit on the scroll, forever preserving the memory of their meeting.

Closer inspection reveals Dong Qichang's extraordinary technique, masterfully emulating the style of his predecessor to create a fine landscape painting. It's no wonder his friend Xu Hangong revered him so.

#### **Second Look**

Low Chuck-tiew had great admiration for landscapes of the Southern School and literati paintings promoted by Dong Qichang, particularly literati artists who were skilled in both painting and calligraphy. He also enjoyed exchanging artistic views with mentors and friends, such as Qi Gong, the leading figure of Chinese culture who paid frequent visit to Xubaizhai studio in the 1980s to view the collection and wrote on the frontispiece of this handscroll.



anothermountainman (Wong Ping-pui, Stanley) (1960 – )

### **Building Hong Kong——red white blue 03**

2002

Set of 5, silkscreen on red-white-blue plastic sheet

119.5 x 445 cm

Collection of Hong Kong Museum of Art

AC2004.0078

Display location during project period: Hong Kong Art Gallery, 2/F

#### **First Glance**

If you had to choose an object or material to represent your generation, what would it be? For Hong Kong people who went through the 1970s and 80s, among the top choices would likely be the red-white-blue nylon bags, which were their companions while visiting relatives in the Mainland China. Hardy and durable, the tricoloured material won a loyal fan in the artist anothermountainman. He sees in the red-white-blue the resilience and never-say-die spirit of a generation of Hong Kong people. By screen-printing familiar statements on the red-white-blue, he hoped to remind us of the spirit and value of Hong Kong.

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anothermountainman once travelled in London and was surprised to notice that the sturdy red-white-blue bags of Hong Kong were being prominently displayed in luxury goods shops. This inspired him to launch the red-white-blue artwork series which created an artistic symbol that carries the spirit of Hong Kong.





Lui Shou-kwan (1919 – 1975)

### **Zen painting 1971**

1971

Ink and colour on paper

333 x 185 cm

Collection of Hong Kong Museum of Art

Donated by Mrs Lui Mui Sin-ping

AC1977.0004

Display location during project period: Hong Kong Art Gallery, 2/F

#### **First Glance**

“Let it go, let it go...”; this painting seems to echo the well-loved soundtrack *Let It Go* of Disney movie *Frozen* – let go of external pressure and inner obsessions. Of Zen paintings, monks, birds and wild beasts are traditional subjects. By contrast, the subject of Lui Shou-kwan's 'Zen painting' is something abstract, masterfully brought to life in ink, encouraging the viewers to explore the spiritual connotation of ink painting in contemplation.

#### **Second Look**

In the 1950s, Lui learned about Western modern art which inspired him to reform Chinese painting. He absorbed the essences of Western modern art and made use of elements of Chinese ink painting to develop his unique abstract ink painting style, the 'Zen painting'.

## HKMoA Museum Visitor Experience Programme

### Our Picks 2. Chinese Painting and Calligraphy



Shitao (1642 – 1707)

#### **Mount Huang**

1700

Handscroll, ink and colour on paper

19.5 x 112 cm

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CL2018.0179

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#### **First Glance**

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C-136

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Zha Shibiao (1615 – 1697)

### **The fisherman**

1684

Hanging scroll, ink on paper

150.5 x 71 cm

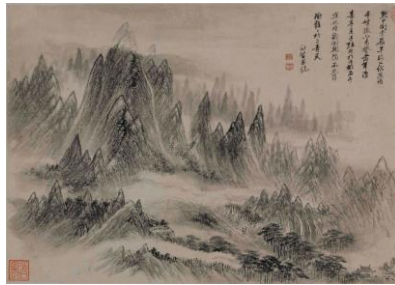
Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0122

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

#### [Second Look](#)

In Chinese painting, the fisherman has always been an allegory of reclusion. In this exhibit, the legendary peach blossom spring described by Tao Qian still eludes the fisherman, who is supposed to discover the ideal place for reclusion. In depicting the forgotten landscape with a relatively damp brush, the painter quietly yearns and searches for his idealised paradise.



Huang Xiangjian (1609 – 1673)

### **Journey searching for my parents (leaf no. 2)**

Not dated

Album of 12 leaves, ink on paper

26 x 31.5 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

C-094

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

#### **First Glance**

Although the search of parents by Suzhou painter Huang Xiangjian that inspired this collection of landscape paintings was centuries ago, it still moves our hearts today.

In 1643, Huang's parents departed for Yunnan, where his father had been posted as an official. However, the Ming dynasty fell the following year. Amidst the ensuing chaos, Huang, who had stayed behind in his hometown, lost all contacts with his parents. He waited a full nine years for their return before finally deciding to set off to Yunnan to look for them himself. This piece sublimely depicts one of the many landscapes Huang took in on his journey at Guansuoling, in Guizhou province. Perhaps because his filial piety moved the heavens, Huang ultimately reunited with his parents and returned to Suzhou with them in 1653.

#### **Second Look**

The subject of this album is the landscapes of southwestern China. It has a moving background story about a filial son's long journey to find his father. It was the mid-17<sup>th</sup> century. Suzhou painter Huang Xiangjian's father was an official in Yunnan. In the chaos of the Manchu conquest, father and son lost contact with each other. Worried for his parents' safety, Huang Xiangjian undertook an arduous solitary journey to Yunnan. A year and a half later, he finally reunited with his parents there.



Wu Guanzhong (1919 – 2010)

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Pen, ink and watercolour on paper

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Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0169

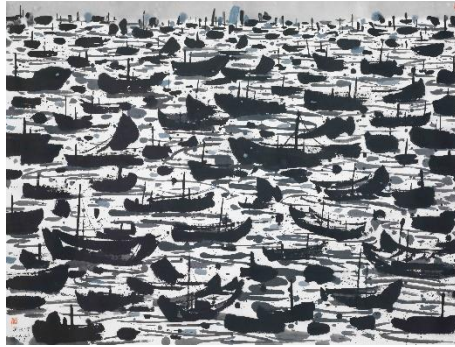
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Ink on paper

140 x 180 cm

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FA2014.0025

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Wu Guanzhong (1919 – 2010)

### **Guest House of the Chinese University of Hong Kong**

1986

Pen and ink on paper

23.7 x 36.9 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0273

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

#### **First Glance**

What was in Wu Guanzhong's mind as he composed this sketch? Might it have been an open-air café that evoked his memories as a young man in Paris? Perhaps it was the ancient waterways of his hometown Yixin, in Jiangsu province, called to mind by the sight of Tolo Harbour in the distance. Or could he have been awed by the high-rise buildings that symbolised Hong Kong's transformation into a metropolis?

#### **Second Look**

Wu Guanzhong once said, "From ordinary trees, coastal rocks, to swirls or reflections in water, as long as they are aesthetically pleasing, I would capture them in every possible way for my own use, and they even become the protagonist in my painting." In 1986, Wu Guanzhong came to the Chinese University of Hong Kong for an exhibition and a seminar, and he made this sketch during his stay. In the eyes of the artist, beauty could be found even in ordinary tables and chairs.





Wu Guanzhong (1919 – 2010)

### **A riverside scene of Jiang'an**

1979

Pen, ink and marker on paper

24.2 x 28.7 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0197

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

#### **First Glance**

A prominent feature of the picturesque waterways that criss-cross Shaoxing in Zhejiang province, the boats depicted here are known as *wupeng* (black awning), for the uniformly dark thatch or canvas draped over their decks.

The renowned essayist Zhou Zuoren once described being on this kind of boat as almost like sitting on the water. Coming ashore like a breaking wave, "you see and smell the fresh soil of the fields up close", he recounted. While looking at this painting, imagine yourself on the boat in the foreground, taking in the sound of the water lapping at its sides and the rhythmic stirring of the oars.

#### **Second Look**

Wu Guanzhong was particularly fond of black awning boats in the hometown of Lu Xun. Fishing boats had left an amiable image in Wu's mind, as his father used his uncle's boat to send him to school when he was small, therefore it is not uncommon to see boats of water towns in Wu's drawings.



Xu Wei (1521 – 1593)

### **Orchid, narcissus, bamboo, peony and plum blossom**

Not dated

Hanging scroll, ink on paper

123.5 x 49 cm

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#### **First Glance**

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This refreshing painting exudes an air of elegance. With just a few strokes, Xu captured the essence of flowers and leaves of various hues and shapes, in a style now called "freehand ink painting". Xu's predecessor, Tang Yin, once said, "They mock me for my insanity, but I mock them for not knowing me." After beholding these plants in ink, can you hear the voice of the painter?

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at his time. He then turned his painting in an exuberant and expressive manner. The composition of this painting is extraordinary with only the left side painted. The ink and brush interpretation of orchid, bamboo, peony and plum blossoms is elegant and stylish with great character. Low Chuck-tiew thought that only Xu Wei was capable of such subtle freehand.



Dong Qichang (1555 – 1636)

### **Landscape in the style of Huang Gongwang painted for Xu Hangong**

Not dated

Handscroll, ink on paper

29 x 245 cm

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What a joy it is to receive a handwritten letter from a dear friend. Imagine how delighted Xu Hangong must have been to receive this splendid painted scroll from Ming dynasty painter Dong Qichang. Xu cherished the painting, and took it with him when he travelled from Zhongzhou (now Henan) to visit Dong some years later. In awe of the wonders his friend worked with his brush, Xu asked the famous painter to inscribe the details of his visit on the scroll, forever preserving the memory of their meeting.

Closer inspection reveals Dong Qichang's extraordinary technique, masterfully emulating the style of his predecessor to create a fine landscape painting. It's no wonder his friend Xu Hangong revered him so.

#### **Second Look**

Low Chuck-tiew had great admiration for landscapes of the Southern School and literati paintings promoted by Dong Qichang, particularly literati artists who were skilled in both painting and calligraphy. He also enjoyed exchanging artistic views with mentors and friends, such as Qi Gong, the leading figure of Chinese culture who paid frequent visit to Xubaizhai studio in the 1980s to view the collection and wrote on the frontispiece of this handscroll.



Huang Binhong (1865 – 1955)

### **Spring trees in Jiangnan**

1948

Hanging scroll, ink and colour on paper

94.8 x 57 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

#### **Second Look**

In 1933, the renowned landscape painter Huang Binhong began teaching at the university, and under his tutelage Low Chuck-tiew practised the application of traditional ink and brush and learned the origins and development of different schools of painting as well as authentication skills. In 1948, Low wrote to the master. Huang Binhong replied with this painting as a gift. Liantao Hall portrayed here is home to the Chinese Painting Society. It reminded Low of the happy moments of art training in Shanghai.



Hongren (1610 – 1664)

### **Landscape in the style of Wang Fu**

1655

Fan, ink on paper

16.2 x 51 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

#### **First Glance**

Many of us modern urbanites may be familiar with binge-watching online dramas and anime to cope with stress and depression. The ancients no doubt faced similar problems. How did they deal with them? Enter Hongren, the painter of this fan.

After the fall of the Ming Dynasty, the despondent and deeply saddened Hongren retired into monastic life. He avoided politics, seeking comfort in the fantasy world of his paintings, in which the landscape is ever pristine and refreshing, with nary a human in sight.

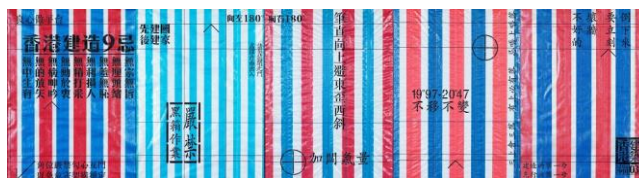
However, it seems Hongren wanted his closest companions to journey with him in this imaginary sphere. Like the scenic shots we share on Instagram nowadays, this fan was in fact a gift to the recluse Long Chao and was certainly not meant to be enjoyed alone!

#### **Second Look**

Back in the Republican China period, a buyer once paid a thousand silver coins to acquire this painted fan, giving it the name “thousand-dollar fan painting” in Guangdong’s art collection circle. The collector’s seals belonged to Liang Huiwu, He Guanwu and Li Shangming. All of them were famous connoisseurs in Guangdong and Hong Kong in the 1920s and 1930s. Among them, Li Shangming, son of a pawn business tycoon, held an “Exhibition of ancient Chinese painting and calligraphy” in Hong Kong in 1926. Having been acquired at an astronomical price, the “thousand-dollar fan” was highly valued at that time.

## HKMoA Museum Visitor Experience Programme

### Our Picks 3. Modern and Hong Kong Art



another mountainman (Wong Ping-pui, Stanley) (1960 – )

#### **Building Hong Kong——red white blue 03**

2002

Set of 5, silkscreen on red-white-blue plastic sheet

119.5 x 445 cm

Collection of Hong Kong Museum of Art

AC2004.0078

Display location during project period: Hong Kong Art Gallery, 2/F

#### First Glance

If you had to choose an object or material to represent your generation, what would it be? For Hong Kong people who went through the 1970s and 80s, among the top choices would likely be the red-white-blue nylon bags, which were their companions while visiting relatives in the Mainland China. Hardy and durable, the tricoloured material won a loyal fan in the artist another mountainman. He sees in the red-white-blue the resilience and never-say-die spirit of a generation of Hong Kong people. By screen-printing familiar statements on the red-white-blue, he hoped to remind us of the spirit and value of Hong Kong.

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another mountainman once travelled in London and was surprised to notice that the sturdy red-white-blue bags of Hong Kong were being prominently displayed in luxury goods shops. This inspired him to launch the red-white-blue artwork series which created an artistic symbol that carries the spirit of Hong Kong.



Lui Shou-kwan (1919 – 1975)

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1971

Ink and colour on paper

333 x 185 cm

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Donated by Mrs Lui Mui Sin-ping

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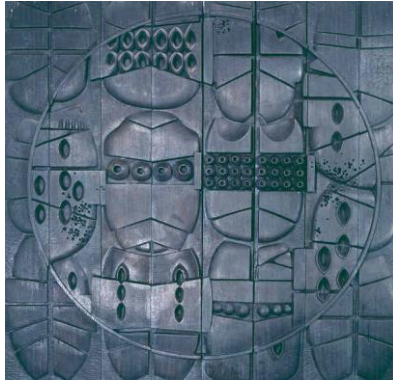
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“Let it go, let it go...”; this painting seems to echo the well-loved soundtrack *Let It Go* of Disney movie *Frozen* – let go of external pressure and inner obsessions. Of Zen paintings, monks, birds and wild beasts are traditional subjects. By contrast, the subject of Lui Shou-kwan's 'Zen painting' is something abstract, masterfully brought to life in ink, encouraging the viewers to explore the spiritual connotation of ink painting in contemplation.

#### **Second Look**

In the 1950s, Lui learned about Western modern art which inspired him to reform Chinese painting. He absorbed the essences of Western modern art and made use of elements of Chinese ink painting to develop his unique abstract ink painting style, the 'Zen painting'.





Cheung Yee (1936 – 2019)

### **Genesis**

1968

Wood

H 244 cm L 244 cm D 8 cm

Collection of Hong Kong Museum of Art

AC1968.0011

Display location during project period: Hong Kong Art Gallery, 2/F

#### **First Glance**

Will it rain? Consult an oracle! Will I recover from my illness? Consult an oracle! Will we win the battle? Consult an oracle! People in the Shang dynasty (ca. 1600 BCE – 1046 BCE) were a superstitious lot, and practised divination for everything. They did that by drilling and chiselling pieces of ox scapula or turtle plastron and then applying heat. After that, the lines and cracks that emerged were usually in a rough “卜” shape, which is also the Chinese character meaning “to divine”. The cracks were then read by a diviner to interpret whether an omen was good or bad. Here Cheung Yee reinterprets the turtle plastron oracle in wood, and so you can feel the primitive power of that ancient civilisation even from this vast distance in time.

#### **Second Look**

While learning western techniques, artists in the 1960s reflected actively on Chinese cultural traditions. Cheung began studying modern printmaking and sculpture in the 1960s. By integrating elements of ancient Chinese artefacts and characters into modern sculptural forms, he created works filled with primitive power.



Huang Bore (1901 – 1968)

### **Victoria Peak**

1958

Ink and colour on paper

127.8 x 66.8 cm

Collection of Hong Kong Museum of Art

FA2010.0009

Display location during project period: Hong Kong Art Gallery, 2/F

#### **First Glance**

Like many Hong Kong people, the artist Huang Bore was fond of hiking. After settling in Hong Kong in 1949, he joined the local hiking group called “Yung Sheh Hikers”. This fanciful painting of Victoria Peak, in all its verdant glory and surrounded by twirling wisps of cloud, must have been inspired by one of their hikes up there. So the next time you are on Lugard Road – yes, that’s the path you see hugging the hill in the painting – let yourself be inspired by the artist’s imagination, and see if you can spot the lighthouse on the opposite shore.

#### **Second Look**

As early as in the 1950s and 1960s, Huang had travelled all over Hong Kong’s countryside and outlying islands and depicted the scenery in traditional ink and brush. This *Victoria Peak* demonstrates his sophisticated skill in blue and green landscape painting while capturing the real mountain scene.



Wucius Wong (1936 – )

**Scintillating Hong Kong harbour**

1999

Ink and colour on paper

47 x 373.6 cm

Collection of Hong Kong Museum of Art

AC2006.0105

Display location during project period: Hong Kong Art Gallery, 2/F

[Second Look](#)

Wong first attempted to paint the scenery of Hong Kong after he returned from the United States to Hong Kong in the 1990s. *Scintillating Hong Kong harbour* is one of his works celebrating the reunion, charged with his dreams for the future. The work turns the fascinating view of the Victoria Harbour into geometric forms and Post-Impressionist dabs of colours, revealing the artist's vision of the new era.



Liu Guosong (1932 – )

### **Moving? Staying?**

1998

Set of 11, ink, acrylic and collage on paper

185 x 478 cm

Collection of Hong Kong Museum of Art

Donated by Mr Lui Guosong

AC2004.0250

Display location during project period: Hong Kong Art Gallery, 2/F

#### **First Glance**

What do you think ink painting should look like? Black-and-white renditions of fictitious mountains? But this was not what Liu Guosong wanted. Contrary to the tradition, he believed that ink and acrylic complement each other. He also used the airbrush to make a collage of the entire work to enhance its texture. One more thing: to him, a new era always brings about new subject matters, and lo and behold, before you is an ink painting of celestial bodies in outer space.

#### **Second Look**

Liu actively advocated the reform of Chinese ink painting. He devoted himself to the innovation of new ink painting techniques and education, which greatly promoted the development of modern ink painting.



Mak Hin-yeung, Antonio (1951 – 1994)

**Man coming out from himself I**

1983

Resin

H 40.7 cm L 36.5 cm W 21 cm

Collection of Hong Kong Museum of Art

AC1995.0015

Display location during project period: Hong Kong Art Gallery, 2/F

**First Glance**

Do they look like doing yoga? Picture yourself trying to maintain each of these poses for ten seconds. Can you imagine the tension and contradiction trying to move and keep your balance at the same time? Such stark contrasts are the key element in Antonio Mak's sculptures, which were imbued with a kind of vitality rarely found elsewhere.

**Second Look**

Mak's sculptural works demonstrate his spirit of experimentation. He said, "I like to explore the mysteries of forms. For example, I often experiment by turning a form upside down to see if it fits the original form."



Ellen Pau (1961 – )

**Song of the goddess**

1992

Video (Edition 1/3)

Duration: 6 mins 38 secs

Collection of Hong Kong Museum of Art

AC2019.0023

Display location during project period: Hong Kong Art Gallery, 2/F

[Second Look](#)

Gender issues began to attract public attention in the 1990s. In this video work, Pau uses the romantic story portrayed in the film *Tragedy of a poet king*, starring Yam Kim-fai and Pak Suet-sin, two famous *xiqu* actresses who enjoyed a close relationship both on and off stage, to imply the intimate feelings that can be shared by women.



Shieh Ka-ho, Wilson (1970 – )

## **Hong Kong panorama**

2017

Chinese ink and gouache on paper

40 x 142.5 cm

Collection of Hong Kong Museum of Art

AC2018.0057

Display location during project period: Hong Kong Art Gallery, 2/F

### **First Glance**

While skyscrapers are tall and majestic, attributes we normally think of as masculine, Wilson Shieh transformed these edifices into ravishing feminine beauties. Women typically keep their age a secret, but no prizes for guessing who among these ladies is the most mature (hint: polka dots / round windows). When they first emerged in the cityscape, each of them dominated the skyline. Alas, our thriving city is anything but static, and within the twinkling of an eye, erstwhile rising stars were overtaken by the newcomers.

### **Second Look**

The changing cityscape on both shores of Victoria Harbour is the collective memory of a generation. The artist transformed Hong Kong's landmark buildings into fashionable gowns worn by charming ladies arrayed in a line. Merging people with city, and culture with architecture, this work presents a vibrant panorama of Hong Kong.



Wong Chun-hei, Stephen (1986 – )

**Pat Sin Leng (from the Spring Breeze Pavilion to the Lion Pavilion)**

2018

Diptych, oil on canvas

180 x 300 cm

Collection of Hong Kong Museum of Art

AC2018.0071

Display location during project period: Hong Kong Art Gallery, 2/F

**First Glance**

Are you ready? Let's start from the Pat Sin Leng Nature Trail at the bottom left of the painting, cross the Spring Breeze Pavilion and walk to the fork. If you want to be a little more relaxed, please turn right along the Bride's Pool Road to the Lion Pavilion. If you want to challenge yourself, go straight to Hsien Ku Fung and then climb up to Shun Yeung Fung, the highest peak in the west. The scenery of this mountain range in Stephen Wong's painting is bright and enchanting. Do you want to be a mountain man and woman this weekend?

**Second Look**

Wong stepped out from the cramped city into the countryside. With his brushes and portable easel, he captured the spring breeze blowing through the lush green mountains under the bright sky of Hong Kong.



## HKMoA Museum Visitor Experience Programme

### Our Picks 3. Hong Kong Stories



Wu Guanzhong (1919 – 2010)

#### **Guest House of the Chinese University of Hong Kong**

1986

Pen and ink on paper

23.7 x 36.9 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0273

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

#### **First Glance**

What was in Wu Guanzhong's mind as he composed this sketch? Might it have been an open-air café that evoked his memories as a young man in Paris? Perhaps it was the ancient waterways of his hometown Yixin, in Jiangsu province, called to mind by the sight of Tolo Harbour in the distance. Or could he have been awed by the high-rise buildings that symbolised Hong Kong's transformation into a metropolis?

#### **Second Look**

Wu Guanzhong once said, "From ordinary trees, coastal rocks, to swirls or reflections in water, as long as they are aesthetically pleasing, I would capture them in every possible way for my own use, and they even become the protagonist in my painting." In 1986, Wu Guanzhong came to the Chinese University of Hong Kong for an exhibition and a seminar, and he made this sketch during his stay. In the eyes of the artist, beauty could be found even in ordinary tables and chairs.



Lui Shou-kwan (1919 – 1975)

**Zhuangzi**

1974

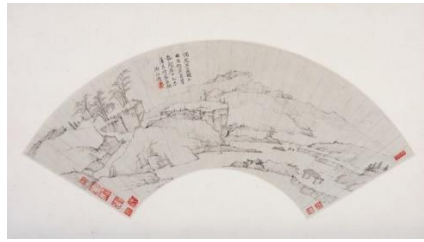
Ink and colour on paper

139 x 70 cm

Collection of Hong Kong Museum of Art

AC1976.0059

Display location during project period: The Wing (Upper), 1/F



Hongren (1610 – 1664)

### **Landscape in the style of Wang Fu**

1655

Fan, ink on paper

16.2 x 51 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

#### **First Glance**

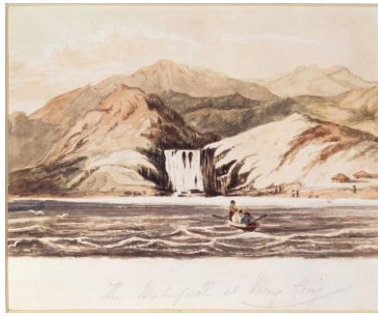
Many of us modern urbanites may be familiar with binge-watching online dramas and anime to cope with stress and depression. The ancients no doubt faced similar problems. How did they deal with them? Enter Hongren, the painter of this fan.

After the fall of the Ming Dynasty, the despondent and deeply saddened Hongren retired into monastic life. He avoided politics, seeking comfort in the fantasy world of his paintings, in which the landscape is ever pristine and refreshing, with nary a human in sight.

However, it seems Hongren wanted his closest companions to journey with him in this imaginary sphere. Like the scenic shots we share on Instagram nowadays, this fan was in fact a gift to the recluse Long Chao and was certainly not meant to be enjoyed alone!

#### **Second Look**

Back in the Republican China period, a buyer once paid a thousand silver coins to acquire this painted fan, giving it the name “thousand-dollar fan painting” in Guangdong’s art collection circle. The collector’s seals belonged to Liang Huiwu, He Guanwu and Li Shangming. All of them were famous connoisseurs in Guangdong and Hong Kong in the 1920s and 1930s. Among them, Li Shangming, son of a pawn business tycoon, held an “Exhibition of ancient Chinese painting and calligraphy” in Hong Kong in 1926. Having been acquired at an astronomical price, the “thousand-dollar fan” was highly valued at that time.



William Havell (1782 – 1857) (attri.)

**Waterfall at Aberdeen, Hong Kong**

ca. 1816

Watercolour on paper

10.5 x 16 cm

Collection of Hong Kong Museum of Art

AH1964.0363

Display location during project period: The Wing (Upper), 1/F

**Second Look**

*Waterfall at Aberdeen, Hong Kong* is one of the earliest works in the Museum's collection depicting Hong Kong's landscape. In 1816, Lord Amherst led a trade mission from Britain to China. The ships of the Amherst Embassy anchored in Hong Kong waters on their journey to Beijing in order to stock up on supplies of fresh water. The painting depicts the crew setting out towards the waterfall, which is believed to be located at the Waterfall Park at Aberdeen today.



Xu Bing (1955 – )

### **A book from the sky**

1987 – 1991

Mixed media

ca. 1500 x 850 x 400 cm

Collection of Hong Kong Museum of Art

Sponsored by Bei Shan Tang Foundation

AC2000.0045

Display location during project period: The Wing (Upper), 1/F

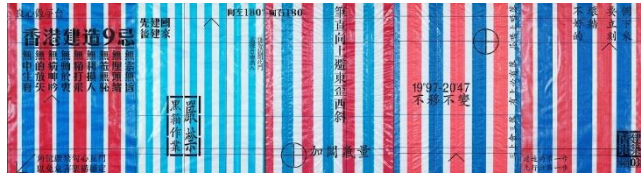
#### **First Glance**

Here is a tip if you do not understand this piece. Take out a pen and paper, and copy a character you see in this work. What do you discover?

Xu Bing deconstructed, altered and reassembled Chinese characters, subverting our conventional understanding of the Chinese words and culture.

#### **Second Look**

Xu Bing has reassembled Chinese radicals, designing and carving square-block characters that look very similar to traditional Chinese logographs but are entirely meaningless. He patterned all his characters after the classical style used for printing. His hand-printed scrolls and books presented in the installation not only merge Chinese and Western art elements but shake the tradition of Chinese writing. In 2000, *A book from the sky* was exhibited in Hong Kong as part of a touring exhibition. Amidst the controversy, Hong Kong Museum of Art decided to acquire the work. It was realized with the sponsorship of Bei Shan Tang Foundation.



anothermountainman (Wong Ping-pui, Stanley) (1960 – )

### **Building Hong Kong——red white blue 03**

2002

Set of 5, silkscreen on red-white-blue plastic sheet

119.5 x 445 cm

Collection of Hong Kong Museum of Art

AC2004.0078

Display location during project period: Hong Kong Art Gallery, 2/F

#### **First Glance**

If you had to choose an object or material to represent your generation, what would it be? For Hong Kong people who went through the 1970s and 80s, among the top choices would likely be the red-white-blue nylon bags, which were their companions while visiting relatives in the Mainland China. Hardy and durable, the tricoloured material won a loyal fan in the artist anothermountainman. He sees in the red-white-blue the resilience and never-say-die spirit of a generation of Hong Kong people. By screen-printing familiar statements on the red-white-blue, he hoped to remind us of the spirit and value of Hong Kong.

#### **Second Look**

anothermountainman once travelled in London and was surprised to notice that the sturdy red-white-blue bags of Hong Kong were being prominently displayed in luxury goods shops. This inspired him to launch the red-white-blue artwork series which created an artistic symbol that carries the spirit of Hong Kong.



Shieh Ka-ho, Wilson (1970 – )

## **Hong Kong panorama**

2017

Chinese ink and gouache on paper

40 x 142.5 cm

Collection of Hong Kong Museum of Art

AC2018.0057

Display location during project period: Hong Kong Art Gallery, 2/F

### **First Glance**

While skyscrapers are tall and majestic, attributes we normally think of as masculine, Wilson Shieh transformed these edifices into ravishing feminine beauties. Women typically keep their age a secret, but no prizes for guessing who among these ladies is the most mature (hint: polka dots / round windows). When they first emerged in the cityscape, each of them dominated the skyline. Alas, our thriving city is anything but static, and within the twinkling of an eye, erstwhile rising stars were overtaken by the newcomers.

### **Second Look**

The changing cityscape on both shores of Victoria Harbour is the collective memory of a generation. The artist transformed Hong Kong's landmark buildings into fashionable gowns worn by charming ladies arrayed in a line. Merging people with city, and culture with architecture, this work presents a vibrant panorama of Hong Kong.

## HKMoA Museum Visitor Experience Programme

### Our Picks 4. Picturesque Views



Gao Jian (1635 – 1713)

#### **Landscapes depicting poems of Tao Qian (leaf no. 1)**

Not dated

Album of 8 leaves, ink and colour on silk

14 x 20.8 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

C-136

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

#### **First Glance**

"Over there, groves of coconut trees cast long shadows; I see clear water and fine sand, and white clouds against a blue sky... "

This imaginary scene from the Maldives is paradise to McDull, the much-loved cartoon pig in Hong Kong. But for Jin dynasty poet Tao Qian (also known as Tao Yuanming), his choice was the secret far-off wonderland "Peach Blossom Spring", described in captivating detail in one of his best-known works. From the unspoiled beauty of Tao's Peach Blossom Spring wells forth the hope of being in a better place, a hope which has inspired generations of poets and painters, including Gao Jian. What does your version of paradise look like?

#### **Second Look**

On display is a selection of four leaves from an album of eight inspired by various poems composed by Tao Qian. The poems in question are "Peach Blossom Spring", "After the Past" and "The Classic of Mountains and Seas". Devoted to "Peach Blossom Spring", the first leaf depicts the entrance to the cave whereas the second the village on the other side of the cave.





Huang Xiangjian (1609 – 1673)

### **Journey searching for my parents (leaf no. 2)**

Not dated

Album of 12 leaves, ink on paper

26 x 31.5 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

C-094

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

#### **First Glance**

Although the search of parents by Suzhou painter Huang Xiangjian that inspired this collection of landscape paintings was centuries ago, it still moves our hearts today.

In 1643, Huang's parents departed for Yunnan, where his father had been posted as an official. However, the Ming dynasty fell the following year. Amidst the ensuing chaos, Huang, who had stayed behind in his hometown, lost all contacts with his parents. He waited a full nine years for their return before finally deciding to set off to Yunnan to look for them himself. This piece sublimely depicts one of the many landscapes Huang took in on his journey at Guansuoling, in Guizhou province. Perhaps because his filial piety moved the heavens, Huang ultimately reunited with his parents and returned to Suzhou with them in 1653.

#### **Second Look**

The subject of this album is the landscapes of southwestern China. It has a moving background story about a filial son's long journey to find his father. It was the mid-17<sup>th</sup> century. Suzhou painter Huang Xiangjian's father was an official in Yunnan. In the chaos of the Manchu conquest, father and son lost contact with each other. Worried for his parents' safety, Huang Xiangjian undertook an arduous solitary journey to Yunnan. A year and a half later, he finally reunited with his parents there.



Mei Qing (1624 – 1697)

### **Mount Huang**

Not dated

A set of 4 hanging scrolls, ink or ink and colour on paper

Each 153.5 x 42 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0139

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

#### [Second Look](#)

In his lifetime, Mei Qing visited Mount Huang twice, resulting in the production of this set of four hanging scrolls devoted respectively to the Celestial Peak, Mañjuśrī Terrace, White Dragon Pond and Elixir Terrace. When compared with Shitao, Mei Qing strikes with vigour. The intimidating character of the scenes is imbued with dynamism through the generous use of writhing lines, robust brushwork and startling contrasts.



Shendu (act. ca. 1647 – 1663)

### **Landscape**

1647

Handscroll, ink and colour on paper

26 x 298 cm

Chih Lo Lou Collection, Hong Kong Museum of Art

CL2018.0148

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

#### **First Glance**

Everyone loves the moon over his hometown.

This may be the reason the late Mr Ho lu-kwong chose to give this splendid landscape painting pride of place in his Chih Lo Lou Collection. A Hong Kong businessman originally from Nanhai, Guangdong, he may have been drawn by nostalgia to this work by Shendu, a monk-painter who had fled south to Guangdong after the fall of the Ming dynasty.

#### **Second Look**

Secularly named Lai Jing, Shendu entered Buddhist priesthood at the Wanshou Temple in Guangdong when the Ming dynasty disintegrated. This *Landscape* handscroll is sparse and serene. Ho lu-kwong considers the ethereal character in light colour to be masterly enough to rival the Yuan masters.



Wu Guanzhong (1919 – 2010)

### **A fishing harbour**

1997

Ink on paper

140 x 180 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2014.0025

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

#### **First Glance**

What do you see in this painting? Is it a cloudy or sunny day? Boats of various sizes? And do the broad, greyish-blue strokes bring to mind waves splashing against the embankment? Wu Guanzhong, a master painter, skilfully uses points, lines and planes to conjure up an abstract harbour scene abuzz with activities in the mind of the beholder.

#### **Second Look**

Wu Guanzhong first made the sketch of *A fishing harbour* in Shitang of Wenling, Wenzhou. A storm was coming at that time, and fishing boats were squeezing into the harbour for shelter. The boats were moving and interweaving amidst the raging winds and waves, forming a black dense mass of which the shapes of individual boats could not be distinguished. He strived to express this astonishing view on water with an abstract composition and a strong contrast of black and white.



Wu Guanzhong (1919 – 2010)

### **Guest House of the Chinese University of Hong Kong**

1986

Pen and ink on paper

23.7 x 36.9 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0273

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

#### **First Glance**

What was in Wu Guanzhong's mind as he composed this sketch? Might it have been an open-air café that evoked his memories as a young man in Paris? Perhaps it was the ancient waterways of his hometown Yixin, in Jiangsu province, called to mind by the sight of Tolo Harbour in the distance. Or could he have been awed by the high-rise buildings that symbolised Hong Kong's transformation into a metropolis?

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Wu Guanzhong once said, "From ordinary trees, coastal rocks, to swirls or reflections in water, as long as they are aesthetically pleasing, I would capture them in every possible way for my own use, and they even become the protagonist in my painting." In 1986, Wu Guanzhong came to the Chinese University of Hong Kong for an exhibition and a seminar, and he made this sketch during his stay. In the eyes of the artist, beauty could be found even in ordinary tables and chairs.



Wu Guanzhong (1919 – 2010)

### **A riverside scene of Jiang'an**

1979

Pen, ink and marker on paper

24.2 x 28.7 cm

Collection of Hong Kong Museum of Art

Donated by Mr Wu Guanzhong and his family

FA2018.0197

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

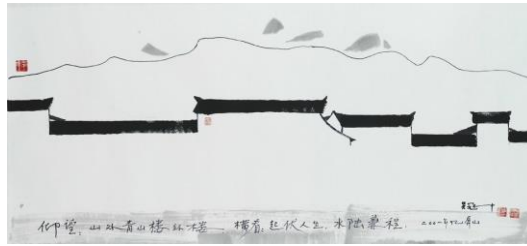
#### **First Glance**

A prominent feature of the picturesque waterways that criss-cross Shaoxing in Zhejiang province, the boats depicted here are known as *wupeng* (black awning), for the uniformly dark thatch or canvas draped over their decks.

The renowned essayist Zhou Zuoren once described being on this kind of boat as almost like sitting on the water. Coming ashore like a breaking wave, "you see and smell the fresh soil of the fields up close", he recounted. While looking at this painting, imagine yourself on the boat in the foreground, taking in the sound of the water lapping at its sides and the rhythmic stirring of the oars.

#### **Second Look**

Wu Guanzhong was particularly fond of black awning boats in the hometown of Lu Xun. Fishing boats had left an amiable image in Wu's mind, as his father used his uncle's boat to send him to school when he was small, therefore it is not uncommon to see boats of water towns in Wu's drawings.



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: The Wing (Upper), 1/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.



Hongren (1610 – 1664)

### **Landscape in the style of Wang Fu**

1655

Fan, ink on paper

16.2 x 51 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

#### **First Glance**

Many of us modern urbanites may be familiar with binge-watching online dramas and anime to cope with stress and depression. The ancients no doubt faced similar problems. How did they deal with them? Enter Hongren, the painter of this fan.

After the fall of the Ming Dynasty, the despondent and deeply saddened Hongren retired into monastic life. He avoided politics, seeking comfort in the fantasy world of his paintings, in which the landscape is ever pristine and refreshing, with nary a human in sight.

However, it seems Hongren wanted his closest companions to journey with him in this imaginary sphere. Like the scenic shots we share on Instagram nowadays, this fan was in fact a gift to the recluse Long Chao and was certainly not meant to be enjoyed alone!

#### **Second Look**

Back in the Republican China period, a buyer once paid a thousand silver coins to acquire this painted fan, giving it the name “thousand-dollar fan painting” in Guangdong’s art collection circle. The collector’s seals belonged to Liang Huiwu, He Guanwu and Li Shangming. All of them were famous connoisseurs in Guangdong and Hong Kong in the 1920s and 1930s. Among them, Li Shangming, son of a pawn business tycoon, held an “Exhibition of ancient Chinese painting and calligraphy” in Hong Kong in 1926. Having been acquired at an astronomical price, the “thousand-dollar fan” was highly valued at that time.





Dong Qichang (1555 – 1636)

### **Landscape in the style of Huang Gongwang painted for Xu Hangong**

Not dated

Handscroll, ink on paper

29 x 245 cm

Xubaizhai Collection, Hong Kong Museum of Art

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

#### **First Glance**

What a joy it is to receive a handwritten letter from a dear friend. Imagine how delighted Xu Hangong must have been to receive this splendid painted scroll from Ming dynasty painter Dong Qichang. Xu cherished the painting, and took it with him when he travelled from Zhongzhou (now Henan) to visit Dong some years later. In awe of the wonders his friend worked with his brush, Xu asked the famous painter to inscribe the details of his visit on the scroll, forever preserving the memory of their meeting.

Closer inspection reveals Dong Qichang's extraordinary technique, masterfully emulating the style of his predecessor to create a fine landscape painting. It's no wonder his friend Xu Hangong revered him so.

#### **Second Look**

Low Chuck-tiew had great admiration for landscapes of the Southern School and literati paintings promoted by Dong Qichang, particularly literati artists who were skilled in both painting and calligraphy. He also enjoyed exchanging artistic views with mentors and friends, such as Qi Gong, the leading figure of Chinese culture who paid frequent visit to Xubaizhai studio in the 1980s to view the collection and wrote on the frontispiece of this handscroll.



William Havell (1782 – 1857) (attri.)

**Waterfall at Aberdeen, Hong Kong**

ca. 1816

Watercolour on paper

10.5 x 16 cm

Collection of Hong Kong Museum of Art

AH1964.0363

Display location during project period: The Wing (Upper), 1/F

**Second Look**

*Waterfall at Aberdeen, Hong Kong* is one of the earliest works in the Museum's collection depicting Hong Kong's landscape. In 1816, Lord Amherst led a trade mission from Britain to China. The ships of the Amherst Embassy anchored in Hong Kong waters on their journey to Beijing in order to stock up on supplies of fresh water. The painting depicts the crew setting out towards the waterfall, which is believed to be located at the Waterfall Park at Aberdeen today.



Wucius Wong (1936 – )

**Scintillating Hong Kong harbour**

1999

Ink and colour on paper

47 x 373.6 cm

Collection of Hong Kong Museum of Art

AC2006.0105

Display location during project period: Hong Kong Art Gallery, 2/F

[Second Look](#)

Wong first attempted to paint the scenery of Hong Kong after he returned from the United States to Hong Kong in the 1990s. *Scintillating Hong Kong harbour* is one of his works celebrating the reunion, charged with his dreams for the future. The work turns the fascinating view of the Victoria Harbour into geometric forms and Post-Impressionist dabs of colours, revealing the artist's vision of the new era.



Wong Chun-hei, Stephen (1986 – )

**Pat Sin Leng (from the Spring Breeze Pavilion to the Lion Pavilion)**

2018

Dptych, oil on canvas

180 x 300 cm

Collection of Hong Kong Museum of Art

AC2018.0071

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Are you ready? Let's start from the Pat Sin Leng Nature Trail at the bottom left of the painting, cross the Spring Breeze Pavilion and walk to the fork. If you want to be a little more relaxed, please turn right along the Bride's Pool Road to the Lion Pavilion. If you want to challenge yourself, go straight to Hsien Ku Fung and then climb up to Shun Yeung Fung, the highest peak in the west. The scenery of this mountain range in Stephen Wong's painting is bright and enchanting. Do you want to be a mountain man and woman this weekend?

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Wong stepped out from the cramped city into the countryside. With his brushes and portable easel, he captured the spring breeze blowing through the lush green mountains under the bright sky of Hong Kong.