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Private Art Museum backed by Hong Kong Investment

Wan Fung Art Museum as an Example

by

Yiye Chen

A Thesis Submitted in Conformity

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Abstract

The rapid development of private art museums in the world can be regarded as the epitome of global economic development. The Chinese government has given unprecedented support to the development of culture and art. As the world's second largest economy, China's middle class has been increasing year by year. The hot art market has attracted European and American auction giants, and famous galleries have entered the Chinese market. Since the birth of the first private art museum in China at the end of the 20th century, Chinese scholars have been constantly exploring the direction of development. From copying the European and American models in the past to independent innovation now, the operation mode of China's private art museum has become more and more diversified. Wan Fung Art Museum backed by Hong Kong Investment is such an innovator.

This paper is an essay about Wan Fung Art Museum backed by Hong Kong Investment operations exploratory, primarily through the discussion on the mode of private art museum backed by Hong Kong Investment. the concrete analysis in Wan Fung Art Museum, for example, comparing with other Chinese Private Art Museums, found that at present the plight of, combing the existing model, attempts to give a solution. Finally, the operation mode of Private Art Museum backed by Hong Kong Investment is confirmed: At the same time, we see the feasibility and development direction from practice. This paper is a supplement and improvement to the research of China's existing art museums, which is helpful for scholars to further study.

Keywords: Hong Kong investment background, Operation management, Wan Fung Art Museum, Contemporary art

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Fig 1. The capital sources of Wan Fung Art Museum

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CHAPTER 1 INTRODUCTION

In recent years, there has been a boom in the construction of museums around the world, and one trend is particularly evident: private art museums are currently springing up in China like mushrooms. On the one hand, it can be regarded as the result of China's cultural policy and economic development; on the other hand, it can also be regarded as the requirement within China's art ecosystem and the rise of new collection groups. Therefore, it is particularly important to study the development of private art museums in China.

Compared with European and American countries, China did not allow private commercial activities until the 1980s, and the first private art museum was opened in 1996¹. In 2002, with the vigorous development of cultural industry by the Chinese government, policy dividends continued to increase, and the new law further ensured the legal status of private collections². In this period, private art museums represented by Beijing Today Art Museum and Nanjing Si Fang Art Museum were established to serve the corporate culture marketing of the affiliated enterprises. Since 2007, private museums have sprung up to display private collections. According to the Private Art Museum Report 2016, the number of private art museums in China has increased to 26, ranking the fourth in the world³. The establishment of private art museum has improved the Chinese art ecosystem, but the development of private art museum is still full of difficulties. The reasons for this situation are various. First, the country lacks basic

¹ Guan Fu Museum of Classical Art is the first private museum since the founding of the People's Republic of China in 1949.

² Refers to *"the law of the People's Republic of China on the protection of cultural relics"* and *"the detailed rules for the implementation of the law"*.

³ *Private Art Museum Report*, Art Market Monitor Artron (AMMA), LARRY's LIST, January 2016, P59.

system construction in the field of culture and art, such as delayed introduction of donation system, unclear tax preferential policies, imperfect foundation system and relatively few art funds. Second, the decision-makers of the art museums still have insufficient awareness of the art museum cause. Third, the source of funds is single. China's private art museums are completely dependent on the economic operation of investors, and 95 per cent of the operating funds come from the founders⁴. Fourth, lack of management talents, especially those with advanced management experience in European and American museums; Fifth, in recent years, the number of private art museums has increased greatly, and it is easy to lose the commonality of art museums, and the content tends to be more and more homogeneous, losing the characteristics of each art museum.

1.1 Purpose and significance of the study

The main purpose and significance of choosing this subject for research: First of all, this kind of art museum is a new model. At present, the research on private art museums backed by Hong Kong Investment is in a gap and needs to be filled. Secondly, art museums in this mode have distinctive characteristics, which are obviously different from other private art museums. The Hong Kong background brings flexibility and professionalism, and the collections not only base on traditional art, including Chinese arts and crafts, but also develop contemporary art. This provides a reference for the development of foreign art museums in China. Third, the purpose of researching and writing this thesis, as the author is a participant in this kind of museum model, who supplements the research status of the development of the Chinese private art museum

⁴ *Private Art Museum Report*, Art Market Monitor Artron (AMMA), LARRY's LIST, January 2016, P65.

industry through a case study of Wan Fung Art Museum., At the same time, more possibilities are created for the operation mode of the art museum and more references and inspirations are brought to the academic circle for the study of the art museum.

1.2 Research status

1.2.1 Research status abroad

The United States has a large number of private art galleries with advanced management experience, and there is also an equally mature and developed art museum management discipline. "*The American Art Museum*" by Nancy Ain Ryan Hoover, dissects The Museum of Modern Art (MOMA) as a model of modern museum in New York. "*The Private Museum of The Future*" by Cristina Bechtler, Dora Imhof, they interviewed prominent private museum directors around the world, and put together a questionnaire on the motivations behind the foundation of private museums, and on the tasks and challenges they entail. "*Whose Muse? Art Museums and The Public Trust*" edited by James Cuno, the purpose, social image and public trust of the museum are discussed in this book. "*Museums and the Paradox of Change*" by Robert R. Janes, provides a detailed account of how a major Canadian museum suffered a 40 per cent loss in its operating budget and went on to become the most financially self-sufficient of the ten largest museums in Canada. This book is the most detailed case study of its kind. "*Museum Basics*" by Timothy Ambrose, Crispin Paine, provides the basic knowledge of museum disciplines and is a very practical work guide. "*Museum Skepticism, A History of the Display of Art in Public Galleries*" by David Carrier, it not only deeply discusses the large museums, but also analyzes the private museums. At the same time, it inspires us to think more about the contemporary private art museum of China. Master's thesis on

private art museum: Castilla, Isa Natalia. Sotheby's Institute of Art - New York, ProQuest Dissertations Publishing, 2012. 1514967. *Private Collector Museums: Reshaping the Local and Global Contemporary Art World*. Qiu, Xiaokun Sunny. Sotheby's Institute of Art - New York, ProQuest Dissertations Publishing, 2012. 1514667⁵.

1.2.2 Research status in China

In recent years, the booming field of private art museums in China has also been highly concerned by Chinese scholars, but the research results on the mode of private art museums backed by Hong Kong investment are basically zero. According to the data collected so far, there are 7 books related to this subject. “*Introduction of Chinese Art Museum*” by Lu Xin, this book introduces the basic knowledge of art museum management from the aspects of its academic orientation, collection management, exhibition, education and operation management. “*Introduction of Art Museum Science*” edited by Cao Yiqiang, this book introduces the characteristics, organization, system and function of art museum. “*Art Museum Management*” by Huang Kuang-nan, this book introduces the positioning of the art museum, and divides the art museum management into administrative management and human resource management, exhibition planning and implementation, art museum collection, art museum tour and international cooperation for analysis. “*Respect for Art: Visual Arts Administration and Management in China and the United States*” by Jane Jeffrey, Yu Ding, the chapter of museum in the book sorts out the history of the development of museums in China and the United States, and discusses the past, present and future of private art museums in China. “*Museums in Contemporary China*” by Duan Yong, the present situation and future of Chinese

⁵ <https://search-proquest-com.ezproxy.sothebysinstitute.com/pqdtlocal1008730?accountid=13958>

museums are deeply discussed. “*Art Museum*” by Zhang Zikang, Luo Yi, combined with the growing experience of Today Art Museum, the book has discussed the current situation and operation mode of global art museums and sorted out China's cultural and art policies. “*Private Art Museum*” by Wei Lai, Luo Lanzhou, this book discussed the current situation of private art museums in developed countries, then puts forward the future development of private art museums in China. Master's thesis on private art museum: *The Future of Art Collecting in China*. There are also master's thesis studies from China, *Report on the status of private art museums in China* by Liu Chunfeng, a graduate of Central Academy of Fine Arts in 2007. *Analysis on the operation mode of private art museums in China at the present stage* by Ma Xiaou, a graduate of China National Academy of Art in 2010. *The Current Situation of Private Contemporary Art Museums in China and Enlightenment from the United States Experience* by Cui Tiange, a graduate of Central Academy of Fine Arts in 2014. *A Study on the Business Model of Contemporary Private Art Museum in Shanghai* by Gong Mengmin, a graduate of East China Normal University in 2013. *Preliminary Exploration on Fund Acquisition Mode of Private Art Museums in China -- A Case Study of MuMu Art Museum* by Liu Chen, a graduate of Central Academy of Fine Arts in 2017⁶.

Journal articles⁷: *The Golden Age of Private Art Museums in China* by Fu Erde. *The Reality and Dilemma of Private Art Museums in China under the Background of Contemporary Market* by Dai Zhuoqun. *Private Art Museum: "Worry" and "Thoughts" under the Difference of Geographical Development* by Yang Xueqin. *Institution:*

⁶ <http://www.cqvip.com/qikan/>

⁷ <https://www.baywatch.cn/>

Guarantee for the Development of Private Art Museums by Liu Weiming. *The Survival Status of Private Art Museums* by Chen Ya.

Above all, most of the article discusses the present situation of Chinese private art museum and two aspects of operating mode, overseas scholars on the research of the museum basic stay in several world famous private art museum, and Chinese scholars of China's private art museum, a case study is also very little, no scholars have studied the private art museums backed by Hong Kong investment in mainland China. Therefore, the case study of Wan Fung Art Museum as an example is of practical feasibility and pioneering significance. At the same time, it lays a foundation and provides a reference for the exploration of the future private art museum model in China.

1.3 Research contents and methods

Wan Fung Art Museum backed by Hong Kong investment is a new model and a new attempt in China. because it is an attempt, I am attracted by its unique advantages, but also see many immature aspects. This paper will study this special case, which is divided into five chapters, including: introduction, the origin of private art museum backed by Hong Kong investment, detailed analysis of the operation status of private art museum backed by Hong Kong investment with Wan Fung Art Museum as the case, difficulties faced by private art museum backed by Hong Kong investment, and conclusion. The body of the paper consists of three parts:

The first part mainly tells the origin of the private art museum backed by Hong Kong investment, as well as the definition and the background of Hong Kong investment, the

inevitability of existence and development advantages. In this context, further analysis and discussion of how Wan Fung Art Museum is born?

The second part, taking Wan Fung Art Museum as a case, makes a detailed analysis of the operation status of private art museum backed by Hong Kong investment. This paper plans to elaborate and analyze the exhibition mode, academic mode, capital mode and management mode from four aspects. At the same time compared with Long Museum and other art museums of China, found their own advantages and disadvantages, trying to summarize the possibility of a private museum backed by Hong Kong investment operation, through this exploration, the position of Wan Fung Art Museum in the development of Chinese art is sorted out, and summarized the basic mode of art museum operation under this system, and finally summarized the significance and advantages of existence.

The third part, based on the analysis of specific cases, discusses the difficulties faced by private art museums in the current stage under the background of Hong Kong-funded. At the same time, it also sees the advantages of this mode, proposes solutions based on practical experience, discusses sustainable development, and finally provides useful experience for overseas investors.

Based on Art history, Art Museum science and management, this paper makes a deep analysis of the Private Art Museum backed by Hong Kong Investment mode by literature research, field investigation, case study, questionnaire survey and experience summary. By means of field investigation and case study, this paper deeply analyzes the operation status of Wan Fung Art Museum. At the same time, this paper uses the questionnaire survey method and the literature research method to take the specific data and materials

as the theoretical basis to confirm the problems and advantages of the art museum model backed by Hong Kong investment at the present stage. Finally, the author, as a person who has worked in Wan Fung, Hong Kong, combines theory with practice, and points out the future development direction and feasible suggestions of private art museums backed by Hong Kong investment by summarizing experience.

CHAPTER 2 THE ORIGIN OF PRIVATE ART MUSEUM BACKED BY HONG KONG INVESTMENT

2.1 The birth of private art museum backed by Hong Kong Investment

One trend is particularly evident in the current global museum boom, with private museums springing up like mushrooms in China and existing ones are expanding. Almost every day, cities hold art museum-related meetings to discuss topics such as exhibition, storage, art education, digitalization, globalization, and diversity. And in the past few years, numerous books on art museums have been published. Although many of China's large public art museums have acquired their collections from private collectors, the development of private art museums has been an important phenomenon since the end of the 20th century. Chengdu Upriver Gallery, Beijing Today Art Museum, Shanghai Min Sheng Art Museum, Shanghai Long Museum. They are the most representative art museums in the history of private art museums in China, what all these institutions have in common is the foresight of their founders. Of course, China's economic rise and cultural development have also attracted investment in private art museums from Hong Kong, Macao, Taiwan and foreign capitals, Wan Fung Art Museum is such a case.

2.2 Definition of Hong Kong capital background

What is the Hong Kong background? How to define it? Who created it? Hong Kong investment background refers to Chinese enterprises or organizations invested or donated by Hong Kong people. Wan Fung Art Museum is the first private art museum with Hong Kong capital background in China. Founded in 2010 by Hong Kong native kwok Ho-mun, he has been a curator since then, Wan Fung Art Museum is affiliated to Hong Kong Wan Fung Art Gallery. It has a collection of more than 13,000 contemporary Chinese art

works, Nearly 5000 works of local arts and crafts. At present, there are not many private museums with such large collections in China. Wan Fung Art Museum located in Zhongshan city, Guangdong province, China. The building is a small three-story building, which is a cultural center in the southern district of the city, covering an area of nearly 2,600 square meters. The art museum is divided into the “Chinese Architectural woodcarving in Ming - Qing dynasties art gallery” and the “Chinese painting and calligraphy art gallery”. Its founder, kwok Ho-mun, is an experienced Chinese art collector who has been collecting art for 35 years. He is the chairman of Hong Kong Hua Li Yang industrial development co., LTD., also the chairman of Wan Fung Art Museum and Wan Fung Art Gallery. His vision is to make Chinese ink art brilliant again. In some ways, the motivations of today's museum founders are comparable to those of their predecessors. The passion for collecting contemporary art, sharing the passion for art with the wider public, has created a unique network and hopes to maintain a complete collection. Today, however, the situation is different. Compared with most of the 20th century, contemporary art is now widely accepted as an important part of public collections. The art world, and the art market, has evolved quite differently. Therefore, it is also very important to place the prosperity and development of private art museums in the contemporary context.

2.3 Inevitability and development advantages of Hong Kong's investment background

With the development and expansion of the art world, with globalization, with the booming of the Chinese art market, private art museums have expanded from North America and Europe to China, and for many reasons, the two are very different. For example, in the case of different cultural policies, tax policies and legal systems, Chinese

private collectors and galleries will have different performance in supporting the field of art development and cultural heritage protection. The establishment of Wan Fung Art Museum is an inevitable result of historical development. With the rapid improvement of the living standard of the Chinese people, the demand for the development of culture and art is becoming stronger and stronger. It is urgent to stimulate the vitality of the cultural industry through institutional reform and provide more and better cultural products and services to the public. Hong Kong and mainland China share the same cultural roots, So the private art museum backed by Hong Kong investment are bound to be popular with Chinese audiences.

Kwok Ho-mun, the founder who founded Wan Fung Art Museum 24 years after he founded Wan Fung Art Gallery. Private art museums devoted to contemporary art are not a new phenomenon, especially in the United States, where private museums have an important tradition. The Solomon R. Guggenheim Museum in New York was founded in 1939. Peggy Guggenheim founded Space Art of The Century in Manhattan followed in 1942 and was both a gallery and a museum. He founded the Wan Fung Art Gallery in Hong Kong in 1986, and the following year began a long and ambitious project to promote Chinese ink art, both as a gallery and an art museum, and the collection also began. But as Wan Fung 's art collection grew and many of its works were wonderful, Kwok Ho-mun was not willing to sell them, so the idea of creating an art museum began to take shape. In 2007, China ushered in the construction boom of private art museums, and the construction speed is also in direct proportion to the development of the hot contemporary art market. Wan Fung Art Museum was created at this stage at the right time. In 2013, the Chinese government introduced a macro cultural industry policy,

which further promoted the development of private art museums. In 2014, the “Chinese architectural woodcarving in Ming - Qing dynasty art gallery” of Wan Fung Art Museum won the outstanding contribution award of Asia's top 10 private art museums, along with the “China Red sandalwood Museum”⁸ in Beijing and “Tang West Market Museum”⁹ in Xi'an. Compared with Wan Fung Art Gallery, Wan Fung Art Museum is positioned as a non-profit public museum with permanent and time-limited collections. The birth of Wan Fung Art Museum has greatly improved the founder's art career blueprint, and the two have complementary advantages. More importantly, The Wan Fung Art Museum has a growing influence in the Chinese ink art world, with a faster and more experimental collection of neglected, unique artists. Wan Fung Art Museum was founded not only to save taxes or show wealth and taste, but also because it follows its mission to prefer independence and public education, meet the spiritual and cultural demands of the community, and promote happiness.

Compared with other private art museums in China, Wan Fung Art Museum has a huge collection of contemporary Chinese ink art and wood carving, a relatively advanced international art museum management mode, diversified sources of financing, and an international membership group, and committed to promoting cultural exchanges between China and Europe and the United States. Wan Fung Art Museum has been committed to collect Chinese contemporary art and Chinese traditional art, its collection of traditional art over the years has become extremely valuable, and most of its contemporary artists have become influential Chinese art masters in mainland China, the

⁸ <http://www.redsandalwood.com/>

⁹ <http://www.dtxsmuseum.com/>

works of several artists have been selected by famous auction houses in mainland China and Hong Kong, such as: The artist who named He Jiaying. In China, The Today Art Museum has been promoting the development of Chinese contemporary art since its establishment.¹⁰ However, the Hong Kong art world is at the forefront of global contemporary art in Asia, Hong Kong has a developed financial industry, favorable tax policies, free trade market support. Hong Kong investment background brings Wan Fung Art Museum diversified funds and resources, at the same time, it promotes the culture of the Guangdong-Hong Kong-Macao Greater Bay Area (GBA)¹¹ where Wan Fung Art Museum is located. The Hong Kong background for Wan Fung Art Museum to bring obvious advantages, so the model of Wan Fung Art Museum is worth studying.

¹⁰ <http://www.todayartmuseum.com/>

¹¹ Issued by the CPC central committee and the state council, *“Outline of the development plan for the Guangdong-Hong Kong-Macao Greater Bay Area”*, 2019.

Guangdong-Hong Kong-Macao Greater Bay Area (GBA), By both Hong Kong and Macao special administrative region and Guangzhou, Shenzhen, Zhuhai, Foshan, Zhaoqing of Guangdong province, Huizhou, Dongguan, Zhongshan, Jiangmen and other nine cities, with a total area of 5.6 square kilometers, at the end of 2018 total population has reached 70 million people, is the highest degree in China open, one of the strongest regional economic vitality, has the important strategic position in the nation's overall development.

http://www.xinhuanet.com/politics/2019-02/18/c_1124131474.htm

CHAPTER 3 A CASE STUDY ON THE OPERATION STATUS OF WAN FUNG ART MUSEUM BACKED BY HONG KONG INVESTMENT

3.1 Exhibition mode of Wan Fung Art Museum

The mission of Wan Fung Art Museum in China is to protect the historical and cultural heritage, developing Chinese contemporary ink art. Based on this mission and the founder's existing collection, the museum was operated in the culturally rich city of Zhongshan, Guangdong province. Zhongshan is a key city in the Guangdong-Hong Kong-Macao Greater Bay Area (GBA) of China. Very close to Hong Kong, and Zhongshan is a well-known hometown of overseas Chinese. The city is developing rapidly and has distinct cultural characteristics: inheritance, inclusiveness, innovation and openness.

The collection of Wan Fung Art Museum can be divided into traditional and contemporary parts. The collection of the traditional part is intrinsically related to the history of urban development. Works based on cultural history and art history are more easily understood and accepted by the audience, and even resonate. The collection of the contemporary section is linked to the present and future of people's lives, and this section brings people thinking and responsibility. As a public welfare exhibition place, exhibition is undoubtedly the most important work of Wan Fung Art Museum. Through different exhibitions, the academic standpoint and social responsibility of the art museum are highlighted. There are three types of exhibitions in Wan Fung Art Museum: permanent exhibitions, curators' exhibitions and international exchange exhibitions.

3.1.1 Permanent exhibitions

The permanent exhibition of Wan Fung Art Museum displays the works in specific exhibition areas all year round according to the narrative mode of art history. According to the contents of the collection, there are two permanent exhibitions: “Chinese architectural woodcarving in Ming - Qing dynasty”, and the “Chinese ink art exhibition”. The former is an exhibition of traditional art, while the latter is an exhibition of modern and contemporary art, and the replacement period of exhibition contents is usually 3-6 months. The permanent exhibition represents the academic system and stability of Wan Fung Art Museum, and it is also closely integrated with the public education services of the art museum, so that visitors can get the beauty infection and edification. For example, the phrase 1 has been opened to public on 23rd January, 2011, focused on the exhibit of the related artistic woodcarving. Including the doors, windows, Liang Fang, decorated corbel. The phrase. 2 displays “Miraculous craftsmanship of the Bed” (Qian Gong Chuang). This is the most precious item in the master bedroom for the Ancient Chinese, beds are not just the furniture, but also are the exquisite artworks and the tools for education, which comprise all the nutrients of Chinese architectural and national culture, and merge with our daily life. Because of the museum has a large collection of Chinese contemporary ink art, the exhibition is rich and varied, so the “Chinese ink painting and calligraphy art gallery” become a very popular gallery of the museum. It displayed contemporary Chinese animal paintings in 2016, contemporary Chinese characters paintings in 2017 and contemporary Chinese flowers and birds paintings in 2018. Exhibition according to the time order of art history, at the same time, according to a branch of traditional Chinese painting characters painting, landscape painting, flowers

and birds painting method would work to display. This kind of exhibition is more as a kind of public exhibition for the audience, by systematically organizing and displaying the works, it is easier for visitors to interpret the works and understand the history of art.

3.1.2 Curators' exhibitions

Curators' exhibition is an exhibition planned by the curators invited by the art museum. Curators are a very important link in the art ecosystem. The role of curators has been subordinated to the art museum in the past, and now they are independent curators, which fully reflects the increasingly diversified art environment in China. The term "curator" here is different from that of an independent curator, but refers to an exhibition organizer who, from the perspective of the museum, better connects the museum with contemporary culture through systematic participation in the exhibition and delivers it to the audience. As the curator of Wan Fung Art Museum, he is no longer limited to planning the exhibition according to the traditional narrative mode of art history, but pays more attention to the relationship between the exhibition content and the current culture, and even presents it in an experimental narrative mode. The curators of the art museum attach great importance to the use of art history documents and archives, and try to make comprehensive use of newly acquired first-hand information to mine and display new historical materials in the exhibition, so as to realize the re-narration of art history of the museum. For example, "Six Artists in Tian Fu - ink painting exhibition" in April 2017, "Li Changtian's traditional Chinese painting exhibition" in July 2018. Wan Fung Art Museum rarely collaborates with independent curators, the current curators are Kwok Ho-mun and Maggie. Although this management strategy has maintained the exhibition quality and the consistency of the collection, compared with the Long Museum, the Long

Museum has cooperated with independent curators from all over the world to launch many well-known exhibitions in recent years, and the diversified exhibition contents have gained more multimedia publicity and young audiences. However, the meager ticket revenue cannot cover the large amount of capital investment in the early stage, which is one of the reasons why Wan Fung Art Museum is considering whether to cooperate with independent curators.

3.1.3 International exchange exhibitions

International exchange exhibition is a cultural and art exchange activity in which Wan Fung Art Museum introduces and exports exhibitions with overseas art museums, art institutions, foundations, curators and artists. The “Ink Global” exhibition curated by Wan Fung Art Museum is the largest Chinese contemporary ink art exhibition in the history of world art, which was set up as a biennial. The “Ink Global” exhibition opened in August 2017 at the Hong Kong international convention and exhibition center for one week. After the exhibition, the works were moved to Wan Fung Art Museum for continue exhibition. This exhibition invites ink painting artists from all over the world through Wan Fung Art Museum's own membership system and mainstream art media. The exhibition aims to showcase the work of 500 ink painting elites from 15 countries and regions around the world, to highlight the strength of contemporary ink painting art, and to reorient and promote the art of Oriental ink painting. The exhibition has become an important platform for ink painting artists to communicate with each other, attracting worldwide attention.

At the same time, the exhibition is the first project sponsored by Carrie Lam, the Chief Executive of the Hong Kong Special Administrative Region. She came to the exhibition and gave a speech:

*"I am very honoured to become the patron of Ink Global on this special occasion. It is a genuine pleasure to witness the great success of this large-scale exhibition and the rise of Hong Kong on the international ink painting scene. Ink painting is an important cultural heritage of China that dates back several millennia ago. It has undergone changes and innovations through all vicissitudes. At Ink Global, 500 artists from the Greater China Region and around the world showcase the magnificent fusion of traditional ink painting and contemporary style through their works. The artists heritage and innovations opened up a unique form of expression in ink painting. "*¹²

With over 10,000 visitors per day, the exhibition has inspired great enthusiasm among the public and contributed to the new historical orientation of Oriental art. Recent exhibitions include "International Chinese elite ink painting exhibition" In 1995, "In the time of Italy" In October 2016, and " Ink Global 2017" (biennale) In August 2017. These influential exhibitions have made Wan Fung Art Museum a shining star of contemporary ink art in the Guangdong-Hong Kong-Macao Greater Bay Area (GBA).

The background and mission of Wan Fung Art Museum determine its development is different from other private art museums in China, such as company's art museums, foundation supported art museums and individual art museums. These museums usually focus only on contemporary art, Both the construction of their own institutions and their

¹² "Ink Global 2017" Catalogue, 2017, P9.

academic orientation pay more attention to the development and cultivation of potential contemporary artists, trying to occupy a place in the development of Chinese contemporary art. Take Beijing M WOODS art museum as an example.¹³ Since its establishment and opening in 2014, the exhibitions are all contemporary art exhibitions, and the collection of works is just beginning to be established, with only about 200 pieces, which is not enough to support academic research. In contrast, the vast collection of Wan Fung Art Museum and its Hong Kong background played an important role in the exhibition. The museum has a collection of more than 13,000 pieces and members all over the world. The exhibition mode and contents of the art museum are more diversified. While balancing traditional and contemporary, the museum vigorously develops contemporary art, which not only promotes the historical value of traditional Chinese culture, but also stimulates the development of local contemporary art. In this respect, the Long Museum¹⁴ is most similar to the Wan Fung Art Museum, but, There are something can be founded after the comparison, the collection of the Long Museum is not large, but it has a wide range of categories, including traditional Chinese art, modern and contemporary art, "red classic" art, and contemporary art from Asia, Europe and the United States. For the fledgling private art museum, too rich artistic category can disperse research direction, is not conducive to the museum building professional expertise, increase the storage and the human cost, affect the development process.

¹³ <http://www.mwoods.org/>

¹⁴ <http://www.thelongmuseum.org/>

3.2 Academic orientation of Wan Fung Art Museum

For an art museum, exhibition is not about hanging works in the exhibition hall or simply displaying them, but about having an academic orientation and reflecting the academic concept and value of the museum. In fact, the exhibition is the cultural output of the museum, representing the cultural orientation of the whole museum. It not only shows the essence of the art itself, but also expresses the social and cultural background of the works as a medium, as well as the improvement and enhancement of the city civilization generated by the communication and collision between different cultures. Although traditional art has an absolute advantage in terms of the number of visitors and the level of interest of the audience over a long period of time, but we must also see that with the development of art, contemporary art has grown into the theme of private art museums, and art museums should be the catalyst for social and cultural development on the basis of collection and research.

3.2.1 Academic research

Academic research is an important way for art museums to build themselves. Academic research in an excellent art museum is conducive to promoting the development of artists and the cause of art and has a positive impact on the construction of a sustainable art ecosystem. After nearly 10 years of exploration and practice since its establishment in 2010, Wan Fung Art Museum has gradually formed an inheritance of tradition, based on contemporary concepts, and inspired new perspectives and formed a new academic orientation by planning different exhibitions. At present, Wan Fung Art Museum holds 5-6 exhibitions of Chinese contemporary art every year and a global ink painting exhibition every two years. Wan Fung Art Museum has fully activated the contemporary ink art

status of Zhongshan City and gradually won the power in Zhongshan contemporary ink art circle by planning and introducing the exhibitions of ink global influence. The academic lectures held at the same time are: “He Jiaying, The development of modern meticulous figure painting”; “Liu Guosong, The innovation and development of ink painting in the 20th century.”

In addition, the protection and inheritance of traditional art is one of the important missions of Wan Fung Art Museum. Supported by Hong Kong resources, Wan Fung Art Museum focuses on the study of local traditions and folk art in the Guangdong-Hong Kong-Macao Greater Bay Area (GBA), especially in the Ming - Qing dynasty woodcarving, Shi Wan pottery art, Ling Nan school of Chinese painting and made a lot of efforts. Academic lectures include: "Zhong Rurong: The history of Shi Wan pottery art, November 2018," "Research on folk stories in woodcarving in Ming - Qing dynasties, April 2019.”

Other private art museums also have academic lectures, academic seminars, exhibition collections and other academic research activities. However, in terms of academic research, most art museums focus on Chinese contemporary art and Contemporary art genres because their exhibitions are contemporary art, such as Today Art Museum. Some contemporary art museums established in recent years without collections, such as M WOODS art museum, are unable to carry out systematic academic research. While actively paying attention to the discussion of current cultural issues, Wan Fung Art Museum carries out a series of academic researches based on its own collection, including concept research, documentation and historical materials arrangement, academic seminars, academic lectures and works collection publication. "Ling Nan

charm -- eight artists of contemporary flowers and birds" exhibition in 2015, Wan Fung Art Museum took Ling Nan art school as the starting point to display the works of contemporary Ling Nan art artists in its collection according to the narrative method of art history. At the same time, it also held academic seminars to deeply discuss the current situation and future development of Ling Nan art school. This is a study of local Chinese art schools in the Guangdong-Hong Kong-Macao Greater Bay Area (GBA), which is of great cultural and historical significance. As for the study of traditional local painting schools, the Long Museum has only started to study them in recent years, such as the "Exhibition on Paintings of Shanghai School " in August 2019.¹⁵

3.2.2 Catalogues published

Wan Fung Art Museum published catalogues for all important exhibitions, according to the type of exhibition can be divided into individual directory and comprehensive directory. In this catalog, in addition to reviewing the works on display, there will also be commentary articles written by exhibition curators or academic curators for the exhibition, and other critics will be invited to write articles on the exhibition or artists. Up to now, Wan Fung Art Museum has published a total of 180 individual catalogs and 33 comprehensive catalogs. "Ink Global 2017" catalogue features the masterpieces of 500 elite artists, supplemented by a brief introduction to the artist and his works, showcasing the profoundness and excellence of Asian ink art. The complete catalogue is 1056 pages. The organizing committee invited Carrie Lam, Chief Executive of the Hong Kong Special Administrative Region, to write the dedication, three celebrities to write the preface and 17 experts to write the testimonials. As recorded in this catalogue the

¹⁵ <http://www.thelongmuseum.org/exhibition-detail-1594.html>

tradition of ink painting and dialogues on contemporary ink painting documented in this exhibition will serve as important reference materials for Eastern art history and leave a lasting impact on the global ink painting scene. In the community, they will further promote the status and appreciation of ink painting, which is an important cultural tradition treasured by us all. In addition, Wan Fung Art Museum publishes catalogues including, "International Chinese Elite Ink Painting Exhibition Collection" in 1995, "Essence of 20th century Chinese Painting Collection" in 2001, and "Ink Global 2017" are both permanent records of the exhibition and in-depth interpretations of the exhibition.

In the context of its Hong Kong resources, Wan Fung Art Museum always keeps a forward-looking and sensitive attitude, actively explores new ideas, new creations and new thoughts, and pays close attention to the creation of ink painting artists around the world. With a global artistic vision, Wan Fung Art Museum is familiar with the development of fine arts in various countries and inspires the creation of new contemporary artists in China.

3.3 Capital model of Wan Fung Art Museum

Since its birth, the art museum has been faced with huge expenses in academic research, public education, collection, art derivative development and daily operation management, which means that the museum needs a large amount of funds to support its daily operation. Whether in China or abroad, public or private, stable sources of funds are directly related to the survival and quality of an art museum. Therefore, capital is the primary link in the operation of the museum.

Private art museums need to find their own sources of capital, compared with the national art museums with stable state funding. There are two types of funding sources for private art museums: one is enterprise support, such as Today Art Museum, Shanghai Himalayas Museum, and the other is personal funding, such as Long Museum and M WOODS art museum. With the growth and development of the number of private art museums, China's imperfect foundation system, sponsor system and donation system begin to be discussed and practiced. Wan Fung Art Museum has great advantages because of its relatively diversified and mature sources of funds backed by Hong Kong investment. In addition to their own funds, with self - hematopoietic sustainable development. According to the proportion, the capital sources are: 40% self-owned funds, 30% project revenue subsidy, 10% foundation sponsorship, 10% corporate sponsorship and 10% from member donation. The largest proportion of its own capital is from the profit of Wan Fung Art Gallery and the profit of the founder's industrial part. Self-run items: space rental, art shops, coffee bars and the income of the museum premises. Some of the exhibitions in Wan Fung Art Museum are supported by the Hong Kong Young Artists Development Foundation (YADF)¹⁶, such as the biennial “Ink Global” exhibition. Most of the enterprises and individuals that have sponsored Wan Fung Art Museum come from overseas, while the proportion of donation from Chinese enterprises is small, while that from Chinese individuals is almost zero. There are 23 sponsors in total, mainly foundations and corporations, for example: Fongs Foundation, We Park (Hengqin)

¹⁶ Young Artists Development Foundation (YADF), founded in 2011, YADF aims to nurture their well-being through different kinds of painting activities and strengthen youths sense, creativity and interest in culture. Meanwhile, YADF promotes the development of Chinese ink painting in Hong Kong via various channels, thus shaping Hong Kong into “Asia’s Chinese ink Centre”.

Development Company Limited, Simon Suen Foundation, Nameson Group. The author presents the capital sources of Wan Fung Art Museum in a table as follows:

CAPITAL SOURCE	PROPORTION
Self-owned funds	40%
Project revenue subsidy	30%
foundation sponsorship	10%
Corporate sponsorship	10%
Member donation	10%

Fig 1. The capital sources of Wan Fung Art Museum

Through the analysis of the capital sources of Wan Fung Art Museum, we can see that since it is not directly under the jurisdiction of the cultural department or the government department, the capital sources of Hong Kong background are very diverse, This feature makes the daily operation of the museum sustainable, in particular, overseas companies and individuals have a well-established culture of sponsorship and donation. Compared with other private art museums in China, such as the Long Museum needs to raise all of its own funds, Wan Fung Art Museum backed by Hong Kong investment has more flexibility and self-generating function.

3.4 Management mode of Wan Fung Art Museum

The Wan Fung Art Museum is managed by a board of directors, which is responsible for hiring and firing the chief executive or art director. The board also has financial responsibility for an organization that sets policy and oversees the operation of the museum. The director and staff implement the decisions of the board in their daily work.

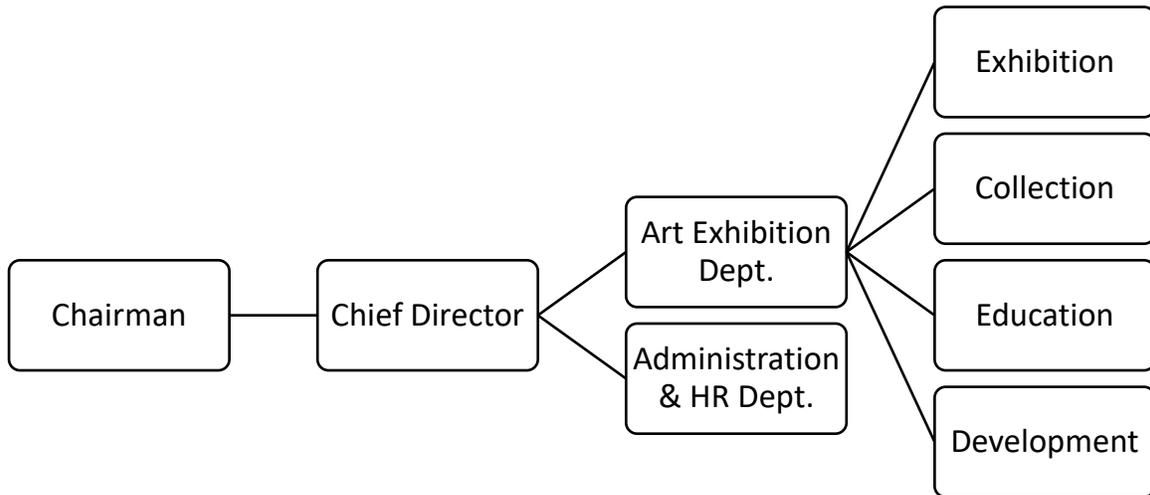


Fig 2. The organizational structure of Wan Fung Art Museum

3.4.1 Exhibition display

Wan Fung Art Museum is divided into art department and administration department, with a total of 15 employees. Under the current development status of China's private art museums, streamlined department setup is more conducive to management. The work of the art department is divided into exhibition, storage, academic, education and development. Wan Fung Art Museum usually puts the three parts of exhibition, storage and academic work together, which is efficient and saves labor costs. Its most recent definition of a museum, the International Association of Museums (IOM) in 2004 identified exhibition and collection as the two most important basic functions. It can be seen that exhibition is the most important daily work of the museum. Wan Fung Art Museum attaches great importance to the exhibition quality, so it cooperates with professional exhibition companies to innovate the way of art display. In the past, exhibitions mainly focused on the star exhibits, but now the exhibition design itself has

become something for the audience to enjoy, especially the contemporary art exhibitions, artificial scenes, information technology, multimedia applications, the use of new technology to enhance the appeal of the exhibition, and sometimes make up for the shortcomings of some of the exhibits. Fine art and elaborate display design are the most fashionable ways to make exhibitions at present.

3.4.2 Academic research

Academic research is the driving force for the development of art museums. First of all, Wan Fung Art Museum studies its own positioning and mission, which determines the direction of the museum's main work. Second, Wan Fung Art Museum studies its own collections, creating research subjects based on art history and art schools. Wan Fung Art Museum begins to plan its annual exhibition catalogue for the second year in June. Third, the study of audience in Wan Fung Art Museum is conducive to a clearer grasp of the correct direction and good public education. Fourth, academic research supports daily work. For example, Wan Fung Art Museum spent two years planning and accumulating "Ink Global 2017" exhibition. In August 2017, it built a grand exhibition with 500 Ink paintings from 15 countries and regions around the world. These 500 works have witnessed the change in contemporary ink painting jumping out of the traditional landscape, characters and flowers and birds frame. This academic achievement has been proved. The exhibition has been a great success both inside and outside the industry and has become one of the most influential exhibitions in recent years. It can be seen that academic research is the support of exhibition. The more sufficient academic research is, the more solid the achievements are, and the more powerful the vitality of exhibition is.

The homogenization of exhibition in private art museums in China, lack of academic research is at least one reason.

3.4.3 Public education

Social education and public service is one of the missions of the museum and also the most valuable work of the museum, includes: public consultation, guided tour, explanation, teaching, training, lectures, interactive games and so on. Like most private museums in China, the Wan Fung Art Museum is free to the public, open 365 days a year except for Mondays and Chinese New Year. Obviously, ordinary people, students and low-income people are the biggest beneficiaries of free access, especially low-income people, who in the past rarely went to the gallery, and even the low admission price would become the door to prevent them from entering the gallery. Since the free opening of the art museum, the proportion of vulnerable groups in the audience of the art museum has increased significantly. It can be seen that the free opening policy has played an irreplaceable role in promoting the equalization of public cultural services. Although the free and open policy of Wan Fung Art Museum has benefited the community audience and established a good reputation, Wan Fung Art Museum clearly sees that the free and open policy will affect the self-generating function of the art museum and the income of the self-supporting part. Therefore, since 2015, we have started to adjust from the perspective of sustainable development, carefully study and improve the strategy of free opening: at present, all permanent exhibitions of Wan Fung Art Museum are open to the public for free, and curators flexibly decide whether to charge admission and the ticket price according to the initial investment. With the diversification of art museum exhibitions, more and more people come to Wan Fung Art Museum. Wan Fung Art

Museum has set up a website and established "we media" on the Internet to provide the public with service information anytime and anywhere.

The process of education has a subtle influence. It popularizes the concept of beauty and guides people to approach art, understand art and enjoy art spontaneously. The education people receive in art galleries is not only about art skills or knowledge, but more importantly about the promotion of humanistic spirit and values. Currently, China's private art museums have a single component of volunteers and a single service scope. Wan Fung Art Museum recruit volunteers to the public every year, regardless of age, gender or race, but almost all of them are college students. By contrast, the United States "has 865 million visits to its museums each year, and one museum volunteer for every 480 Americans over the age of 18."¹⁷ Since its opening, Wan Fung Art Museum has organized many public education activities, including children's art education, college students' aesthetic education practice base, and art quality lecture hall. In terms of membership building, the Wan Fung Art Museum manages its global membership by registering with the international collector association in Hong Kong.

3.4.4 Member management

In terms of membership building, unlike the Long Museum, which sells membership cards to attract members, Wan Fung Art Museum manages its global membership by registering with the international collector association in Hong Kong. The founder is the President of the association and holds an annual meeting every year. Since its members

¹⁷ <http://www.aam-us.org>

are all over the world, Wan Fung Art Museum releases exhibition and activity information to its members through its website, email, Weibo, WeChat and WhatsApp.

3.4.5 Administrative management

The daily operation management of the administration department includes human resources management and administrative affairs management. One of the most valuable resources of an art museum is the wisdom, experience and passion of professionals. The ultimate goal of an art museum is the joint efforts of every staff member of the museum. because, the Chinese government regulations nonprofit employees per capita salary shall not be more than twice that of social average wage income limitations, will inevitably affect the talent introduction, of course, every talents to work in a museum with artistic mission, social responsibility and noble values, and it is also a museum as a public welfare organization's highest point. The human resource management of Wan Fung Art Museum includes personnel recruitment and daily management. It is necessary to take various factors of the museum into consideration in personnel recruitment, and then recruit different talents independently according to different post requirements, and the requirement is that the professional background of these talents is art, management, technology, law. Among them, the proportion of employees with professional background in art history is the largest. Wan Fung Art Museum will conduct restraint and training through performance appraisal, staff motivation, staff training and other mechanisms, and send outstanding staff to museums and art institutions in Hong Kong and overseas to study and investigate from time to time. The quality of the human resources management and administrative affairs management of the museum determines whether the museum can effectively realize its mission and values. The administrative

affairs management of the art museum mainly includes financial management, security management and logistics management. Its responsibility is to coordinate and support the work of various departments within the art museum.

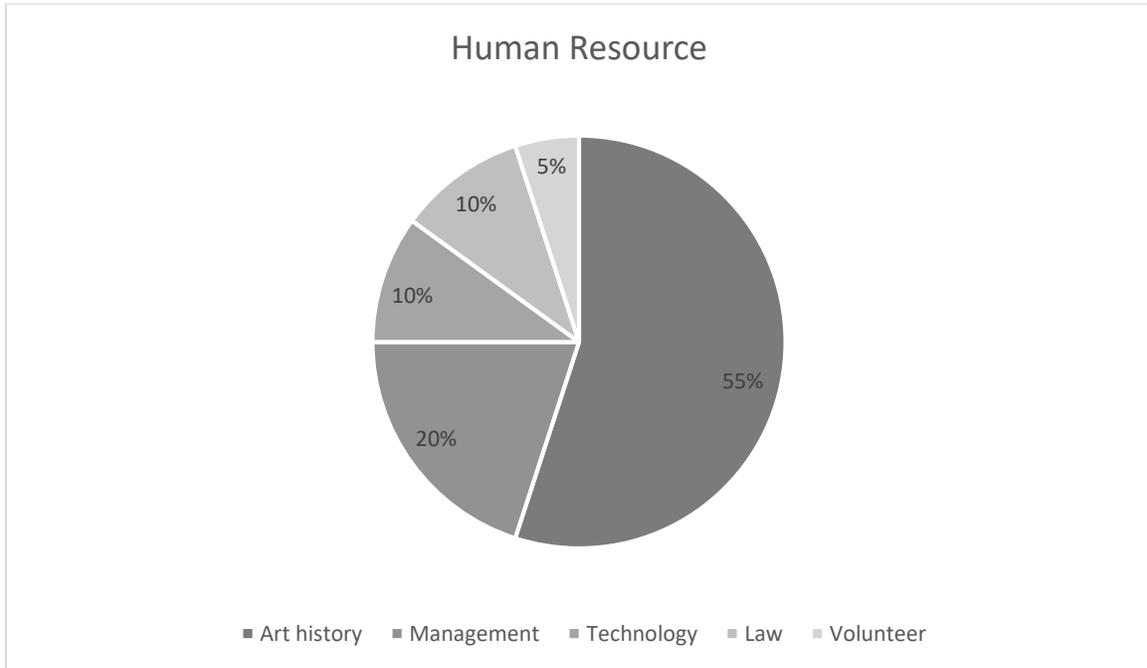


Fig 3. The human resource of Wan Fung Art Museum

The effective operation of Wan Fung Art Museum is based on the stable and effective organization and management structure centered on the curator. The excellent management team enables every employee, including the curator, to quickly understand their own work and the work of others, so that information transmission and communication are smoother and resource allocation is more effective.

3.5 Significance and advantages of Wan Fung Art Museum backed by Hong Kong investment

As the author mentioned above, one city's art museum should not exist independently of the city, but in relation to the surrounding community and culture. At present, the success

of an art museum depends on whether it provides high-quality art for the city and its citizens, and whether it attracts more people to the art museum and art history.

Since its development, Wan Fung Art Museum has become an extremely influential exhibition space and academic platform in Guangdong art circle. As a public art museum under the background of Hong Kong investment, Wan Fung Art Museum attaches great importance to both Chinese tradition and contemporary art, with both breadth and depth. Influenced by Hong Kong resources, Wan Fung Art Museum is mainly positioned as "based in Zhongshan, facing the Guangdong-Hong Kong-Macao Greater Bay Area (GBA) and radiating to the whole of China", mainly utilizing and integrating art and cultural resources in Guangdong, such as Ling Nan art artists, local arts and crafts, such as wood carving and Shi Wan pottery art. To construct art exhibitions and studies with regional cultural characteristics of the Guangdong-Hong Kong-Macao Greater Bay Area (GBA). Back by Hong Kong investment, Wan Fung Art Museum has equipped itself with many different professionals and efficient elite teams. Through large numbers of exhibitions and education, Wan Fung Art Museum has successfully changed the ecological environment of Zhongshan. Before the establishment of Wan Fung Art Museum, the art environment in Zhongshan was relatively traditional and closed, but the appearance of Wan Fung Art Museum broke the situation, brought fresh cultural blood to them, and brought more contemporary works in different cultural contexts to the public, such as the exhibition by Japanese artist Okamura Yuzura. This exhibition has activated the contemporary art of Zhongshan city and promoted the development of the whole industry. As a public-welfare private art museum with Hong Kong-funded background, Wan Fung Art Museum has proved a feasible way of modern art museum with its

innovative concept and system, making contributions to the development of art museum industry and public education. At present, in the Guangdong-Hong Kong-Macao Greater Bay Area (GBA), which is both traditional and the earliest land influenced by European and American culture, contemporary art is growing rapidly, and the art ecology is gradually developing into a more scientific model.

CHAPTER 4 THE PREDICAMENT AND SUSTAINABILITY OF WAN FUNG ART MUSEUM BACKED BY HONG KONG INVESTMENT

4.1 The dilemma of Wan Fung Art Museum backed by Hong Kong investment

4.1.1 Unclear policy

Before 2006, it was complicated and difficult to register a truly private art museum in China. Previously, all the private art museums in China were registered as limited liability companies. In 2010, when Wan Fung Art Museum registered, it encountered the dilemma that foreigners could not register non-profit organizations in China. So, Wan Fung Art Museum is registered with the state administration for industry and commerce of China as a limited company, which is not conducive to the long-term development of the museum, especially in terms of financial support from the Chinese government and individual donations. However, the founders are also working hard to change the status quo. Private art museum in China every year can apply to the central and local financial support, such as national art fund every year, according to the public or private museum project application merit, although Wan Fung art museum belong to Hong Kong, although co., LTD has the right to operate in China art museum, but not in civil affairs bureau, registered in the name of the museum will not be able to get the government to give special funds. At the same time, due to unclear identity authentication, when raising funds to Chinese enterprises and individuals, they will have doubts about the ownership of donation when donating assets to the art museum, which also limits the collection and financing work of Wan Fung Art Museum. The Long Museum, by contrast, has the natural advantage of government funding.

4.1.2 Adverse tax policies

The private art museums in European and American countries can develop healthily because of the rich financial support. Different from China, private art museums in Europe and the United States receive a large part of their funding not from the government, but from the supportive policies formulated by the government to attract diversified funds from the society. At present, most private art museums in China have reached a broad consensus on the lack of policy support: "according to the statistics, 85% of private art museums believe that the lack of policy support is an important factor restricting their development, and 70% believe that there is a lack of tax-related policies. The art foundation system is not perfect, the sponsorship and tax exemption systems are immature."¹⁸

China's policy on non-profit organizations has always been not lax, always emphasizing the state's management and supervision of non-profit organizations, so the support is not strong. "In 2007, the state administration of taxation of the ministry of finance issued a notice on preferential policies for promoting cultural income tax, in which the tax exemption system for donors promoting cultural undertakings was not very generous, and even the donors still paid taxes after donation, which seriously hit the enthusiasm of donors."¹⁹ At present, the tax exemption standards of China's tax authorities and civil affairs departments for private art museums are as follows: "Art museums can enjoy tax exemption for donations received by art museums, and organizations or enterprises providing donations can enjoy tax exemption for enterprise costs equivalent to 12% of

¹⁸ *Private Art Museum Report*, Art Market Monitor Artron (AMMA), LARRY's LIST, January 2016, P66.

¹⁹ *Private Art Museum Report*, Art Market Monitor Artron (AMMA), LARRY's LIST, January 2016, P66.

the donation amount. ²⁰So, although China's national tax policy encourages donations to non-profit organizations, it is obviously very small compared with policies in Europe and the us, and the actual operation process of tax relief is so cumbersome that many Chinese companies and individuals will give up halfway. Under the current system in China, Wan Fung Art Museum is classified as a profit-oriented enterprise because it is a limited company registered with the government's industrial and commercial department, so it cannot have tax exemption.

4.1.3 Lack of working capital

Capital is the core focus of the development of private art museums. The exhibition, collection, storage, academic research, public education, publicity and promotion, and human resources of art museums all need funds. Under the background of Hong Kong investment, Wan Fung Art Museum has been exploring and innovating since its opening, constructing a unique mode of capital source, but the stability of these funds is still not high.

Taking the annual operation of Wan Fung Art Museum in 2018 as an example, the total operating expenses in 2018 were 15.89 million Yuan, of which the main business cost was 6.5 million Yuan, the main business tax and additional 520,000 Yuan, and the management expenses were 8.87 million Yuan. Wan Fung has its own capital of 6 million yuan per year, self-run project subsidy of 4.5 million Yuan, Hong Kong foundation supports 1.5 million Hong Kong dollars, overseas enterprises donate 1.5 million Yuan, overseas members donate 1.5 million Yuan. (Appendix 1) more funds are

²⁰ Zhang Zikang, Luo Yi, *Art Museum*, Culture and Art publishing house, 2017, P29.

needed to achieve the expected operational effects of the museum, such as building a new building and expanding the collection of contemporary ink painting schools.

In addition, from the aspects of collection, the rising of Chinese contemporary art market continuously lift the price of contemporary art, and art museum collection every year spending doesn't increase, in the face of this situation, art museum since 2013 to collect contemporary young artists, and the measure for art museum has brought more and more young people and members. Of course, this is not a long-term solution, for the museum, the lack of operating funds is a fatal problem. It is worth noting that most of the annual overseas sponsorship and donation of Wan Fung Art Museum are for designated purposes, and very little is used for daily management. The art museum is often worried about the shortage of space and talents. In this respect, although the Long Museum has a single source of funds, and it has more latitude. Its huge amount of its own funds can support its repeated record bids in Chinese auctions.

4.1.4 Shortage of professional talents

At present, China private art museum industry is booming, but the development of related art museum disciplines and art management disciplines is not mature, especially the latter. Only a few universities in China offer this major. Strictly speaking, China has not yet developed mature and effective research achievements of art museum management disciplines. In this way, the lack of professional talents in China's private art museum industry is understandable. "The Long Museum, Guangdong contemporary art center, 53 art museum and many other art museums have said that the industry needs a lot of

professional talents to reserve."²¹ Wan Fung Art Museum and these art museums are faced with the same problem of talent shortage. Since Zhongshan is not one of the Most developed cities in China, and the cultural and art industry lags behind that of Beijing and Shanghai, the talent selection degree of Long Museum is necessarily higher than that of Wan Fung Art Museum. China has yet to establish a talent pool for this particular field. Art museum science is a comprehensive discipline integrating fine arts, art administration, art exhibition planning and other disciplines. The local Sun yat-sen university also has no art museum related majors, so the talent export is scarce.

4.2 Future feasibility and development direction of Wan Fung Art Museum back by Hong Kong investment

Based on the above analysis, Wan Fung Art Museum must fundamentally improve the hematopoietic function, attaches great importance to the professional talents, further expand the source of funds, actively seeking more support existing foundation, sponsorship and donation, for more enterprises and individuals to increase museum art derivatives development and income generation, reasonable use a space rental, energy conservation and emissions reduction, construct the good foreign background in China art museum this particular model, improve the existing art ecology and landscape.

4.2.1 Improve the nature of registration

Backed by Hong Kong investment, Wan Fung Art Museum as public welfare non-profit organizations, in the previous policy environment, the founder cannot be legally registered because he is a Hong Kong citizen. However, at this stage, foreigners who

²¹ *Private Art Museum Report*, Art Market Monitor Artron (AMMA), LARRY's LIST, January 2016, P66.

have resided in China for more than three months and have the residence status can register with the government administration for industry and commerce and the ministry of civil affairs to register a nonprofit organization. After the qualification for public offerings, Wan Fung art museum also have preferential tax policies like other private Chinese art museums. This will help to promote the establishment of the foundation and development in China, contributed to China's enterprises and individuals of sponsorship and donation. In addition, "under the new tax law, donations by foreign companies in China are completely exempt from tax."²² For Wan Fung Art Museum, the fund will be more diversified and flexible, which will change the past history of relying on the resource background of Hong Kong, and construct an organization closed loop totally relying on the ecosystem of Chinese art, self-generating and self-circulation development. This is certainly an alluring future. For Wan Fung Art Museum, exploration and change have already begun.

4.2.2 Improve the operation mechanism

At present, the implementation of the council and the director responsibility system under the leadership of the council in the field of museums is an effective experience of European and American countries since modern times. One of the most common, mature and effective is the American museum. The United States is now the world's largest museum nation. "according to the American association of museums, there are approximately 17, 500 museums in the United States. About a quarter of them are art

²² Jane Jeffrey, Yu Ding "Respect for Art: Visual Arts Administration and Management in China and the United States", Intellectual property publishing house, 2008, P152.

museums."²³ In the United States, the board of directors is crucial to the development of the art museum. It not only affects the formulation, management and operation of the art museum, but also makes great contributions to the fund. Board members are considered volunteers, usually unpaid. They are required to donate their own money or money raised from other sources to the gallery. When galleries are involved in fraudulent or illegal activities, they need to be held accountable. They represent the museum and act as its liaison. It is their responsibility to take care of the museum, to ensure that it complies with various internal and external laws and requirements, to hire and fire the director of administration and the director of art, and to oversee the daily operations of the museum. "For example, the metropolitan museum of New York, a famous private museum in the United States, has the most typical board structure: the board is composed of more than 90 people, of which only about 40 elected directors have the right to vote. They serve five-year terms and are reelected every year for 1/5. There are also 10 non-elected directors, including the director, the general manager, and city and city officials."²⁴

In China, because the government has different policies and regulations on national museums and private museums, national museums are directly allocated and controlled by the government, while private museums have no direct superior authorities. The operating funds need to be raised by the founders themselves and donated by the society. Therefore, based on the above characteristics, private museums in China are the most suitable field to implement the board system. Today Art Museum has taken the lead in implementing the mechanism of council. Meanwhile, according to the work focus of the

²³ <http://www.aam-us.org>

²⁴ Duan Yong, *"Museums in Contemporary China"*, Yilin press, 2017. P163.

art museum, a development council has been set up under the council of art museum, focusing on the development of public relations of the art museum. As the highest decision-making body of today's art museum, the council exercises the power of appointment to the director and has the power of all-round supervision. The board structure of Wan Fung Art Museum is similar of the Long Museum. Although the shareholder background is relatively simple, there are no more than 5 directors. The chairman of Wan Fung Art Museum is also the curator, while Wang Wei, the founder of the Long Museum, is also the director and the curator. However, a simple board of directors can make the decision-making more efficient and the execution stronger.

4.2.3 Raise funds

Perhaps the most unique and important aspect of a nonprofit is the diversity of sources of funding. In addition to the self-owned funds, foundation support, corporate and individual sponsorship or donation from other enterprises of the founder mentioned above, Wan Fung Art Museum can also increase its income by collecting membership fees, remuneration and stock price and generating income. The most typical way to generate income is to charge admission for the famous brand exhibition in Wan Fung Art Museum, increase the product development of gift shop, copy sales, book sales, and increase the characteristic restaurant. Reproductions of famous Chinese paintings and contemporary art in the collection of Wan Fung Art Museum were developed in 2017 to increase the museum's income. In addition, art foundations are new in China. The National Art Foundation of China is the Chinese government's support for the development of the art institutions, it is the forerunner of foundation in China. Currently, many Chinese art institutions have established foundations abroad, such as the Long

March Space, its long march fund is registered in the United States. Based on the management policy of the Chinese government, Wan Fung Art Museum still needs to plan and introduce high-quality international exhibitions to gain more support from the Hong Kong and overseas foundation.

According to “The 2019 China private wealth report” the number of China's high net worth individuals with investment assets of more than 10 million yuan has reached 1.97 million, with investable assets of 61 trillion yuan. The figures suggest that a large, well-financed middle class has taken shape in China, which forms the foundation for the future foundation of China's private art museums.

CHAPTER 5 CONCLUSION

Private museums are advanced forms in the development of the art ecosystem. The rapid development of Chinese private museums in the past 30 years since the end of the 20th century has completed the development of European and American private museums for several hundred years. According to the first "Private Art Museum Report" by LARRY's list and Art Market Monitor Artron (AMMA), As of 2016, "there are 317 private galleries in the world, including 26 in China, ranking fourth."²⁵ From the distribution of China, private art museums are mainly concentrated in economically developed areas: Beijing, Shanghai, Zhejiang, Jiangsu and Guangdong. Rich collection resources: Shandong, Sichuan, Shaanxi. The number of private art museums in these area accounts for half of the total in 31 provinces in China. "From the perspective of types, private art museums mainly collect modern and contemporary artworks, with the largest number, nearly 1/3, followed by historical relics, more than 1/4, other categories include ethnic folklore, industry themes, figures memorial, natural science, etc. But 70 percent of private museums involve antique collections to some degree."²⁶The Today Art Museum, M WOODS and Long March Spaces mentioned in this paper are all private Art museums that collect contemporary Art. The Long Museum, Shanghai Minsheng Art Museum, Shanghai Himalayas Museum and Wan Fung Art Museum are all private Art museums that collect both modern and contemporary Art. Among the private museum mentioned in this paper: Today Art Museum, M WOODS and Long March Space are all private Art museums that collect contemporary Art. Long Museum, Shanghai Minsheng Art Museum, Shanghai Himalayas Museum and Wan Fung Art Museum are all private Art

²⁵ *Private Art Museum Report*, Art Market Monitor Artron (AMMA), LARRY's LIST, January 2016, P66.

²⁶ Duan Yong, "Museums in Contemporary China", Yilin press, 2017.P47.

museums that collect both modern and contemporary Art. China Red Sandalwood Museum, Tang West Market Museum are private art galleries collecting antiques.

The past 10 years of development of Wan Fung Art Museum is the epitome of the development of China's Private Art Museum. Although Wan Fung Art Museum has experience and capital advantages, from the perspective of management, the mode of Private Art Museum backed by Hong Kong Investment has no precedent. Since the establishment of the Museum, it has made achievements while exploring and developing. Based on the above analysis and comparison, the author draws a conclusion: At present, this is an effective private art museum model with flexible capital advantages, professional advantages and management advantages. There are some dilemmas, but there are solutions that can be implemented. The focus of development will be on: optimizing the non-profit nature of the museum, expanding the operating capital, introducing professional talents, emphasizing public education and strengthening academic research.

Art museum is a mechanism originated from Europe and The United States. China has a totally different history and a unique great visual art system from Europe and The United States. Therefore, Chinese art museum inevitably presents a different look. There is no doubt that there will be some transformation after the art museum spreads to China, but how does it transform in China? How will it be presented? Art experts around the world are studying it. Because all these things have just begun, there are many possibilities.

Wan Fung Art Museum backed by Hong Kong investment is only one of them. This case study is a supplement to the research status of China's private art museum industry, also

provides a reference for foreign investors who want to invest in China's private art museum.

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APPENDICES 1 FINANCIAL EXPENDITURE SCHEDULE OF WAN FUNG ART MUSEUM IN 2018

ITEM	AMOUNT / RMB.	
Operation cost	10,025,073.28	
Tax	272,352.33	
Administration expense	5,595,678.00	
	Wages	2,976,411.71
	Welfare expense	112,435.00
	Labor protection cost	3,063.00
	Transport expense	71,783.90
	Entertainment expense	60,603.00
	Labor insurance	221,734.41
	Office allowance	69,989.82
	Amortization of depreciation	1,020,295.09
	Consumable cost	3,248.52
	Communication expense	45,112.48
	Sanitation expense	154,195.00
	Material consumption cost	30,218.60
	Maintenance cost	18,962.00
	Traffic expense	30,786.00
	Depreciation cost	101,562.80
	Travel expense	50,428.80
	Tax	319,851.08

	Printing expense	30,355.00
	Rental expense	19,336.00
	Utility cost	156,023.39
	Fire safety cost	8,650.00
	Miscellaneous expenses	90,632.40
Total expenditure		15,893,103.61

APPENDICES 2 EXHIBITION CATALOGUE OF WAN FUNG

TIME	CATALOGUE
1988	Sketch of Young Chu
1989	Painting Album of Ou Hui
	Painting Album of Yao Kui
	Painting Album of Huang Gesheng
	Painting Album of Pang Taisong
	Painting Album of Wang Mingming
	Liu Maoshan-Poems of the Water Village
	Lin Yong – Foreign Images
	Exhibition of the Portfolio of the Contemporary Chinese Painting & Calligraphy Celebrities 1989.12
1990	Selected Elaborated Style Paintings from Hunan
	Selected Works of Contemporary Chinese Paintings – Elaborate Style
	Chinese Paintings by Zhao Zhunwang
	Recent Works by Chen Baiyi
	Paintings by Zhang Guang
	The Works of Wu Qinglin
	Selected Works by Zhu Xunde
	Chinese Paintings by Du Yingqiang
	Painting Album of Lin Decai
1991	The Art of Wang Mingming
	The Art of Liu Maoshan
	The Art of Du Yingqiang

	Paintings by Liang Yehong
	Paintings by Wu Jiafu
	Selected Ceramic Sculptures of Zhong Rurong
	Paintings by Shi Qi
	Paintings by Zhao Wuchao
	Paintings by Shen Daohong
	The Art of Shen Daohong
	Jiang Chun – From Jiangnan with Love
1992	Flower and Bird Paintings by Lin Decai
	Selected Works of Wang Mingming
	Selected Works of Liu Maoshan
	The Art of Liu Maoshan
	Paintings by Feng Linzhang
	Paintings by Zou Chuanan
	Paintings by Mi Chunmao
	Paintings by Sun Jianlin
	Collection of Works by Ten Brilliant Contemporary Chinese Painters
1993	Selected Works of Contemporary Chinese Masters
	The Art of Du Yingqiang
	The Art of Xu Xi
	Calligraphy and Paintings by Lam Chun
	Paintings by Guan Yuliang
	Paintings by Lam Wu-Fui

	The Art of Zhang Bu
	Chinese Calligraphy: Collection and Appreciation
	Collection and Investment of Chinese Painting by Kwok Homun (1 st Edition)
1994	Recent Paintings by Liu Maoshan
	Selected Works of Shen Daohong
	Colorful Dream – Paintings by Fu Yick Suen
1995	Pastoral by Lin Decai
	Ceramic Sculptures by Zhong Rurong & Xian Yanfen
	Gorgeous Landscape – The Collection of Feng Yiming
	Collection and Investment of Chinese Painting (2 nd Edition)
	Collection of Contemporary Ink and Wash Paintings by International Chinese Masters
1996	The Selected Fine Paintings of Celebrated Asian Artists
	The Art of Shi Qi
	Tender Emotions – The New Paintings of Mi Chunmao
	The Paintings of Feng Dazhong
	The New Paintings of Zhao Wuchao
	The Flowers and Birds Painting of Zhou Zhongyao
	The Paintings of Wong Hau Kwei
	The Art of Chu Yip Cheung
1997	Mother Affection – The New Paintings of Du Yingqiang
	Vision – The Paintings of Dominic Man Kit Lam-1997 Hong Kong
	The Figure Paintings of Liang Yan

	The Paintings of Zheng Baizhong
	Splendid China
1998	Paintings by Lam Wu Fui
	Recent Paintings by Wang Mingming
	The Recent Painting of Shen Daohong
	Collection of Recent Paintings by Song Di
	Collection of Paintings by Feng Changjiang
	Paintings by Lam Wu Fui
	Collection and Investment of Chinese Painting (3 rd Edition)
2000	Selected Artworks of Ko Nam
	Illusory Color – New Works by Zhang Bu
	Feng Changjiang Recent Works 2000
	Recent Works of Hu YongKai
2001	Twentieth Century Masterworks of Chinese Painting
	Recent Artworks by Sun Jianlin
2002	Recent Artworks by Feng Changjiang 2002
	Paintings by Kong Lapfung
2003	Passion in Foreign Scenery – Recent Works by Jiang Chun
	Liang Xinji's Oil Paintings
	Li Zhucheng's Paintings Collection
	Graceful Memories – Selected Works by Hu Yongkai
	Selected Works by Shen Daohong
	Selected Works of Feng Changjiang

	The Collection of Exquisite paintings on Fan Covering by Master Li Xiongcai
2004	Refined Paintings by Feng Linzhang
	Paintings by Zhao Chengxiang
	Selected Works by Song Di and Shen Daohong
	Selected Watercolor Paintings by Huang Youwei
	Selected Watercolor Works by Yu Jiantao
	Selected Works by Song Yuhui
2005	Ode to Banyans - Selected Works by Du Yingqiang
	Leisure and Peace – Refined Artworks by Zhao Chengxiang
	Selected Artworks by Jiang Enlian
	Exquisite Artworks by Zhao Guojing & Wang Meifang
	Selected Chinese Paintings by Liu Keming
	Selected Pencil Sketches by Kuang Han
2006	Selected Works by Wang Changkai
	Affection for Jiangnan – Artworks by Jiang Chun
	Collection Oil Painting Works by Zhao Mu
	Poetic Scenery - Exquisite Works by Liu Maoshan
	Calligraphy and Painting by Ban Sheng
	Oriental Sentiment – Collected Works by Wang Changkai
2007	Colorful Manifestation of Lines and Curves – Refined Artworks by Sun Jianlin
	New Works by Kong Lapfung
	Sketch of Lei Cuhan
	The Flowery World - Selected Artworks by Zhou Zhongyao

	Affection for Landscape - Selected Works by Zhao Wuchao
	New Works of Wang Changkai
	Oil Paintings by Li Guanglin
	Splendour of Silence – Selected Artworks by Ko Nam
	The Dream of Huizhou – Selected Artworks by Ying Tianqi
	Rhythm of Woodcut – Selected Artworks by Kang Ning
2008	Rhythm of Blossom - The Art of Zou Chuanan
	Wonderland – Selected Artworks by Shu Yiqian
	Lasting Beauty - New Works by Feng Changjiang
	Lotus Verve – Selected Artworks by Dong Xianzhou
	Oil Paintings by Jiang Debin
	Selected Artworks by Yu Ping & Ren Ping
	Love – Selected Artworks by Cehn Xinquan
	A Trip to Dreamland – Selected Artworks by Zhang Shijun
	Oil Paintings of Chinese Opera
	Seeking in World of Color – Selected Artworks by Wu Zhangchun
2009	Ode to the Beautiful Nature – Painting Exhibition by Shu Yiqiang
	Artworks by Ye Feng
	Where the Spring Belongs – Selected Artworks by Xie Lantao
	Love & Memories at Home and Abroad – Album of Oil Paintings by Wan Yuxi and Gunter Grossholz
	Ode to the Mountains – Exhibition of Chinese Landscape Paintings by Wang Yuguo

	Xu Shi's Painting Works
	Figure Sketch by Yi Yuxin
2010	Modern Art Collection of Lam Shiu Chi
	The Artworks by Qin Long
	Pen Paintings by Wang Xiangjun
	Watercolor Paintings by Zhong Shan and Hong Kong Artists
	Whispers of the Girls and Flowers – Exhibition of Poon Yeuk Fai and Tsui Yuen
2011	Harmony, but not Sameness: The Horse Whisperer – Collection of Li Furong's Oil Painting
	Aspiration & Enthusiasm: Artwork o Lei Ling
	Nostalgia & Imagination - Artworks of Hu Yongkai
	Exploration & Innovation - Fine Art Collections of Wu Qiming
	Fine Art Collections of Xing Chengai
2012	Ma Yumin's Calligraphy Works Collection
	A Collection of Lan Ning's Works
	Gongbi Paintings by Fu Chunmei
	Vast & Sentient World - Artworks of Wu Jiafu
	Our Glorious Moments - Artworks of Chan Kau On
	Ancient Rhyme – Print Art of Dai Bin
	Tenderness – Hong Kong Oil Paintings Art Album
	Ladies from Centuries - Art of Zou Li
2013	Hong Kong Style – Watercolor Art of Au Yeung Nai Chim
	New Contemporary Art Exhibition -POSTMODERNISM

	Asian Series - Art of Zhao Chengxiang
	Ling Nan Realm – Art of Wu Shengyuan
	Jimmy He Oil Painting
	WANCONTEMPORARY
2014	WAN.INK.ART
	Art of Henry Wu Yue-Kee
	Déjà vu - Ko Nam
	Memorable Album of Beijing Wan Fung Grand Opening 2014
	Art of Zeng Lin
	Back to the past - Nostalgic Chinese Portrait Paintings
	Zhao Chengxiang's Recent Works
	Art of Li Yongwen: Gongbi & Abstract
	Pen Drawing Sketch by Liao Xuejun
	Forbidden City by Tian Li
	Paintings of Tang Binggeng & Xiao Jingyi
2015	Collection of Chinese Contemporary Watercolor
	Rhythm of Flower & Bird – Paintings by Yang Xihong
	Landscape of Wang Changkai
	The Art of Lingnan School -Bird and Flower Paintings
	Artworks by Youth Oil Painting Artist
	The Art of Chung Lap Kwan
	Wang Changkai – Ink & Oil Collection
	The Art of Zhao Wuchao

2016	Over the Horizon – Selected Works of Lo Ching Yuen
	Oil Paintings of Jiang Shuhai
	The Art of Song Weicheng
	Animals- Chinese Painting
2017	North Sentiment – The Art of Wu Feng
	Ink Global 2017- phase 1
	Ink Global 2017- phase 2
	Ink Global 2017- phase 3
	The art of four artists from Chengdu
2018	The way we were – The art of Cao Hui
	Ink Global 2017- phase 4
	Ink Global 2017- phase 5
	Ink Global 2017- phase 6
2019	The art of Ji Ruisen
	The art of Liu Yuanmo
	Oil Paintings of Wang Changkai