

Friends Newsletter



*Friends of the Art Museum, the Chinese University of Hong Kong
April 2014*

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Conservator*



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Front Cover: 禪流百合 Floating between the Lilly, 70 x 160 cm, Ink and colour on paper, 2013 by Sui Ying Zaffer Chan (Final Year BA Fine Art student at CUHK 2013-2014)
Painting inspired by a visit of Kyoto, Japan, the capital city of Henan Period (平安時代). Exhibited in artist's first solo exhibition "Junihitoe" (十二單衣)

Back Cover: 清竹根形澄泥硯 An chengni inkstone in the shape of a bamboo root, Qing dynasty (1644-1911), h4x13 cm
Courtesy of KY Fine Art

Published by
Friends of the art Museum, The Chinese University of Hong Kong Limited
GPO Box 9861, Hong Kong Website: www.cuhk.edu.hk/ics/friends

Patron: Mrs. Joseph Sung

EVENTS APRIL TO SEPTEMBER, 2014

Note: Young Friends members and full time students will be charged HK\$100.

- LECTURE:** The 'Arts & Heritage of the Northern Nomads' Series 1
Orochen Cultural Heritage:
Restoring an ancient legacy
—by Hing Chao
8 April 2014, Tuesday
Date : 6:30pm – 8:30pm
Time: (lecture starts at 7pm)
Venue: AWA, Office No. 5, 11th floor,
Arion Commercial Centre,
2-12 Queen's Road West, Hong Kong
Cost: HK\$250 members
HK\$350 non-members
(includes drinks and snacks)
Patrick Moss
Bookings & Enquiries: memberservices@friendscuhk.com
- DAY TOUR:** MEMBERS ONLY DAY TOUR:
A private collection of Chinese and European furniture and antiques
24 April 2014, Thursday
Date : 11 a.m.
Time: Liang Yi Museum,
Venue: 181-199 Hollywood Road, Sheung Wan.
Cost: HK\$150
Bookings & Enquiries: memberservices@friendscuhk.com
- DAY TOUR:** Dunhuang project at City University pure land: inside the Mogao Grottoes at Dunhuang
30 April, 2014, Wednesday
Date : 11 a.m.
Time: Coach departs outside GPO,
Venue: Hong Kong at 10.30 a.m.
Creative Media Centre,
City University, Kowloon.
Cost: HK\$200 for members
HK\$300 for non members
Lunch: A dim sum lunch will be provided at the University at approximately 12:30pm. The cost of the lunch will be for diners' own accounts. (approx. HK\$70 - 130)
Patrick Moss
Bookings & Enquiries: memberservices@friendscuhk.com
- LECTURE:** The Jewels of India Series III:
The Kashmir Shawl
— by Romi Lamba
8 May 2014
Date : 6:30pm – 8:30pm
Time: (6:30pm registration; 7:00pm talk starts)
Venue: Club House, Tower One, Estoril Court,
55 Garden Road, HK
Cost: HK\$300 members,
HK\$400 non-members
(Includes drinks and light snacks)
Susan Kreidler
Bookings & Enquiries: studygroup@friendscuhk.com

TALK:

Date :
Time:
Venue:

Cost:
Bookings & Enquiries:

EXHIBITION:
Date :
Venue:

Bookings & Enquiries:

LECTURE:

Date :
Time:
Venue:

Cost:

Bookings & Enquiries:

EXHIBITION:

Date :
Venue:
Cost:

LECTURE:

Date :
Time:

Venue:

Cost:

Bookings & Enquiries:

2014 Art Basel Hong Kong exclusive

VIP tour – Professor Josh Yiu
15 May 2014, Thursday
10:30am – 12:00noon
Art Museum, The Chinese University of Hong Kong. Complimentary return shuttle bus departing from Hong Kong Convention and Exhibition Centre, Wanchai at 10:00am
Limited availability. Friends members have priority.
This event is free of charge
artmuseum@cuhk.edu.hk
by May 9, 2014.

Art of CUHK Annual Show
31 May to 29 June 2014
Graduate Exhibition: Art Museum CUHK
Undergraduate Exhibition:
2-3/F Cheng Ming Building
and Ch'ien Mu Library, CUHK
Invitational Exhibition: Hui Gallery, CUHK
email cufaa.marketing@gmail.com

How to start a Collection

— by Judith Rutherford
22 May 2014, Thursday
6:30pm – 8:30pm
Shanghai Fraternity Association
1-3/F South China Building
1 Wyndham St, Central
HK\$300 members
HK\$400 non-members
(Incl. drinks and Shanghainese snacks)
email Belinda.Piggott@brighthouseone@gmail.com

YOUNG FRIENDS EXHIBITION:
Performing the Shadow:
Art of the past and vision of the future
— by Alexandra Choa
June 1 to 18, 2014
Rotunda, Exchange Square, Central
Free

Lifting the veil:
Mounting Tibetan Thangkas at the
Chester Beatty Library, Dublin, Ireland
— by Karen Horton, Independent
Textile Conservator
18 June 2014, Wednesday
(a) day 2:30pm – 4:00pm,
or (b) evening 6:30pm – 8:00pm
When booking please indicate
which session you prefer to attend
Teresa Coleman Gallery,
4/F, 55 Wyndham Street, Central
HK\$200 members
HK\$300 non-members
(includes light refreshments)
email eventsfam@gmail.com
or call /text Marianne Yeo +852 6083 8892.

FRIENDS EXECUTIVE BOARD 2013 - 2014

POSITION

Chair
Secretary
Treasurer
Newsletter
Website & Communications
Membership
Overseas Tours
Gallery Group and Events
Study Group
Librarian & Day Tours
Products

NAME

Dominica Yang
Emma Graham
Kathie Allderige
Gillian Kew
Sue Sandberg
Therese Lesaffre
Diana Williams
Elizabeth Miles
Susan Kreidler
Patrick Moss
Bonnie Pinkham

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studygroup@friendscuhk.com
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VOLUNTEERS

Films & Lectures
Young Friends
Gallery Group
Gallery Group
Gallery Group
Auction House Tours
Food With Friends

Marianne Yeo
Alexandra Choa
Belinda Piggott
Lydia Dorfman
Cynthia Lackey
Coralie Otoshi
Joumana Achcar

eventsfam@gmail.com
amchoa@gmail.com
friendsnewgallerygroup@gmail.com
friendsnewgallerygroup@gmail.com
friendsnewgallerygroup@gmail.com
cotoshihk@gmail.com
joumanaachar@gmail.com

MESSAGE FROM THE CHAIR



Dear Friends,

I have very exciting news to share with you.

In 2006 Friends Chair, Vicki Firth, started the Collectors Circle, inviting members of the group to donate to the fundraising drive on the occasion of the 25th anniversary of the Friends. The purpose of the fund was to allow the Art Museum at CUHK to acquire significant pieces of art that would otherwise be beyond their means.

The Art Museum is currently showing, in conjunction with the Ashmolean Museum of Oxford University, two master painters, Lui Shou-kwan and Gao Jianfu. Lui Shou Kwan is often called the father of modern Hong Kong ink painting, and his "Zen" paintings are very well respected and selling at high prices in the auctions. Until now the CUHK Art Museum has had only one of his works, a significant and excellent, large landscape that used to be in the Lee Gardens Hotel but they have no example of his "Zen" style. Apart from this one painting, all the works by Lui in the current exhibition are on loan from the Ashmolean, so it seemed an appropriate time for the Friends to use the earmarked funds to purchase a significant Lui work to complement the Museum's current holding.

On Saturday March 15th, the Friends proudly presented the painting, "Zen Lotus", which was selected by the Art Museum. This purchase has been made possible by funds supplied by the Friends, the Friends Collectors Circle, and with the generous cooperation of Alisan Fine Arts and the artist's daughter, Helen Ting. This gift is a true testimony of our mission and we thank you all; our members, donors, and partners for your support and generosity the past years, to make this happen. I do hope that you are all thrilled and proud.

An additional highlight is that on the same day Vicki and Denys Firth also donated and presented, "Luk Keng Village", another extraordinary piece of work by Lui Shou Kwan to the Art Museum as a parting gift in recognition of all the education and enjoyment provided by the Friends and the staff of the Art Museum over the 18 years they have lived in Hong Kong. It was a double presentation and a double celebration- a true showcase of the support for the Museum from the Friends group and collectors. It was certainly a day to remember!

The Friends continues to expand its network in the community- bringing people together through art and culture. This June, Young Friends are particularly proud to present the work of five young artists, four of whom are from CUHK, at the Rotunda, Exchange Square, as part of our initiative to help our young local artists network and reach out. The exhibition is wholly sponsored by Hong Kong Land as part of their 125th Anniversary.

For the coming months, we have many exciting programmes in store for you - the "Jewels of India" Series: "Indian Antique Shawls", with Romi Lamba, "How to Start a Collection" with Judith Rutherford, the Dunhuang Project at City University, Tibetan Thangkas, with Karen Horton, and more. The Friends will be active during Art Asia and Art Basel. Our Gallery Group has recently regrouped with Elizabeth Miles, Sue Sandberg, and new volunteers, Belinda Piggott, Lydia Dorfman, and Cynthia Lackey, and I know that they have some grand plans in the coming months.

Study group continues to be a regular favourite. Tours are as usual, healthily signed up. We thank those of you who have sent in the Tour Surveys which will be very helpful to the future planning of our tours. Bonnie Pinkham, our new Board member in charge of products, will be looking into ideas and designs for new products.

We are forever indebted to all our sponsors, partners, donors, and members for their support, donations, and participation. I look forward to seeing many of you at one or two of our events and I would be delighted to hear from you if you have any suggestions, ideas to share, or wish to join the workforce.

A handwritten signature in black ink, which appears to read "Bonnie". The signature is stylized with a large, sweeping initial 'B'.

**THE 'ARTS & HERITAGE OF THE
NORTHERN NOMADS' SERIES I
OROCHEN CULTURAL HERITAGE:
RESTORING AN ANCIENT LEGACY**

– by Hing Chao

Date: 8 April 2014, Tuesday
Time: 6:30pm – 8:30pm (lecture starts at 7pm)
Venue: AWA, Office No. 5, 11th floor,
Arion Commercial Centre,
2-12 Queen's Road West, Hong Kong
Cost: HK\$250 members, HK\$350 guests,
HK\$100 Young Friends / Students
(includes drinks and snacks)

Bookings and Enquiries: email Patrick Moss at
memberservices@friendscuhk.com

Please reserve your seat in advance but you may pay at the door, in exact change or by crossed cheque, made to FRIENDS OF THE ART MUSEUM CUHK Ltd

China officially recognizes 55 ethnic minorities. Orochen (also spelt Oroqen), with a population of just over 8,000, are one of the smallest. They live in the transcontinental taiga – boreal forests of birch, poplar, and conifers, just south of the Arctic Circle, between the tundra and temperate forest regions.

Orochen are ancient nomadic hunters-gatherers who came from the trans-Baikal region in Siberia and migrated across the Amur River (now Heilongjiang province) to live in the Khingan mountain range. They are descendants of some of the oldest human beings on this planet. Their ancestors probably domesticated the first dog from wild wolf cubs thousands of years ago. Each tribe was divided into patrilineal clans called the *mukun* and practised shamanism. They have no written language and are closely related to the Ewenki of China and the Evenks in Siberia, two other northern Tungusic speaking groups. Practising a mixed economy of foraging

and fishing, the Orochen lived in conical tents of bark and animal skins. They were excellent trackers and remarkable marksmen. They enjoy a rich oral history and their mythology contains many profound animal and nature analogies.

Archaeological findings and ethnographic artefacts suggest a strong artistic tradition going back many centuries. Today, they continue to preserve vestiges of an ancient nomadic hunter-gatherer culture despite socialist policy and modernization, which have removed them from their forest environment. But this ancient heritage is rapidly vanishing. In response to this, and recognizing the tremendous wisdom embedded in their way of life, the Orochen Foundation seeks to preserve and revitalize their cultural legacy through a wide range of cultural and educational initiatives.

About our speaker: Hing Chao was born in Hong Kong and graduated from the University of Durham in England, where he read Philosophy. Upon graduation, he spent time living with this endangered group of hunter-gatherers / reindeer herders in the forests of northeast China. He is active in documenting and understanding their culture and helping to promote and preserve the traditions of these people. He has started a number of research projects, including the '*Orochen Cultural Heritage Project*' with the China National Museum of Ethnology (between 2005 and 2011) and the '*Orochen Digital Archive*' with Hong Kong Polytechnic University, and has produced several publications and music albums to raise awareness of the Orochen. His latest and most ambitious project to date is to create an integrated Orochen eco-village in Alihe Orochen Autonomous Banner, Inner Mongolia. He writes regularly in English and Chinese for several journals and magazines on various topics.

With acknowledgment & special thanks to
AWA
The Orochen Foundation
and
Earthpulse Foundation (est. 2009)



Hunting Journey; courtesy of Hing Chao

GENESIS OF THE OROCHEN, CHINA'S BOREAL HUNTERS

– by Hing Chao



When discussing the ethno-genesis of small ethnic groups from northeast China, conventional academic opinion in the country tends to associate present-day minorities, such as the Orochen and Ewenki, with ancient peoples such as the Shiwei and Sushen, who were active in these areas in early dynastic times. Typically, the reasons given for this identification are based on the evidence of material culture, often citing records of the Shiwei living in “birch bark lodges” and other aspects of their culture as ‘proof’ that they were ancestral to the Orochen and Ewenki, who also lived in birch bark tents and practiced nomadism.

However, there are limits to the heuristic value of material culture when it is considered alone. Technological adaptations using locally available resources are integral to survival in extreme ecological conditions, such as those in the Great and Lesser Khingan Mountains, where temperatures plunge to minus 40 degrees in the winter.

From a geographical perspective, across the transcontinental taiga stretching from present day Scandinavia and Finland to Inner Mongolia and Heilongjiang province in the People's Republic of China, a multitude of cultural and linguistic groups, such as the Orochen, Evenki, the northern Yakuts, Yukaghir, Kets, and the Sami, have adopted similar survival strategies. Primarily hunter-gatherers, until the 20th century most of these groups lived in conical tents made with bark and hide covers, and their livelihood depended on a mixed economy of foraging, fishing, and occasionally tending small herds of reindeer, horses, or cattle. The animal skins were used for clothing, tent covers, and articles of home furnishing such as rugs and sleeping bags. These were supplemented by objects fashioned out of wood and, more importantly, birch bark, which are lightweight but durable and easy to carry. Therefore, despite significant linguistic differences between these groups, and a wide geographical spread across Eurasia, one could find many similarities in their material culture, as a result of common

ecological conditions traversing the transcontinental taiga belt, and similar cultural adaptations these groups developed in response to the environment.

Clearly, material culture alone is insufficient to establish the relationship between contemporary ethnic / cultural groups and historic peoples, particularly when tracing as far back as the Sushen and Shiwei. Instead, the genesis of the Orochen and Ewenki must be sought elsewhere, in the domains of comparative linguistics and the social history of Siberia and northeast China.

Let us first turn our attention to history. The Orochen first appeared in Chinese historic records in the early Qing period. They were described as a ‘deer-herding’ people who practiced hunting and fishing, and the ethno-nym the Manchus applied to them, ‘Oron-chon’ or ‘E-lun-chun’ in Chinese, means literally, “reindeer people”. In time, the Orochen gave up reindeer herds and some bands replaced them with horses. This process of cultural change accelerated after the Kangxi period when the Orochen were formally incorporated into the banners system, with a number of them merging with the Solon, another Northern Tungusic group, who came to play a key role in Qing military conquest from the Qianlong reign onwards. Historic annals from this period contain records of Orochen bands engaging in trading activities, often illicitly, with neighbouring peoples such as the Mongols and Daghurs, with whom they exchanged sable pelts and animal skin for horses, which they sometimes also obtained by theft.

From these descriptions, we clearly see a people whose culture and way of life was in transition. The reason behind this is that the Orochen had migrated to the hinterland of northern Manchuria around the late Ming and beginning of Qing, largely as a ripple effect of a general west-east movement of indigenous peoples across Siberia. This, in turn, was precipitated by the Cossack invasion, which had reached Eastern Siberia as far as the Amur by the mid-17th century. As Orochen bands moved from their original hunting grounds in the Transbaikalian region and Stanovoy ranges, changes in flora and fauna forced them to give up their reindeer herds, which survive on a diet on lichen that is less widespread in the Khingan Mountains.

In recent years, scholars have begun to reconstruct the historiography of Siberia during the period of Russian imperial expansion. This process witnessed the displacement of a large number of indigenous groups. Among the most severely affected were the Evenki, who put up one of the stoutest efforts to repulse the invading Cossacks. A confederation of tribes around the Yenisei River staged a fierce resistance, but they were ultimately defeated and many Evenki clans proceeded to migrate east. Further research is required to reconstruct this demographic movement – perhaps one of the most momentous movements in the history of Siberia and Inner Asia – but it is not difficult to perceive the trickling effect it had on indigenous groups (including eastern

Evenki – called the 'Oronchon') then inhabiting the Transbaikal and Amur territories.

As a corollary to this, from around the same period, Qing annalists began to note Oronchon tribes moving south from the Stanovoy ranges to settle in the Great and Lesser Khingan Mountains. Indeed, as the Qing and Russian empires converged in the Amur region, Manchu and Cossack forces came to a military standoff, and this was the point when Emperors Kangxi and Yongzhen, astute as ever, began to draft various Tungusic groups – who had erstwhile laid in outside their political ambit – into the Qing imperial administration and military machinery.

Kangxi took initial steps to incorporate the Oronchon (i.e., Orochen) into the banners, a policy that was continued by Yongzhen. But it fell to Qianlong to integrate the Northern Tungusic tribes more fully into the Manchu war machine, and to make use of them in a more strategically meaningful way. The resettlement of the Solon, who were subjugated by Abahai in the years immediately preceding the Manchu conquest of China in the 1630s, in the Hulun Buir grassland as a strategic buffer between the Qing state and Imperial Russia, belies the long-held historical view that Manchu rulers were ignorant of the geography of their empire in the far north.

In any case, what this history reveals is that the Orochen originated in the Transbaikal and Amur regions, and migrated to the present-day Khingan Mountain range as a result of Cossack military pressure. It is unclear how long their ancestors had been in the Transbaikal and Amur areas prior to this, but clearly the groups nowadays identified as 'Orochen' had not always lived in their present locations, and in fact only moved into China from the early Qing, less than four hundred years ago.

Comparative linguistics shed further light on the identity and origin of the Orochen. Linguists have identified the Orochen language as 'Northern Tungusic', and noticed its close relationship to the Evenki and Even languages in Russia. Recent studies by linguists in the United States of America (chiefly Prof. Lindsay Whaley) and Russia have established a clear affinity between the northern Tungusic languages in China and Russia. In fact, the differences between these languages are so subtle, while underlying similarities are so great, that scholars are increasingly inclined to consider them dialects of the same Evenki language; or, according to the classification of Evenki scholars in Russia, variations of two main linguistic groups sub-divided into the Evenki (western groups) and Oronchon (eastern groups).

Interestingly, in Manchuria (roughly present-day Liaoning, Jilin and Heilongjiang provinces and the north-eastern part of Inner Mongolia) and the Russian state of Amur, most of the indigenous groups belong to the Southern Tungusic linguistic family, while Northern Tungusic groups are, by and large, latecomers to the region. Another intriguing point is that there are far more

variations within Southern Tungusic languages than is the case with Northern Tungusic dialects, which suggests a longer period of evolution and development. This suggests that the Northern Tungusic groups had a relatively independent development away from the hub of the Southern Tungus in Manchuria and the Amur region, and that the Northern and Southern Tungus did not come into regular contact until quite recently – possibly in the early 17th century when Russian and Manchu imperial expansion pushed certain Northern Tungusic groups to resettle in their present locations.

There is much we still do not know about the early social history and cultural development of the Northern Tungus, including the Orochen. Future ethnographic and anthropologic studies, including detailed research on material culture, folklore and belief-systems, will no doubt cast new light on their historic development. For example, the important Orochen and Evenki collections in the national ethnographic museums in Germany, and at the Museum of Archaeology and Anthropology at Cambridge University, point to a much greater degree of cultural diversity among the various Northern Tungus groups in China in the early 20th century than is evident today. The precious material objects and photographic records also provide valuable, if incomplete, clues to interactions between the Northern Tungus and neighbouring communities such as the Mongols, Daghurs, and Hezhen. Clues to the social history of the Northern Tungus are also partially encoded in the endangered languages and dialects which are fast disappearing, and, with them, not only signposts to the past, but entire knowledge systems, the value of which we are just dimly beginning to realize.



MEMBERS ONLY DAY TOUR A PRIVATE COLLECTION OF CHINESE AND EUROPEAN FURNITURE AND ANTIQUES

Date: 24 April 2014, Thursday

Time: 11 a.m.

Venue: Liang Yi Museum,
181-199 Hollywood Road,
Sheung Wan.

Cost: HK\$150

Bookings and Enquiries: email Patrick Moss at
memberservices@friendscuhk.com

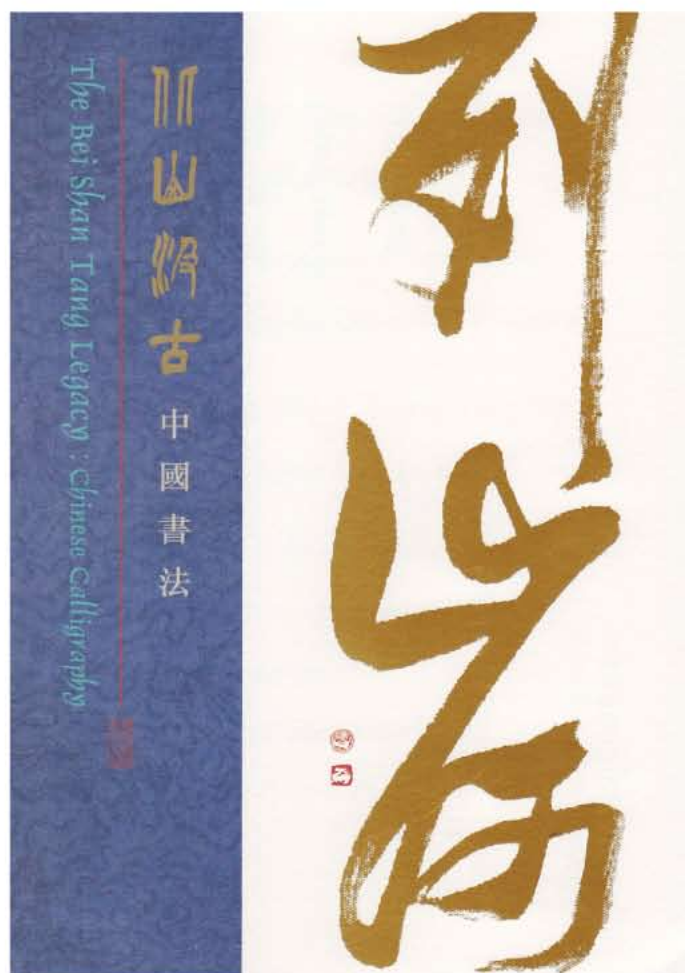
By kind permission of the owner, Mr. Peter Fung Yiu Fai, a guided tour of the newly opened Liang Yi Museum in Hollywood Road, Hong Kong, has been arranged. The four-storey museum is home to one of the world's largest and best curated collections of Chinese antique furniture made of huanghuali and zitan from the Ming and Qing

dynasties collected by Mr. Fung over more than 30 years. Not only does the museum house an exceptional collection of Chinese antique furniture, but it also houses the world's premier collection of nearly 400 examples of bejeweled clutches, compacts, and powder boxes made in many of the most famous design houses for such works, including Cartier, Boucheron, and Van Cleef and Arpels. The collection of glittering fashion accessories displays exquisitely detailed craftsmanship from the 1880s to the 1960s.

This is a great opportunity to see a wonderful collection and learn more of what constitutes excellence in Chinese furniture of the Ming and Qing dynasties.

In order to provide a more personalised guided tour of the collection, the number of participants is restricted to ten members of the Friends, on a first come, first served basis.

For further information about the museum, please visit
www.liangyimuseum.com



**DAY TOUR
DUNHUANG PROJECT
AT CITY UNIVERSITY
PURE LAND: INSIDE THE MOGAO
GROTTOES AT DUNHUANG**

Date: 30 April, 2014, Wednesday

Time: 11 a.m.

**Coach departs outside GPO,
Hong Kong at 10.30 a.m.**

Venue: Creative Media Centre, City University,
Kowloon.

Cost: HK\$200 for members,
HK\$300 for non members,
HK\$100 for Young Friends or students

Lunch: A dim sum lunch will be provided at the
University at approximately 12:30.p.m.
The cost of the lunch (approx. HK\$70 to 130)
will be at diners' own expense.

Bookings and Enquiries: email to Patrick Moss at
memberservices@friendscuhk.com

*This tour is limited to 20 participants. Please provide
your contact number when reserving a place. Those
wishing to participate in the lunch are requested to
indicate this when reserving a place for the tour.*

About the project:

Using pioneering virtual technology, artists and scientists
at City University, in collaboration with the Dunhuang
Academy, have created a new, animated 3D experience
of one of the caves in the UNESCO World Heritage site
in Dunhuang. It depicts the North wall of Cave 220,
known as Bhaisajyaguru's Eastern Paradise, and is a
360 degree, panoramic projection placing the viewer as



though in the centre of the cave and seeing the wall
paintings almost on a 1 to 1 scale. Spectacular
interactive 3D animations and digital effects give added
interest to the seven Medicine Buddhas standing in a
row with numerous musicians and performing dancers
seemingly coming to life. This visit will be of particular
interest to those booked to go on the Friends tour to
Gansu.



THE JEWELS OF INDIA SERIES III: THE KASHMIR SHAWL

– by *Romi Lamba*

Date: 8 May 2014
Time: 6.30pm – 8.30pm
Venue: The Club House, Tower One, Estoril Court,
55 Garden Road, HK
Cost: HK\$300 members, HK\$400 guests,
HK\$100 Young Friends/Students

Bookings and Enquiries: email Susan Kreidler
studygroup@friendscuhk.com

Antique shawls of Paisley design woven in India and Europe



Shawls of Paisley design were in fashion for nearly 100 years, from 1790-1870, during which time tens of thousands were woven and embroidered in Kashmir and Europe, particularly in Scotland, England, and France. The Kashmir shawls, known as *Jamewaar* shawls in India, were all hand woven in a unique style of tapestry



weaving that is now a lost art, and are considered by many to be among the most beautiful and intricate examples of textile and carpet weaving. Together with their European counterparts, these shawls and their Paisley based designs have left their permanent mark on the history of textile design.

Romi Lamba will talk about the history of Kashmir and European shawls, highlighting various aspects of shawl weaving and design. He will illustrate his presentation by displaying several shawls from his own collection, which includes antique Kashmir and European shawls dating from 1820 to 1880. Romi Lamba and his wife, Sagiri Dayal, have been collecting shawls for the past 20 years in the USA, England, and India.



**2014 ART BASEL HONG KONG
EXCLUSIVE VIP TOUR
LED BY PROFESSOR JOSH YIU:**

Date: 15 May 2014, Thursday
Time: 10:30am – 12:00noon
Venue: Art Museum, The Chinese University of Hong Kong.
Complimentary return shuttle bus departing from
Hong Kong Convention and Exhibition Centre,
Wanchai at 10:00am
Cost: *This event is free of charge*

Limited availability. Friends members have priority.

Bookings and Enquiries:

email artmuseum@cuhk.edu.hk by May 9, 2014.

An exclusive guided tour of the two new exhibitions at the Chinese University Art Museum, led by Professor Josh Yiu, Associate Director of the Art Museum. Professor Yiu will introduce the exhibit highlights and share some behind-the-scenes information.

About the exhibitions

Two Masters, Two Generations, and One Vision for Modern Chinese Painting: Paintings by Gao Jianfu (1879-1951) and Lui Shou-kwan (1919-1975) at the Chinese University of Hong Kong and the University of Oxford

Gao Jianfu and Lui Shou-kwan are two renowned, twentieth century Chinese artists. Marking the first collaboration between the Art Museum and Oxford's Ashmolean Museum, this important exhibition features 50 masterpieces by the two masters that trace a path to modern Chinese painting.

The Bei Shan Tang Legacy: Chinese Calligraphy

Chinese calligraphy possesses astounding beauty as well as a profound cultural legacy. This exhibition showcases Bei Shan Tang's fine collection of Chinese calligraphy, including calligraphic works from the Tang to the Qing Dynasty, covering Buddhist sutras, poems, essays, letters, couplets, and manuscripts.

About Professor Josh Yiu

Professor Yiu received his B.A. in Art History from the University of Chicago and completed his doctorate at Oxford University. From 2006 to 2013, he served as the Foster Foundation Curator of Chinese Art at the Seattle Art Museum. A specialist in late imperial and modern Chinese art, his publications include "Writing Modern Chinese Art: Historiographic Explorations", and "Remembering Days Gone By: Chinese Painting and Calligraphy from the Seattle Art Museum Collection". He has taught and lectured at various universities, including the University of Washington and Seattle University.

TOUR OF ART BASEL HONG KONG

– with Amy Wood

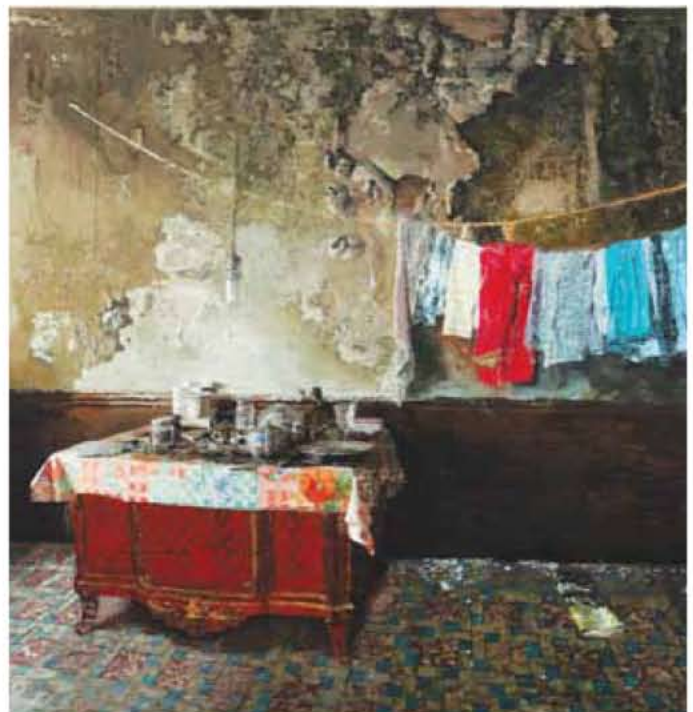
Date: 16 May 2014, Saturday
Time: 1:45 - 3:00pm
Venue: Meet at HK Convention and Exhibition Centre,
outside VIP entrance to Art Basel
Cost: HK\$200 members, HK\$300 guests
HK\$100 Young Friends/Students

Limited availability. Friends members have priority.

Bookings and Enquiries:

friendsnewgallerygroup@gmail.com

Amy Wood will offer a general introduction to this year's Fair, with a particular focus on Chinese Contemporary art production. Amy began her career as an intern with the Rubell Family Collection in Miami in 1995 and studied philosophy of art and film at Wellesley College, USA. She spent five years in New York City, where she worked first for the Museum of Modern Art (MoMA) and then as an advisor to a private collection that included works by Basquiat and emerging American, British, and Japanese artists. She moved to Shanghai in 2004 to be the editor for Art Asia Pacific Magazine and subsequently started her own Curatorial and Museum Management Consulting Company, working for various real estate developers around China, including the Rockbund Museum, while specializing in Chinese Contemporary Art. She moved to Hong Kong in 2009 to head development for the Asia Art Archive. She continues to work on her own writing and curatorial projects while working for AXAART in HK as an Art Expert.



*Art Basel. Insights 2014.
Edouard Malingue Gallery. Yuan Yuan 袁遠 2013,
Courtesy of the artist and the gallery.*

TOUR OF ART BASEL HONG KONG – with Amy Wood

Date: 17 May 2014, Saturday
Time: 10:45am – 12:00
Venue: Meet at HK Convention and Exhibition Centre,
outside VIP entrance to Art Basel
Cost: HK\$200 members, HK\$300 guests
HK\$100 Young Friends/Students

Limited availability. Friends members have priority.

Bookings and Enquiries:

friendsnewgallerygroup@gmail.com

In the hour before "Art Basel Hong Kong" opens to the general public a limited number of Friends members have the opportunity to join a private tour of the exhibition highlights. Eve Share Banghart from Chinese University of Hong Kong will combine her prior experience as Project Manager for Art Basel with her considerable knowledge of contemporary art to provide an informed introduction to this year's Fair.

Eve will draw our attention to key works in the four sectors of the exhibition – Galleries, Insights, Discoveries and Encounters, and reflect on how the Fair balances its representation of art from Asia/Asia Pacific and the West.



Art Basel Hong Kong 2013, Alisan Fine Arts, MCH Messe Schweiz (Basel) AG

ART BASEL 2014: INTERVIEW WITH MAGNUS RENFREW – by Belinda Piggott

Art Basel Hong Kong has evolved from a regional event to one that is truly global. Since the first ART HK, Hong Kong International Art Fair, in 2008, its influence on the international art market has grown and continues to be considerable. Major galleries, such as Gagosian, White Cube, Pearl Lam, and Galerie Perrotin have used the fair as a stepping-stone to establish themselves in Hong Kong. As a result, the city now has access to important international art twelve months a year. The exchange is not all one-way however. With a policy of at least 50% of exhibiting galleries having exhibition spaces in Asia and Asia Pacific, The Hong Kong edition of Art Basel encourages, and reflects, widespread interest in contemporary Asian art.

Magnus Renfrew has been the director of the fair since it first launched, guiding the event through tremendous change and growth. In the lead up to Art Basel in May Belinda Piggott from Friends of the Art Museum of CUHK had the opportunity to ask Magnus a number of questions about this year's Fair, and the regional art market ...

You began your career with a Master of Art from St Andrews. What areas of art were your key interests at that time?

I studied Trecento Italian Sculpture and Postmodern art and theory.

Throughout your career you've been active in the art market with commercial galleries, Bonham's in London and Art Basel's Hong Kong show. If you were to do some academic research now, is there a particular subject area that would interest you?

I feel very lucky to have the opportunity to travel extensively and to see work from many different cultural and aesthetic backgrounds. It is a privilege to be able to keep an eye on what is happening in such a fast moving environment. Whilst my inclinations and aspirations are more towards being an informed generalist rather than a specialist I do find historiography fascinating. So much of art history has been written from a western perspective and I think there is much to be done in researching a more sophisticated and globally synthetic history of the evolution of art.

Last year the Guggenheim's Gutai: Splendid Playground exhibition was well received, and subsequently we saw work by Japan's Gutai artists at Art Basel's 2013 Hong Kong show. Have there been any international exhibitions of Asian art practice we'll see reflected at this year's fair?

There will be an incredibly diverse range of work on view at this year's fair. Of particular excitement to me is the Insights sector. This year the sector will include a number of presentations of more historical work from Asia and the Asia Pacific, including solo shows of work by Liu Kuo Song and Chiu Ya-tsai among others.

What are you looking forward to most at the 2014 show?

We are delighted to be launching a Film sector this year, which will present a three-evening programme of video art, short films by artists, and documentaries about artists. This will be curated by artist and producer, Li Zhenhua. We have received exceptional interest from our galleries to participate in this programme

With the high demand by galleries for exposure at the Hong Kong show how do the advisory panel approach the selection process?

We have a Selection Committee of gallerists who meet for one week in Hong Kong to review all of the applications. They meet for a second time in Miami Beach in December to finalise the list. There is often heated debate about which galleries should be accepted. I am constantly impressed by how seriously the committee takes its responsibility.

The selection criteria are slightly different for each sector. For the Galleries sector, which is dedicated to leading galleries from around the world, the selection is made on the basis of the overall programming of the gallery, the artists that the gallery represents, and the proposal for what they will show at the fair. For the Insights sector (dedicated to solo or thematic presentations by artists and galleries from Asia and the Asia Pacific region) and for the Discoveries sector (dedicated to emerging artists) the selection is made much more on the basis of the individual proposal. This year we had over 500 applications from which 245 were selected.

It has been said that collectors at the Art Basel show in Miami Beach have a preference for abstract expressionism and sculpture. Are there any distinctive trends or behaviours of collectors at the Hong Kong show?

It is difficult to generalize in this way as the interests of the collectors are as diverse as the collectors themselves. One of the characteristics of the Hong Kong edition of Art Basel is the range of work on view. With over 50% of the galleries hailing from Asia this is the best opportunity for the international art world to discover what is happening in Asia.

Other art fairs in the region, such as Art Stage Singapore, Art Dubai, and the alternating Melbourne-Sydney Contemporary are gaining prominence. How do these influence Art Basel's Hong Kong show?

There are many regional art fairs in Asia and the Asia-Pacific. These provide a good opportunity for an audience to engage with art, often in locations where there is not a strong museum system. We often find that collectors who have been introduced to collecting through these regional fairs attend the show in Hong Kong as their interests develop.

Art Basel now operates in Europe, the Americas and Asia. Are there opportunities to expand beyond this, say to the Middle East perhaps?

Art Basel was founded in 1970, Art Basel in Miami Beach held its first edition in 2002, and it took a further 11 years before we were ready to launch in Hong Kong. We keep a very close eye on developments all around the world but there are no concrete plans to launch another fair for the foreseeable future. There is so much work still to be done in Hong Kong and in Asia to take the fair to the next level. Whilst we have come a long way in a very short space of time we have still only scratched the surface of what is possible here.



Magnus Renfrew Director Art Basel Asia

LECTURE: HOW TO START A COLLECTION – by Judith Rutherford

Date: 22 May 2014, Thursday
Time: 6:30 -8:30pm
Venue: Shanghai Fraternity Association
1-3/F South China Building
1 Wyndham St, Central
Cost: HK\$300 members, HK\$400 guests,
HK\$100 Young Friends/Students
(Incl. drinks and Shanghainese snacks)

Bookings and Enquiries: email Belinda Piggott
brighthouseone@gmail.com

All proceeds support art education in Hong Kong



Chinese Court Beads – 19th century

Asian Art Collectors: their stories, obsessions, and achievements.

Judith's fascination with Asian Art commenced with her interest in Chinese Rank Insignia, but that soon broadened into many other aspects of Chinese Culture. In her nine year term as President of The Asian Art Society of Australia she organised conferences on many aspects of Chinese Art, including one focussing on Collectors of Asian Art. She became interested in the stories of some of the early collectors, how they had pursued their interests, and the contributions that they were able to make in their specific areas of interest.

In Beijing in the late 19th century many Westerners embraced many aspects of Chinese Culture and had a great interest in collecting. The talk will look at how they pursued their interests, the contributions they were able to make to Asian Art, and how that tradition has continued with some well-known collectors in the 20th century.

All collectors have one thing in common: they are passionate about their specific area of interest. No matter what the object of their interest is they will go to extraordinary lengths to track down and acquire a specific example.

One of the difficulties that collectors face in the long term is what to do with their collections. Families are often not interested in the collection of treasured possessions that one day they may inherit. Judith also will talk about her journey as a collector and the decisions she has made regarding her own private collection. She will also share some of the experiences that she has had advising and assisting other collectors.

About the speaker: Judith Rutherford

Judith Rutherford is an independent scholar in the field of Chinese textiles and Founder of the Textile Study Group of The Asian Arts Society of Australia (TAASA). She is the Immediate Past President of The Asian Arts Society of Australia and is now an Honorary Life Member.

In her role as President of The Asian Arts Society of Australia she organised and co-ordinated seminars and conferences with an Asian focus at the Art Gallery of New South Wales (AGNSW) and the Powerhouse Museum, Sydney, including "*Beijing-Xanadu: Past, Present, Future, 2008*" and "*The Great Wall of China*", 2006. In 2004 she curated the exhibition, "*Celestial Silks: Chinese Religious and Court Textiles*", at the Art Gallery of New South Wales (AGNSW), Sydney, Australia.

In 2005 Judith was made a trustee of VisAsia, the Asian Institute of Asian Culture and Visual Arts in Sydney – she is also a Governor of the Foundation of the AGNSW. In 2007 she received a Distinguished Service Award for services to the Powerhouse Museum.

Judith has lectured extensively in Australia, Hong Kong, Korea, and the USA. In 2011 Judith was invited by the Academy of Art in Hangzhou to lecture at a conference focussing on China's Tangible and Intangible Heritage- "*The History and Reality – International Conference on Cultural Heritage Preservation, Management, and Development*"

In 2010 Judith Rutherford was honoured by the Government of Australia for services to the community through the promotion of Asian Art and Culture. Judith received an AM and was made a member of the Order of Australia.



Ming Dynasty 3 eyed dragon

YOUNG FRIENDS EXHIBITION PERFORMING THE SHADOW: ART OF THE PAST AND VISION OF THE FUTURE

— by *Alexandra Choa*

Art by definition is everlasting. Artists express time dramatically in every medium. While these works display acts and expressions of emotion, the exhibition as a whole is a performance of art. From a dramatic perspective the locus of an exhibition is sanctioned in the viewer's taste and memory but in its temporality it juxtaposes art's transitory nature against the timelessness of artistic expression.

Art exhibitions of today and yesterday are mechanisms for processing art history. They function not only as forecasts to understand creative expression but also as a performance of the past. It is this kind of storytelling that equates to understanding our time and place, and therefore something to be treasured and appreciated by all.

Date of exhibition: June 1 to 18, 2014
Rotunda Space,
Exchange Square, Central

Artists on show: CHAN Sui ying, Zaffer
Szelit CHEUNG
CHOI Tak Yee, Barbara
HO Kwun Ting, Kensou
SHUM Kwan-hon, Stanle

*Alexandra Choa, Coordinator
Young Friends of the Art Museum, CUHK*



A Quiet Box series no. 3, oil on linen, 91.5 x 116 cm, 2013, by Szelit CHEUNG

OUR FRONT COVER ARTIST, ZAFFER CHAN

Zaffer Chan Sui Ying, a recent graduate of the Fine Arts Department, CUHK, and one of the artists in "Performing theShadow: Art of the Past and Vision of the Future" works primarily with traditional fine brush Chinese painting technique, using meticulous contours to depict nature, and flowers in particular. She has recently focused her artistic endeavours on creating a new body of "fairyland" like landscape painting that combines fine brush work with use of splash ink. Narrative motifs and classical repertoires work in harmony with abstract landscape ink painting, representing a new gaze at nature.

Zaffer has received several awards, including the Wucius Wong Modern Ink Painting Award and the Hong Kong Chinese Meticulous Painting association Creative Award, and she has participated in various solo and joint exhibitions. Her works are already sought after by private collectors. Her future plans include continuing with her artistic creation and studying traditional mounting techniques.



幽幔Hiding in Love, by Zaffer Chan, 110 x 80 cm, Ink and colour on paper, 2013, inspired by a visit of Kyoto, Japan (capital city during the Henan Period) and exhibited in her first solo exhibition "Junihitoe" (十二單衣)

LECTURE
LIFTING THE VEIL: MOUNTING TIBETAN
THANGKAS AT THE CHESTER BEATTY
LIBRARY, DUBLIN, IRELAND.

– by Karen Horton,
Independent Textile Conservator

Date: 18 June 2014, Wednesday
Time: (a) day 2:30pm – 4:00pm, or
(b) evening 6:30pm – 8:00pm
(When booking please indicate which session
you prefer to attend)
Venue: Teresa Coleman Gallery,
4/F, 55 Wyndham Street, Central
Cost: HK\$200 members,
HK\$300 guests,
\$100 Young Friends or Students
(Includes light refreshments)

Photograph of thangkas at the Chester Beatty Library:
© The Trustees of the Chester Beatty Library, Dublin

Bookings and Enquiries:
email eventsfam@gmail.com
or call /text Marianne Yeo +852 6083 8892.

About the Lecture:

The Chester Beatty Library is an art museum and library that houses the world-class collection of East Asian, European, and Islamic art assembled by the great philanthropist and collector Sir Alfred Chester Beatty (1875-1968). As the only museum in Ireland to win 'European Museum of the Year', the library's rich collections open a window on the artistic treasures of the great cultures and religions of the world. The Tibetan collection, which is mainly Buddhist, includes Tibetan Buddhist sacred texts, ritual objects and forty-eight predominantly nineteenth century Tibetan thangkas.

Thangkas are three-dimensional banners, comprising of a devotional image panel mounted within a textile brocade mounting, usually with a fine silk veil, two ribbons and a hanging cord and dowels. Thangkas were conceived and

designed as objects of religious devotion and as a basis for meditation and teaching.

The composite nature of these textile objects makes them difficult to display in a museum setting. A condition survey of the textile mounted thangkas highlighted the vulnerability of the silk veils and hanging cords. Therefore the main objective of this project was to identify a way to suspend the thangkas in the gallery without placing the full weight of the object on the cord, which also enabled the support of the delicate traditionally pleated veils without risk of damage; while ensuring that the thangkas on exhibition could be easily rotated and the mounting system reversed.

This lecture will present how a non-invasive mounting method was developed to install the thangkas using Rare Earth magnets and Perspex supports. It will be presented by independent textile conservator Karen Horton who worked with the Library's conservators on developing the system and the resulting research into the use of magnets. The lecture will explain the project's development process and clearly illustrate the practical steps taken for the installation of the three thangkas currently on exhibition at the Chester Beatty Library.

About the Speaker:

Karen Horton trained as an archaeological conservator and then chose to specialize in Textile Conservation, training at the Textile Conservation Centre in the United Kingdom. She works as an independent textile conservator in Europe and at the Chester Beatty Library, Dublin, Ireland. Karen is currently undertaking PhD study at the Centre for Textile Conservation, Glasgow University, Scotland, UK, and the Shaanxi Institute of Archaeology Xi'an, China where she works and researches for 6-7 months each year on the conservation and contextualization of a large group of Ming Dynasty Textiles of a Fuguo General of an Enfeoffed King.

With acknowledgment & special thanks to

Teresa Coleman Fine Arts Ltd.

Antique Oriental Textiles, Rugs, Fans & Paintings



CHINESE INKSTONES

– by K Y Ng



She inkstone of 8-sided shape, Song dynasty (960-1279)

Inkstones were originally designed, and are still used, as utensils for daily use by scholars, just like pen and paper. However, with the advancement of society, inkstones have evolved to become objects of admiration and appreciation for elites. These objects that scholars appreciate and collect, serve to evoke inspiration in their literary or artistic pursuits, for they can ponder their next move while grinding the ink-stick slowly on the stone. Inkstones probably originate from the Neolithic period, when a stone board of flat, elongated oval shape with a short staff was used to press and pound. At a later date, they gradually transformed into rectangular, round and square shaped inkstones used for writing. In the Warring States period (475-221 B.C.) rectangular shaped inkstones, with a square and squat chop-like grinding stone (yanshi 研石) called the daiyan 黛硯 began to appear. They were thin ink slabs with two sides much longer than the other two, and were placed inside a

wooden box, either coated with lacquer or painted with colour pigments. Since dai (黛) is a greenish black pigment that can be used to paint the eyebrows, we may deduce that this type of inkstone might have been used to prepare pigments for ladies' makeup. It is also possible that they were used to grind ink for writing. In the Han dynasty (206 B.C.-A.D.220), inkstones became much larger. The more luxurious ones had covers with dragon knobs and three animal feet, which might be bear or tiger paws, often enhanced with red pigment. They were used to grind small pill-like ink balls with addition of water to produce liquid ink, in order to write on bamboo or wooden slips as well as on cloth.

The Wei (220-265) and Jin (265-420) dynasties are "golden" periods for art and literature. With the emergence of great calligraphers, such as Lady Wei, Zhong Yao and Wang Xizhi, calligraphic art flourished, which led to a great demand for writing tools, thus pushing ahead the improvement of such tools. In the Warring States period, writing brushes started to take their present shape and were extensively used. After paper was invented in Eastern Han (25-220), inkstones were all the more essential as a part of the equipment for writing. As a result, their quality and quantity constantly improved and increased. In addition to inkstones made from stone and clay, metal and porcelain ones also began to appear. Inkstones with many hoof-like legs, known as piyongyan (辟雍硯 piyong inkstone) became popular in the Northern Dynasties (386-581). Square and circular shapes dominated at that time.

"The best periods for mirrors are Qin (221-207 B.C.) and Han dynasties, while the best for inkstones must be Song (960-1279) and Tang dynasties (618-907)", goes an old saying. In the Tang dynasty, the court held imperial examinations to recruit officials. Those who were good at calligraphy would be hired, resulting in the speedy and significant development of calligraphy and art as well as



Daiyan Stone slab with chop-shaped grinder (yanshi), Han dynasty (206B.C.-A.D.220)



Chengni (Fine-clay) inkstone of oval shape, Song dynasty (960-1279)

the subsequent advancement in writing tools. Inkstones at that time came in the form of a winnower (ji 箕), lotus flower head (baoliantou 寶蓮頭), tortoise, mandarin ducks and one with many hoof-shaped feet (piyong 辟雍).

There were four major categories of inkstones in the Song dynasty (960-1279), namely sheyan from She prefecture (歙縣), duanyan from Duanxi (Duan Brook 端溪) of Guangdong, taoheyuan from Taohe (Tao River 洮河) of Gansu, and chengniyan (fine-clay inkstone 澄泥硯). Materials used for the production of inkstones were mainly stone or clay. Generally speaking, chengni (fine-clay) and pottery inkstones were popular in the Liao and Jin regions in the north, while inkstones made of stone, such as she and duan were common in the south, primarily because high quality stones were available in those areas. There were many different varieties of Song dynasty inkstones and the more common ones were chaoshouyan (抄手硯 inkstones with a slanting surface), jiyan (winnower shaped inkstone), and fengjiyan (風字硯 feng character shaped inkstone). There is an eight-sided

inkstone described as balengbingyan (八稜餅硯) in Simon Kwan's collection, attributed to the Southern Song dynasty (illustrated in his catalogue numbered 63), which seems to have been a popular shape at that time.

Ming Dynasty (1368-1644), inkstones are generally larger in size and heavier in weight. With the thriving of literature and calligraphy, scholars were increasingly demanding over the quality of their inkstones. They even added simple but bold engravings, which were similar to the style of contemporary jade sculptures. At the same time, they would superimpose engraved inscriptions by eminent persons to add a scholarly flavour to the ordinary stone. Those inscriptions have provided important data for the research work of scholars in subsequent periods. Duanyan was all the more popular in the Ming dynasty but other inkstones, such as chengniyan (fine-clay inkstone) continued to be popular.

During the prosperous Kangxi (1662-1722), Yongcheng (1723-35) and Qianlong (1736-96) periods in the Qing dynasty, emperors loved art and literature and earnestly engaged in those pursuits. "Doings of superiors are imitated by the lower ranks", as the saying goes. Since the emperors were ardent art lovers, everyone in the country followed suit. The varieties of inkstones increased substantially and their quality greatly improved. Engravings became fancier and more complicated than ever, but verging on the vulgar as time went by. There was an unprecedented increase in the variety of materials used to make inkstones. Apart from the popular duanyan, new varieties such as qishayan (漆砂硯 lacquer powder inkstone) and hard wood inkstones made of zhitan (紫檀) and huanghuali (黃花梨) became popular in the Qing Dynasty. The royal family stipulated that stone from Songhua River in the Northeastern part of China must be used to make imperial inkstones. Therefore, a large number of inkstones made with Songhua stone were prevalent during that period.



Gray Pottery ink box in the shape of a mandarin duck, inscribed with a 'shu' character on base and underside of cover, Tang dynasty (618-907)

ART RADAR AND ON KI CHOI, ANGEL

– by On Ki Choi



Biography

As the first recipient of the art journalism scholarship bestowed by the Friends of the Art Museum, Angel is currently studying an art writing course organized by Art Radar Institute. She studied bachelor study of English Literature, with two minors in Fine Arts and Japanese Language and Culture at the Chinese University of Hong Kong. She has participated in a number of internships and temporary positions in the arts field in Hong Kong and abroad, including intern for a local gallery, writing volunteer for Leeds City Museum and event volunteer for the Biennale of Sydney.



About Art

Thanks to the kindness of The Friends of the Art Museum, CUHK, I am very fortunate to have been given the chance to study the art journalism course with "Art Radar". Hong Kong offers few specific courses about art writing and this course is a marvelous combination of my interests – English writing and art. To complete the thirteen-week online course, course participants need to finish a set of specifically designed exercises and produce two articles of about 700 words each, which are then uploaded onto the Art Radar platform. It is both wonderful and amazing as we receive tailored-made training on the publishing aspects of art journalism and learn a great deal about how to conduct effective art research. For instance, we may be asked to write an interview recap of an avant-garde artist, or an analysis of a current, large-scale art exhibition; it is truly fun and enjoyable.

As a reader of this newsletter, I would assume we are all art lovers. Have you ever asked yourself or been asked the questions: why do you like art and what is the importance of art appreciation? When I was young, I would draw on the white table cloth and the wall at home; and although I am now an adult, I still draw during my leisure time. I did not think about why I did it, I just wanted to draw. Later I learnt that Pablo Picasso had already answered the question long ago, when he pointed out that, "the purpose of art is washing the dust of daily life off our souls". I could not agree with him more, as this succinct saying reminds me how important the healing force of art can be - it can pacify your hearts and help you to find a way to live in harmony with this hectic city. Do you share the same calm feeling as I do whenever you see the artworks of your favorite artists, such as Rembrandt, Rodin, or Henry Moore? I cannot deny that going to museums to see exhibitions is always a relaxing and interesting favorite hobby for myself and my friends; appreciating a piece of artwork, such as a Chinese ink painting, helps to wash off your tiredness after a long day of work or studying.

The course is not yet finished, but now I have accumulated some knowledge and skills in art writing, and through writing I will be able to introduce more artworks or art topics to the public and to people who share these interests. This can be difficult, but I relish challenge. I would have to say a heartfelt and special THANK YOU to the Friends of the Art Museum, and to Professor Melissa Lee from the English Department of the Chinese University of Hong Kong for giving me this wonderful opportunity



**ZEN LOTUS BY LUI SHOU KWAN:
A GIFT FROM THE FRIENDS
AND THE COLLECTORS CIRCLE**

– by Josh Yiu;
with Introduction by Kathie Alderiege

Introduction

On 15 March 2014, *The Friends* presented the painting "Zen Lotus" by Lui Shou-kwan to the Art Museum to enrich its current exhibit featuring the renowned artist. This is the first acquisition that the Friends has funded for the museum since 2001 and, thus, represents a significant milestone. Due to the escalating cost of art over the past thirteen years, an acquisition of this caliber was not possible without the dedicated work of the Friends and the generosity of its Collectors Circle and forty-nine percent by funds from the Friend's general reserves.) In acknowledgement of this outstanding contribution, Vice Chancellor Joseph Sung wrote "I am most heartened to learn that Friends of the Art Museum have made possible the addition of the valuable painting...No doubt the exhibition will be much enriched by the addition of the masterpiece." In an equally generous gesture, long-time Friends' supporter and past chairperson, Vicki Firth and her husband Denys donated a second Lui Shou-kwan painting "Luk Keng Village". Both gifts reflect the important supporting partnership the Friends and the museum have shared for the past thirty-three years.

Lui Shou-kwan (1919-1975) is amongst the most recognized Hong Kong artists of the twentieth century. The late art historian and Professor, Michael Sullivan (1916-2013) summarized Lui's significance in these points:

1. Lui developed a style independent of the dominant Lingnan School of painters;
2. he had creative energy and power to inspire others; and
3. he created an artistic identity for Hong Kong and contributed to the birth of the rich artistic life in the territory.

Lui taught in the Fine Arts Department at CUHK from 1966 to 1972; however, the Art Museum only has one of his works – a monumental landscape created for the Lee Gardens Hotel under the patronage of the late Dr. J.S. Lee. In view of Lui's commitment to teach Chinese painting at CUHK and his relationship with Dr. Lee, the Art Museum can, and should, play a major role in preserving Lui's legacy in ink painting at CUHK and in Hong Kong.

As Lui was known primarily for his Zen paintings, it is important for this type of work to be represented in the Art Museum. The Friends of the Art Museum graciously took upon the task of filling this significant collection gap and successfully identified a representative work after months

of intensive research. Dated 1970, *Zen Lotus* is an important work that indicates Lui's lifelong interest in traditional lotus painting and Buddhism. Stylistically, this apparently abstract work was inspired by lotus painting in the Xieyi tradition, especially as reflected in the works of traditional artists Xu Wei and Bada Shanren. In his Zen paintings, Lui often filled the pictorial space with sumptuous ink wash that was not subservient to form or representation and supplemented the ink with a red dot or some bright color. This contrast in ink and color evokes the Buddhist notion of *dunwu* 頓悟 or the moment of Enlightenment. *Zen Lotus* reinforces this notion by showing light emerging from or dispelling darkness.

The timing of the acquisition is perfect. The current collaborative exhibition with the Ashmolean Museum on works by Gao Jianfu (1879-1951) and Lui Shou-kwan represents an effort to address the gap in the Art Museum's permanent collection and exhibition programme. The planning of the exhibition contributes to the growing awareness of Lui's work. Therefore, it is timely for the Art Museum to acquire this important work to mark the legacy of this collaborative exhibition.

Josh Yiu is Associate Director at the Art Museum, The Chinese University of Hong Kong



Zen Lotus 禪荷 1970
Chinese ink & colour on paper
152x82.5cm/59½ x 32¼"
AFA catalogue, 2013, p. 38

FOUR POEMS BY ADAM ZAGAJEWSKI

trans. from the Polish by Clare Cavanagh

Introduction written by George O'Connell

Celebrated poet, essayist, and translator **Adam Zagajewski** recently gave a reading at Hong Kong's Fringe Club. The Friends Newsletter is pleased to offer four of his poems in our pages, with a brief outline of his career.

Born in 1945 in Lvov, a Polish city annexed after WWII by western Ukraine, he was forcibly repatriated with his family to Poland, and grew up in Silesia. An important figure in the Polish New Wave and Solidarity movements of the 1970s and 1980s, Zagajewski later lived for two decades in Paris. As a highly regarded poet in both Europe and the U.S., and a Nobel nominee, he is classed with the late Polish Nobel Laureates, Wislawa Szymborska and Czeslaw Milosz. Among his many additional western honours, are the Neustadt International Award for Literature, a Guggenheim Fellowship, and the Prix de la Liberté. His work translated into Mandarin has also enjoyed wide Chinese readership. In November 2013, he received the ZhongKun International Poetry Prize (Beijing). This March, 2014, he won the prestigious Poetry and People Award (Guangzhou), where two Chinese collections of

his work were launched. The mainland affinity for Zagajewski's poems bears partly on shared experience under similar governments, but also confirms the work's strength in translation. Politically passionate in his early years, his art has evolved toward a more personal and lucid philosophical lyricism, alert to life's ephemeral grace and beauty, amid guarded prospects for epiphany. Shortly after the 9/11 attacks, Zagajewski's renown soared with The New Yorker's publication of his acclaimed poem "Try to Praise the Mutilated World", included here.

The poet currently teaches fall terms at the University of Chicago, otherwise living in Krakow, Poland. His wife Maya Wodecka, formerly of Paris, is an actress, literary translator, and psychoanalyst. She accompanied him to Hong Kong. This event was made possible by Lingnan University's Centre for Humanities Research, the Associated Stories of Macau, The Fringe Club, and Pangolin House, a Hong Kong - based international poetry journal. Pangolin House will feature more selections of Zagajewski's work in its Spring 2014 issue at pangolinhouse.com.

Among Adam Zagajewski's esteemed English-language translators are Clare Cavanagh, Renata Gorczynski, Benjamin Ivry, and C.K. Williams. His Chinese translators include Wu Lan and Li Yiliang.

WHERE THE BREATH IS

She stands alone onstage
and has no instrument.

She lays her palms upon her breast,
where the breath is born
and where it dies.

The palms do not sing,
nor does the breast.

What sings is what stays silent.

TRY TO PRAISE THE MUTILATED WORLD

Try to praise the mutilated world.
Remember June's long days,
and wild strawberries, drops of rosé wine.
The nettles that methodically overgrow
the abandoned homesteads of exiles.
You must praise the mutilated world.
You watched the stylish yachts and ships;
one of them had a long trip ahead of it,
while salty oblivion awaited others.
You've seen the refugees going nowhere,
you've heard the executioners sing joyfully.
You should praise the mutilated world.
Remember the moments when we were together
in a white room and the curtain fluttered.
Return in thought to the concert where music
flared.
You gathered acorns in the park in autumn
and leaves eddied over the earth's scars.
Praise the mutilated world
and the gray feather a thrush lost,
and the gentle light that strays and vanishes
and returns.

LITTLE WALTZ

The days are so vivid, so bright
that even the slim, sparse palms
are covered in the white dust of neglect.
Serpents in the vineyards slither softly,
but the evening sea grows dark and,
suspended overhead like punctuation
in the highest script, the seagulls barely stir.
A drop of wine's inscribed upon your lips.
The limestone hills slowly melt
on the horizon and a star appears.
At night on the square an orchestra of sailors
dressed in spotless white
plays a little waltz by Shostakovich; small children
cry as if they'd guessed
what the merry music's really saying.
We've been locked in the world's box,
love sets us free, time kills us.

DEATH OF A PIANIST

While others waged war
or sued for peace, or lay
in narrow beds in hospitals
or camps, for days on end

he practiced Beethoven's sonatas.
and slim fingers, like a miser's,
touched great treasures
that weren't his.

COMMUNICATION of PAINTED ENAMEL CRAFT in the 17th & 18th CENTURIES, PART II.

China – Europe: The Export of Chinese Painted Enamel and the Famille Rose Technique

– by Xu Xiaodong

The export of porcelain-bodied painted enamel from Jingdezhen and the relationship between the Chinese, famille rose technique and European enamel painting

The painted enamel-ware of Limoges (France) in the 16th century was produced with the colour painted directly onto the metal. Although touches of red were sometimes added, grey was the dominant tone and enamel-wares were mainly black and white. After the 17th century, a layer of white or blue enamel was painted onto the metal body before the piece was fired, and then the painted enamel colour was added. This technique, which brightened the colour and enhanced the glass texture of the enamel-ware, became very popular. During the Kangxi period in China, most enamel-wares were produced by applying a layer of white, yellow, or ruby colour to the biscuit before the first firing. Then the porcelain body, with its painted enamel pattern, was sent to the kiln for one or more firings. The European influence, especially from 17th century Limoges, is clear. During the Kangxi period, due to technical limitations, the enamel colours were only painted on the unglazed body brought from Jingdezhen, as it was much easier to stabilize the enamel colour. But this also made the enamel colours of the Kangxi period uneven. In the Yongzheng period, as painted enamel craft developed, the first-rate, white porcelain bodies fired in the Jingdezhen Imperial kiln, were transported to Beijing, where the Emperor chose the best ones for enamel painting in the Palace Workshops. The painted porcelain bodies were then sent to the kiln for the second firing. Sometimes the Court sent samples directly to Jingdezhen to prepare the plain body porcelain exclusively for the Imperial Workshops.¹ Jingdezhen's exquisite, egg-shell white porcelain was fundamental to the production of fine porcelain-bodied, painted enamel in the Palace Workshops of the Yongzheng period.

The Yongzheng Emperor intentionally popularized the enamel porcelain technique from the Palace Workshops to the Imperial kiln in Jingdezhen, initiating the production of porcelain-bodied, painted enamel and the famille rose porcelain of Jingdezhen.² In the 6th year of Yongzheng, a note from Yuanmingyuan revealed that enamel colours made in the Court were sent to Jiangxi for porcelain-bodied, painted enamel firing.³ Inspired and influenced by the enamel, potters in Jingdezhen's official kilns produced famille rose porcelain, which made use of the non-transparent, white, glass powder (commonly known as glass white 玻璃白) of the copper-bodied enamel, which was blended with other colours to give a soft tint after firing. By controlling its proportion, the shade and depth of the colours was also adjusted, which made the patterns look more three-dimensional. Enamel painted porcelain was much

more expensive to produce than famille rose porcelain, and had always been used and enjoyed by the Imperial household. The production of the less expensive, famille rose, porcelain could be carried out entirely in Jingdezhen and output was considerable. Thus, famille rose porcelain was not limited to the Court. The firing of famille rose porcelain began in the late Kangxi period (late 17th century), thrived in the Yongzheng period (1723-1735) and again in the early 20th century.

Enamel painting, which became popular in 18th century Europe, was probably related to the famille rose technique of Jingdezhen. To produce enamel painting, the enamel was painted on the enamel body and the piece sent to the kiln. The colour, blended with glass powder, was then added onto the enamel surface before the second firing. The heat melted the glass powder, making the colour adhere well to the surface, producing a life-like, "oil painting" effect. This **enamel painting** is distinct from **painted enamel**. In *painted enamel*, the enamel is used on the metal body and on the second painting.⁴ In *enamel painting*, the enamel is blended with the glass powder that is used on the second painting. Compared with painted enamel, the colours of enamel painting are softer but more vivid, which is similar to the effect of famille rose.

The emergence and flourishing of famille rose coincided with European enamel painting during the 18th century. Further, this enamel painting is also known as *Canton Enamel* in the West, from which we may infer that the European enamel painting technique took references from the Chinese famille rose. The export of porcelain, including the Jingdezhen famille rose, gave rise to the spread of the famille rose technique in Europe and promoted the production of enamel painting.

The export of metal-bodied painted enamel from Guangzhou

In 1687 Guangzhou became the third coastal port to open after the withdrawal of maritime prohibition. Since ships from the West usually landed via the city, Guangzhou had the advantage over other cities to be engaged with Western affairs. At the same time as the Palace Workshops in the Forbidden City were experimenting with painted enamel, Guangdong was attempting the same thing and sent craftsmen to the Enamel Workshop. In 1716, Yang Lin 楊琳, who worked for the Governor of Guangdong sourced the enameller, Pan Chun 潘淳, to make enamel golden buttons to present to the Imperial Palace, with other enamel-ware he had produced.

"... Pan left for Beijing with his apprentices Huang Ruixing 黃瑞興 and Ruan Jiayou 阮嘉酋 ... Pan produced: one clock, two snuff bottles, eighty buttons ... another enameller, Yang Shizhang 楊施章, was found. Yang ... was deemed qualified to assist Pan."⁵

"In ... 1718 an Imperial College Student 監生 Long Hongjian 龍洪健 in Guangzhou, and two civilians, Lin Chaokai 林朝楷 and He Jiazhang 何嘉璋, "... knew some basic skills of enamel production" and were tested ... to decide whether they should be sent to Beijing to serve the Court ... The white colour they produced was pure and bright, the red, distinctive and attractive. They made a glossy red cup and saucer, a

pair of tureens, and eight painted pictures ... Carrying with them one hundred and twenty jins of white and one jin of red enamel colour, [they] were sent to Beijing to serve their duty ... We faithfully report this to keep you informed"⁶.

It is clear that, as the practice of painted enamel and enamel colour of the Palace Workshops developed, Guangdong's craftsmen were also experimenting with the enamel technique and had grasped the basic skills of painted enamel as well as the refinement of the enamel colour. Guangdong transported professionals to the Court's Enamel Workshop and provided substantial support to the painted enamel production during the early Qing period. In 1699, the Kangxi Emperor allowed the French Society of Jesus to set up a glass factory in Guangdong.⁷ During the Qianlong period, Guangdong was the second best enamel producing area after Beijing. The fineness of the enamel colours produced in Guangdong once even outshone those of the Palace Workshops.

During the Yongzheng period, Guangzhou presented to the Court a pair of enamel duomo 多末, enamel snuff bottles, and an enamel hat stand. Besides making enamel for the Court, Guangzhou produced enamel-ware for export sales, which began no later than the Yongzheng period. An order form from the family of Charles Peers, in 1731, is preserved in The British Museum. It lists the daily necessities customized in Guangzhou. Among the articles was an enamel disk with the Peers family coat of arms in the centre and symmetrical flowers decorated on the brocade pattern along the rim.⁸ This shows that Guangdong had begun producing the metal-bodied painted enamel for Europe during the Kangxi and Yongzheng periods. The time when painted enamel was most likely produced for export sales and imperial use was in the later Qianlong period.

Conclusion

The painted enamel technique was introduced and developed under the direct promotion of the Kangxi and Yongzheng Emperors. This technique drew many references from traditional Chinese ceramic technology. This remarkable phenomenon was one of the primary reasons for the success of painted enamel in China. The *porcelain-bodied* painted enamel, which was inspired by painted enamel, was an innovation of the Chinese craftsmen.

The famille rose technique, together with the painted enamel, emerged in the late Kangxi period. Both techniques thrived in the Yongzheng period, with the former being mass produced in the porcelain "capital", Jingdezhen. The technology principle and the visual effect of the enamel painting, which developed in 18th century Europe, resembled that of the famille rose. European enamel painting took references from the Chinese famille rose technique. Famille rose, which was

only used on the porcelain body in China, was employed on the metal body in the West. So the painted decoration on the surface of the metal-bodied, painted enamel-ware in China, even in the golden ages of Yongzheng and Qianlong, never achieved the smoothness and the oil painting-like effect of the 18th century European metal-bodied enamel-wares.

The development of painted enamel in Guangzhou was propelled by the Qing Court. Besides the production of enamel-ware exclusively for the Court, Guangzhou began producing metal-bodied enamel-ware for export to Europe no later than the Yongzheng period, while Jingdezhen began producing porcelain-bodied enamel-ware for the same purpose in the late Kangxi period. The Chinese enamel-ware served not only as inter-state presents, but also as commodities for sale to the Western market.

Cloisonné enamel was introduced to China during the Mongol army's Western Expedition. Although the cloisonné enamel technique almost died out after the fall of Byzantium in the West, it was well preserved and carried down through the generations in China in the Imperial workshops, such as the "Imperial Supervision" of the Ming and the Palace Workshops of the Qing Dynasty. This did not change, even when the production of painted enamel was in full swing. A series of patterns and tools demonstrating the full procedures of cloisonné enamel production was bought back to Europe by Western expatriates in China during the early 20th century, which coincided with the popularity of export painting demonstrating the procedures of the traditional Chinese crafts, such as ceramics and jades. Europe – China – Europe, the process of the introduction of the enamel technique to China and its return to Europe, is a complicated and distinctive case of cross-culture technical communication.

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Ceramic painted enamel cup of the Kangxi period in close-up

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MASTERPIECES OF YIXING STONWARE

— by Sue Sandberg

I was totally unaware of the beauty of Yixing Stoneware until an unexpected introduction by Bonhams. They had kindly invited the Friends to a preview of snuffboxes that were to be auctioned later that week. It was a late invitation for an early morning viewing, so not many Friends were able to attend. I was one of the lucky few! After studying the snuffboxes, which were interesting, I noticed the catalogue on a collection of Yixing Stoneware. The Bonham's representative was most helpful and allowed us to examine one of the teapots on display. I was amazed by the elegant lines and clean simplicity of the piece. The craftsmanship was so sharp and defined, and yet the pottery felt warm and 'glowed' in my hands.

I looked at the photographs of other pieces in the catalogue, and remarked that those pieces with a more naturalist focus looked clumsy in comparison. Our helpful Bonham's representative merely smiled slightly as she retrieved one from the display cabinet. What appeared clumsy in the photograph turned out to be an intricate and delicately worked piece of infinite beauty. I just couldn't imagine brewing tea in this exquisite work of art!

I was so taken with the beauty of these pieces that I did some research to learn more and would like to share what I found with you: Yixing, the pottery capital of China, is located at the western end of Lake Tai, a small county in Jiangsu province. It is the only known place in the world where clay with this particular mineral content of iron oxide, silt, mica, kaolinite, and varied quantities of quartz and iron ore has been found. The clay is known as Zisha, Yixing Zisha, or purple clay, although it comes in a variety of colours: brown, black, yellow, red, blue and green.

Legend has it that, in the Ming period, a monk of the Jinchang temple began making purple clay day wares, using his finger prints as his potter's mark. A scholar from Yixing, Wu Yishan, chose to study for the palace examination in the peace of that same Jinchang temple. His servant, Gong Chun, secretly observed the monk while he was creating his teapots, and then began making his own. Gong Chun's teapots were original and individual. The oldest preserved Yixing teapot (in the National Museum of China in Beijing), in the form of a tree knob, is attributed to him, and to this day, a 'Gong Chun Teapot' is one in the shape of a tree knob.

Tea has been drunk in China since at least 2700 BCE, but it used to be brewed in huge pots, pouring boiling water onto tea powder, a little of the brew was scooped out into a small bowl for drinking. In the mid-Ming dynasty there was a change in this method. The tea was prepared by brewing tea leaves with boiling water, requiring a tea vessel of high temperature resistance and air permeability. Yixing clay was perfect for this. The mineral composition of the clay ensures it holds heat well and yet the handle stays cool. It is porous, which allows the pot to absorb the flavour of a given tea and be seasoned to that type. This is the reason that Yixing pots are usually unglazed.

Gong Chun was in the right place at the right time. There was a demand for teapots created by the new brewing process, and he had the perfect material. His unique and individual designs started the tradition for elegant and simple forms that have always been cherished by the literati.

The Yixing pottery continues to be famous for its elegant form, elaborate craftsmanship, colour and functional performance. These teapots are hand-formed, not made on a wheel or cast in a mold, using a traditional technique of "forging the body". Unlike the common earth clay, which comes in the form of mud, the raw Yixing clay comes in the form of rock, and has many steps in preparing and refining. For this reason, true Yixing clay cannot be turned on a pottery wheel, but can only be manipulated by molding.

"Forging the body" was invented by Shi Dabin (1573 – 1648) the first master of Yixing pottery. After the raw clay has been prepared into "mud," the artist beats and forges this mud with a wooden bat. Then it is rolled into a thin and long strip, cut into the sizes needed and pinched together to form the basic shape of the body of a vessel. The artist continues to beat and forge this shape with the wooden bat until he is satisfied with the shape. The various other parts of the teapot are built individually, and then assembled.. There is a last, careful adjusting and polishing before firing.

All pots bear an artist's chop mark on the bottom; good pots should also have a small chop mark inside the lid, and even on the handle. The lid on a good pot should fit well, not so tight that it grates when you take it off, and it should sit flush. The ultimate test is to fill the pot with water, put on the lid and start pouring. Cover the air hole in the lid with a fingertip, and if the water stops, it is a perfect fit.

There are three main categories of Yixing teapots: geometric, naturalistic, and segmented. Geometric teapots have straight, crisp outlines and absolutely flat surfaces. Naturalistic teapots are decorated with motifs from nature, and can be shaped into plant or animal forms. There are two kinds; those where the entire tea pot has been modelled in naturalistic form in a sculptural manner, or those where parts of the teapot has been decorated with natural motifs. In the case of segmented teapots, the body is divided into symmetrical segments and requires absolute precision.

This hand-built teapot technique is still taught in the traditional way. Master and disciple sit side by side. It takes four to eight hours a day and a minimum of three years to master the basic technique of "forging the body", and about ten years training to be able to make a masterpiece teapot. The disciple not only learns how to make a good teapot, but also learns how to be a good human being and live a good life from his master. Like a course of metamorphosis, the master wishes to transform his art, his life, and even his soul, into his disciple. A great artist should be able to express himself genuinely with the authenticity and creativity that springs from a deep consciousness of cultural tradition.

It is no wonder that these teapots generated such a feeling of awe as I gently cradled them in my hands.

Photograph kindly provided by Bonhams



TRIP REPORT: ETHIOPIA

– by *Shelagh Harrison*

Not being an international traveller, the opportunity to join my sister on the Friends' tour to Ethiopia as a present for a significant birthday, was not to be missed.

Addis Ababa, with its streets teeming with humanity and colour: everyone walking, *bajas* (Ethiopia's tuk tuks), ancient buses crammed with passengers, heavily laden donkeys, street markets, was a far cry from the marbled halls of Dubai airport where we joined the group. The city excited extremes, from the strangely humbling experience of meeting 3.2 million year old Lucy (or rather a replica of her, as she is now in America: I wonder what Lucy, in her heyday, would have made of the idea of this journey?) to the poignancy of the 1960s Council of Africa conference hall which has been left as an evocative time warp. I could not help but think how the optimism of so many of the aspiring nations, which had gathered at that time, had dissipated in harsh and often brutal events.

The sheer exuberance of the country itself and its landscapes were overwhelming.

We sped across the still waters of Lake Tana in boats, exhilarated by the respite of a cool breeze in the heat, the azure blue sky coinciding with the smooth, shimmering, iridescent blue water, the sight of pelicans flying.

Having crossed the Blue Nile in an old tin boat reminiscent of the African Queen, we marvelled at Tis Abay, the Blue Nile Falls, as the spray from the thundering, white falling water created rainbows around us and a thundering roar.

In the Semien Mountains we were overawed by the breathtaking scenery, especially at dusk and dawn. The mountains descended vertiginously into a panoramic vista of abrupt and pyramid-like mountain ranges and hills stretching into a hazy blue yonder. The ground was covered with rough, tufty grass and clumps of scented oregano with stubby, gnarled, windswept trees and wild Ethiopian roses with delicate white flowers. Here the Gelada baboons enchanted us as we observed them in what seemed their thousands grazing sociably and gradually making their way to their night time homes in the precipitous escarpment, the late afternoon sun making haloes of their long, fine, hairy coats.

In Tigray, while exploring the region's magnificent semi-monolithic churches, we walked in the heat across a flat, dusty plain dissected by a largely dried out river bed to a church in a shimmering, distant village. Although there were only sporadic pools of water in the river, they made vivid, verdant patches along the valley bed and the area was largely fertile and well cultivated. It was also busy with people, as always walking, who eyed us curiously. We must have been a strange spectacle to them, walking with no more meaningful objective than to see a church. After about an hour we reached our destination and were grateful for the shade of the cliff to which the church clung as we watched the priest in his white shaman.

I shall also long remember the Ethiopian Orthodox Christians' enthusiastic celebration of Timkat, their Epiphany festival, which we witnessed in Gondar. Here we sat with the crowds at the Baths of Fasilidas, watching

joyous bathers replicating Christ's baptism in the River Jordan and splashing in the murky water, which had been blessed by the local bishop. Later we mingled with the good humoured festive crowds lining the streets and following the procession of the Ark of the Covenant lodged on an ornate float with awkward wheels which, squeaking and jibbing awkwardly like a stubborn supermarket trolley, was dragged on its way by enthusiastic young men. Behind this spectacle followed a crowd of priests and acolytes led by three highly decorated veterans of Ethiopia's 1930s conflict with Italy. The crowds were dressed in their finery, often in white, the women's hair ornately braided and their dresses brightly embroidered. Frequently groups of the onlookers spontaneously formed cheering, chanting knots, often ululating and clapping their encouragement, around energetic dancers in their midst. The excitement and enthusiasm were infectious unlike the ability to ululate at which sister Ali and I failed miserably.

The ancient buildings and structures we saw spoke potently of the country's earlier prominence and achievement: the architecturally exquisite temple of Yeha built with scientific precision in the 8th century BC, Tigray's intriguing semi-monolithic churches, partly hewn into rock, and finally, Lalibela. Here eleven churches, perched on a mountainside and carved from the rock, were built in the 13th century by King Lalibela as an African alternative to Jerusalem. While Ethiopia's Orthodox Christianity may seem alien to visitors from Western traditions, only the hardened, over worldly-wise could not be moved by these ancient, mysterious churches imbued with deep spiritual purpose and history. We were particularly blessed by being able to see Bete Ghiorgis, considered by many as the acme of Lalibela's churches, late on a glorious, golden afternoon alone without hordes of other visitors. This long-to-be-treasured experience was achieved, thanks to Luel, our patient, thoughtful guide, persuading the guardian of the church to let us in when he had been on the point of closing for the night.

I could tell so much more of the adventures and experiences of our fortnight in this wonderful country: of the grace and hospitality of the people we encountered, their delight at our stumbling attempts to master simple Amharic words and phrases and their shoulder-juddering-everything-else-remaining-motionless dance, the glorious bird life and birdsong, of the camaraderie of our band of travellers, to briefly touch on some of them. It was truly a trip of a lifetime and almost worth turning 60 for!



TRIP REPORT: SURPRISING MYANMAR!

– by Horoko & David Wilson (Part 1)

Part 1

I was amazed at the beautiful weather – so cool in the morning but with sunshine-filled days. Also the high quality of the hotels that had been arranged for us and the stunning topography and landscapes – particularly “Up Country”! The charm of the people of Myanmar, together with their willingness to help at every opportunity made our visit most enjoyable.

These are my favourite memories:

Pindaya Limestone Caves.

The drive from Heho airport to our inn took us across some of the most beautiful countryside. This was reminiscent of a Constable painting with lush, green fields cultivated by Pa-Oh and Danu farmers working with bullock carts. The area is mainly inhabited by peoples from these minority tribes. The Pindaya caves, known as Shwe Oo Min, nestle in a hillside and consist of scores of chambers housing (it is said) 8,700 statues collected over the centuries by Burmese pilgrims and added to by many Buddhist overseas organisations. It is a long walk through these grottoes but well worth the effort to glimpse this astonishing collection of Buddha images! Externally, models of an archer and a giant spider caught our attention. These depict a heroic prince dispatching an evil Nat – a wicked spirit!

The Kakku Stupas:

Our early departure from Pindaya took us again through rich countryside to the Kakku stupas. On the way we passed through the junction town of Aungban where we were somewhat overwhelmed by the five day market, which exhibited fantastic selections of food, clothing, baskets, and every other conceivable product vended by members of the indigenous tribes. Next stop was the provincial capital of South Shan – Taunggyi. This elevated town housed the British Headquarters in colonial times and has a population of about 400,000. It also has some vineyards in the surrounding district, producing

some satisfactory red and white wines! After a good Shan lunch we proceeded to the border of the Pa- Oh homeland and were met by a young man, dressed in local costume, who took us some distance to Kakku, the home of over 2,400 stupas (A stupa is a monument containing Buddhist relics. It is used by Buddhists as a place of meditation).

The building of this forest of stupas was reputedly begun by missionaries from the Indian Emperor Ashoka in the third century BC. However most structures seen today date from the 16th C to the 18thC. It is a fantastic kaleidoscope of varying stucco deities and beasts and would appear to be unique in Myanmar. Kakku has been more recently opened, having been in a “black “ area denoting it as a dangerous place because of violent political struggles with the minorities that have now ended.

Inle Lake:

Later that evening, as part of our rigorous tour, our party was transported in the local narrow, powered boats to Inle Lake. Unfortunately my boat got stuck in the dense foliage and had to be rescued after an hour, with no damage done! The following morning we toured the area by boat which was very invigorating in the gorgeous weather. The Floating Gardens are an ecologist’s dream with all kinds of fruit and vegetables grown and the natural vegetation harvested for cattle feed. Even the gunge from the lake bottom is recovered for local use!

Our trip took us to Phaung Daw Oo Paya which is the site of the holiest religious site in southern Shan State. Enshrined in the huge pagoda are five ancient images of the Buddha, which over the centuries have been covered in gold leaf applications by devotees so that they are now amorphous blobs. During the annual festival these images are paraded around the lake in a royal barge shaped like a swan.

Later in the day we visited the cheroot factory, which also sold local wine, whiskey, and gin made from a concentrate. Some of our party became quite attached to the latter!



Pindaya caves with 8,300 Buddha figures, many old and some recent

TRIP REPORT: SURPRISING MYANMAR! – by Henry Sherman (Part 2)

Part 2

[Mandalay]

The next day [Day six] we travelled first to the atmospheric Mahamuni Pagoda. This contains an ancient statue of the Buddha, which the Burmese had tried three times to steal from the rival kingdom of Arakan (now Rakhine state) before finally succeeding in 1784. As with many of Myanmar's holiest objects, only men are allowed to enter its inner sanctum – let alone perform the daily ritual of washing its face and cleaning its teeth. The Pagoda also contains some wonderful Khmer bronze statues, originally from Angkor Wat, which gleamed through being rubbed by visitors as a cure for all kinds of illness. Then came a boat trip up the Ayeyarwady River in the brilliant sunshine, accompanied part of the way by dolphins, to Mingun. This was the site of what would have been the biggest zedi in the world, a vast brick plinth approached between colossal carved lions, abandoned after an earthquake but still an impressive sight. The day ended with visits to two other ancient capitals, Sagaing and Amarapura, the latter now a sleepy village and home to the U-Bein Bridge, the longest teak bridge in the world, a sight familiar from the cover of Amitav Ghosh's novel about the last king of Burma, 'The Glass Palace'.

Day seven brought an early start for the short flight to Bagan, with its astonishing array of 11th to 13th century temples and stupas stretching out across a dusty plain by the Ayeyarwady. Over the following three days we explored Bagan by bus, boat, and horse and cart, visiting many of its most wonderful sites, including the beautiful, gold-topped Ananda Temple.

Others, such as the Thatbyinnyu Temple, still retained their original interior murals whose images, including tigers and white elephants, as well as many of the Buddha, came to life in the light of our torches. We also climbed a stupa to see the sun setting across the plain, an unmissable sight, and visited the gilded Shwezigon pagoda, one of Myanmar's holiest places, containing some of Bagan's earliest surviving statues of the Buddha. Small enclosures around the temple also housed a number of rather alarming-looking pre-Buddhist local gods called nats, still thought to bring good luck and prosperity.

We also visited a workshop to see the slow and painstaking process of lacquerware being made and saw young novice monks having their heads shaved, and a procession of beautifully clad children, temple-bound, in decorated ox carts. After long days on the move our hotel, with its wide terraces on the banks of the river, was a welcome haven.

Then it was back by air to Yangon and a chance to explore local galleries and the many examples of British colonial architecture. Much of this is still in use, some down at heel and some well-restored – none more so than the famous Strand Hotel, where we spent our last night. The highlight of our last day was a visit to the magnificent, golden jewel-studded Shwedagon Pagoda, over 300 feet tall, visible from almost anywhere in the city and the most sacred of all Buddhist sites in Myanmar. A splendid farewell supper at the Strand was followed by an overnight flight, and it was back to the grey mists of Hong Kong, with memories to last us for a long time to come.

Acknowledgement

The Friends would like to thank Daniel and Mary-Jean Wu, co-authors of the Rwanda Part 2 Trip Report published in our January Newsletter for their contribution of the article and apologise for the omission of their by-line.



Myanmar's most important religious destination; the Shwedagon Pagoda in Yangon

FRIENDS TOURS:
Gansu Province Silk Road Treasures
11 – 20 May 2014

We are indeed honoured to be able to offer a tour of Gansu Province, accompanied by one of the directors of the Gansu Provincial Museum, Mr. You Baoming. Mr. You, **Associate Researcher (Director of the Education Department) of Gansu Provincial Museum, whose written works include the following theses: *New Understanding of the Four Ancient Chinese Inventions from the Archaeological Finds in Gansu and The Vivid Wooden Sculptures of Gansu, (20 extracts of which were published in The Silk Road Magazine, the Chinese Museum, and have been collected into books)***- will be on hand to answer our questions and will deliver lectures on "The Silk Road and Buddhist Art in Gansu"; "The Brick Paintings and Tombs in Gansu", and "Tibetan Buddhism in Gansu and Qinghai Province", among others.

Our fascination with **The Silk Road** knows no end. As it fanned out in various directions along different routes out of Xian towards the Hexi Corridor – a geographical narrowing which occurs in Gansu Province through which most people needed to pass in order to facilitate the link between China and the rest of the world - there remain in the area many relics of this constant passage of people and ideas over time. Please join us as we explore, among others, some of the significant grotto art in the area. Often sponsored by wealthy patrons, there are three major groups of adorned caves that we shall visit – the most important, near Dunhuang, the Mogao Caves, a UNESCO World Heritage-listed site, which is last on our list; the rather inaccessible Bingling Si, which escaped defilement due to its location, and Mt Majishan with its many grottoes high on a solitary rock formation, which emerges from the surrounding, rolling landscape.

Construction dates among the three groups vary somewhat. Some of the Mogao caves show evidence of construction having begun in 366 B.C., while many of Majishan's first niches and statues were carved from 386 A.D. – 581 A.D. Bingling Si, a cave monastery, is said to date back to the 5th C.A.D. The construction continued for approximately 1,600 years in most cases.

The amazingly beautiful artwork of the Mogao caves has to be seen at least once in one's lifetime. The location of the caves, teetering on the very edge of the vast Taklamakan desert, with the rolling high sand dunes not far away, is truly spectacular.

As a diversion, and in keeping with the Buddhist footsteps we are tracing, we shall be travelling to Xiahe to visit the Labrang Monastery, one of the largest Tibetan Buddhist monasteries outside of The Tibetan Autonomous Region. It is situated in the Sangke Grassland area where the Tibetans graze their yak herds. If time permits we will take a walk to see whether any of the spring/summer wildflowers are open.

Although Mr. You's area of expertise is Neolithic Pottery, his interests cover a wide field of antiquities that are to be found in the area. He does have one or two surprises for us, so I do hope that this information has whet your appetite to join us in May when we view the treasures of the Silk Road in Gansu Province.

Access to Majishan's niches is via catwalks and spiral stairs along the cliff face (not very high) and in Dunhuang there will also be climbing involved – to a much lesser degree. This does, however require a certain level of mobility. All catwalks are perfectly safe, however.

10 days / 9 nights

Tour enquiries email Diana Williams
Tours@friendscuhk.com



One of the outer distinguishing symbols of the Mogao Caves near Dunhuang

Peru - 13-29 Sept 2014 with optional extension to the Iguazu Falls
27 Sept – 2 Oct.



Iguazu Falls, Argentina.

The Incas (1200 -1572 AD), an interesting civilization of master stonemasons, not only built fortifications and house foundations using mammoth, precision-hewn rocks, but also constructed amazing terraces on the steep Andean slopes to facilitate better land use for crops. They constructed a network of far-reaching highways from southern Columbia to Central Chile as part of an intricate system of communication using runners. But they had no known system of Hieroglyphic writing like that of the Maya. The result is that there is little recorded history of their origins and subsequent development, other than physical examples found through on-going archaeological research, with each find changing the current facts.

What is known is that the world has Peru to thank for the potato, corn, and the tomato – as well as a more recent addition to our palates, the very nutritious quinoa seed.

Join the Friends on this tour to Peru to visit the many varied sites of interest; Lima at sea level, with its main plaza or square; a wonderful example of Spanish colonial architecture and a UNESCO World Heritage site along with its excellent museums; Arequipa, a well-preserved colonial town up at a higher altitude (2,350m); a scenic long drive to Puno on Lake Titikaka (3,830m – the highest we go) where we board a boat for a day on the highest navigable body of water in the world to visit an island where the renowned reed boats are made, then visit a remote weaving village. From Puno, we take a spectacular train journey, which has been featured in the BBC's "Great Railway Journeys of the World", to the sprawling city of Cuzco, (3,326m) the ancient capital of the Inca civilization and currently a UNESCO World Heritage Site. From Cuzco, we drive towards Ollantaytambo (2,800m) visiting the Inca ruins at Pisac en route. From here we take the train to Machu Pichu, one of the highlights of the continent with its spectacular setting and its aura of mystery. Having remained hidden in the jungle, the city was never revealed to the conquering Spaniards and remained

undiscovered by foreigners until the early 20th C, apart from one German couple in the 1860's who, with the Peruvian Government's permission looted the site. We spend the night here, so that the Friends may have a second visit in the morning to enjoy the ambience before the tourists arrive by train.

We return to Cuzco by train and then by coach in order to explore the city and its churches, museums, and markets. After a few days in Cuzco, we fly to Paracas via Lima to see the Nazca Lines – ancient lines made in the red plains of the Pampa Colorado depicting roughly 70 animal and bird designs so huge that they can only be appreciated from the air. We will be taking a small plane at the site to view the lines and hope that on our chosen day the weather will be fine. Many theories have been offered as to why the Nazca lines were created and how, but they remain an enigma.

This is a lengthy trip in order to facilitate acclimatization and to ensure that after such a long flight, we do the entire area justice.

17 days/16 nights

Extension option to the Iguazu Falls: 27Sep – 2 Oct

We will offer the option of spending the night of the 27th in Lima at the airport Hotel, then flying early on the 28th to the Falls on the Argentinean side, where one day will be spent viewing the falls, first from the Argentinean side and then from the Brazilian side. One must do both in order to fully appreciate the extent of the falls.

This particular time of year is not when water levels will be at their highest- we opted to visit Peru during the drier season when it is more comfortable, so the falls are not the main focus. However, there may be some people who would like to include the Falls considering that they have come such a long way.

5 days /5 nights

Tour enquiries: email Diana Williams
tours@friendscuhk.com



Reed boats on Tortora Reed Island, Lake Titikaka.

WALK JAPAN **16 – 27 October, 2014**

A Taste of Feudal Japan Mostly on Foot.

This tour is for people who enjoy country walking/hiking. 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 seventeenth 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.

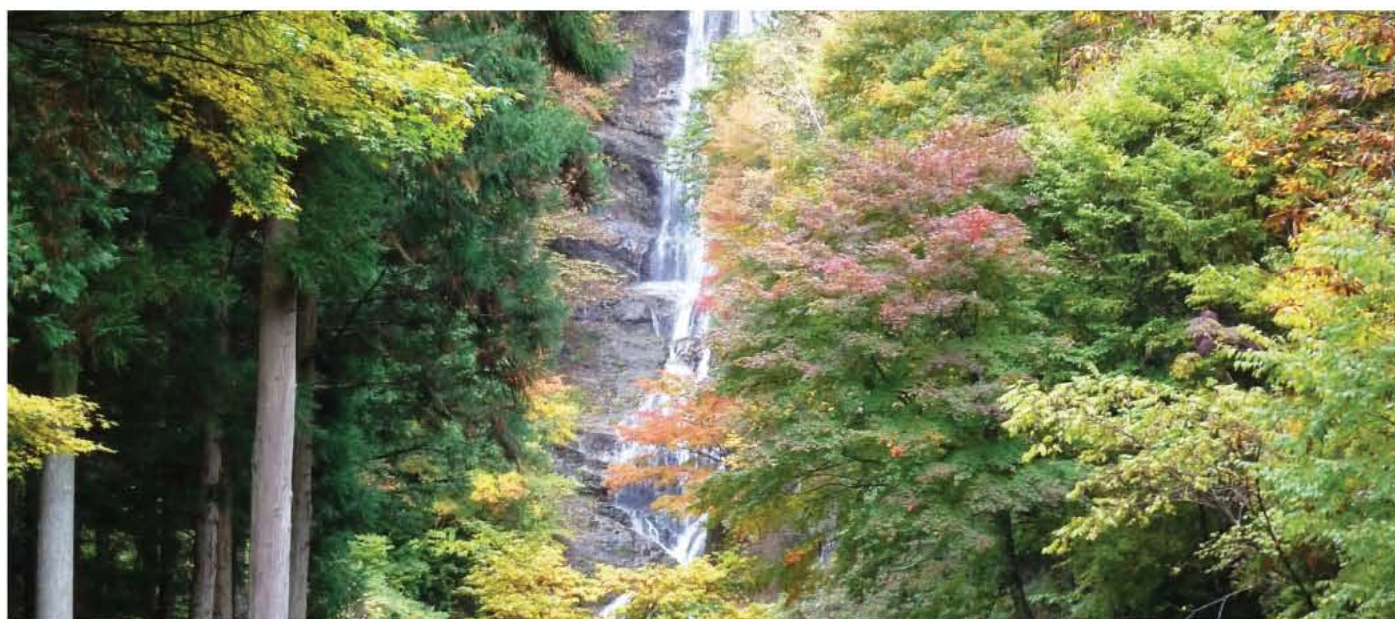
Baggage goes by taxi each day whilst on the trail. We climb several passes, but they have gentle inclines and can be taken at a comfortable pace. At the end of the day, the sight of an inn in a post town is a warm welcome. Breakfast and dinner are provided in the Japanese style. Lunch is at our own expense, 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 17th Oct, as transport to Kyoto from Kansai airport has been arranged.

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.

Email Diana Williams
tours@friendscuhk.com



The Karasawanotaki waterfall at the beginning of autumn

UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	DESTINATION and STATUS
April 12 to 24 2014	Iran	TRIP FULL - WAITING LIST ONLY Email Diana Williams tours@friendscuhk.com
May 11 to 20 2014	Gansu and Dunhuang	TRIP FULL - WAITING LIST ONLY Email Diana Williams tours@friendscuhk.com
Sept 13 to 29 2014	Peru with optional Ext to visit the Iguazu Falls Falls Ext 27 Sept - 2 Oct 2014	TRIP FULL - WAITING LIST ONLY Email Diana Williams tours@friendscuhk.com
Oct 16 to 27, 2014	Walk Japan - Hiking along the Nakasendo	EXPRESSIONS OF INTEREST SOUGHT 2013 waiting list applicants have priority on the 2014 trip. Email Diana Williams tours@friendscuhk.com



Friends of the Art Museum

The Chinese University of Hong Kong



NEW RANGE OF FRIENDS PRODUCTS: Lui Shou Kwan "Zen Lotus" and "Luk Keng Village" cards from Museum collection; and a new assortment of small David Hu bird cards. All proceeds support Friends fund raising efforts. For more information, please contact Bonnie Pinkham at products@friendscuhk.com

NEW PRODUCTS



"Lui Shou Kwan" Zen Lotus and Luk Keng Village Cards
(2 designs) \$60 / 8 cards



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



'Gold'Cards (6 designs) HK\$60 / 6 cards



"David Hu" Blossoms Cards (2 designs)
HK\$60 / 8 cards



Dragon Images Photo Cards (2 designs)
HK\$60 / 8 cards



"David Hu" Bamboo & Bird Cards (4 designs) HK\$60 / 8 cards



'The Spirit of the Dragon' by "Roxy" HK\$60 / 8 cards



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



"Henry Lo" Calligraphy bag HK\$100



"Henry Lo" Calligraphy Cards (3 designs) HK\$60 / 6 cards



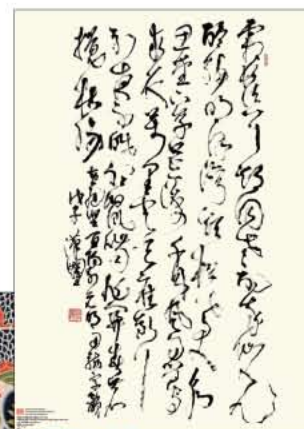
Multi Fans A4 Folder HK\$20 each



Three Fans A4 Folder HK\$20 each



Blue and White Ceramics, Dragon Images, or Calligraphy Design Wrapping Paper
HK\$60 (pack of 5 sheets) HK\$100 (2 packs)



殊途同歸

香港中文大學與英國牛津大學所藏高劍父、呂壽琨作品展

Two Masters, Two Generations, and Two Alternatives of Modern Chinese Painting

Gao Jianfu (1879-1951) and Lui Shou-kwan (1919-1975)
in The Chinese University of Hong Kong and the University of Oxford

2013.12.7 – 2014.5.15

香港中文大學文物館

Art Museum, The Chinese University of Hong Kong



ASHMOLEAN



GENERAL INFORMATION ABOUT THE ART MUSEUM OF THE CHINESE UNIVERSITY OF HONG KONG

Opening Hours:

Mon–Sat: 10:00am to 5:00pm / Sun & Public Holidays: 1:00pm to 5:00pm

Closed: Thurs: (Open Public Holidays)

Closed: Christmas, New Year, Lunar New Year, & Easter Holidays

Driving Directions to CUHK: (from HK island)

Take any cross-harbour tunnel (Route 8 through Western tunnel is quickest). Follow the signs to Shatin / Ma Liu Shui/ Taiipo / 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 highway exit marked **UNIVERSITY**. Continue along Old Tai Po Road through two roundabouts until you reach the University main Entrance Gate, which is the second gate on your right, the first gate being the Chung Chi College entrance to the university.

Getting to the Museum: Drive past the guard post and take a right fork, then drive 200 yards to the Art Museum's car-park, on the left hand side and up a short slope in the Institute of Chinese Studies beside the University Main Library.

Parking: FREE TO ALL VISITORS FOR THE FIRST 30 MINUTES.

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

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

Taking the MTR to CUHK:

Take the East Rail (light blue) line to **University Station**. Take Exit A or C. Turn right for CUHK shuttle (Route 3 or 4) to Sir Run Run Shaw Hall (2nd stop). Walk across the square to the Institute of Chinese Studies, 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).

FRIENDS LIBRARY AND RESOURCE CENTRE AND ARCHIVE LIBRARY, ART MUSEUM, CUHK

Library Hours: Mon to Wed & Fri to Sat: 10:00am to 4:45pm
Closed Thurs, Sun, & Public Holidays

Access: Friends members please sign in and out at the Service Counter in Gallery II, Art Museum, where you obtain the key card to enter the two libraries (the Library) in Room 135 on the first floor.

Please Note: The Library must close earlier than the galleries. Please allow 15 minutes for returning the key card, checking out only FRIENDS' LIBRARY BOOKS, and signing out at the Service Counter in Gallery II.

Librarian: Patrick Moss Tel: 6409 1941 / E-mail: memberservices@friendscuhk.com
Art Museum: Tel: 3943 7416

Remarks

Any current member of the Friends of the Art Museum of the Chinese University of Hong Kong is eligible to use the Library. Friends may use all materials in the Friends' Library and the Art Museum Archive Library. Please return all books to the shelves after reading, and do not leave anything on the table.

PLEASE NOTE: The ART MUSEUM ARCHIVE LIBRARY is a reference library only. No books from this library may be borrowed.

BORROWING BOOKS: If you wish to check out materials from the **FRIENDS' LIBRARY**, you may sign out the titles you are borrowing in the Friends' Library Log Book at the Service Counter in Gallery II with the attendant on duty. They should be returned within 14 days.

Study Group papers and the files in which they are contained may not be removed from the library. Photocopying facilities are available on request; please go to Room 131, Art Museum Office for assistance. Xeroxing is free of charge, and self-service is requested. You may also obtain free parking coupons in Gallery II.



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.

(Please tick ✓ the appropriate box)

☐ **NEW MEMBERSHIP APPLICATION**

☐ **MEMBERSHIP RENEWAL**

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

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. If you would like to assist us with any of our activities, please let us know.

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 the **Friends 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:





清竹根形澄泥硯
A Chengni Inkstone in the shape of a Bamboo Root,
Qing dynasty (1644-1911),
H 4 x 13 cm



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