

Press release

# Painting Apart from the World: Monks and Scholars of the Ming and Qing Dynasties

## The Chih Lo Lou Collection

**CERNUSCHI MUSEUM**  
PARIS MUSEUM  
OF ASIAN ART

**EXHIBITION**  
NOVEMBER 5, 2021  
MARCH 6, 2022

**INFORMATION**  
[www.cernuschi.paris.fr/en](http://www.cernuschi.paris.fr/en)

**CURATORS:**

Eric Lefebvre, director, Cernuschi Museum  
Maria Mok, director, Hong Kong Museum of Art  
Mael Bellec, chief curator, Cernuschi Museum  
Yuen-kit Szeto, chief curator, Hong Kong Museum of Art  
Hing-sun Tang, curator, Hong Kong Museum of Art

**SCIENTIFIC ADVISER:**

Cédric Laurent, professor, Rennes 2 University

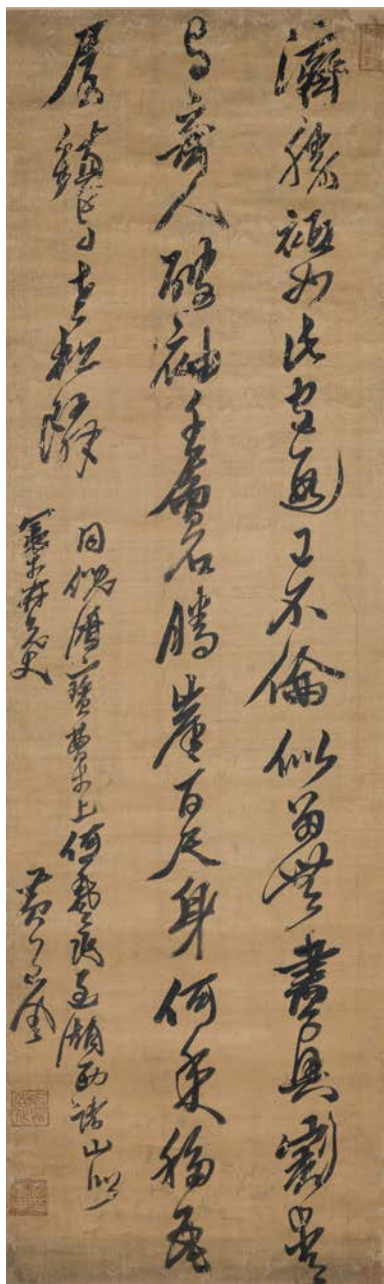


↑ Shitao (1642-1707). Landscapes depicting the poems of Huang Yanlü (leaf no. 18), dated 1701-1702. Ink and colors on paper. 20.5 × 34 cm  
© Hong Kong Museum of Art

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↑ Huang Daozhou (1585-1646). Poem in running-cursive script, not dated. Ink on silk. 177 × 53.3 cm © Hong Kong Museum of Art

This exceptional exhibition presents more than one hundred masterpieces of classical Chinese painting. Shown in Europe for the first time, these paintings and calligraphies were created by the greatest masters of the Ming (1368–1644) and Qing (1644–1912) dynasties. Before being donated to the Hong Kong Museum of Art in 2018, these works were patiently brought together by the collector Ho lu-kwong (1907–2006) who, following Chinese tradition, named the collection Chih Lo Lou, “Pavilion of Perfect Bliss”.

### Three centuries of Chinese painting

The works presented in *Painting Apart from the World* were created at a pivotal moment in Chinese history, between the mid-fifteenth and the early eighteenth centuries, a period of significant historic rupture that resulted in a dynastic shift. During these three centuries of grandeur and misery, the timeless aspirations of sages and poets to withdraw from the world to live in the forests and mountains took on new meanings under the painters’ brushes.



↑ Qiu Ying (ca. 1494-ca. 1552). *Dragon awakening in the spring* (detail), not dated. Ink and colors on silk 119.4 × 54.5 cm © Hong Kong Museum of Art



↑ Hongren (1610-1664). *Cinnabar chamber deep in the mountains*, 1656. Ink and colors on paper  
150 × 103.5 cm © Hong Kong Museum of Art

### Gardens, landscapes and the quest for wisdom

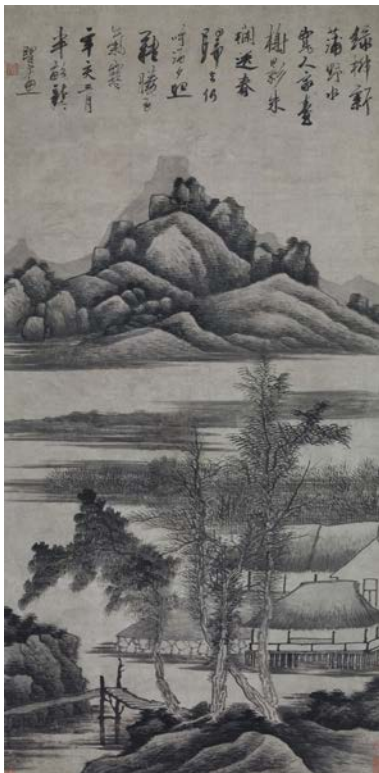
The landscape genre has played a major role in the history of Chinese painting since the Song dynasty (960–1279). Under the Ming dynasty landscapes and gardens were invested with different meanings, reflecting collective practices, as well as the most personal of aspirations. Thus, the gardens of southern China evoked by the renowned painters of the Ming dynasty, including Shen Zhou (1427–1509) and Wen Zhengming (1470–1559), present the poetic image of an ideal shared by many scholars of this period. In the midst of lives mainly dedicated to the duties of their bureaucratic positions, some saw in these corners of nature, places where the quest for wisdom became possible through study and meditation. Others describe, in the form of vast landscapes that unfold over long scrolls, the stages of the journeys undertaken in dreams.



↑ Shitao (1642-1707). Landscapes depicting poems of Huang Yanlü (leaf no. 9), dated 1701–1702. Ink and colors on paper. 20.5 × 34 cm © Hong Kong Museum of Art



↑ Shen Zhou (1427-1509). *Little Qian in the study* (detail), 1483. Ink and colors on paper. 151 × 64.8 cm © Hong Kong Museum of Art



↑ Gong Xian (1619-1689). *The green of late spring*, 1671. Ink on paper. 143 × 70 cm © Hong Kong Museum of Art

### The mountain: refuge and inspiration

For these literati, the collapse of the Ming dynasty and the Manchus' conquest of the empire were deeply traumatic. The capture of Beijing in 1644 and the founding of a new dynasty were followed by forty years of armed resistance. In this climate, many refused to serve the new Qing dynasty and isolated themselves in the mountains. Renouncing their careers as civil servants and hiding their identities, some became monks. This was the case for painters Shitao (1642–1707) and Badashanren (1626–1705), members of the deposed imperial family, who through donning the monastic habit, made the temples their refuge and the mountains their source of inspiration.

*This exhibition is jointly organized by the Cernuschi Museum, Paris Museum of Asian Art and the Hong Kong Museum of Art.*

### The Chih Lo Lou Collection of the Hong Kong Museum of Art

The Hong Kong Museum of Art holds more than seven thousand Chinese paintings and calligraphies. Among the most valuable of these are the works from the Chih Lo Lou Collection, donated by the late collector and philanthropist Ho lu-kwong. This collection, which he began in the 1950s, preserves a heritage that at the time seemed intended to be dispersed. Several decades later, these works joined the public collections of the Hong Kong Museum of Art, where they were presented for its reopening in 2019, following renovations.

According to the tradition of ancient Chinese scholars, Ho lu-kwong gave his collection a literary name: Chih Lo Lou means “Pavilion of Perfect Bliss”. The name evokes both the bliss that is part of contemplating masterpieces, and the bliss that results from an act of generosity.

## CERNUSCHI MUSEUM

### *Painting Apart from the World*

## Practical information

### CERNUSCHI MUSEUM

Paris Museum of Asian Art

7, avenue Vélasquez 75008 Paris

Tel.: +33(0)1 53 96 21 50

[www.cernuschi.paris.fr/en](http://www.cernuschi.paris.fr/en)

### Opening Hours

Tuesday to Sunday, 10am to 6pm,  
except for public holidays  
(ticket office closes at 5:30pm).

### Admission

Full rate: € 9

Reduced rate: € 7

Free for holders of the Paris Musées pass, for under 18s, for the disabled and their carers.

Free access to the permanent collections.

Subway: Line no. 2, Villiers  
or Monceau stop / Line no. 3,  
Villiers stop  
Bus: 30, 84, 93

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#ExpoPeindreHorsDuMonde

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## CERNUSCHI MUSEUM

### Paris Museum of Asian Art

Since its opening to the public in 1898, the Cernuschi Museum, Paris Museum of Asian Art, has brought together nearly 15,000 Chinese, Japanese, Korean and Vietnamese artworks. Inviting the visitors to a journey through Henri Cernuschi's 19<sup>th</sup>-century hôtel particulier, the redesigned tour of the collections inaugurated in 2020 presents an enhanced panorama of 5,000 years of Asian art.



© Pierre Antoine

## PARIS MUSÉES

### The museums' network of the City of Paris

As part of the public institution Paris Musées since 2013, the 14 museums and heritage sites of the City of Paris present remarkable collections, both in quality and diversity. They offer temporary exhibitions throughout the year and focus particularly on reaching non-traditional museum audiences.

The built heritage of City of Paris is also exceptional: mansions in the heart of historic neighbourhoods, palaces built for universal exhibitions, and artists' studios. These exceptional museum sites have been conserved thanks to the renovation plan initiated in 2015 by the City of Paris.

The Paris Musées Board is chaired by Carine Rolland, Deputy Mayor of Paris in Charge of Culture and the 15-Minute City; Afaf Gabelotaud, Deputy Mayor of Paris in Charge of Business, Employment and Economic Development, is Vice-Chair.

For the complete calendar of each museums' activities, to discover their collections (free access), and prepare your visit: [parismusees.paris.fr/en](http://parismusees.paris.fr/en)

## PARIS MUSÉES PASS

### Unlimited access to exhibitions!



The Paris Musées Pass, valid for one year, gives the cardholder unlimited, unrestricted access to exhibitions at the fourteen museums of the City of Paris,\* as well as preferential rates on their activities (guided visits, workshops, performances, etc.), and reductions in the museums network's bookstores and café-restaurants, and priority access to all museums news.

Paris Musées offers memberships to suit everyone:

– Individual pass € 40

– Duo pass (valid for the member + 1 guest of their choice) € 60

– Young people's pass (under 26 years old) € 20

Visitors can purchase the Paris Musées Pass at ticket desks or on the website: [parismusees.paris.fr/en](http://parismusees.paris.fr/en)

The Paris Musées Pass is strictly nominative and cannot be borrowed.

It is valid for one year from the date of subscription.

\* With the exception of the the Île de la Cité Archaeological Crypt, the Paris Catacombs and Hauteville House.