

# *Friends Newsletter*



*Friends of the Art Museum, Special Gold Issue in Honour of the Opening of the  
Radiant Legacy Exhibition and the Golden Anniversary of the  
Chinese University of Hong Kong*

*April 2013*

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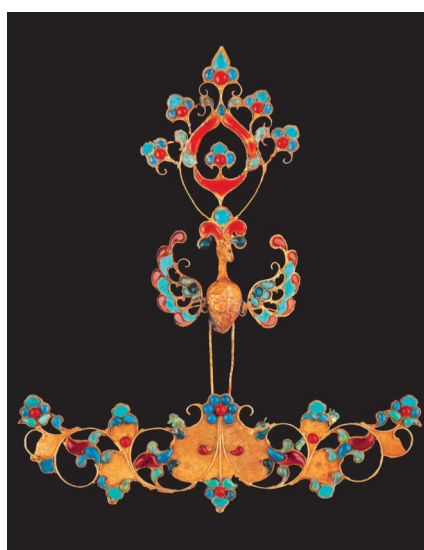
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## MESSAGE FROM THE CHAIR

Dear Friends,

Welcome to our special Gold Issue.



This spring the Friends are proud and honoured to celebrate the Gold Anniversary of the Chinese University and to be the sponsor of the Opening Ceremony of the Gold Exhibition at the Art Museum. This amazing exhibition features a collection of about 300 Eurasian and Chinese gold artifacts dating from circa 1500 BCE to 1700 CE in the Mengdiexuan Collection. This is the first comprehensive, systematic presentation of gold from ancient China to be held in a Hong Kong museum.

On Saturday May 4th, the Friends will launch the Opening Ceremony of the exhibition with a cocktail reception incorporated with our AGM. Please join us for an exclusive viewing of the exhibition led by the collectors. We are also paying a tribute and farewell to Peter Lam, our very dear friend, who is retiring as Director of the Art Museum. Peter has been an inspiring director and has led the Museum from strength to strength during his time at the helm. We wish him all the best.

I have seen the Friends moving progressively forward even in the short time I have been chair. I am very grateful to all our coordinators, volunteers, and members for their energy, participation, and support. Without you, we would not be where we are today. I would like to welcome our new gallery group team: Sue Sandberg, Isabel McCormick, Emily Fenton, Fiona Evans, headed by Elizabeth Miles, and Caroline Chan who will be working with Ann Mary Stone on Products. Please remember that we have beautiful Friends products, which make great gifts and souvenirs.

As we approach the AGM in May, I am very sad that Angelina Kwan has decided to step down from the Board due to her heavy work commitments and schedule. Angelina has been an invaluable member of the Board; we shall truly miss her and wish her well! However, I am delighted to share with you that Sue Sandberg, who has been working so hard on our new website the past 8 months and who is also a member of our new Gallery Group, has agreed to join the Board to work along side Gillian Kew on Communications. So welcome to the family, Sue!

In the coming months, we are planning many interesting activities, events, and tours and we hope that there is

something for everyone. We have the Art Basel Hong Kong coming up. There will be interesting talks, discussions, study group, gallery group, tours, and lectures all interlinking with the ins and outs of the art world. The new Chair's Series has proven to be very popular. I have had requests to repeat the series in the early evening to accommodate working members.

We endeavour to have programmes to cater for our diverse membership: some can only attend during the day when children and family are out, and some in the evenings, so please accept our apologies if not all activities suit your schedule.

We are particularly thrilled to have launched *Young Friends* last December, helping young people to network and interact through Art. The Asia Society is very kindly hosting our next Young Friends event on Sat 13th April, so please help spread the word and encourage your young friends and family to come. There will be live music, art display, and speakers from the art world. This will be a great opportunity for our young friends to meet and to build useful contacts.

In the coming year, we hope to work closely with the Art Museum and the Chinese University, as the university moves into the second half of its Centennial year. It is our mission to be a partner of the Art Museum and the University, to help them reach their goals, to support their students, and to support art education and art awareness in the community.

Last but not least I wish to express our gratitude to our sponsors and partners, old and new. These include Jane Chao Lee and Galerie Huit, Carolyn Butler and The Hong Kong Trust Company, Victor Wu and Dynamic Networks Alliance Limited, Sotheby's Hong Kong, Mary Covatta and Covatta Communications, Uli and Kirsten Buccholtz and Schmidt Marketing (HK) Ltd, Club Lusitano, Epicurean Group, KPMG, and Latham & Watkins, Pacific Harbour Group. I would also like to thank the Asia Society, Hong Kong, The Royal Asiatic Society Hong Kong Branch, and all our speakers, as by supporting us, they have made a difference in the art community.

I cannot believe that I have overseen almost a year of activities. I feel so privileged to be a part of the Friends. Thank you for your support!





## EVENTS APRIL TO JULY, 2013

**Note:** Young Friends members and full time students will be charged HK\$100. All our events include refreshments, unless stated otherwise.

### APRIL

**Date & Time:** 13 April (Sat) 4:00pm – 6:00pm  
**YOUNG FRIENDS:** Young Friends Art Today and Tomorrow

**Venue:** Asia Society, 9 Justice Drive, Admiralty

**Cost:** Free of Charge for Under 30s

**Date & Time:** 17 April (Wed) 11:00am – 1:00pm  
**GALLERY GROUP** Guided Galleries Tour  
**Venue:** Pedder Building, Pedder Street, Central

**Cost:** HK\$100 members HK\$150 non-members. *No charge for the first "Young Friend" to sign up.*

**Date & Time:** 18 April (Thurs) 6.30pm – 8.30pm  
**LECTURE:** Iznik Tile Motifs by Ashley Hazell  
**Venue:** Club Lusitano, Duddell St, Central  
**Cost:** HK\$200 members, HK\$250 non-members

**Date & Time:** 24 April (Wed) 6:30pm – 8:30pm  
**LECTURE** Appreciating and Buying Contemporary Asian Art: Part One by Kate Cary Evans  
**Venue:** Asia Society Hong Kong Centre, 9, Justice Drive, Admiralty, HK  
**Cost:** HK\$180 (Friends and Asia Society members) HK\$230 non-members

### MAY

**Date :** 4 May (Sat)  
**EVENT:** Friends "Gold Gala": *Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection*

**Times:** 4:30pm Opening Ceremony  
5:30pm Private Tour of Exhibition  
6:00pm Friends AGM, Cocktails & Canapés & *Reflections* with Professor Peter Lam

**Venue:** Art Museum, the Chinese University of Hong Kong

**Cost:** Admission is Free of Charge

**Date & Time:** 11 May (Sat) 10:00am – 12:00noon  
**LECTURE:** Hanfu (Traditional Chinese Dress) for the 21st century? by Juni L. Yeung  
**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell Street)  
**Cost:** HK\$200 members, HK\$250 non-members,

**Date & Time:** 14 May (Thurs) 6:30pm – 8:30pm  
**LECTURE:** The Presence of Nothingness – Dao, Zen and Adolph Reinhardt's Black Paintings by Professor Ellen Zhang  
**Venue:** Club Lusitano, 16 Ice House Street,

**Cost:** Central (entrance also in Duddell Street)  
HK\$200 members, HK\$250 non-members

**Date & Time:** 22 May (Wed) 6:30pm – 8:30pm  
**LECTURE:** Chinese Wooden Stands by Laurence Paul

**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell Street)

**Cost:** HK\$200 members, HK\$250 non-members

**Date & Time:** May / June, 2013; to be announced  
**TALK:** The Friends Presents The Chair's Series III: Tales From Old Hong Kong by Dr. Patrick Shuk Siu Yu

**Venue:** Home of Friends Chair, to be advised

**Cost:** HK\$200 members, HK\$250 non-members

### SEPTEMBER: SAVE THE DATE

**Date & Time:** 26 Sept (Thurs) 6:30pm – 8:30pm  
**LECTURE:** Fung Ping-Shan, The Man, His Life and His Library by Nelly Fung

**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell St)

**Cost:** HK\$200 members, HK\$250 non-members, HK\$100 Young Friends / full time students

### FRIENDS TOURS APRIL - SEPTEMBER, 2013

18 – 23 April Jingdezhen and Yellow Mountain (Huangshan)

12 – 21 May Ladakh

13 – 23 June Rwanda and Uganda

3 – 12 September Indonesia

**Email Diana Williams:** [tours@friendscuhk.com](mailto:tours@friendscuhk.com)  
For complete tours listing and status, visit page 27

### ART BASEL HONG KONG 2013

The inaugural edition of the Art Basel show in Hong Kong 2013

**Date:** 22 – 26 May (Wed – Sun)  
**Venue:** Hong Kong Exhibition and Convention Centre

The organisers of this year's new show have generously agreed to make available to Friends members and collectors a limited amount of VIP access together with a number of complimentary passes. For full details of the show itself please go to: [www.artbasel.com](http://www.artbasel.com)

For further information about Friends VIP access and complimentary tickets please contact Elizabeth Miles [memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com)





## FRIENDS EXECUTIVE BOARD 2012 - 2013



POSITION	NAME	EMAIL CONTACT
Chair	Dominica Yang	<a href="mailto:chair@friendscuhk.com">chair@friendscuhk.com</a>
Vice-chair	Vicki Ozorio	<a href="mailto:chair@friendscuhk.com">chair@friendscuhk.com</a>
Secretary	Emma Graham	<a href="mailto:secretary@friendscuhk.com">secretary@friendscuhk.com</a>
Treasurer	Kathie Alderige	<a href="mailto:treasurer@friendscuhk.com">treasurer@friendscuhk.com</a>
Newsletter	Gillian Kew	<a href="mailto:newsletter@friendscuhk.com">newsletter@friendscuhk.com</a>
Membership	Therese Lesaffre	<a href="mailto:membership@friendscuhk.com">membership@friendscuhk.com</a>
Overseas Tours	Diana Williams	<a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Study Group	Susan Kreidler	<a href="mailto:sjkreidler@aol.com">sjkreidler@aol.com</a>
Librarian & Day Tours	Patrick Moss	<a href="mailto:memberservices@friendscuhk.com">memberservices@friendscuhk.com</a>
Business Relations & Events	Angelina Kwan	<a href="mailto:akwanfriendscuhk@gmail.com">akwanfriendscuhk@gmail.com</a>
Gallery Group and Events	Elizabeth Miles	<a href="mailto:memberservices@friendscuhk.com">memberservices@friendscuhk.com</a> <a href="mailto:friendsnewgallerygroup@gmail.com">friendsnewgallerygroup@gmail.com</a>
<b>Activities and Departments</b>		
Films & Lectures	Marianne Yeo	<a href="mailto:eventsfam@gmail.com">eventsfam@gmail.com</a>
Young Friends	Alex Choa	<a href="mailto:amchoa@gmail.com">amchoa@gmail.com</a>
Auction House Tours	Corey Otoshi	<a href="mailto:otoshihk@gmail.com">otoshihk@gmail.com</a>
Products	Ann Mary Stone Caroline Chan	<a href="mailto:products@friendscuhk.com">products@friendscuhk.com</a>
In Conversation	Joan Gould	<a href="mailto:joan.l.gould@gmail.com">joan.l.gould@gmail.com</a>
Food With Friends	Joumana Achcar	<a href="mailto:joumanaachar@gmail.com">joumanaachar@gmail.com</a>

### YOUNG FRIENDS: ART TODAY AND TOMORROW: AT THE ASIA SOCIETY

*coordinated by Alexandra Choa*

Proudly celebrating Hong Kong artwork this spring, Young Friends hosts their second event in April, giving emerging creative professionals in Hong Kong the opportunity to meet amongst an abundance of contemporary Hong Kong artwork

**Date:** 13 April 2013, Saturday  
**Time:** 4:00pm – 6:00pm  
**Venue:** Asia Society, 9 Justice Drive, Admiralty, HK

**Artists:** Tomato Grey, Annysa Ng, Samson Young, Kaho Yu, Teresa Wong, Jaffa Lam, Hung Keung, Siu Wai Hang, Chris Huen Sin Kan, Zaffer Chan Sui Ying, Ho Kwun Ting, Tung Wing Hong, Vivien Mok Ting Yan, Leung Hong Pok, Chan Kwan Lok.

**Speakers:** Catherine Maudsley and Melissa Lee  
**Live Music:** Jeffery Chan, Angus Lee, and Charlie Yang  
**Free admission for under 30s.**  
 Drinks and light refreshments will be served

#### Our Coordinator:

Alexandra Choa was born and raised in Hong Kong. She is a recent graduate of University College London, where she read History of Art. Her interests in promoting contemporary art and culture have prompted her to pursue an MFA in creative producing. She is currently Associate Producing the TimeWave Festival in London.



*Image taken from the Sloping Collection*



Hong Kong Center

*With thanks to the Asia Society HK for their generous support of this event*



## FRIENDS NEW GALLERY GROUP: SAVE THE DATE

Gallery Group has organized a visit to some of the galleries in the Pedder Building, Central. Galleries will discuss with us their focus, their stable of artists and where appropriate, their current exhibition. Participating galleries are Gagolian, Pearl Lam, Hanart TZ and Ben Brown.

**Date:** 17 April, 2013 Wednesday

**Time:** 11:00am – 1:00pm

**Cost:** HK\$100 members HK\$150 non-members HK\$100 Young Friends.

*First Young Friend to sign up is free of charge.*

Places are limited.

To register please email

[friendsnewgallerygroup@gmail.com](mailto:friendsnewgallerygroup@gmail.com)



## LECTURE: OTTOMAN IZNIK TILES – NOBLE SIMPLICITY AND QUIET GRANDEUR

*Ashley Hazell*

**Date:** 18 April 2013, Thursday

**Time:** 6:30pm – to 8:30pm (6:30pm registration, 7:00pm talk starts)

**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell Street)

**Cost:** HK\$200 members, HK\$250 non-members, HK\$100 Young Friends / full time students

The city of Iznik (formerly Nicaea) in Turkey was famous for its production of beautiful, high-quality ceramic pottery and tiles from the late 15th century until the end of the 17th century. Initially, the Iznik cobalt blue and white ceramics were strongly influenced by Chinese porcelain from the Yuan and Ming dynasties, which were much prized by the Ottoman Sultans. However, Iznik ware came into its own under the supervision of the court of Nakkashane (House of Design) and its distinctive repertoire became more stylized with its 'Quatre Fleurs' designs and polychrome colour schemes.

Iznik tiles dominated the output of the Iznik potteries, and production of these tiles reached the heights of perfection during the reign of the Ottoman Sultan, Suleyman the Magnificent. After the conquest of Constantinople in 1453, an extensive building project of mosques, libraries and palaces started. By the mid-16th century, the Sultan and his chief architect, Sinan, had commissioned tens of thousands of tiles from Iznik. The brilliance of these tiles can still be seen today in the Topkapi Palace, The Blue Mosque (Sultan Ahmed Mosque) and other key Ottoman buildings in Istanbul, Turkey.

Iznik tiles played an integral role in Turkey's Ottoman Empire history until its decline when the Empire's finances started to diminish. Hence, the art was lost for nearly 400 years. Today, the art of Iznik ceramics has been revived through such organizations as the Iznik Foundation.

This illustrated talk by Ashley Hazell will focus on the history, motifs, and colour of this celebrated ceramic art form.

### About our speaker:

**Ashley Hazell** graduated in Textile Design from Winchester School of Art, England. In 1993, she went to Istanbul to learn the art of repairing Turkish kilims in the workshops of the Grand Bazaar. Her knowledge and passion for Iznik tiles grew during her 10 years living in Turkey. Ashley is currently an English language instructor at the University of Hong Kong and in her free time has turned her passion for Iznik art into a small business.

**Bookings & Enquiries:** email [eventsfam@gmail.com](mailto:eventsfam@gmail.com) or call /text Marianne Yeo +852 6083 8892. Please reserve your seat in advance. Payment may be made at the door in cash (exact change preferred) or by crossed cheque to Friends of the Art Museum, CUHK Ltd .



*Collage of Iznik tiles from the Tokapi Palace, Istanbul*



## LECTURE: APPRECIATING AND BUYING CONTEMPORARY ASIAN ART: PART ONE

*Co-presented by the Friends and the Asia Society*

**Date:** 24 April, 2013, Wednesday  
**Time:** 6:30pm– 8:30pm  
**Venue:** Asia Society Hong Kong Centre,  
9, Justice Drive, Admiralty  
**Cost:** HK\$180 (Friends and Asia Society members)  
HK\$230 non-members

**Bookings & Enquiries:** Please register in advance  
Elizabeth Miles [memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com)

Now the third biggest art auction market after London and New York, Hong Kong is one of the most dynamic places in today's global art market and attracts curators from leading museums and institutions, international dealers, and many artists, from auction stars to street artists.

Secretive, unregulated and impenetrable, the art market has always been difficult to understand and is full of pitfalls for the new collector. The traditional ways of buying and selling works of art through galleries, dealers and auction houses are being undermined by new online market places and art fairs. However today the art market is undergoing a revolution and thanks to globalisation and technology innovations, it is more open than ever before.

The first of these two lectures is designed to give practical advice on how to safely navigate a path through this fast moving and rapidly changing market and will cover:

- The mysterious system of 'gates' artists must negotiate to achieve success
- The top 3 questions that a dealer should be asked before buying and before handing over any money.
- How to decipher the hidden clues in an artist's biography to ascertain whether the artist is well regarded.
- Which website tools to use to check if a work is appropriately priced before buying
- Secret tips and tricks that established collectors do not share about choosing art works and negotiating with galleries.

### About our Speaker

**Kate Cary Evans** has been studying, writing and lecturing about Contemporary Art for almost 30 years. She has written for Saatchi, HK Tatler, South China Morning Post, and Asian art magazines. She founded Art Radar Asia in 2008, an on-line resource, which today has over 10,000 followers and is read by leading collectors, curators, and scholars from international institutions such as Princeton and MOMA. She has spoken extensively to collectors, the art trade, students, and scholars. Most recently she taught at the Hong Kong Baptist University and was involved in a scholarly panel discussion hosted by Casa Asia at ARCO Madrid.



Hong Kong Center

*Friends gratefully acknowledge the support of the HKTC in respect of this lecture*



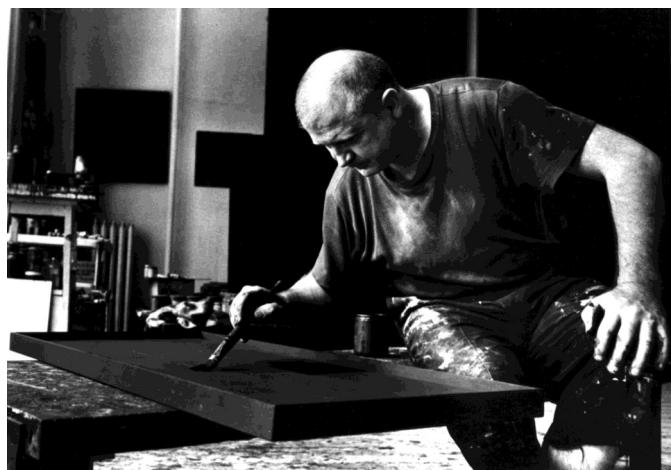
## LECTURE: THE PRESENCE OF NOTHINGNESS – DAO, ZEN AND AD REINHARDT'S BLACK PAINTINGS

*by Professor Ellen Zhang*

**Date:** 14 May 2013, Thursday  
**Time:** 6:30pm – 8:30pm (6.30pm registration, 7:00pm talk starts)  
**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell Street)  
**Cost:** HK\$200 members, HK\$250 non-members, HK\$100 Young Friends / full time students

**Ad Reinhardt** (born 1913 Buffalo, NY and died 1967 New York City) was an influential painter, writer, art critic, and educator whose art works had a strong impact in the USA from the Abstract Expressionism of the 1950s to the minimal and conceptual art movements of the following decade. He was an ardent admirer of the ancient Chinese philosopher Laozi and he studied Zen (Ch'an) Buddhism with D.T. Suzuki at Columbia University. His art works are exhibited by both the Guggenheim Museum and the Museum of Modern Art (MoMA).

Professor Zhang will discuss the idea of "emptiness" or "void-ness" in the philosophy of Daoism and Zen Buddhism, and how this idea was expressed by Reinhardt in his controversial minimalist monochrome conceptual works of the 1960s for which he is most famous. Her talk will be of particular interest to all collectors and connoisseurs of modern art.



*Adolph Dietrich Friedrich Reinhardt*

### About our speaker:

**Ellen Y. ZHANG** 張穎博士 currently teaches philosophy and religion at Hong Kong Baptist University. She has read comparative literature and the philosophy of religion in China and the USA. She has lived and worked in both Beijing and Philadelphia for many decades.

**Bookings & Enquiries:** email [eventsfam@gmail.com](mailto:eventsfam@gmail.com) or call / text Marianne Yeo +852 6083 8892. Please reserve your seat in advance. Payment may be made at the door in cash (exact change preferred) or by crossed cheque to Friends of the Art Museum, CUHK Ltd.



## LECTURE: HANFU (TRADITIONAL CHINESE DRESS) FOR THE 21st CENTURY?

by Juni L. Yeung

Information about Juni's book may be obtained by visiting <http://www.lulu.com/shop/juni-yeung/standards-of-the-guqin/paperback/product-20288135.html>

**Date:** 11 May 2013, Saturday  
**Time:** 10.00am – 12noon (talk starts 10.30am)  
**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell Street)  
**Cost:** HK\$200 members, HK\$250 non-members, HK\$100 Young Friends / full time students (includes morning refreshments)

The most traditional and the oldest clothing worn by the Chinese was not the qipao or cheongsam, which became fashionable in 1920s Shanghai. Neither was it the magua or Qing dynasty cropped riding jacket, beautiful though these may be. It was Hanfu (漢服). Many early designs were gender-neutral and simple in cutting. Later garments incorporated multiple pieces, with men commonly wearing top with trousers or full-length long robes and women commonly wearing tops with skirts. Similar to the Japanese kimono and Korean hanbok, these robes were worn for thousands of years as indicators of refined, courteous, ethical, civilized behaviour, playing an important role in ceremony and ritual until abolished in 1644 by the semi-nomadic Manchu. Hanfu through the ages had its own progression of fashion, which had a curious and intricate interplay between classes and professions, and social influences between domestic and global trends.

Today, Hanfu or its semblance is generally regarded as garb for historical re-enactments and festivals, although there is growing interest among educated, young, more self-conscious Chinese to revive its use in daily life. The speaker will examine and explain how this is a paradigm shift in thinking amongst Chinese in contemporary society.

**About our speaker:** Juni L. Yeung 楊雋立 is a Canadian of Chinese descent. Under her courtesy name “Snow Pavilion” 雪亭 Xue Ting, she is an accomplished guqin player and MA student of Comparative and Public History at the Chinese University of Hong Kong, having earned her primary degree in East Asian Studies at the University of Toronto. She established the Toronto Guqin Society in 2005 and the Facebook Guqin International Group in 2007. In 2010 she published *Standards of the Guqin: An English Introduction to the Chinese Seven Stringed Zither*.

Juni wears and lectures on how to make historically accurate, authentic Hanfu. She will bring with her selected Hanfu to illustrate her talk and will also describe briefly the complex historical roots of this nascent, rising phenomenon

**Bookings & Enquiries:** [eventsfam@gmail.com](mailto:eventsfam@gmail.com) or call/text +852 6083 8892 Marianne Yeo



*This event is co-hosted with the ROYAL ASIATIC SOCIETY Hong Kong Branch*



**Royal Asiatic Society  
Hong Kong Branch**

## LECTURE: CHINESE WOODEN STANDS *by Laurence Paul*

**Date:** 22 May 2013, Wednesday  
**Time:** 6:30pm – 8:30pm (6.30pm registration, 7.00pm talk starts)  
**Venue:** Club Lusitano, 16 Ice House Street, Central (entrance also in Duddell Street)  
**Cost:** HK\$200 members, HK\$250 non-members, HK\$100 Young Friends / full time students

Antique wooden stands present us with a miniature history of Chinese taste. Genre paintings, extant catalogues from the Qing imperial collections and essays by Chinese scholars prove that art collecting was never separated from the choice of display stands. The presentation of a work of art is not meant to distract the beholder, but to enhance the aesthetic effect.

The best stands share all the characteristics of antique Chinese furniture, albeit on a smaller scale. Their construction is based on mortise-and-tenon joinery. The decoration of some of them is deliberately minimal, to emphasize the grain of the wood, whose natural pattern can possess a surrealist quality that was fully appreciated in imperial China. In the more elaborately carved examples, decorative motifs are meant to be read for their symbolic meaning as well as enjoyed visually. They lend their auspicious character to the objects they support.

As a specialized antique dealer, I witnessed the emergence of Chinese wooden stands as collectibles in their own right. Moreover, matching ancient stands to other works of art is a way to ensure the participation of the collector in the creative process, according to the Chinese tradition.

### About our speaker: Laurence Paul

Laurence Paul continues in the tradition of her family's long line of Collectors and Antique dealers in the South of France. Going back for 15 years, she is acknowledged as the leading expert on Chinese wood stands.

As Founder and Owner of Fleurdelys Antiquités, Ms Paul operates her gallery on Kensington Church Street, one of the premier sites in Central London for Antique Galleries. Her collection of Chinese wooden stands and a selection of Chinese Works of Art including jade, bronze and porcelain are available there for viewing. Ms Paul's clientele includes international collectors and dealers; she is also a member of Asian Art in London (AAL), and Kensington Church Street Art & Antique Dealers Association (KCSADA).

**Bookings & Enquiries:** email [chair@friendscuhk.com](mailto:chair@friendscuhk.com) or call /text Vicki Ozorio +852 9261 3931. Please reserve your seat in advance. Payment may be made at the door in cash (exact change preferred) or by crossed cheque to Friends of the Art Museum, CUHK Ltd .



Photographs: in clockwise order: - Miniature Boxwood Garden Seat; Group of Stands; Three Tier Stand



## THE FRIENDS' PRESENTS THE CHAIR'S SERIES III: TALES FROM OLD HONG KONG

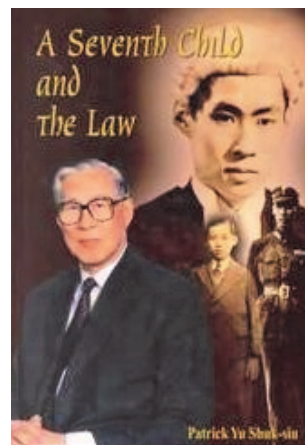
by Dr. Patrick Shuk Siu Yu

**Date:** May / June, 2013; to be announced  
**Time:** 11am – 12:30pm  
**Venue:** Home of Friends Chair, to be advised  
**Cost:** HK\$200 members, HK\$250 non-members  
HK100 young friends / students  
(Incl. morning coffee/tea and snacks)

**Bookings and Enquiries:** [joan.l.gould@gmail.com](mailto:joan.l.gould@gmail.com)

**Patrick Shuk Siu Yu** 余叔韶, born into an intellectual Chinese family in Hong Kong, is a celebrated trial lawyer in the territory. Dr. Yu was educated at home before attending Wah Yan College Hong Kong at the age of nine. In 1938, at the age of sixteen, he was admitted to the University of Hong Kong as a Government Scholar. In 1941, he served with British Naval Intelligence and was commissioned as an officer in the Intelligence Corps of the Army of the Republic of China. He was given the rank of Major in the Chinese Nationalist Army and was seconded to the Political Department to work under Lt. Gen Lee. In 1945, Dr. Yu was awarded a Victory Scholarship by the Government of Hong Kong to continue his studies at Merton College, Oxford. He passed the Bar exam in 1949 and briefly worked at his uncle's firm of Shook Lin and Bok in Malaya before moving back to Hong Kong. In 1951 he became the first Chinese to be appointed Crown Counsel in the British colony. He resigned in December 1952 and commenced private practice in January 1953.

By the mid-1960s, Patrick Yu had already become one of the top criminal lawyers in town. It was also during this time that he helped to establish the first law school in Hong Kong, The Faculty of Law of the University of Hong Kong. In addition, Dr. Yu was appointed as one of the only three members of the first University Grants Committee of Hong Kong; one of the duties of which was to set up the Chinese University of Hong Kong.

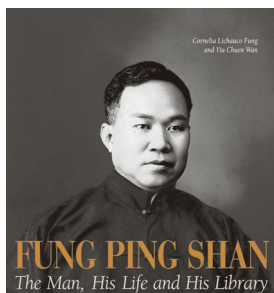


In the 1970s, Yu was offered a place on the bench of the Supreme Court of Hong Kong, an invitation he declined. Two similar offers were made during the decade, which he also declined on the grounds of discriminatory employment terms. He was also known for his refusal to apply to become Queen's Counsel, a mark of distinction envied by many practitioners in Hong Kong, the United Kingdom, and in many other Commonwealth countries. In 1983, after thirty years of private practice, he decided to retire. He became an author and story-teller, and has since published two volumes of memoirs and stories.

He and his wife, Lucia, celebrated their 60th wedding anniversary last year and they have four children and seven grand-children. Patrick Yu will share with us many tales from his interesting life in Hong Kong.

## LECTURE: FUNG PING-SHAN, The Man, His Life & His Library by Nelly Fung

**Date:** 26 September 2013,  
Thursday  
**Time:** 6:30pm – 8:30pm  
(6:30pm registration,  
7:00pm talk starts)  
**Venue:** Club Lusitano,  
16 Ice House Street,  
Central (entrance also  
in Duddell St)  
**Cost:** HK\$200 members,  
HK\$250 non-members,  
HK\$100 Young Friends / full time students



Nelly Fung will speak about her book, published in Chinese and English in November 2012 and entitled *Fung Ping Shan - The Man, His Life and His Library*. She will tell the story of Fung Ping Shan, a successful businessman, generous benefactor of many charities, tireless founder of educational institutions, and keen supporter of libraries. It is a deeply personal account of a remarkable life – starting from his early days in Xinhui, Guangdong and spanning his experiences as a successful entrepreneur in Chongqing, Guangzhou, and Hong Kong.

She will describe his commitment to philanthropy and his passion for setting up libraries as a source of social education. And yet this is not just one man's legend; it is the story of early twentieth century Hong Kong, as seen from

one of the leading members of the Chinese community who left a lasting legacy. It is also about the Fung Ping Shan Chinese Library at the University of Hong Kong, which remarkably survived the ravages of the Second World War intact and which ranks, together with both the Harvard-Yenching Library at Harvard University and the Chinese collection at Princeton University as one of the important collections of Chinese books in the world.

### About our speaker:

**Cornelia 'Nelly' Lichauro Fung** was born and raised in the Philippines. After completing her secondary school education in Manila, she studied for her BA at Wellesley College, Massachusetts and obtained a Postgraduate Certificate in Education from the University of London. She has lived in Hong Kong since 1967, where she has been actively involved in community and educational life. She is a co-founder of the Chinese International School and the ISF Academy. In 2009 she wrote "Beneath the Banyan Tree" a book about four generations of her family within the context of Philippine history.

She is married to Kenneth Hing Cheung Fung, son of the late Sir Kenneth Fung Ping Fan, a grandson of Fung Ping Shan.

**Bookings & Enquiries:** email [eventsfam@gmail.com](mailto:eventsfam@gmail.com) or call /text Marianne Yeo +852 6083 8892. Please reserve your seat in advance. Payment may be made at the door in cash (exact change preferred) or by crossed cheque to Friends of the Art Museum, CUHK Ltd.



## FOUR DECADES AT THE ART MUSEUM

*By Peter Lam*

It was at the very beginning of the 1970s that I first arrived at the Art Museum, The Chinese University of Hong Kong. I was appointed Museum Assistant, as it was called in those days. Later, the post was retitled 'Assistant Curator' at all museums in Hong Kong. Before that I worked briefly under James Watt at the City Museum and Art Gallery at Hong Kong City Hall. So naturally, shortly after James took up the post of founding Director here at the Museum I joined the staff team.

I couldn't even begin to tell you how much things have changed since then. There was only one exhibition gallery, by the side of the fish pond and the serene courtyard, which were the idea of I.M. Pei. The architect was in fact Alan Fitch, partner of the late Szeto Wai, the then the University architect. Both were close friends of the Lee family, who financed the construction of the Institute of Chinese Studies building in 1970. The basement vault was virtually empty. It was not until 1972 that the Art Museum had, through donated funds, acquired the Jen Youwen collection of paintings and calligraphy by Guangdong artists and scholars. I, together with two short-term research assistants, catalogued the whole collection of more than one thousand pieces and put them in proper accession order in organized and numbered pigeonhole shelves in the new vault. I also supervised the remounting and conservation of the majority of the scrolls from damages done when the group was transferred to Hong Kong from Canton to save them during the conflicts in the 1940s.

I helped in the research, curating, writing, and designing of catalogues and monographs, on top of the installation of exhibitions of selections from this permanent collection and loaned ones from private local collections, mostly from members of the Min Chiu Society. That was before the arrival of computers, and I needed to write in my own hand all the tiny Chinese characters on the exhibition labels. About two years later I didn't need to do this anymore as the Art Museum purchased a bulky and clumsy Chinese typewriter. But we managed to train a clerk to do the typing by picking out the right character from a huge tray of more than a thousand lead types. All these really don't seem all that long ago.

It is with gratitude that I look back. From the very first day, actually even in the few months of working together at the City Hall in Central, James has been my mentor. He has taught me how to conduct serious research, and more importantly, what is true scholarship in Chinese art. Treading in his footsteps, I began to browse dealers' shops in Cat Street and Hollywood Road. Over these decades I have learned so much from such visits and discussions with dealer friends. Another mentor was the good old J.S. Lee, the staunchest supporter, benefactor and founder of the Art Museum. Since the inauguration of the Art Museum he had given more than five thousand items of art and antique objects to the permanent collection. Shortly before his old family house in Kennedy Road was pulled down in the early 1980s to make way for the new Bamboo Groove I was asked to visit him on a weekly basis. Every time I would come back with car-loads of art objects. His collection of Chinese art was truly encyclope-

dic, ranging from calligraphy, paintings, rubbings, rare books, to jade and bamboo carvings, ceramics and ink-stones. His generosity, modesty, encouragement, and advice are sorely missed. Another mentor was the late J.M. Hu, renowned collector from Shanghai and founder of the prestigious Min Chiu Society. He, together with his peers had taught me what is true taste in Chinese art. With the support of these benefactors and the dedicated staff, in particular the foresighted leadership of Mayching Kao, the second museum director, the Art Museum began its development in every area. The Art Museum today takes its rightful place at the top among the university museums in the world that focus on Chinese art.

In 1981 the Friends was officially launched and I am the only serving curator to have witnessed the preliminary meeting of the founders at the Min Chiu premises, and later the inauguration at the Museum in October. At that time other local museums and the government of the day were distinctly ambivalent about such voluntary groups. These were closely monitored by the government, as such groups were considered well meaning but a potential source of conflict.

Three decades have since passed. We now see similar Friends organizations in every museum in Hong Kong. Together, we have accomplished so much more than everybody has expected, and one of my strongest memories has been my interaction with so many engaged and generous supporters from generations of the Friends members. All along I am sustained by the privilege of working with our hardworking and inspiring Friends as well as my superb staff colleagues.

Last year, to coincide with the 40th anniversary of the Art Museum (and 30th Anniversary of the Friends) we launched a fund raising campaign. Through the generosity of dedicated supporters and benefactors like you, we have been able to expand the scale, the depth in educational programmes and outreach activities of the Art Museum as we share the rich heritage of our permanent collection and our exhibition and educational programmes with countless visitors, Friends, art lovers, students, and teachers.

After four decades of service at the Art Museum it is time for me to step down and begin my retirement in August of this year. What gives me great comfort and hope for the future – as I retire – is the establishment, through two major donations last year from Huaihaitang and Xuanhui-tang respectively, of two endowment funds amounting to over HK\$15 million. Interest from the capital will be used on two fronts – the former on Chinese decorative arts, while the latter on painting, calligraphy, rubbing and archival studies. These two endowments, together with existing private funds at the Art Museum, which include donations from the Friends, will help support future worthy and noble projects by my successors.

The best parting tribute that anyone could give me would be to continue their support for the Art Museum. My depth of gratitude to the Friends is exceeded, indeed, only by my heartfelt appreciation for your providing volunteer work, financial and moral support, and above all, friendship and understanding.



## FOUR DECADES AT THE ART MUSEUM

*By Peter Lam*

As I leave the Art Museum to pursue travel to places I've always wanted to visit, to read books that have been waiting on my long 'must read' list, to finish papers that I have

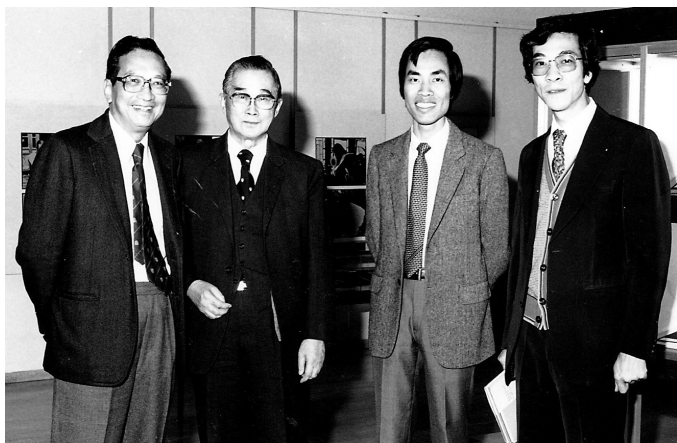
committed a long time ago, to practice calligraphy again to keep me calm and to keep my blood pressure down, and above all to enjoy time with my family, I will take with me the many wonderful friendships and fond memories of shared achievements. Thank you to each of you for your kindness, support, and a fantastic forty years.

### ***A Message from the Chair, Vice-Chair, and the Friends Board***

*It has been an absolute pleasure to co-operate with Peter over the past years. Peter Lam is a true gentleman and a scholar. Modest, enthusiastic, supportive and ever willing to enlighten and share, Peter really is one of Hong Kong's*

*hidden "National Treasures". We wish him a fulfilling retirement and hope that we will continue to see him at many Friends events and trips in the future.*

***Dominica Yang, Vicki Ozorio and the Friends Board***



*From left to right:  
JS Lee, Cheng Te-k'un, Peter Lam and James Watt*



*Reunion of three generations of museum directors in 2001 James Watt, Mayching Kao, and Peter Lam*



*Peter Lam Leads the Friends on our 30th Anniversary tour to Chengdu (Picture courtesy of Diana Williams)*



The Friends of the Art Museum,  
The Chinese University of Hong Kong  
welcomes you  
to the Opening Ceremony & Gold Reception  
of the Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection  
at the Art Museum  
in celebration of the Golden 50<sup>th</sup> Anniversary  
of the Chinese University Of Hong Kong

Saturday May 4th

4:30pm Opening Ceremony

5:30pm Exclusive Private Tour led by the Collectors & Scholars

6pm Friends AGM, Cocktails & Canapés  
& Reflections on the Art Museum with Professor Peter Lam

Enquiries & Registration: [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)

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Free Return Bus Service provided from Central: Registration Essential.

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## RADIANT LEGACY: ANCIENT CHINESE GOLD FROM THE MENGDIEXUAN COLLECTION

*Presented by the Art Museum and the Department of Fine Arts The Chinese University of Hong Kong*



**Gold plaque with a horse and mounted archer**  
7th to 9th century

**Opening and Symposium:** 4 May, 2013  
**Exhibition:** 5 May – 27 Oct, 2013  
**Venue:** Art Museum, CUHK

A collection of approximately three hundred Eurasian and Chinese gold artifacts dating from ca. 1500 BCE to 1700 CE in the Mengdiexuan Collection, Hong Kong, forms the core of this study and exhibition. This exhibition of ancient Chinese gold, timed to coincide with the 50th Anniversary of the Chinese University of Hong Kong, is the first comprehensive, systematic presentation of gold from ancient China to be held in a Hong Kong museum.

More than just an exhibition of one private collection, this will be the first large-scale, art-historical, intercultural, and technical study of Chinese gold from the earliest times. As a material that was introduced into China through its contact with non-Chinese groups during the late second millennium BCE, gold brought with it not simply a new visual appeal, but completely new technical, artistic, and cultural implications in the complex interactions between cultures, peoples, and regions over time and space. With the help of archaeological discoveries in China, Central Asia, and Russia, this exhibition and the accompanying catalogue will assess the development and role of gold in Chinese society for over 3,000 years.

**Professor Jenny F. So** will lead and coordinate this exhibition and the publication of a fully illustrated, three-volume bilingual catalogue. In addition, a symposium, open to the public, consisting of a series of presentations by an international roster of scholars, will be organized as part of the exhibition's opening festivities. This provides a forum for the Hong Kong community to benefit from updated scholarly research and for scholars to exchange ideas, as well as offering the opportunity to discuss and pursue potential avenues for future research and collaboration in the study of gold in China.

## PROGRAMME OF THE OPENING SYMPOSIUM & WORKSHOP 4 – 5 May, 2013

Institute of Chinese Studies, CUHK

### 4 May 2013 SYMPOSIUM

- 9:30am** Registration and reception
- 10:00am** **Welcome – Peter Lam**, Director, Art Museum
- 10:10am** **Opening remarks – James C.Y. Watt**, Metropolitan Museum of Art and Professor of Chinese Culture, CUHK
- 10:25am** **Emma C. Bunker:**  
How to Understand Gold in the Ancient Eurasian Steppes and North China
- 11:00am** **Coffee break**
- 11:15am** **Yang Junchang:** Director (Conservation), Shaanxi Institute of Archaeology.  
The Importance of Technical Analysis in the Study of Ancient Gold
- 11:45am** **Huo Wei:** Professor, Sichuan University  
The Unique Tubo (Ancient Tibetan) Gold of the 7<sup>th</sup> to 9<sup>th</sup> centuries
- 12:30pm** **Lunch**
- 2:00pm** **Xu Xiaodong:** Researcher, Palace Museum, Beijing.  
Gold in Imperial China (Tang to Ming Dynasties)
- 2:40pm** **Jessica Rawson:** Professor, Oxford University.  
Summation and Future Directions for Gold Research in East Asia
- 3:15pm** **Symposium ends:** Exhibition preview and Opening Reception

**Evening Gold Cocktail Reception:** Hosted by the Friends of Art Museum, CUHK.

### INVITED SPEAKERS-SCHOLARS

#### International Scholars

##### **James C. Y. Watt**

Curator Emeritus, Department of Asian Art, Metropolitan Museum of Art, New York, U.S.A. J. S. Lee Professor of Chinese Studies, Institute of Chinese Art, CUHK; Founding director of the Art Museum, Institute of Chinese Studies, CUHK. Recent major exhibitions and publications at the Metropolitan Museum of Art, New York, include *China: Dawn of a Golden Age* (2004), and *The World of Khubilai Khan* (2010)

## RADIANT LEGACY: ANCIENT CHINESE GOLD FROM THE MENGDIEXUAN COLLECTION cont...

### Dame Professor Jessica Rawson

Professor of Chinese Art and Archaeology, and former Warden, Merton College, Oxford University, U.K. Former Keeper, Department of Far Eastern Antiquities, British Museum, London, U.K. Major publications include *Western Zhou Ritual Bronze Vessels in the Arthur M. Sackler Collections* (1990), *Chinese Jade from the Neolithic to the Qing* (1995).

### Emma C. Bunker

Consultant, Denver Art Museum, Denver, Colorado; internationally renowned scholar of Steppes animal-style art. Major publications include *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections* (1997); *Nomadic Art of the Eastern Eurasian Steppes* (with James C.Y. Watt, 2002).

### Pieter Meyers

Nuclear Chemist and Conservation Scientist, Los Angeles County Museum of Art, Los Angeles, U.S.A.

### Josh Yiu

Foster Foundation Associate Curator of Chinese Art, Seattle Art Museum, Seattle, Washington. Graduate of University of Chicago (B.A.) and Oxford University (D. Phil.), with research on Chinese imperial ritual ceramics of the Ming and Qing periods; more recently engaged in the study of Chinese art collectors and collections in America.

### P.R.C. Scholars

#### Lin Meicun

University Professor, Department of Archaeology and Museology, Peking University, Beijing. Specializes in the study of the ancient history, archaeology, and languages of Central Asia.

#### Huo Wei

Professor and Director, Sichuan University Museum and Centre for Tibetan Studies, Sichuan University, Chengdu. Research has focused on the art and archaeology of southwest China and ancient Tibet, most recently on the ancient Tubo (Tibetan) culture in the Qinghai plateau.

#### Yang Zhishui

Researcher, Chinese Academy of Social Science and The National Museum of China, Beijing. Specialises in using archaeological material to identify and recapture the names of objects mentioned in Chinese poetry and prose.

#### Yang Junchang

Head, Conservation laboratory, Shaanxi Institute of Archaeology, Xi'an. Yang Junhang is a metallurgist recently focusing on gold excavated from Shaanxi sites, with a forthcoming publication in English, *Ancient Chinese Gold*, coauthored with Paul Jett, head conservator formerly of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

### Xu Xiaodong

Researcher, Palace Museum, Beijing. Graduate of the Chinese Department, Peking University. Subsequently received her M.Phil. and Ph.D. (2005) from the Fine Arts Department, C.U.H.K. Recent publications include monographs on Liao-dynasty jade and Chinese amber.

### Ta La

Director, Inner Mongolia Museum and Institute of Archaeology, Huhehote, Inner Mongolia. Veteran scholar and archaeologist of Ordos art and culture in China's northwest region.

### Wang Hui

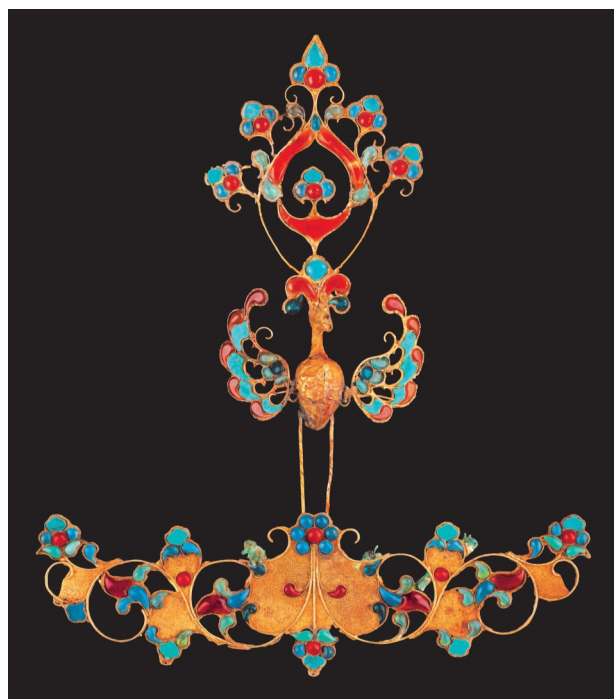
Archaeologist, Gansu Provincial Institute of Archaeology, Lanzhou, Gansu. Leader of the archaeological team responsible for the excavation of the important 4<sup>th</sup> century BCE nomadic site in Gansu province since 2006.

### Chen Ling

Archaeologist, assistant researcher, Chinese Academy of Social Sciences, Beijing. Received his Ph.D. from the Peking University (2006) with research on the Turkic cultures in Xinjiang province and Central Asia.

### Dai Lijun

Lecturer and archaeologist, Department of Archaeology, Sichuan University, Chengdu. Received her B.A. and M.A. from the Sichuan University, and in 2011, her Ph.D. from the Fine Arts Department, C.U.H.K. with research on Bronze Age weapons from Sichuan province and their intercultural characteristics.



**Gold headdress with gem, glass and shell inlays**  
8th century

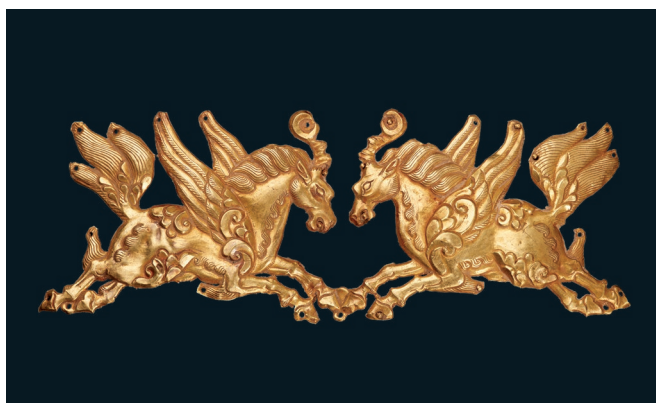
## IMAGES FROM THE RADIANT LEGACY: MENGDIEXUAN COLLECTION



**Gold plaque with bird-man motif**  
7th to 9th century



**Gold headdress plaque**  
3rd to 6th century



**Gold plaque with a pair of winged horses**  
7th to 9th century



**Two square openwork gold plaques with bird motifs**  
7th to 9th century



**Recumbent stag ornament**  
6th to 5th century BCE

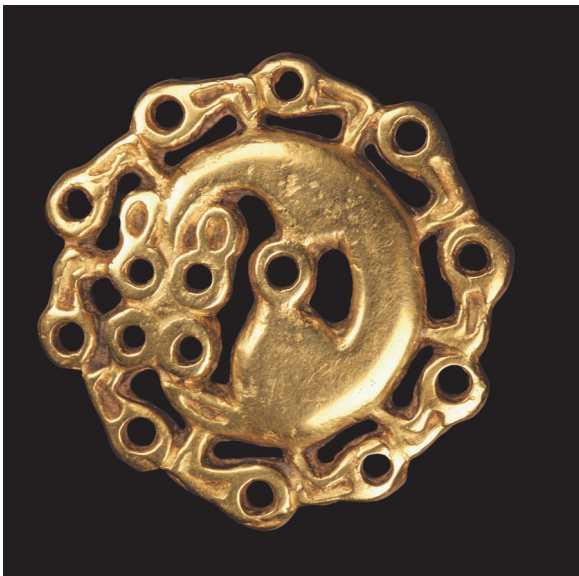


## IMAGES FROM THE RADIANT LEGACY: MENGDIEXUAN COLLECTION



**Above: Gold saddles with dragon motifs**

*One complete image and two close-ups of the  
Intricate work of the goldsmiths)  
7th to 10th Century*



**Left: Gold round ornament with donkey motif**  
6th to 5th century BCE



金曜風華



# RADIANT LEGACY

ANCIENT CHINESE GOLD FROM THE MENGDIEXUAN COLLECTION

## 金曜風華・夢蝶軒藏中國古代金飾

香港中文大學藝術系與文物館合辦

Presented by the Department of Fine Arts and Art Museum, The Chinese University of Hong Kong

4/5 – 27/10/2013

香港中文大學 中國文化研究所 文物館展廳II

Gallery II, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong

文物館開放時間：每天上午十時至下午五時 公眾假期閉館

Museum hours: 10:00 a.m. to 5:00 p.m. daily Closed on public holidays

<http://www.cuhk.edu.hk/ics/amm>



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## A NEW VOICE TO THE MUTED – LIVE MUSIC FOR CHINESE SILENT FILMS

By Dr. Ip Kimho  
(Introduction by Marianne Yeo)

At the dawn of the 20th century, towards the final years of the Qing dynasty, motion pictures appeared simultaneously around the world and captured the popular attention and fascination of countless audiences. The first film ever shown in the world was a 25 minute documentary of factory workers in France in 1895 and the first recorded film shown in China was a year later in 1896, a scene from a variety show. The first full length movie in Chinese was a recording of the Beijing opera, “The Battle of Dingjunshan” in 1905. It took a few decades before truly great Chinese modern cinema emerged, centred in Shanghai around the 1920s and 1930s, which like early Hollywood, was regarded as the “golden era” for Chinese film. These films were mainly the works of progressive, “left-wing” directors who took a serious look at the society of their day. The Kuomintang struggled in vain to control the major film studios but the golden era was in any case cut short by the Japanese invasion and occupation of China. The entire film industry was closed down with many fleeing Shanghai, to Hong Kong and other, temporary safe havens. The second “golden era” of Chinese film was not to emerge until after the Second World War.

### The Goddess

Hailed as one of the supreme, classic works from the first “golden era”, the silent, black and white modern feature film, “The Goddess” was made in 1934 by Wu Yonggang and starred the young actress, Ruan Ling-Yu. She brought tenderness, warm naiveté and lost innocence to her roles of exploited, victimized women abused and maltreated by medieval patriarchy. Her suffering heroines outshone and outlasted the bleak cruelty of old hierarchical structures and she was compared to Greta Garbo. Her funeral procession was three miles long and made the front page of the New York Times newspaper. Tragically, the actress died a year before the first film with sound was made in China and thus we have no idea what her voice would have sounded like. In 1992, Stanley Kwan’s block buster “Centre Stage” starring Hong Kong’s Maggie Cheung retold her life story.

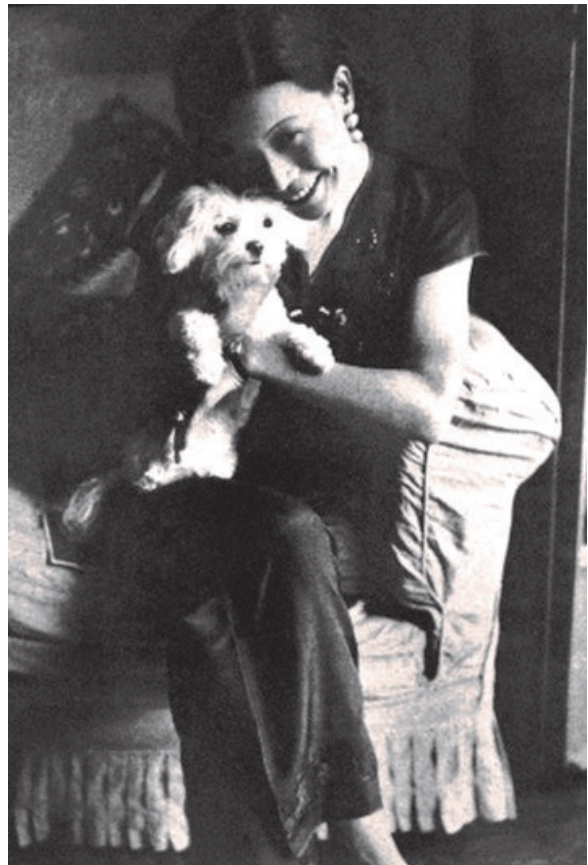
### New Live Music

In 2007, I was approached to compose a new musical soundtrack to accompany a special screening of “The Goddess” at a Cinema China Festival in Edinburgh the same year. The world premiere of the live performance of this new musical score took place at a gala screening at the Edinburgh Filmhouse attended by special guest, Maggie Cheung. In my new soundtrack, I have paid much attention to the subtle details and discreet camera shots created by the film director. To enhance the close-ups of the 1934 Ruan’s expressive eyes and facial expressions, so eloquently radiating anguish, exhaustion and other emotions, I reinterpreted songs from diverse genres, including Shanghai jazz, cabaret songs by Marlene Dietrich and lute songs by John Dowland. I chose such a wide range in order to interweave a nostalgic musical response to the muffled memories of submerged poignancy with a yearning for a time of revival. The combination of Chinese dulcimer (yang qin), jazz piano and

soprano saxophone with voice reflects the musical scene of 1930s Shanghai.

The revivification of this aspect of “The Goddess” increased the interest in Europe for Chinese silent films. Subsequently, I was asked to compose and perform new musical soundtracks for two other silent films - “Labour’s Love” (1922) – a romantic comedy set in Beijing around a fruit seller’s stall, and “Romance of the Western Chamber” (1927) – a high literary romance set around the West Lake near Suzhou,. These were produced and performed in London, Amsterdam, and Berlin. I hope, in 2013, to bring these new cinematographic live music experiences to equally appreciative audiences in Hong Kong, Beijing, and Shanghai.

*Dr. Ip Kimho graduated from the Chinese University of Hong Kong and received his PhD in music from the University of Edinburgh, where he has worked as the music curator for the Confucius Institute. In 2012 he was a research fellow at the Freie Universitaet, Berlin. With the Dutch saxophonist Filip Davidse, he has experimented for many years, seeking to re-create “Chinese” sounds, and to explore live performance with silent films. The duo have been invited to perform and record together new and old “Chinese” music around the world ([www.skymapandrainbow.com](http://www.skymapandrainbow.com)).*



Ruan Ling-Yu (1910 – 1935) – in her suicide note, she wrote “Gossip is a fearful thing”.

### References:

#### The History of Chinese Film

[http://www.foreignercn.com/index.php?option=com\\_content&view=article&id=207:the-history-of-chinese-film&catid=64:china-movies&Itemid=131](http://www.foreignercn.com/index.php?option=com_content&view=article&id=207:the-history-of-chinese-film&catid=64:china-movies&Itemid=131)

#### The Cinema China Festival, 2007

<http://www.llc.ed.ac.uk/cinema-china/partners.html>  
<http://www.llc.ed.ac.uk/cinema-china/briefhistory.html>



## RECIPIENTS OF FRIENDS 2012 TRAVEL AND RESEARCH GRANTS REPORT ON THEIR EXPERIENCES:

**CHOI KUEN KUEN** “Turtledove stands on Persimmon” is a Chinese delineative painting. I learned painting and coloring skills from Yu Fei’an (1888-1959) and the Song artists. I love Yu’s works because he was exceptionally good at composition and his drawing skills are informed by his precise observation and sensitivity to colour. I think that the most interesting thing about Chinese Delineative Painting is that you can see every meticulous ink stroke and layer when you examine such a painting closely. This is why I enjoy Gongbi, or drawing with fine lines; carefully, layer by layer. I agree with Yu Fei’an, who said that a successful Chinese delineative painting should not only stand up to close viewing, but also sustain examination from a distance. (工筆畫不只要經得起近觀, 還要有遠效果”).

During this stage of learning, especially when I focus on painting traditional flowers and birds as a theme, I am actually still imitating works of art from the past. Perhaps in the future I will try to combine ideas from different artworks to make my own. In many older pieces, we see striking compositions, sophisticated colouring skills, and animals depicted in their natural habitats. This creates a whole atmosphere, making it worthwhile for us to see more and learn more.

The Song masters-inspired painting techniques that I used in *Turtledove* are conscientious and meticulous, characteristics that are especially shown in the colour gradient changes of shading on the mouth, the precise depictions of the bird’s eyes, and in the layering of the feathers.

In addition, I have learned to use shadow and subtle colour changes to depict the three-dimensional object with reference to western painting techniques. I attempt to apply a flat coating of cinnabar to the persimmons, rather than making shadows on each persimmon. The colour of cinnabar is rich, with subtle, shimmering particles. Its texture is thick, with no shadow, giving the persimmons a look of ripeness. If *Turtledove* and *Persimmon* both used a light and dark approach, the paintings would

easily lose focus. As can be seen in other Song works of art, these past masters presented many very simple approaches to produce the best effects.



Choi Kuen Kuen  
*Turtledove stands on Persimmon*  
64cm x 93cm

**Addendum:** Choi Kuen Kuen was one of two recipients of the Friends Prize, 2011-2012

## THE FRIENDS’ RESEARCH GRANT BENEFITS MY RESEARCH IN JAPAN

### PHIL CHAN KWUN NAM, DOCTORAL CANDIDATE

Thank you very much for the Friends of The Art Museum research grant. With your generous support, I was able to conduct research for my PhD thesis in Japan from 3<sup>rd</sup> to 18<sup>th</sup> June, 2012.

My dissertation focuses on the calligraphy of Wang Wen-zhi (王文治, 1730-1802), a renowned mid-Qing calligrapher and representative of the 18<sup>th</sup> century model-calligraphy-book school (*Tie xue* 帖學), also known as *Tanhua* or Light Ink Tone (淡墨探花). This thesis is a thorough research on Wang and his calligraphy. There has been very little specific research carried out on this

subject, and none of the published works offer insights into the social, political and academic backgrounds of his time. However, I am not doing a case study of a particular calligrapher, but my aim is to use this case to investigate the development of the model-calligraphy-book school in 18<sup>th</sup> century China. So why should I need to do research on such a famous Chinese calligrapher in Japan?

As a well respected poet and calligrapher, Wang was invited to assist the Qing ambassadors to the Ryukyu Island, which is Okinawa today, when he was twenty-six. Although he only spent one year in Ryukyu, the time he spent there had a great influence on his life. Not only did he compose a volume of poetry devoted to Ryukyu, but he also produced many calligraphy works there. The works of Wang Wen-zhi were highly thought of and collected by the Ryukyu people. These are important art

## RECIPIENTS OF FRIENDS 2012 TRAVEL AND RESEARCH GRANTS REPORT ON THEIR EXPERIENCES:

pieces distinctly showing his calligraphy style at a young age. Many of his works are now on display in the collection of the Okinawa Prefectural Museum and Art Museum where I was fortunate to see three pieces.

As a part of my dissertation, I also tried to reconstruct his life's journey by visiting those historical sites mentioned in his poems, for instance, the Sohgenji Temple (崇元寺), the Shurijo Castle (首里城), and the Tenshikan Remains (天使館跡). The experience helped me to gain a better understanding of his calligraphy from an alternative perspective on foreign encounters.

The collections I viewed in Osaka, Kyoto and Tokyo will also play vital roles in my dissertation. When I travelled to these places I was, for the first time, able to view the originals and the complete pieces. I could observe the entire work very closely, including the papers, ink, brush work, seals and mounting.

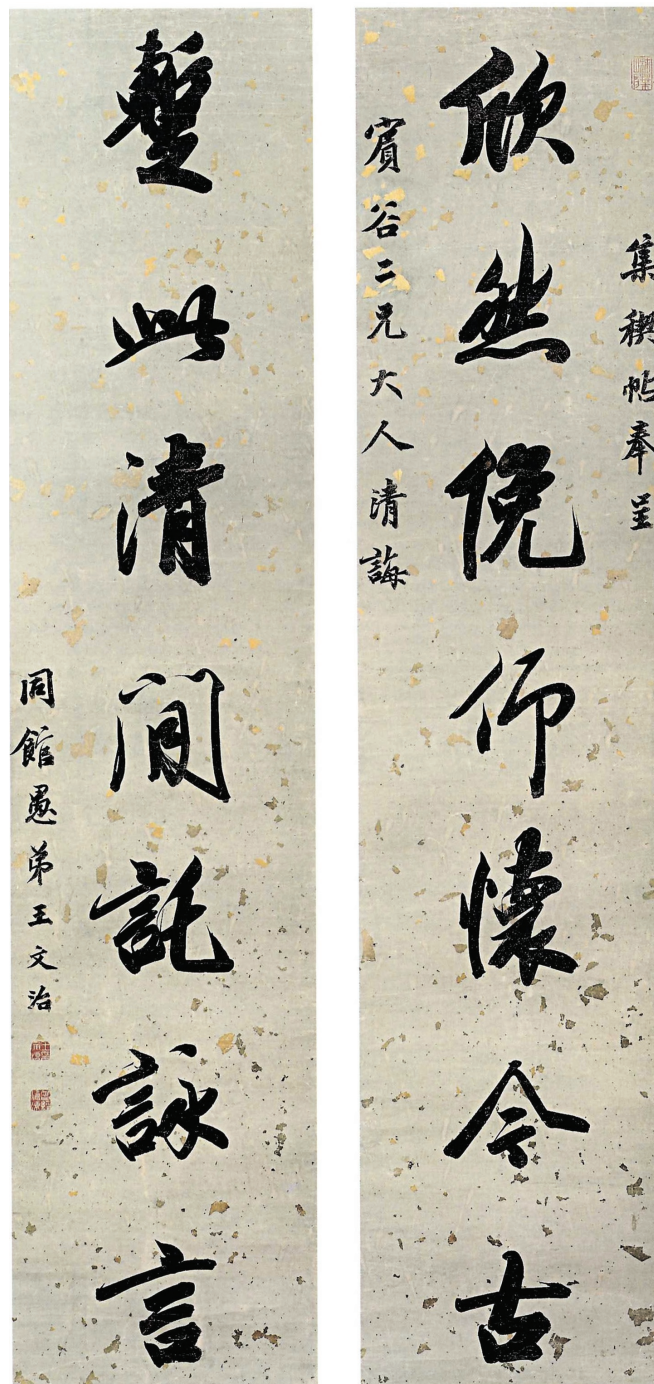
What is more important is that the albums I viewed in the Kyoto and Tokyo national museums directed me to a better understanding of Wang Wenzhi's attitude in learning from the ancient calligraphy masters, and how he practiced his calligraphy. I was also fortunate to find two important Japanese articles in the Kyoto University Library, discussing Wang's calligraphy. These articles are not available in Hong Kong.

In conclusion, I would like to again thank the Friends of the Chinese University Art Museum for offering me such an honorable Research Grant, which provided me with a wonderful and fruitful summer!

Phil Chan

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*Wang Wenzhi, Seven-character-line Couplet in Regular-running Script, Ink on gold paper, 128.5x28.5 cm each, Collection of the Lechangzai Xuan.*



### Addendum

Phil Chan Kwun Nam, currently in his third year of PhD studies, was one of the four recipients of the Friends Research Grant, 2011-2012 and has since been selected as the recipient of The Madeleine Tang Friends Research and Education Fund Award 2013-14.

Entitled "Approaching Personality: Wang Wenzhi's (1730 – 1802) Pursuit in Calligraphy and Connoisseurship", his thesis is expected to be completed in the academic year 2013 / 14.

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### A Note from the Friends Board

Phil Chan acted as the Student Liaison between the Student Body of the CUHK Department of Fine Arts and the Friends from 2009 to 2012. In addition to his studies, Phil donated much of his time and effort to help in organising the Young Artists' exhibitions for the Friends Annual Garden Party as well as acting as the conduit between the Friends Board and the students at CUHK. We would like to thank Phil for his calm efficiency and co-operation. We wish him all the best in his future endeavours.

Dominica Yang, Vicki Ozorio and the Friends Board



## THE JEWELLERY OF PATRIK MUFF

**Patrik Muff**, the talented Swiss born craftsman brings his line of stylised jewellery to Galerie Huit. His jewellery is unique, with an unmistakable air of mystique and an almost antique look. Created with symbolic forms and the highest quality materials, these timeless collectors' pieces have made Patrik Muff famous far beyond the borders of his German roots. When designing jewellery, Muff likes to focus on the four human essentials of existence: Faith, Love, Hope, and Death.

Muff's collections are distinguished from other jewellery lines by his sense of personal style and vision. He fashions skulls, stars, spears, hearts, medallions, and religious symbols into his creations for men and women. A quick glance at the items on display will reveal the baroque delights that lie within – gold, silver, and precious stones shine out from countless antique display cases in an otherwise restrained setting. Clear-cut

design and a deliberate emphasis on opulence are the hallmarks of his creations, which all feature his trademark four easy-to-remember letters nestling in the arms of a cross: MUFF.

No two MUFF items are alike, his pieces each being an individual expression of his artistic vision, as he places emphasis on three core elements: high-quality, natural materials, traditional casting technology, and an elaborate style used to symbolise faith, love, hope, and death in the form of crosses, hearts, anchors, and skulls. With this elemental style, for Patrik Muff, jewellery is like a well-chosen tattoo: it is a mark of individuality, personal history, and creativity.

The jewellery of Patrik Muff is designed to be wearable, individual, and to represent his philosophy, according to which, everything has to be cast from the same mould but crafted to have its own characteristics.



- (1) Gold Wing pendant and chain
- (2) Green Gemstone Ring in gold
- (3) Sterling Silver Ring with blue gemstone and Sterling Silver Ring with diamonds
- (4) Ring made of gold and diamonds

## FRIENDS TRIP REPORT:

### SOUTHERN ETHIOPIA 8 - 21 Feb 2013 (Part 1)

By Norman Janelle

As we begin our descent on Ethiopian Airlines to land at Dire Dawa and start our 13 day journey to the south of the country, I try to think about what I know of Ethiopia. It doesn't take long because I know very little. Yes, it has an enormous population, some 85 million, which ranks it as the 14th largest country in the entire world. Its population is larger than any country in Europe, including Germany. Over 80% of those 85 million people live in rural areas. They are mostly involved in farming and livestock production, particularly in the south. The Country's GDP per capita is only US\$357. That compares with about US\$35,000 in Hong Kong and US\$39,000 in the UK. So the takeaway is that the transition of going from hand production to machines, better known as the Industrial Revolution which began in 1760, has yet to happen in Ethiopia. This doesn't necessarily mean that the people are destitute; it usually means that consumer capitalism has yet to take hold. Sad to say, that is about all I know, except that our journey to the south will include visits to many tribes. The tribes remain unchanged in their dress and customs, living off the land as they have always done. In fact, I was told by someone who had recently made a similar excursion that it was a "trip into the past"; the further south you go the more you go back in time. To top it off our itinerary includes a visit to Lucy on the last day. How appropriate.

We land at Dire Dawa and find out that we have 5 Toyota Land Cruisers at our disposal. These luxury vehicles will become our day home as we cover around 1,500 km on our southward journey. I had envisioned jeeps without air conditioning and no shock absorbers, so those five Toyotas were a pleasant and welcome surprise.

The drive to Harar gives us the first view of the land. It is harsh – rocky with little vegetation – certainly not a farmers' paradise. Then we arrive in Harar, which is busy with people and very colourful. There are also many large trucks. "Ah" says the guide; they come from Djibouti, which is only 250 km to the east. Djibouti has become the de facto port for Ethiopia since Eritrea separated from Ethiopia in 1993. Ethiopia is now a landlocked country. We stop at the market. At first view it is intimidating but once you are into it you become fascinated by the people and the goings-on. It is crowded like Causeway Bay on a Sunday except there's no Sogo! We stroll through the market and eventually reach the 16th century walled city, which is similar to other walled cities. However, we do get to see the home of Arthur Rimbaud, the French poet, who gave up a promising writing career and eventually became a merchant dealing in coffee and weapons. He lived in Harar from 1880 to 1891. Also we visit the home of a local family who live within the walled city. Their home is small but adequate, with several miniature levels covering the ground floor. The highest level is reserved for the man of the family, and so on. The remarkable thing is there isn't any furniture – no chairs, tables, etc., in fact there are no windows in the main room – so be it.

The next day we visit the Awash National Park; a 4-hour drive through the countryside where there are many ter-

aced hills and a richer agricultural scene. What becomes apparent, as we drive and drive, is that everybody else is walking. The most popular form of transportation in Ethiopia is using the two legs that we are born with. The local people walk to the market, walk to get water, walk to work, walk and walk. Interestingly, this is our first step "into the past". In the park, we see plenty of birds and a few animals, particularly the Oryx, so everyone is satisfied. Then comes another 4-hour drive to Lake Langano on day four. We finally get to see water. So far the country has been dry – no water anywhere. The pleasant surprise is our accommodation – The Sabana Lodge. Located on the shore of Lake Langano provides upmarket cabins styled as thatched mud huts but with modern and comfortable facilities; a great place to rest before the next day's 5-hour drive to Arba Minch. Delightfully, today's trip is interrupted with a visit to Alalwa village. This is our first view of how the tribal people live. We visit a circular thatched hut with its mud floor and where the cooking is done inside the hut over an open fire fed with wood/branches. "Basic living accommodations" is an understatement – no water, no electricity, no windows – not much, except that the people seem to be healthy and happy. We learn that in the scheme of things this tribe is considered as well off.

Arba Minch is a bustling, small city with lots of people walking everywhere. The next morning we drive for two hours to visit the Dorze tribe. They live in beehive shaped huts with the same interiors as the Alalwa, except that they keep their cows inside the hut with them. The one we visited had 3 cows inside their house. The hut may be 250 sq. ft.; so it must get rather crowded when everyone is home! The Dorze are weave garments, farm the land, and make their own food. We watch the actual production of injera, the local bread. In this part of Ethiopia, this bread is made from the flesh of the leaves of the false banana tree. The flesh is fermented underground and then baked over an open fire. To top off the day we join a water safari in the afternoon. We see birds and more birds, then we see huge crocodiles and hippos. What a delight, it has certainly been a memorable day – with great expectations of the things and peoples to witness on the following days.



*Standing in front of the "False banana trees", from which the Dorze tribe make their houses and bake their bread. The Dorze also form very strong rope from the fibres in the stems of this plant.*



## TOURS:

### JINGDEZHEN AND YELLOW MOUNTAIN (Huangshan) 18 – 23 April, 2013 5 nights /6 days

We will begin our trip to Jiangxi and Anhui Provinces with a visit to the wonderful scenic area of Huangshan, where we hope to witness the “Sea of Clouds” which has inspired so many Chinese artists. We shall take a cable car to the top, then hike to the Beihai (North Sea) and Xihai (West Sea) scenic areas, whilst enjoying the rhododendrons and pine forests as well as the many stunning view points. We will spend the night at the top of the mountains, in order to witness the sunrise before descending to begin our return to Jingdezhen, lingering en route in Tunxi to walk along the old Song Dynasty Street and spend the night.

Once in Jingdezhen we will have the pleasure of being escorted some of the time by Huang Wei (May Huang), an art historian and Chinese ceramic archaeologist from Jingdezhen who is currently a Lecturer at the Jingdezhen Ceramic Institute, teaching the history of Chinese ceramics and world ceramic history. She obtained her first degree in history at Anhui University, and her Masters in Chinese ceramic archaeology at Peking University. She has carried out extensive and pioneering archaeological research into the export ceramics of the Ming Dynasty on Shangchuan Island in Guangdong Province. In 2008 she received the Jingdezhen Ceramic Institute’s “Exemplary Teacher” award and in 2011 she was a Visiting Research Associate for a year at the Art Museum of the Chinese University of Hong Kong. May has eagerly volunteered to be our docent whilst in Jingdezhen.

Jingdezhen, site of the Imperial kilns, although synonymous with Ming and Qing dynasty porcelain, has a long ceramic tradition, going back to the Han dynasty (206

B.C. - 220 A.D.) and possibly even to the Shang period (1600 - 1046 B.C.) Its present name was assumed under the reign of Jingde of the Song Dynasty (1004-1007 A.D.), the appointment of an assistant from the Official Record Office being made at the beginning of Xuande’s reign.

Following the establishment of the Fuliang Ceramics Bureau in 1324 - 1327, which was the highest administrative agency in the industry, Jingdezhen became a national centre of ceramics. Later, during the Ming and Qing dynasties, it flourished partly due to the fact that it had the finest porcelain clay in the area, thereby drawing the best artisans to within its precincts.

This trip will involve some walking on the mountains, where accommodation will be quite basic for one night. All other accommodation is comfortable and the regional food should be delicious.



*Jingdezhen potter, hard at work producing very fine pots of equal size, diameter, and weight.*

### LADAKH 12 – 21 May, 2013

An ancient Kingdom set between two of the world’s highest mountain ranges, the Karakorums and the Himalayas, Ladakh lies along one of the most difficult routes of the Southern Silk Road. Its geographical isolation has resulted in it being one of the last undisturbed Tantric Buddhist populations on earth, protected from colonial interference, marauding Mughals and the impact of the Cultural Revolution by sheer force of its location.

From November to early May, Ladakh is almost completely cut off from the outside world. Even in summer, getting there involves crossing the highest mountain passes in the world, or flying in from Delhi. Isolation has preserved its almost medieval way of life. Leh, its capital, situated at 3,300m on a desert plateau in the middle of the Indus River valley, has always been a crossroads between Tibetan Buddhist culture from the East and later Islamic influences (mostly Shia) from the west.

The architecture of Ladakh consists of both Tibetan and Indian influences, whilst monastic architecture reflects a deeply Buddhist approach. The Buddhist wheel, along with two dragons, is a common feature on every *gompa*, (monastery) including the likes of Lamauru, Likir, Thiksey, Hemis, and Alchi – all of which we shall visit. It

is one of the few remaining abodes of Buddhism in South Asia, other than the Chittagong Hill tracts, Bhutan and Sri Lanka. Age-old monasteries, quaint lanes, colourful markets, and stunning views of the Himalayas all contribute to Leh being an exotic destination.

Please be warned that accommodation may be more basic than what we are used to and that the variety of food may be limited – we hope that the wonderful mountain vistas and amazing monasteries will compensate.



*The amazing mineral deposits so visible all throughout Ladakh*

## TOURS:

### RWANDA AND UGANDA 13 – 23 June, 2013.

This will be a journey to the heart of deepest, darkest Africa in order to experience encounters with Mountain Gorillas, the endangered Golden Monkeys, and chimpanzees in their natural habitat.

A chain of 8 volcanoes known as the Virunga Volcanoes runs through the south-western section of the Rift Valley, forming part of the border between Rwanda, the Democratic Republic of Congo (formerly Zaire) and Uganda. These spectacular mountains and the nearby Bewindi Impenetrable National Park in Uganda are the last refuges of the most endangered gorilla sub-species, the Mountain Gorilla. Only about 780 of these gorillas remain in the world; 480 in the Virunga National Park in Rwanda, of "Gorillas in the Mist" fame and 302 in the Bewindi National Park in Uganda.

The Friends are offering a rare opportunity to track these primates in their natural habitat in the above-mentioned two national parks in order to spend one hour each time observing them once we have found the particular family that we will be tracking. We will also see the endangered Golden Monkeys of Rwanda. Then at Kigale National Park in Uganda, we will track chimpanzees. There will also be an opportunity to explore the diversity of birdlife in a wetland area one afternoon.

Gorillas, rather than being ferocious and treacherous, are actually shy and retiring and seek no trouble unless their family is threatened. Most family groups consist of one male, some females, as well as juveniles and can number as many as 30 individuals. They share 98.5 % of their genes with us. We plan to have a "Primate Specialist" with us for 6 of the 9 days in the jungle in order to enhance our understanding of these primates.

**NOTE:** The permits to track the gorillas are very expensive and as there is a daily quota, we need to buy them almost immediately after you have expressed a desire to join. We cannot stress how important it is that you respond immediately should you wish to join this tour. We shall ask for the permit cost at the same time as the usual deposit, as we have to buy the permits immediately IF they are still available. Rooms in lodges are limited.

For further enquiries please contact Diana Williams at [tours@friendscuhk.com](mailto:tours@friendscuhk.com)



Baby mountain gorilla and mum; courtesy of [gorilladoctors.org](http://gorilladoctors.org)

### INDONESIA - SULAWESI & JAVA ISLANDS 3 – 12 Sept 2013 (With optional 3 night 3 day Amanjiwo extension - exceptional offer for the Friends from Aman resorts in Indonesia)

Do join the Friends on this most interesting adventure to Torajaland, situated amid the rugged peaks of South Sulawesi Island where many isolated tribes whose native religion was megalithic and animistic, survived until 1909, when Protestant missionaries arrived in the wake of the Dutch colonizers. This group of people is the most recently discovered group on the planet. We will spend three days in the area learning about the Toraja way of life, visiting the market, seeing villages and observing their cultural practices, as not only is the Toraja way of life interesting, but the way of death is a fascinating mix of rituals, custom and spectacle. For the Toraja, the dead are as much a part of society as the living. The dead are venerated with ostentatious funeral rites and huge communal feasts which are characterized by animal sacrifices. It is hoped that those who wish to, will be able to attend a funeral ceremony.

We will travel around the area to see at **Lemo**, the crypts carved with prodigious manual labour to house the Toraja nobility, where the cliffs rise precipitously from the rice fields like stonework condominiums. Set amongst the crypts, the striking **tau-tau**, wooden effigies representing the deceased, look impassively on the world below. There will be many other burial sites as well as megalithic stone fields and visits to villages to see the amazing Torajan houses, which resemble boats.

The second part of our trip concentrates on the culture and history of Central Java Island and includes visits to both the Keraton or Sultan's Palace Complex (1756 – 1790) and Prambanan Temple (AD 856), a Hindu Temple complex and Unesco World Heritage Site where we shall have the opportunity to experience a portion of the Ramayana dance in the grounds of the temple. The highlight of this portion of the tour for some will be our final site, fabled Borobudur, a Buddhist Monument, built during the Sailendra Dynasty between 778 and 856 AD – 300 years before Angkor Wat and 200 years before the Notre-Dame Cathedral. It is also a Unesco World Heritage Site.

Optional 3 day/3 night extension: Aman Resorts has offered the Friends an excellent value promotion, which includes both breakfast and dinner; one hour of meditation and selected optional excursions each day at this peaceful location within walking distance of Borobudur, so that people may return there at their leisure.



Torajaland- boat-shaped houses



## TOURS:

### WALK JAPAN - 17 – 28 OCTOBER, 2013 A TASTE OF FEUDAL JAPAN MOSTLY ON FOOT.

This tour is for people who enjoy country walking. As we explore one of the old highways of feudal Japan, the Nakasendo, we follow in the footsteps of the Samurai, passing through post towns well-preserved in their seveneenth century form, sleeping in little inns on tatami matting well away from the bustle of modern city life. This is the charm of the excursion, as these traditional inns are not only hard to find, but virtually impossible for the average non-Japanese person to secure. Occasional stretches of the path still retain the original stone paving laid to assist on tricky uphill climbs, whilst wayside shrines abound for the protection of the foot-weary and for the safe passage of the souls of packhorses who, from time to time, couldn't quite make it. The scenery is beautiful and if we are fortunate, we may even experience the start of the autumn colours.

Walk Japan follows the most enjoyable, scenic and best preserved parts of the Nakasendo Way. Seventeenth century travellers insisted on a reasonably easy route for their journey and so do we. The average daily walking distance is 10 -20 km, but transport is always close at hand for those who require a more relaxed day. Baggage goes by taxi each day whilst on the trail. We climb several passes, but they have gentle inclines and can be taken at a comfortable pace. At the end of the day, the sight of an inn in a post town is a warm welcome. Breakfast and dinner are provided in the Japanese style. Lunch is at our own expense, usually a short stop on the trail. Our guide speaks Japanese fluently and is with us at all times to answer the many questions along the way. Baggage has to be carried ourselves at inns and stations, often up many stairs to cross railway lines, so needs to be kept as small and manageable as possible. There are no escalators or porters in the countryside.

#### NOTE:

- The number of people we can accommodate is limited as the inns are small.
- The flights are not included in this tour quote, however we would request that all participants arrive at Kansai airport at the same time on the 17<sup>th</sup> Oct, as transport to Kyoto from Kansai airport has been arranged
- Flights can be arranged by Diana on request. There is no advantage to booking as a group in this instance as we do not qualify for a group fare of 3 – 7 days' visit only.



*A 17th C Post Town along the Nakasendo Highway.*

### DARJEELING & SIKKIM 10 – 23 NOVEMBER 2013

Do join the Friends as we explore not only Darjeeling, but Sikkim, isolated Mountain Kingdom and Kolkata on the banks of the Hooghly River.

The Friends is offering an adventure trip for the hardy traveller to Darjeeling, a name with which all tea-drinkers are familiar. Situated in the Indian state of West Bengal at an altitude of 2,134m, the area beckons with its well-maintained tea plantations and a sprinkling of people from all over the Eastern Himalayas - it also happens to be the town where Mother Teresa spent her early years as a nun. We will make a short journey aboard the well-known "Toy Train" en route to Darjeeling and whilst there will enjoy unrivalled vistas, monastery visits, tea garden excursions, walks and a visit to the Himalayan Mountaineering Institute.

From Darjeeling we head further north into the landlocked Himalayan Kingdom of Sikkim, with its beautiful blue-green lakes, winding mountain roads and glorious views of Kachenchunga, the third highest Mountain in the world. This Kingdom, a wedge of undulating hills squeezed between China, Nepal, and Bhutan, was, until 1975, an independent Buddhist Kingdom. It is now one of India's most isolated and least populous states. We will visit Pelling, Gangtok and Kalimpong with their Tibetan monasteries, orchid nurseries and pristine lakes, before descending to Kolkata, once the proud capital of the British Raj.

There is also an option to spend a further night in Kolkata to explore at one's leisure.



*The lush, green tea plantations of Darjeeling, India*

## UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	DESTINATION and STATUS
April 18 to 23, 2013	Jingdezhen and Yellow Mountain (Huangshan)	<b>OPEN FOR SIGNUPS</b> With May Huang in attendance. Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
May 12 to 21, 2013	Ladakh - 8/9 days in the extremely beautiful high-altitude desert	<b>OPEN FOR SIGNUPS</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
June 13 to 23, 2013	Rwanda and Uganda	<b>TRIP FULL</b> Tracking the Mountain Gorilla. Trip has filled very fast - only a few places left - please sign up as soon as possible in order to obtain a permit. Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Sept 3 to 12, 2013	Indonesia - The unique culture of Torajaland, Sulawesi, as well as Borobudur and Surakarta to visit the palace	<b>OPEN FOR SIGNUPS</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Oct 17 to 28, 2013	Walk Japan - Hiking along the Nakasendo	<b>TRIP FULL - WAITING LIST ONLY</b> Due to the speed with which this trip filled, there are many people on the waiting list. Therefore, the trip will be offered again in 2014. Waiting list members will be given first priority on the 2014 trip. Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Nov 10 to 23, 2013	Darjeeling, India	<b>OPEN FOR SIGNUPS</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Jan 2014 Dates TBC	Ethiopia, Northern Historical circuit / Timkat Festival	Churches and Monasteries of Ethiopia <b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Feb 2014 Dates TBC	Burma/Myanmar.	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Early April 2014 Dates TBC	Iran	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
May, 2014 Dates TBC	Gansu and Dunhuang	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Sept 2014 Dates TBC	Peru and the Igassu Falls	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Oct 2014	Walk Japan - Hiking along the Nakasendo	<b>EXPRESSIONS OF INTEREST SOUGHT</b> <i>People on the waiting list for the 2013 trip will have priority on the 2014 trip.</i> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>



## TOURS BOOKING FORM

- Please send a separate cheque and booking form for each tour to the tour coordinator listed with each tour.
- Please note that your membership number is on your newsletter envelope label.
- Make cheque payable to: "Friends of the Art Museum, the CUHK Ltd."
- Please write your name, telephone number and tour on the back of your cheque.
- Please email a colour scan of your Passport Details Page to the tour organizer

### TOURS TRAVEL POLICY:

- Space is not reserved until your deposit is received.
- Airline deposits and tickets once paid are non-refundable.
- Cancellation less than 45 days before departure will result in non-refundable charges. Cancellation less than 21 days before departure must be in writing and may result in no refund.
- Please note that the first \$1000 of your deposit is non-refundable.

Name of Tour: \_\_\_\_\_ Membership No \_\_\_\_\_

Name exactly as it appears in Passport: \_\_\_\_\_

Name (s) of travelling companion(s): \_\_\_\_\_

Amount enclosed: HK\$ \_\_\_\_\_ Bank/Cheque Number: \_\_\_\_\_

E-Mail: \_\_\_\_\_ Fax: \_\_\_\_\_

Home Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

*I require a single room at extra rate. YES/NO* \_\_\_\_\_

*I wish to share with* \_\_\_\_\_

*I* \_\_\_\_\_ *(Full Name) have read and agree to the above Travel Policy Terms.*

Signature: \_\_\_\_\_

Today's Date: \_\_\_\_\_





# Friends of the Art Museum

## The Chinese University of Hong Kong Ltd.

Welcome to the Friends of the Art Museum, the CUHK. We are a non-profit organization established in 1981 to promote art education and to raise funds for the Chinese University Art Museum, through various fund-raising activities.

### NEW MEMBERSHIP APPLICATION

☐ (Please tick ✓ the appropriate box)

### MEMBERSHIP RENEWAL

☐

**Surname** \_\_\_\_\_  
(Joint members please provide spouse's or partner's name)

**Surname** \_\_\_\_\_

**Address** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Telephone** \_\_\_\_\_

**Mobile** \_\_\_\_\_

**Email** \_\_\_\_\_

From time to time, the Friends of the art Museum, the CUHK, Ltd., produces a membership directory. for Friend's purposes and related matters only. If you DO NOT wish your details to appear in the directory, please tick here ☐

We are all volunteers and greatly appreciate any help you can offer. Please let us know if you would like to assist us with our activities.

#### FOR OFFICE USE ONLY:

**Date Processed:** \_\_\_\_\_

**Membership Number:** \_\_\_\_\_

**Membership Category:** \_\_\_\_\_

**Member Since:** \_\_\_\_\_

**Directory?** \_\_\_\_\_

**Cheque:** Amount: \_\_\_\_\_

**Number** \_\_\_\_\_ **Bank:** \_\_\_\_\_

**Cash:** Amount: \_\_\_\_\_

**Given to:** \_\_\_\_\_

**Given Name** \_\_\_\_\_

**Given Name** \_\_\_\_\_

*I hereby apply for membership in Friends of the art Museum, the CUHK, Ltd.*

**Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Please tick the category you desire:**

☐ **Single Member:** \$500

☐ **Joint Member:** \$600

☐ **Young Friends (<25) / Students** \$100

(Please supply copy of student ID card).

☐ **Life Member single:** \$5,000

☐ **Life Member joint:** \$6,000

Make crossed cheque payable to:

**"The Friends of The Art Museum, the CUHK Ltd" ...**  
and mail to:

**Therese Lesaffre, Membership Coordinator,**  
**GPO Box 9861, Hong Kong.**

Please note that the mailing label of your newsletter indicates your membership number and expiry date.

#### **\*\* Note\*\***

**Friends membership runs annually from October\*\***

#### **NOTES:**







# Friends of the Art Museum

The Chinese University of Hong Kong



**NEW RANGE OF PRODUCTS:** featuring designs by David Hu, Henry Lo, and Joseph Wong. On sale at Friends events and at the Chinese University Art Museum. **Enquiries:** Ann Mary Stone or Caroline Chan at [products@friendscuhk.com](mailto:products@friendscuhk.com). \*\* all proceeds will go towards the Friends' fund raising efforts on behalf of the art students at CUHK \*\*



Henry Lo Calligraphy Bag  
\$100 each



Henry Lo Cards  
(3 Designs) \$60 / 6 cards



David Hu  
Blossoms  
Cards  
(2 Designs)  
\$60 / 6 cards



David Hu Bird Cards  
(6 Designs) \$60 / 6 cards



Dragon Images Photo  
Cards (2 Designs)  
\$60 / 6 cards



Old Master Q Limited  
Edition Cards (6 Designs)  
\$150



Blue and White Ceramics Plastic Folder  
\$20 Also available in Dragon Design



Dragon Images Wrapping Paper \$60 (pack of 5 sheets)  
\$100 (2 packs) Also available in Calligraphy Design

## GENERAL INFORMATION ABOUT CUHK AND THE ART MUSEUM

**Art Museum Hours:** Open daily from 10:00am-5:00pm.  
*Closed Public Holidays*

**Friends' Library Hours:** Monday-Saturday, 10am-4:45pm. *Closed Public Holidays.*

*Note:* The library is situated on the 1st floor of the Art Museum (key available at museum reception).

**Driving Directions to CUHK:** (from HK island)

Take any of the cross-harbour tunnels (Route 8 through the Western tunnel takes around 15 minutes) and follow signs to Shatin / Ma Liu Shui/ Taipo / Racecourse / Penfold Park / University. Continue on the highway. When you see the Hong Kong Jockey Club Racecourse sign on your right, immediately look for the exit off the highway, clearly marked UNIVERSITY. You are now on Old Tai Po Road. Continue through two roundabouts until you reach the University main Entrance Gate (second gate on your right, first gate is the Chung Chi College entrance).

*Note: the first 30 minutes of parking at CUHK is free*  
Drive past the guard post and take a right fork. The Art Museum and its small car-park are 200 yards along, left and up a short slope in the Institute of Chinese Studies which is beside the University Main Library.

**Friends members may enjoy additional free parking when visiting the Library and Art Museum.**

To obtain 3 hours free parking, take your vehicle entry ticket to the Art Museum ground floor reception desk for validation.

**Public Transportation to CUHK:**

The easiest way is by MTR to UNIVERSITY station on the East Rail (light blue) line. At University Station, take Exit A or C and turn right for the CUHK shuttle bus making regular runs to the Art Museum. Take Route No. 3 circular shuttle, alight at Sir Run Run Shaw Hall (second stop); walk across the square to the Institute of Chinese Studies building, where the Art Museum is located. To return, catch the same bus on the lower side of the Art Museum (opposite side of the square, down the steps to Central Avenue covered bus stop, located on the right).

### REMINDER: CUHK ART MUSEUM APP FOR I-PHONE AND ANDROID DEVICES

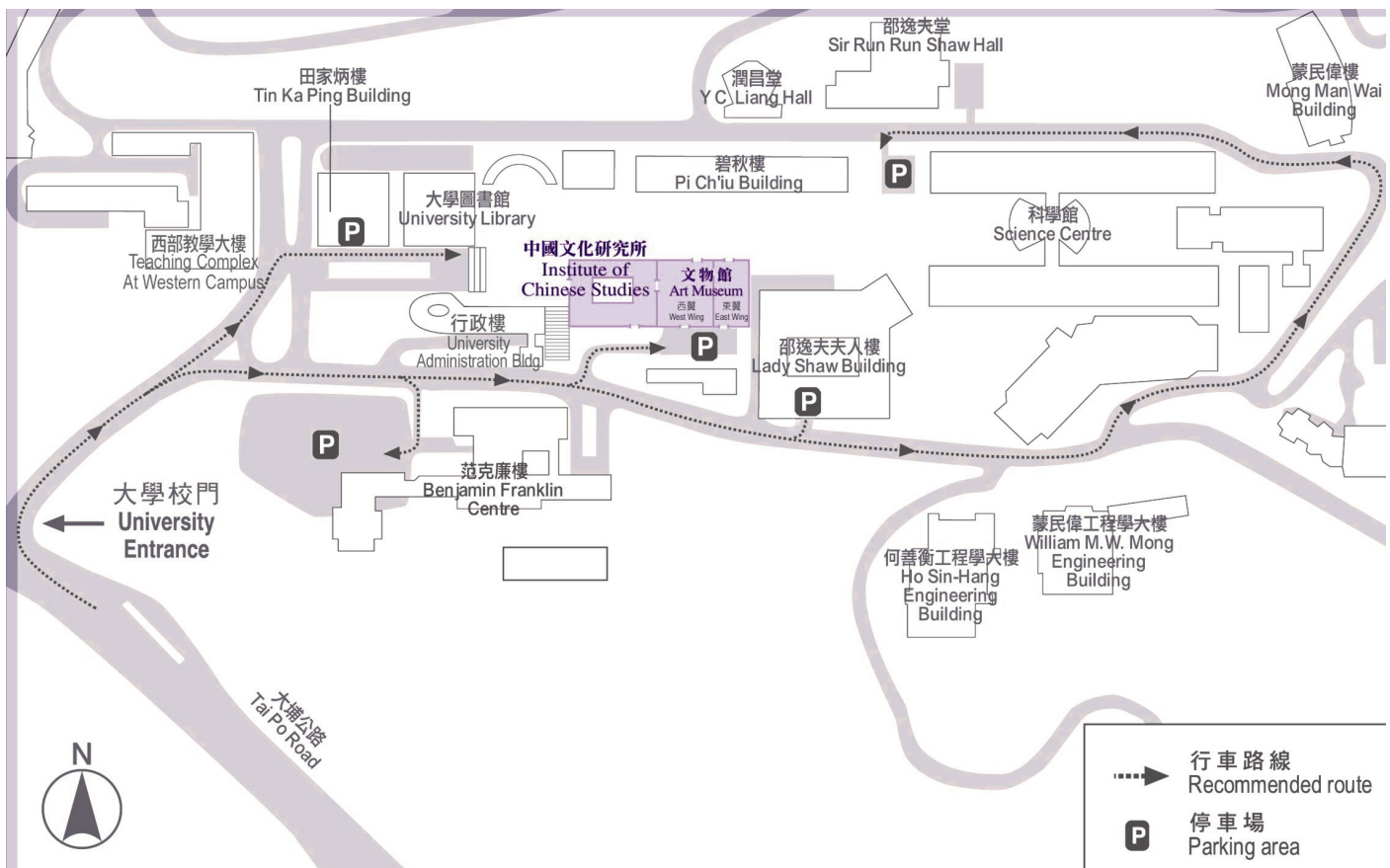
Compatible with iPhone and Android smart phones. Check general museum information, exhibition / activities. Listen to audio guides of key items of exhibitions. Dual Chinese and English language settings, and audio guides in Cantonese, English, and Mandarin. High quality images can be magnified with the fingertips.

**To download,** search "Art Museum, CUHK" in *iTunes* or *Google Play Store*, or scan the QR code below.

**Enquiries / Problems:** contact the Art Museum  
+852 39437401 / email [sally@cuhk.edu.hk](mailto:sally@cuhk.edu.hk).



**Note for English language users -**  
after scanning QR code, page appears in Chinese. Scroll to bottom right hand side, next to the "help" button and click the down arrow to select English.







*Doorman* by Yin Xin  
Acrylic on Canvas  
100 x 81cm  
2012

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*Friends of the Art Museum, the Chinese University of Hong Kong  
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