

MEDIA RELEASE

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**National Gallery Singapore presents *He Xiangning: Ink and Intent*,
Southeast Asia's First Retrospective of the Pioneering 20th-Century
Chinese Ink Artist**

Co-curated with the He Xiangning Art Museum, the exhibition features over 50 artworks tracing the artist's journey and her ties with Southeast Asia.



He Xiangning. *Pine and Chrysanthemums*. 1931. Ink and colour on paper, 173 × 273 cm. Collection of He Xiangning Art Museum.
Installation view, *He Xiangning: Ink and Intent*. National Gallery Singapore 2026.

SINGAPORE, 31 March 2026 – National Gallery Singapore, in collaboration with the He Xiangning Art Museum, presents *He Xiangning: Ink and Intent*, the first retrospective in Southeast Asia dedicated to the pioneering 20th-century Chinese woman ink artist. Opening on 1 April 2026, the bilingual exhibition features over 50 artworks presented across four chronological sections, tracing He Xiangning's (何香凝) remarkable life and artistic practice over seven decades. Specially adapted for its presentation in Singapore, the exhibition highlights the artist's historical connections with Southeast Asia, including her visits to Singapore and the Philippines in 1929, where she staged charity art exhibitions with the support of local and overseas Chinese communities.

Born in 1878, He Xiangning was a celebrated Chinese ink painter, revolutionary, and social activist. Her artworks are deeply intertwined with the social and cultural transformation of modern China. Beyond her artistic practice, He was actively involved in the political movements of her time and was among the earliest women to join the *Tongmenghui* – a revolutionary alliance founded in 1905 to overthrow the Qing dynasty. In the decades that followed, she continued to play an important role in China. A committed advocate for women’s rights, she became a prominent figure in the early women’s liberation movement and initiated one of the country’s earliest International Women’s Day rallies in 1924.

Drawing on the continuous collaboration between both institutions, *He Xiangning: Ink and Intent* moves beyond the customary focus on He’s political career to present a unique curatorial narrative that positions the artist as a pioneering figure across social, political, and artistic spheres. The exhibition offers an in-depth exploration of her practice across different periods, highlighting her enduring influence on modern Chinese ink painting.

This exhibition builds on the collaboration between National Gallery Singapore and the He Xiangning Art Museum, following *Georgette Chen: At Home in the World*, which travelled to Shenzhen from 9 August to 7 December 2025.



Installation view, *He Xiangning: Ink and Intent*. National Gallery Singapore 2026.

Dr Eugene Tan, CEO and Director of National Gallery Singapore says, “Ink has always been a key research and curatorial focus for the Gallery. We have had the privilege of presenting in-depth exhibitions on ink masters such as Wu Guanzhong and Liu Kuo-Sung. Presenting Southeast

Asia's first retrospective dedicated to He Xiangning is therefore a deeply significant milestone. We hope visitors will gain a deeper appreciation of her pivotal contributions to modern Chinese ink painting and her enduring legacy as a pioneering woman artist of the twentieth century. This collaboration with He Xiangning Art Museum also reflects the Gallery's continued commitment to advancing ink scholarship and fostering meaningful dialogue between Singapore, Southeast Asia, and the wider world through collaborative research and exhibitions."

Cheng Bin, Deputy Director of He Xiangning Art Museum says, "We are honoured to collaborate with National Gallery Singapore to present *He Xiangning: Ink and Intent* to audiences in Singapore and Southeast Asia. Our institutions share a commitment to fostering cross-cultural dialogue through exhibitions and scholarly exchange. Last year, we had the opportunity to present *Georgette Chen: At Home in the World* in Shenzhen, an exhibition that introduced visitors to the works and practices of one of Singapore's pioneering women artists. The exhibition was extremely well-received, and we are delighted to continue our partnership with the Gallery to expand perspectives and deepen understanding of the influential women artists from the 20th century with the presentation of *He Xiangning: Ink and Intent* in Singapore."

He Xiangning: Ink and Intent presents a chronological view of the artist's life and career, opening with **In Remembrance of Shuangqing Studio (1878–1925)**, which explores He's early artistic education in Japan, where she trained under the Japanese imperial court painter Tanaka Raishō in 1908. During this period, she began painting lions and tigers – motifs that later became symbols of national strength and revival.

The second section, **The Friends of Winter by the Shores of Baima Lake (1926–1937)**, examines He Xiangning's move to Shanghai and Shaoxing, where she participated in several literary and artistic groups, including the Friends of Winter Society. During this period, she moved away from the meticulous style of her early works on silk and began working in ink on paper.

In 1929, He travelled to Southeast Asia and Europe, bringing over 300 artworks to hold fundraising art exhibitions in Manila and Singapore where she met overseas Chinese students and leaders, including key figures such as Khoo Seok Wan. Following the 1931 Manchurian Incident, she eventually returned to China to lead national civic activities, including organising the Calligraphy and Painting Exhibition for the Relief of National Crisis.



Installation view, *He Xiangning: Ink and Intent*. National Gallery Singapore 2026.

War and Frontier at Dusk (1938-1948) examines He's artistic practice and personal life during the Second Sino-Japanese War and the dawn of the Second World War, as seen through her artworks and personal letters. Despite scarce resources, she continued to use art to rally support and express her patriotic ideals.

The final section, **Longevity in Art and Life (1949-1972)**, explores He's practice after the founding of the People's Republic of China. Characterised by artist collaborations and reflection, the works in this section reveal how she continued to explore and play a key role in shaping the development of modern Chinese ink art in her later years.

Visitors can also further engage with the exhibition through a self-guided learning station exploring He Xiangning's artistic world, including her poetry and recurring motifs such as pine, lions, and tigers. Poetry cards featuring her verses in Chinese and English are available for selection, and visitors may personalise them using stamps inspired by her signature imagery. They are also encouraged to respond to reflective prompts through writing or drawing, with the option of contributing to a communal display that will evolve over the course of the exhibition. The learning station offers an educational introduction to He's artistic style, highlighting her use of symbolism and the integration of poetry and painting in her Chinese ink works.



About *He Xiangning: Ink and Intent*

He Xiangning: Ink and Intent runs from 1 April to 23 August 2026 at the Wu Guanzhong Gallery at National Gallery Singapore. A General Admission ticket is required, with free entry for Singaporeans and Permanent Residents. For more information, please refer to the attached annexes or visit

<https://www.nationalgallery.sg/sg/en/exhibitions/He-Xiangning-Ink-Intent.html>.

Media assets are available through this [link](#).

- [Annex A: *He Xiangning: Ink and Intent* Sections and Key Artworks](#)
- [Annex B: *He Xiangning: Ink and Intent* Curatorial Programmes](#)

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About National Gallery Singapore

National Gallery Singapore is a leading visual arts institution and the largest modern and contemporary art museum in Southeast Asia. Dedicated to making art accessible to all, the Gallery engages audiences of all ages through its exhibitions, educational programmes, and public festivals.

Home to the world's largest public collection of Singapore and Southeast Asian art, the Gallery is redefining the region's art history through pioneering research, strategic acquisitions, and thoughtfully curated exhibitions. By offering new perspectives, it recontextualises the region's artistic contributions within global narratives.

Located in the heart of the Civic District, the Gallery is housed in two national monuments – the City Hall and former Supreme Court – making it an iconic cultural landmark where architectural grandeur meets deep historical significance.



A vibrant cultural destination, the Gallery has been ranked among Asia's Top 10 most visited museums by The Art Newspaper since 2019. It has also received accolades at the Singapore Tourism Awards, including "Best Leisure Event" for Light to Night Festival 2020 and "Outstanding Leisure Event" for Gallery Children's Biennale 2021.

As a registered Charity and an Institute of Public Character, the Gallery relies on public support to expand its collection, advance research, and bring art to more people, shaping cultural discourse and inspiring creativity for generations to come.

About He Xiangning Art Museum

Established with the approval of China's Central Government, He Xiangning Art Museum was founded in Shenzhen on May 13, 1995, and opened to the public on April 18, 1997. Jiang Zemin, then general secretary of the CPC Central Committee, inscribed the name of the museum. It holds the distinction of being China's first state-level art museum named after an individual. Spanning over 5,000 square meters, the museum features a gray-and-white building that embodies elegance and solemnity. Its architecture harmonises modern aesthetics with traditional cultural elements, reflecting the lifelong ethos of Ms. He Xiangning. Today, the museum houses a collection of over 1,600 works by He Xiangning and serves as a global hub for research and exhibitions dedicated to her legacy. The museum adheres to the tenet of "Distinctive Identity, Academic Excellence" and embraces the principles of scholarship, uniqueness, collaboration, and openness. Its mission focuses on five key areas: research and exhibitions on He Xiangning's life and art, 20th-century artists and movements associated with her, feminist art, overseas Chinese art, and the intersection of traditional and contemporary art. Additionally, the museum has launched core academic programs, including: He Xiangning Art Exhibition, He Xiangning Art Boutique Exhibition, He Xiangning Art Museum Academic Forum, He Xiangning Art Museum The Voice of Humanity Series Lecture, Overseas Chinese Art Invitation Exhibition.

Annex A: He Xiangning: Ink and Intent Sections and Key Artworks

A Pioneer Abroad

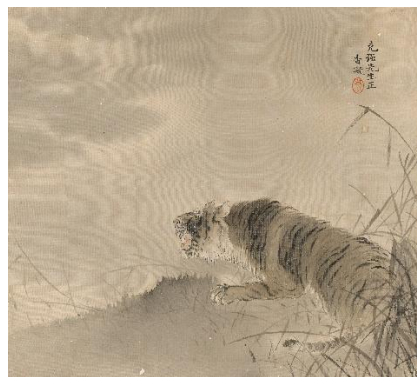
In 1903, He Xiangning travelled to Japan with her husband, Liao Zhongkai, an early member of the *Kuomintang*. Recognising the potential of art as a tool for the revolutionary cause, Sun Yat-sen – who would later become the first president of the Provisional Government of the Republic of China – encouraged He to pursue artistic training. She first studied animal painting under Japanese imperial court painter Tanaka Raishō before enrolling at the Private Women’s School of Fine Arts in 1909, becoming one of the earliest Chinese female artists to study art in Japan.

He’s artistic practice was largely influenced by her career. Her depictions of lions and tigers served as an expression of national strength and revival and are finely detailed and attentive to visual modulation and atmosphere – a departure from the classical literati painting, which would later influence the naturalism and realism styles of the early 20th century.

The exhibition opens with **In Remembrance of Shuangqing Studio (1878-1925)**, which pays homage to the first marital home shared by the artist and her husband, known as *Shuangqinglou*. This name reflects moral integrity and purity often associated with the moon. The section introduces visitors to He’s time living with her husband in Japan, including her early paintings and archival materials that highlight her involvement in *Tongmenghui*, a society aimed at the overthrow of the Qing dynasty. She was among the first women to join the movement.



He Xiangning. *Lion*. 1914. Ink and colour on silk, 63 × 49 cm. Collection of He Xiangning Art Museum.



He Xiangning. *Tiger*. 1910. Ink and colour on silk, 26 × 30 cm. Collection of He Xiangning Art Museum

Tiger (1910) and *Lion* (1914) exemplify He’s early artistic practice, which was influenced by the naturalistic and realistic styles prevalent in Japan during that period. However, He also incorporated her own artistic expression, combining the techniques of *xieyi* – the freehand brush

tradition in Chinese painting – with elements of Western realism to create vivid and lifelike depictions of the animals. The seal impression on *Lion* reads *Shuangqinglou*, referencing her first marital home as well as a line from one of her early poems that read “May this night return year after year, with both people and the moon in purity and clarity.”

The Friends of Winter by the Shores of Baima Lake (1926-1937)

Disillusioned by factional strife within the Kuomintang, He Xiangning retreated from politics and moved to Shanghai, where she joined several literary and artistic groups, including the Friends of Winter Society and the Chinese Women’s Calligraphy and Painting Society. *The Friends of Winter by the Shores of Baima Lake* explores her practice during this time, when she made an important shift, moving away from her meticulous silk-painting style to ink on paper.



He Xiangning. *Pine and Chrysanthemums*. 1931. Ink and colour on paper, 173 × 273 cm. Collection of He Xiangning Art Museum.

Pine and Chrysanthemums (1931), the largest artwork in *Ink and Intent*, spans over 2.5 metres and was created in Paris, France. Within the artwork is an inscription by He Xiangning’s close friend and poet, Liu Yazhi, that reflects on the people, the nation, and revolutionary heroes from 1911 to 1931. The dense pine and lightly rendered chrysanthemums are set in contrast, balancing strength with softness.



He Xiangning, Jing Hengyi, Chen Shuren, Yu Youren. *Pine, Bamboo and Plum Blossoms*. 1928. Ink on paper, 137 × 34 cm. Collection of He Xiangning Art Museum.



He Xiangning, Jing Hengyi, Chen Shuren, Yu Youren. *Pine, Bamboo and Plum Blossoms*. 1936. Ink and colour on paper, 143 × 47.4 cm. Collection of He Xiangning Art Museum.

Known as the “Three Friends of Winter”, the pine, bamboo, and plum blossom are admired for their resilience in the cold, as well as their purity and steadfastness. For literati painters like He, this motif often served as a means of self-expression and encouragement when portrayed in an unrestrained and spontaneous style. Between 1928 and 1936, artists Jing Hengyi, Chen Shuren, Yu Youren, and He collaborated on this subject on several occasions but only four such works are known to survive – two of which are on display at *Ink and Intent*.

An exclusive look at He Xiangning’s involvement with Southeast Asia

In 1929, He Xiangning brought over 300 artworks to Singapore and the Philippines for fundraising art exhibitions in support of the Zhongkai Agricultural and Industrial School. *Ink and Intent* presents original works from the 1929 exhibitions alongside archival materials, connecting past events with present-day encounters of He Xiangning’s activities in Southeast Asia.

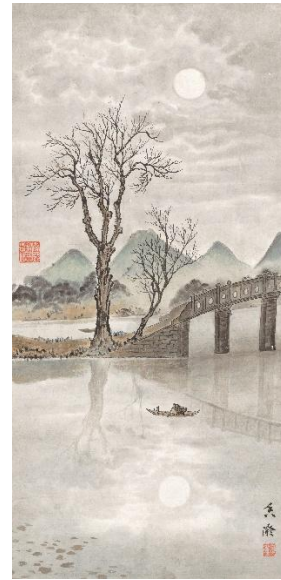
Among the works featured are her celebrated paintings of plum blossoms, which exemplify her distinctive artistic approach. She often began by rendering the aged trunk in dense ink with deliberate, weighty strokes, before extending new branches in lighter ink and adding blossoms at their tips. This pairing of old trunks with new growth recurs throughout her plum blossom works across her career.

Following the Manchurian Incident in 1931, He returned to China and actively participated in

national civic efforts, organising the *Calligraphy and Painting Exhibition for the Relief of National Crisis* and mobilising artists to raise funds in support of resistance against Japanese aggression and aid refugees

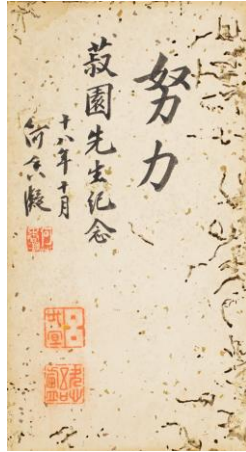


He Xiangning. *Plum Blossoms, Rock and Peonies*. c. 1920s. Ink and colour on paper, 146 × 45 cm. Collection of He Xiangning Art Museum.



He Xiangning. *A Moonlit Scene*. c. 1920s. Ink and colour on paper, 80 × 38 cm. Collection of He Xiangning Art Museum.

The exhibition also features archival sections that provide visitors with more information about He's practice, deepening their understanding of Chinese ink works. One of these stations is dedicated to He's visit to Singapore in October 1929, where she attended large welcome gatherings with prominent Chinese community leaders hosted by Aw Boon Haw and Chinese Consul-General Tang Liu. Aw and Tang expressed strong recognition and appreciation for the revolutionary contributions of He and her husband and extended their support for He's exhibition and fundraising efforts.



Inscription: Press On! For Mr Khoo Seok Wan's keepsake. Republican year 18, October, He Xiangning in Lin Zexu, *Album of Treasured Ink*. Ink on paper. c. late 18th to early 20th century. Collection of Ong Cheng Kian and family, descendants of Khoo Seok Wan.

Visitors may also view an original inscription by He Xiangning for Khoo Seok Wan, one of Singapore's pioneer ink artists and a prolific literary figure, reflecting her connections with prominent culture figures from Singapore's Chinese community.

Art and Activism in a Time of Turmoil

War and Frontiers at Dusk shines a light on He Xiangning's resilience, expressed through both her art and activism during wartime. Following the outbreak of the Second Sino-Japanese War after the Marco Polo Bridge Incident in 1937, He turned to art to rally morale and foster solidarity. Her paintings from 1938 to 1948 bore the symbolism of literati paintings, which were majestic and bold. The poetic inscriptions that accompanied these paintings also articulated her political convictions, highlighting how her art became an extension of her societal influence.



He Xiangning. *Green Plum Blossoms*. 1943. Ink and colour on paper, 57 × 36 cm. Collection of He Xiangning Art Museum.

Painted while He was living in temporary lodgings in Guangxi during the Second Sino-Japanese War, *Green Plum Blossoms* (1943) reflects a plain and unadorned quality shaped by harsh conditions and a scarcity of materials, which led her to improvise. Even so, she remained optimistic and relied on the sale of paintings to support herself.

Reproductions of He Xiangning's heartfelt letters to her daughter are also displayed in this section, giving visitors an intimate look at the hardships she faced and how she continued to pursue art and to rally activists.

A Legacy for Chinese Ink Art

The final section, *Longevity in Art and Life*, looks at the later years of He Xiangning's life and career after the founding of the People's Republic of China in 1949. Described by He as the most contented and stable period of her life, this period saw He create artworks that explored motifs related to moral integrity and virtues, as well as landscape paintings that increasingly incorporated elements inspired by antiquity. He also collaborated with renowned artists such as the Chinese painters Fu Baoshi, Xu Beihong and Pan Tianshou, helping to shape modern Chinese art. Here, visitors will get a glimpse of the evolution of Chinese art and the new form of literati exchange from 1949 to 1972.



He Xiangning. *The Tall Pine Stands at the Sea's Edge*. 1960. Ink and colour on paper, 135 × 140 cm. Collection of He Xiangning Art Museum.



He Xiangning, Fu Baoshi. *Appreciating the Snow*. 1962. Ink and colour on paper, 132 × 37 cm. Collection of He Xiangning Art Museum.

The Tall Pine Stands at the Sea's Edge (1960) demonstrates He's mastery in capturing the purity of trees and the uniqueness of flowers within a single composition. At the request of the then 82-year-old artist, the painting was inscribed by Chen Yi, then Vice-Premier of China. Depicting the endurance of horticulture even in winter, the work is often seen as reflecting He's own resilience and longevity. Other works in the exhibition also bear inscriptions by national leaders, including Liu Shaoqi and Shen Junru, attesting to the respect and esteem she commanded. In the same year, He was elected Chairperson of the Chinese Artists Association, becoming the first and only woman to date to hold the position since the founding of the People's Republic of China.

Appreciating the Snow (1962) is a figure painting jointly created by He Xiangning and Fu Baoshi. Playing on each of their strengths, He adopts the willow as her motif, setting slender branches diagonally across the composition, while Fu deftly renders a lady in red who glances back amid falling snow, showcasing a natural and unified collaboration that depicts a mood of hesitation and parting. The painting is reflective of He's continued collaboration with friends, fellow activists and artists, which continued even in the later years of her practice.

Annex B: *He Xiangning: Ink and Intent* Curatorial Programmes

| Exhibition Programmes | |
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| Activities | |
| Learning Station | |
| Date & Time: | 1 April 2026 to 23 August 2026 10am – 7pm |
| Venue: | City Hall Wing, Level 4, Wu Guanzhong Gallery |
| Admission Details: | A General Admission ticket is required for this programme |
| Description: | Discover the artistic world of He Xiangning at our interactive learning station. Select a poetry card featuring her verses, personalise it with stamps inspired by her signature motifs, and add your own reflections through writing or drawing. You are invited to take your creation home as a keepsake or display it on our community wall to contribute to a shared gallery of creative expression. |
| Slow Art with Friends (Self-Guided) | |
| Date & Time: | 1 April 2026 to 23 August 2026 10am – 7pm |
| Venue: | City Hall Wing, Level 4, Wu Guanzhong Gallery |
| Admission Details: | A General Admission ticket is required for this programme |
| Description: | Inspired by He Xiangning's art and life, Slow Art with Friends offers three engaging activities designed to make your museum visit fun and enjoyable. Each activity contains exercises in slow looking, a practice that encourages you to look a little longer at art. Pick up the booklet and a pencil at various visitor info counters or reach out to our friendly Front-of-House staff for assistance. Booklets are available in English and Mandarin. |
| Slow Art with Friends (Guided) | |
| Date & Time: | Saturday, 30 May 2026 English: 1pm – 2pm Mandarin: 3pm – 4pm |
| Venue: | City Hall Wing, Level 4, Wu Guanzhong Gallery |
| Admission Details: | \$8 per pax, a General Admission ticket is required for this programme |

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| <p>Description:</p> | <p>Slow Art with Friends offers a refreshing take on your regular guided museum experience. In this group experience, facilitators will guide you through activities inspired by He Xiangning’s art and life. Each activity contains an exercise in “slow looking”, a practice that encourages you to look a little longer at art.</p> <p>Come alone or bring your friends and family to join in the activities and make new friends. For a richer, more immersive experience, we encourage you to actively listen, share and embrace new perspectives.</p> <p>This is an interactive programme for anyone interested in exploring a different type of art engagement. No prior knowledge of art is required. Suitable for ages 13 and above.</p> |
| <p>Tours and Opening Lecture</p> | |
| <p>Curator Tour</p> | |
| <p>Date & Time:</p> | <p>Friday, 15 May 2026 7.30pm</p> |
| <p>Venue:</p> | <p>City Hall Wing, Level 4, Wu Guanzhong Gallery</p> |
| <p>Admission Details:</p> | <p>Standard: \$45 Concession: \$40</p> |
| <p>Description:</p> | <p>Led by Curator Lim Shujuan, this special evening tour will offer an in-depth exploration of the artistic and ideological world of He Xiangning. A pioneering woman artist, she was also a social activist who used artistic expression to convey ideas of resilience, solidarity and women’s agency.</p> <p>Moving through the exhibition, we will consider how her recurring motifs, plum blossoms, lions and tigers, speak both to personal fortitude and to a nation in transformation. Situating her works within the political upheavals of modern China, this tour invites you to reflect on the entanglement of art and social ideas. Through close reading of her paintings, poems, calligraphies and archival materials, we will trace how ink morphs into intent — and how art becomes testimony to a turbulent age.</p> <p>*Please note that this curator tour will be delivered in English and take place after exhibition opening hours.</p> |

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| | <p>**In addition to the tour, you will also receive two all-access passes valid for 3 months (worth \$30 for Singaporeans/PRs, \$60 for Other Nationalities)</p> <p>About the Curator: Lim Shujuan is Curator at National Gallery Singapore. Her research interests include early 20th century visual culture and art. Exhibitions that she has (co)curated included Tchang Ju Chi: Tireless Camel; Georgette Chen: At Home in the World (2020; 2025) and Chua Mia Tee: Directing the Real.</p> |
| Opening Lecture | |
| Date & Time: | Saturday, 11 July 2026 2pm |
| Venue: | City Hall Wing, Level B1, The Ngee Ann Kongsi Auditorium |
| Admission Details: | Free Admission |
| Description: | <p>He Xiangning was a leading figure in modern China, recognised as a social activist and artist. A member of the <i>Tongmenghui</i>, she was also among the earliest Chinese women artists to study overseas. Through sustained practice, she developed a distinctive painting style. Beyond personal enjoyment, she spent her life actively engaging in social and political causes through art, advocating for women’s rights.</p> <p>Her paintings primarily feature subjects such as plum blossoms, lions and landscapes. In her time, motifs such as lions and tigers were widely used by male artists, including Gao Jianfu, Chen Shuren and Xu Beihong, for their symbolic and allegorical meanings. Among women painters, He Xiangning is a notable exception in exploring these subjects. Why did she gravitate toward such subjects? What do these imageries reflect the historical context and spirit of her era? Held in conjunction with the exhibition <i>He Xiangning: Ink & Intent</i>, this opening lecture by scholar Hua Tianxue will trace He Xiangning’s artistic career, analyse the symbolic significance of her major works and situate her contributions within the broader cultural landscape of her time.</p> <p>About the Speaker:</p> |

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| | <p>Hua Tianxue is Director of the Theory Research Office at the Institute of Fine Arts Research at Chinese National Academy of Arts as well as Research Fellow and MA/PhD supervisor at the Graduate School of the Chinese National Academy of Arts. She is specialised in modern and contemporary Chinese art history and has curated related scholarly exhibitions. Her major publications include Zhou Sicong, Xu Beihong's Reform of Chinese Painting, Collected Essays on Xu Beihong and The Writings and Paintings of Xu Beihong.</p> |
| Performances and Workshops | |
| Drawn To Strings: Music Performance | |
| Date & Time: | Thursday, 30 May 2026 2.30pm and 4pm |
| Venue: | City Hall Wing, Level 4, Wu Guanzhong Gallery and City Hall Foyer |
| Admission Details: | For more details, please visit https://www.nationalgallery.sg/sg/en/exhibitions/He-Xiangning-Ink-Intent.html |
| Description: | <p>Drawing upon shared Southeast Asian histories through the artist's life and artistic experiences, this music performance reimagines the journey and thriving artistic scenes in the region during the artist's travel to Singapore, Penang and the Philippines.</p> <p>With a special focus on the section, "The Friends of Winter by the shores of White Horse Lake", this performance will bring together traditional and contemporary sounds, reflecting artist He Xiangning's practice of traditional forms in new ways, and highlighting how artistic practices can evolve through exchange and reinterpretation, akin to the Ling Nan School Art movement.</p> |
| Drawn To Strings: Music Soundscape | |
| Date & Time: | Saturday, 27 June 2026 Saturday, 18 July 2026 2pm – 4pm |
| Venue: | City Hall Wing, Level 4, Wu Guanzhong Gallery |
| Admission Details: | A General Admission ticket is required for this programme |

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| Description: | Recordings from the Drawn To Strings: Music Performance will be looped it in the space. |
| Ink and Intention: Chinese Ink Workshop | |
| Date & Time: | Saturday, 18 July 2026 10am – 1pm |
| Venue: | City Hall Wing, Level 5, Rooftop Studios |
| Admission Details: | For more details, please visit https://www.nationalgallery.sg/sg/en/exhibitions/He-Xiangning-Ink-Intent.html |
| Description: | This workshop introduces participants to Chinese ink painting through the motifs central to He Xiangning's work: flowers, animals, and landscapes. Participants practice basic brush techniques and create their own compositions, engaging with the symbolic meaning and expressive spirit behind her art. |
| Seal the Moment: Seal Engravement Workshop | |
| Date & Time: | Saturday, 15 August 2026 3pm – 6pm |
| Venue: | City Hall Wing, Level 5, Rooftop Studios |
| Admission Details: | For more details, please visit https://www.nationalgallery.sg/sg/en/exhibitions/He-Xiangning-Ink-Intent.html |
| Description: | Seals are a fundamental element of Chinese painting, marking the artist's presence and completing each work with a signature of identity. Similarly, most of He Xiangning's work has Chinese seals on them – establishing her identity, authority and as an artist. In this hands-on workshop, participants explore this tradition by creating their own personal seal with their own name, or even inspired by flowers, animals, and landscapes, motifs frequently found in He Xiangning's Chinese ink painting. |