

# HKMoA exhibition reveals traditional mounting and conservation of Chinese paintings and calligraphy (with photos)

It is no easy task for preserving ancient Chinese paintings and calligraphy which have undergone centuries of historical evolution, thanks to the meticulous craftsmanship of traditional mounting techniques. The Hong Kong Museum of Art (HKMoA) has organised the "Seeing Art Anew: Mounting and Conservation of Chinese Painting and Calligraphy" exhibition, which focuses on selected research studies of the Chih Lo Lou Collection. With the support of the Conservation Office, the exhibition organised by the HKMoA's curatorial team explores Chinese paintings and calligraphy from artistic and scientific perspectives, providing the public with insights into the conservation work behind the scenes of a museum. The exhibition was opened to the public today (March 22) at the HKMoA.

The exhibition commences with an introduction to "Landscape" by Lan Ying from the Chih Lo Lou Collection. It takes around 16 sets of artworks selected from the Collection as examples to showcase the materials, formats and methods in the traditional Chinese mounting of paintings and calligraphy. Deviating from conventional curatorial approaches, this exhibition not only explores the artistic styles of the works but also incorporates scientific analyses and generates images and videos through scientific equipment, providing scientific insights into the materials and mounting techniques of Chinese paintings and calligraphy for discussion and research.

On the conservation and protection of Chinese paintings and calligraphy, the exhibition showcases the preservation process and outcomes of the Chih Lo Lou Collection, underscoring the significance of the application of the latest non-invasive analytical techniques in the study and preservation of Chinese paintings and calligraphy. Throughout the exhibition period, the Assistant Curators from the Conservation Office will regularly conduct demonstrations on the mounting of Chinese paintings and calligraphy as well as their conservation work. Engaging closely with the conservators, visitors can gain valuable knowledge and insights in preserving these artworks.

Echoing the theme of merging art and science, the museum has invited local art group XR Experience to feature a series of multimedia displays for the exhibition. Among these displays is a 16-metre-long graphic portraying a conservation laboratory. Through the use of augmented reality technology, mounting tools come to life, gradually revealing the step-by-step processes on the wall. In the other corner of the gallery, the space is transformed into a fantastical conservation laboratory by the group's talented illustrator. Using projection, they introduce a variety of commonly used mounting tools. Furthermore, the art group has designed an interactive animation titled "A day of a Conservator" which allows visitors to experience

the work of a conservator and gain first-hand insights into their work.

The Chih Lo Lou Collection, one of the three major private collections of ancient Chinese paintings and calligraphy in Hong Kong, was assembled by the late philanthropist and connoisseur of Chinese art, Mr Ho Iu-kwong (1907-2006). The Ho family generously donated 365 works from the Chih Lo Lou Collection to the HKMoA in 2018 and 2021 respectively. The Chih Lo Lou Gallery of Chinese Painting and Calligraphy was set up to display the collection.

The exhibition will run until February 12 next year at the Chih Lo Lou Gallery of Chinese Painting and Calligraphy on the fourth floor of the HKMoA (10 Salisbury Road, Tsim Sha Tsui, Kowloon). For details of the exhibition, please visit the website at [hk.art.museum/en/web/ma/exhibitions-and-events/Seeing-Art-Anew.html](http://hk.art.museum/en/web/ma/exhibitions-and-events/Seeing-Art-Anew.html) or call 2721 0116 for enquiries.



