

# *Friends Newsletter*



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

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Kwan Tsz-lam, Kanley  
Ink on paper, 水墨設色紙本  
2014 145cm x 145cm

**Back Cover:** Six Auspicious Cranes  
六鶴祥瑞圖, Yu Hui 喻慧  
(born 1960 Jiangsu China)  
Chinese ink & colour on paper  
92cm x 171cm / 36" x 67¼"

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## EVENTS CALENDAR

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

### LECTURE: "THE TWELVE GODS AND GODDESSES OF FLOWERS" by Stuart Sze Chiu Leung

**Date:** 9 October 2014, Thursday  
**Time:** 6:30pm – 8:30pm  
**Venue:** 6th Floor, Clubhouse, Fairlane Tower, 2B Bowen Road, Mid-Levels  
**Cost:** HK\$250 Members, HK\$350 Non-Members, (Drinks and snacks included)  
**Bookings & Enquiries:** Edwin Mok at [info@emoksolicitor.com.hk](mailto:info@emoksolicitor.com.hk)

### TALK: THE CHAIR'S SERIES IX 'THE YANGS OF NANGUAN' A talk with Trevor Yang

**Date:** 13 October 2014, Monday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Home of Friends' Chair on the Peak address to be advised upon registration  
**Cost:** HK\$250 Members, HK\$350 Non-Members, (Drinks and snacks included)  
**Bookings & Enquiries:** Limited numbers, so please book early  
 Clementina Cardoso at [c.marquescardoso@cihrc.com](mailto:c.marquescardoso@cihrc.com)

### EVENT: ANNUAL GENERAL MEETING with guest speaker Kevin Ching from Sotheby's

**Date:** 15 October 2014, Wednesday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Hong Kong Club, Central  
**Bookings & Enquiries:** Emma Graham at [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)

### GALLERY GROUP: INTERNATIONAL GALLERIES OF CENTRAL

**Date:** To be confirmed - late October  
**Time:** 6:30pm – 8:30pm  
**Venue:** Central  
**Cost:** HK\$200 Members, HK\$300 Non-Members  
**Bookings & Enquiries:** Clementina Cardoso at [c.marquescardoso@cihrc.com](mailto:c.marquescardoso@cihrc.com)

### LECTURE: HONG KONG'S GRANDMASTERS: FILM AND COMMUNITY by Hing Chao

**Date:** 30 October 2014, Thursday  
**Time:** 6:30pm – 8:00pm  
**Venue:** Asia Society Hong Kong Center, 9 Justice Drive, Admiralty, Hong Kong  
**Cost:** HK\$200 Members, HK\$250 Non-Members  
**Bookings & Enquiries:** Clementina Cardoso at [c.marquescardoso@cihrc.com](mailto:c.marquescardoso@cihrc.com)

### LECTURE: LESSONS FROM THE PAST: COLLECTING CHINESE ART FROM 1910s TO 2010s by Dr Josh Yiu

**Date:** 5 November 2014, Wednesday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Café 8, Hong Kong Maritime Museum Central Pier No 8, Hong Kong.  
**Cost:** HK\$300 Members, HK\$400 Non-Members, (Drinks and light snacks included)  
**Bookings & Enquiries:** Emma Graham at [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)

### LECTURE: BLUE AND WHITE PORCELAIN FROM THE YUAN TO EARLY QING DYNASTY

by Professor Maggie Wan (FAA) and Mr Chan Kam Shing  
**Date:** 10 November 2014, Monday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Hong Kong Visual Arts Centre, Ceramics Studio, 7A Kennedy Road, Central, HK  
**Cost:** HK\$300 Members, HK\$400 Non-Members, (Drinks and light snacks included)  
**Bookings & Enquiries:** Elaine Riley at [erileycuhkfriends@gmail.com](mailto:erileycuhkfriends@gmail.com)

### TALK: THE CHAIR'S SERIES X: BIRTHED IN SHANGHAI, MADE IN HONG KONG: MY FAMILY AND THE TEXTILE INDUSTRY

A Talk with Eleanor Wong  
**Date:** 12 November 2014, Wednesday  
**Time:** 3:30pm - 5:30pm  
**Venue:** Speaker's home on the Peak  
 Address to be advised upon registration  
 As no parking is available, a bus will leave from Central at 3pm  
**Cost:** HK\$250 Members, HK\$350 Non-Members. Includes afternoon tea  
**Bookings & Enquiries:** Limited spaces are available at this event  
 Belinda Piggott at [brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

### EVENT: THE FRIENDS ANNUAL GARDEN PARTY with Guest Speaker Dr Koon Wai Bong

**Date:** 15 November 2014, Saturday  
**Time:** 3:30pm - 5:30pm  
**Venue:** Vice Chancellor's Lodge, CUHK, Shatin  
**Cost:** Free of charge to members  
**Bookings & Enquiries:** Emma Graham at [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)

### GALLERY GROUP PREVIEW: INSIGHTS INTO CHRISTIE'S NOVEMBER AUCTION

**Date:** To be confirmed – November 2014  
**Time:** To be confirmed  
**Venue:** Hong Kong Convention and Exhibition Centre  
**Cost:** HK\$200 Members, HK\$300 Non-Members  
**Bookings & Enquiries:** Laure Raibaut at [laureraibaut@gmail.com](mailto:laureraibaut@gmail.com)

### TALK: JOHN FAIRMAN: TRADITIONAL JAPANESE TEA CEREMONY CERAMICS AND THE TAKATORI KILN

**Date:** 19 November 2014, Wednesday  
**Time:** 6:30pm - 8:30pm  
**Venue:** Honeychurch Antiques, 29 Hollywood Rd, Central  
**Cost:** HK\$300 Members, HK\$400 Non-Members  
**Bookings & Enquiries:** Belinda Piggott at [brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

### GALLERY GROUP: CONTEMPORARY GALLERIES OF WONG CHUK HANG

**Date:** To be confirmed - November  
**Time:** 6:30pm – 8:30pm  
**Venue:** Wong Chuk Hang  
**Cost:** HK\$250 Members, HK\$350 Non-Members  
**Bookings & Enquiries:** Alex Choa at [amchoa@gmail.com](mailto:amchoa@gmail.com)

## FRIENDS EXECUTIVE BOARD

POSITION	NAME	EMAIL CONTACT
Chair	Dominica Yang	<a href="mailto:chair@friendscuhk.com">chair@friendscuhk.com</a>
Secretary	Emma Graham	<a href="mailto:secretary@friendscuhk.com">secretary@friendscuhk.com</a>
Treasurer	Kathie Allderige	<a href="mailto:treasurer@friendscuhk.com">treasurer@friendscuhk.com</a>
Newsletter	Gillian Kew	<a href="mailto:newsletter@friendscuhk.com">newsletter@friendscuhk.com</a>
Website & Communications	Sue Sandberg	<a href="mailto:newsletter@friendscuhk.com">newsletter@friendscuhk.com</a>
Membership	Therese Lesaffre	<a href="mailto:membership@friendscuhk.com">membership@friendscuhk.com</a>
Overseas Tours	Diana Williams	<a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Events	Elizabeth Miles	<a href="mailto:friendsnewgallerygroup@gmail.com">friendsnewgallerygroup@gmail.com</a>
Study Group	Susan Kreidler	<a href="mailto:studygroup@friendscuhk.com">studygroup@friendscuhk.com</a>
Librarian & Day Tours	Patrick Moss	<a href="mailto:memberservices@friendscuhk.com">memberservices@friendscuhk.com</a>
Products	Bonnie Pinkham	<a href="mailto:products@friendscuhk.com">products@friendscuhk.com</a>

VOLUNTEERS	NAME	EMAIL CONTACT
Films & Lectures	Marianne Yeo	<a href="mailto:eventsfam@gmail.com">eventsfam@gmail.com</a>
Young Friends	Alexandra Choa	<a href="mailto:amchoa@gmail.com">amchoa@gmail.com</a>
Gallery Group and Events	Belinda Piggott	<a href="mailto:friendsnewgallerygroup@gmail.com">friendsnewgallerygroup@gmail.com</a>
Gallery Group	Lydia Dorfman	<a href="mailto:friendsnewgallerygroup@gmail.com">friendsnewgallerygroup@gmail.com</a>
Gallery Group	Cynthia Lackey	<a href="mailto:friendsnewgallerygroup@gmail.com">friendsnewgallerygroup@gmail.com</a>
Auction House	Coralie Otoshi	<a href="mailto:cotoshihk@gmail.com">cotoshihk@gmail.com</a>
Tours		



## MESSAGE FROM THE CHAIR



Dear Friends,

I hope you have all had a great summer, feeling refreshed and ready for our autumn programmes!!

As we begin a new Friends membership year, I would like to thank Alisan Fine Arts for sponsoring our newsletter for this autumn 2014, spring and summer 2015. Alisan has been a pioneer in bringing art to Hong Kong and has continued to support the art scene since the 1970s. We feel very honoured to have their support and we hope to work closely with Daphne King and learn about their artists and how their gallery works.

It is always with sadness each year that we bid farewell to some of our very dedicated volunteers and valued members of the Board, and this year a few key people are stepping down and they are: Diana Williams, Kathie Alderige, Elizabeth Miles and Bonnie Pinkham.

Diana has been our Tours Coordinator for as long as I can remember. She has been the heart and soul of Tours. In her 10 years with the Friends, she has organized over 65 tours, which raised a lot of funds but she has also lifted the profile of Friends and recruited many new members via her trips, which are definitely some of our most popular activities. Many of the achievements of the Friends were made possible by the funds raised by Diana's tours.

Diana advised us of her intention to step down earlier in the year to start her own travel business. We are very grateful that she gave us time to restructure and we wish her the very best in her new business venture. She has always been a most supportive

and devoted member of the board. We shall miss her dearly.

Kathie has been our Treasurer for the past two years. Always super-efficient and wise, she has done a splendid job and it has been a delight to have worked with her.

Elizabeth was the main Events Coordinator when I first took over as Chair and we worked very closely together, she is always so calm, positive, sensible - my perfect counselor when I started as Chair - and I have so enjoyed having her on the Board.

Bonnie joined us to help with Products early this year but it certainly felt like longer as she is one of the most enthusiastic and fun volunteers I have worked with. In just six months, she helped produce a whole new line for the autumn and find sponsors. Please look out for our new products at the Fairs as they are absolutely beautiful. It has been my privilege to have worked with such special people.

On a happier note, I would like to welcome some new members and announce some changes on the workforce, a little ahead of our AGM as I write this, on the Board: Belinda Piggott as our Events and Gallery Group Coordinator, Cynthia Lackey as Products Coordinator, Laure Raibaut and Sagiri Dayal as my Co-Vice Chairs, Edwin Mok will help manage 'Collectors Circle & Donations,' Alexandra Choa as Young Friends Coordinator; and new volunteers Christine Mar and Clementina Cardoso. I also wish to thank Therese Lesaffre for helping coordinate Tours working with various tour guides/operators as the Friends Tours move into a new phase with different and exciting programmes. Susan Kreidler will be our Treasurer - a familiar member whose long time association with the Friends will be a great asset for the position. Sue Sandberg will take over Newsletter from Gillian Kew and will continue to oversee the website. Gillian, who has been the wizard behind the newsletter, will continue to help with our Friends Fortnightly Flash & Events PR. She will also oversee the Library. Patrick will take over the Study Group and continues to run Daytours. I am very thrilled to be working with such a dynamic group.

The Friends are a fun, enthusiastic learning group, and I recently used the slogan in one of our advertising banners- **'Please come to learn, play and give together!'** - it cannot be more true.

In June the Friends co-hosted Visions to the Future with HongKong Land featuring five emerging local artists, four of whom are from CUHK, all under the age of 26. As Chair, it was a very proud moment. It is the efforts of the whole organization that put this together: supporting art education, bringing art to the community and putting the Art Museum on the map. We are particularly grateful to Hongkong Land for their trust in this project. Sandra Walters and the HongKong Land team were instrumental in making it happen. Alexandra Choa, our Young Friends coordinator, worked tirelessly with the five artists to meet all the deadlines and requirements. I would particularly like to thank LuxSurety Company Limited for providing free transportation for the artwork.

May and June were particularly busy with Art Basel, Visions to the Future and the CUHK Graduate Art show. The Friends were very proud to see the high calibre of work and creativity at the Annual Graduate and Post Graduate Art Shows at CUHK this year.

We thank you all for your continuous participation, contribution and support, whether it is your presence at a talk, tour, lecture, buying our products, participating in Study Group or Daytour, being a volunteer, helping at an activity, sponsoring a project, sharing ideas, giving your time - or for just being a Friend. We are a warm, fun group and together we shall continue to offer a dynamic variety of programmes to our members and community.

Look out for many new activities this season: Painter Stuart Leung will demonstrate his painting styles and talk about his 12 paintings of flowers, Hing Chao will talk about Wong Kar Wai and the Kung Fu Masters for our Martial Arts enthusiasts, Eleanor Wong will share with us her family tales in old Shanghai before the family came down to HK and then start their textile business, in her beautiful home, Associate Director Josh Yiu of our very own Art Museum will talk about Collecting Chinese Art from 1910s to 2010s, and many more. I look forward to seeing many of you in the coming months and please remember my door is always open, so feel free to contact me, should you have ideas to share, time to give, comments and feedback. I love to hear, to know, to learn and to be able to get to know you all better.

A handwritten signature in black ink, which appears to read 'Joniwea'.

## LECTURE: "THE TWELVE GODS AND GODDESSES OF FLOWERS"

– by *Stuart Sze Chiu Leung*

**Date:** 9 October 2014, Thursday

**Time:** 6:30pm – 8:30pm

**Venue:** 6th Floor, Clubhouse, Fairlane Tower,  
2B Bowen Road, Mid-Levels

**Cost:** HK\$250 Members  
HK\$350 Non-Members  
HK\$100 Young Friends/Students  
(Including drinks and snacks)

**Bookings and Enquiries:** email Edwin Mok  
[info@emoksolicitor.com.hk](mailto:info@emoksolicitor.com.hk)

### The Twelve Gods and Goddesses of Flowers

"The Twelve Gods and Goddesses of Flowers" is a series of twelve exquisite paintings, each depicting a specially chosen flower as its subject matter, and perfectly complimented by poetry written in artist Stuart Leung's unique style of calligraphy. In his work, Stuart uses the essence of each flower to represent a legendary character in Chinese history.

Stuart will share with us the origin of these twelve gods

and goddesses of flowers, and revisit some of the fascinating stories behind these legendary characters. Stuart will also give us an insight into their connection with the chosen flowers. Stuart's passion for his art is infectious, so don't miss this rare opportunity to hear from the Master himself.

### About the speaker:

Stuart Leung was born into a Chinese family with parents originating from Xinhuei, Guangdong. He was educated in Hong Kong. As an artist, his debut dates back to 1963 when he held a solo exhibition at the Hong Kong City Hall. Local success led to exhibitions in China, Hamburg, Florence, Vancouver, Toronto, New York and Sydney, where he currently lives.

Stuart Leung specializes in painting on luxurious material of silk and gold paper, using a unique mix of fabric paint, Chinese water colour and acrylic colour to vividly depict flowers, birds and other fauna. He has demonstrated a particular flair for illustrating the peony, which earned him the title "King of Peony".

Stuart is also a prominent calligrapher. After more than fifty years of practice, he has formed his own cursive and running style, using his repertoire of strong, bold strokes combined with delicate soft lines to create exquisite works of expression.



*The Peony (Diao Chan) - the flower goddess of April;  
courtesy of Stuart Leung*



*The Magnolia (Mulan) - the flower goddess of February;  
courtesy of Stuart Leung*

### YOUNG FRIENDS:

A big thank you to everyone involved in the set up of our last exhibition "Visions to the Future" that took place in June 2013 at The Rotunda, Exchange Square. Particularly to Hongkong Land, Sandra Walters Consultancy and LuxSurety for supporting the Friends and our emerging artists. Congratulations to all artists involved: Zaffer Chan Sui Ying, Cheung Sze Lit, Barbara Choi Tak Yee, Ho Kwun Ting and Shum Kwan Hon. Having set up such a successful show together, we hope that it will be a catalyst to many more brilliant exhibitions for you all. We are great believers in your work and hope to see you all again soon.

Alexandra Choa  
Co-ordinator Young Friends

## TALK: THE CHAIR'S SERIES IX 'THE YANGS OF NANGUAN'

— by Trevor Yang

**Date:** 13 October 2014, Monday

**Time:** 6:30pm - 8:30pm

**Venue:** Home of Friends' Chair on the Peak,  
address to be advised upon registration

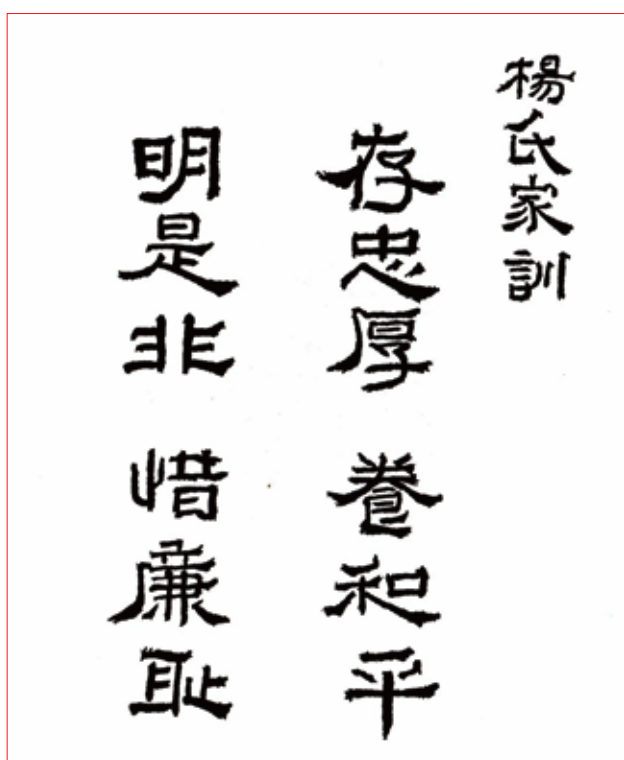
**Cost:** HK\$250 Members  
HK\$350 Non-Members  
HK\$100 Young Friends/Students  
including drinks and snacks  
(Limited numbers, so please book early)

**Bookings and Enquiries:** Clementina Cardoso at  
[c.marquescardoso@cihrc.com](mailto:c.marquescardoso@cihrc.com)

This is the story of a family that has spanned 950 years of Chinese history. The story begins with Prince Shuyu of the Tang in 1046 BCE. He was awarded the land of Jin in the Great Plain of Shanxi Province. Trevor traces the ups and downs of the Yang family through some of the most turbulent times in China to Hong Kong, where the family settled in the 1950s. The story continues relating their personal experiences through the handover to the present date. Trevor says 'life is a concatenation of memories' and this book is a record of many of those memories.

### About the Speaker:

Although Trevor's family has its roots in both the Pearl River Delta and Shanghai, his is the first generation to be born in Hong Kong. Trevor is Group Director at Jebsen and Co. Ltd. He is also Chairman of Worldwide Fund for Nature HK and serves as Member of the Oxford University China Centre. He is also a Catalyst Member of UK Trade and Investment.



*Yang Family Motto*

"The Yangs of Nanguan" – a retrospection by Trevor Yang. In keeping with traditional Chinese culture Trevor, through this second attempt at his family history, tries to emulate what his forebears had done. And that is to record family history for future generations. The Nanguan genealogy says, "It is as indispensable for families to have genealogies as it is for nations to have histories and circuits to have local gazetteers. It is through genealogies that we put in order the left and right lines of our ancestors, distinguish different degrees of status, pursue our roots, revere our ancestral line, cherish the worthy, and exalt older generations. When we have a genealogy, we can have affection between father and son, right behaviour between elder and younger brothers, the proper distinction between husbands and wives, order between the older and younger generations, respect for the elders, and love for our relatives."



*Yang Guixuan in mandarin robe*



# ***NOTICE***

**33rd ANNUAL GENERAL MEETING OF THE  
FRIENDS OF THE ART MUSEUM,**

**THE CHINESE UNIVERSITY OF HONG KONG LIMITED**

**Wednesday 15th October 2014, 6:30 to 8:30pm at  
The Hong Kong Club, Central, Hong Kong**

**6:30pm – Registration 6:45pm - Annual General Meeting**

**Please note that the meeting will commence promptly,  
following registration at 6:30pm,  
and will be followed by a presentation by our guest, Kevin Ching,  
Chief Executive Officer of Sotheby's Asia.**

**For catering purposes, please confirm your attendance to  
Emma Graham at [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)**

## **PRESENTATION BY KEVIN CHING**

### **Art and China Today - an insider's perspective on the auction market**

Kevin Ching, is the Chief Executive Officer of Sotheby's Asia,  
responsible for developing their strategic expansion in the region,  
particularly in Mainland China.

Mr. Ching will give us a brief history of Sotheby's and will go on to consider  
what it is that makes art valuable, and what factors to consider when collecting.  
He will review the auction market as a whole, and some recent auction records,  
and will look at the rising power of Chinese buyers, their taste,  
bidding behaviour and their growing interest in western art.

## LECTURE: HONG KONG'S GRANDMASTERS: FILM AND COMMUNITY

– by *Hing Chao*

**Date:** 30 October 2014, Thursday  
**Time:** 6:30pm - 8:00pm  
**Venue:** Asia Society Hong Kong Center,  
9 Justice Drive, Admiralty, Hong Kong  
**Cost:** HK\$200 Members  
HK\$250 Non-members  
HK\$100 Young Friends/Students

**Bookings and Enquiries:** Email Clementina at  
[c.marquescardoso@cihrc.com](mailto:c.marquescardoso@cihrc.com)

The subject of the coming talk is the local martial arts community, the so-called 'Hong Kong mou lam' '香港武林', which inspired Wong Kar Wai's film.

### About the Speaker:

Hing Chao has been active in preserving cultural heritage in China and Hong Kong since 2003, working in diverse fields from revitalising indigenous cultural traditions in Manchuria, to research and revival of Chinese martial arts and sports, documentation of ethnic musical traditions and restoration of historical buildings. He is Hong Kong's leading advocate in the research and protection of the city's martial arts heritage, playing an instrumental role in identifying key martial arts items included in the recently announced shortlist of intangible cultural heritage, and he recently co-authored *Hong Kong Martial Arts Community*, the first book to discuss the development of traditional martial arts in Hong Kong. He is also the founder of the International Guoshu Association, to date the only research organisation in Hong Kong focusing on Chinese sports and martial arts. He is the executive editor of the *Journal of Chinese Martial Studies* and the author of several books.



Director Wong Kar Wai's recent martial arts film, *Grandmasters*, reinforced a popular view of Hong Kong as the home of kung fu masters. The film is set in the 1930s against a looming backdrop of Japanese invasion and the struggle between the Nationalists (Guomindang) and the Communists, which set the stage for the mass migration to Hong Kong that followed. It also sets out to explain how Hong Kong became a major centre for Chinese martial arts, particularly in the post-war period.

Post-war Hong Kong was filled with martial artists who flooded to the city from different parts of China. Some of them taught martial arts for a living; a small number eventually found fame and success. Ip Man was one of them, thanks in no small part to his one-time protégé, Bruce Lee; but equally, some chose not to teach martial arts as a profession, while others decided not to give instruction at all. For every 'grandmaster' that has been mythologised into a legend, another master and style has been forgotten or fallen into decline. In the same way that the legendary Gong family's martial arts disappeared with the passing of Gong Er in the film, some martial art styles have vanished completely for lack of descendants who are willing or capable of continuing the inherited tradition.





## LESSONS FROM THE PAST: COLLECTING CHINESE ART FROM 1910s TO 2010s

— by Dr. Josh Yiu

**Date:** 5 November 2014, Wednesday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Café 8, Hong Kong Maritime Museum  
Central Pier No 8, Hong Kong.  
**Cost:** HK\$300 Members  
HK\$400 Non-Members  
HK\$100 Young Friends/Students  
(Drinks and light snacks included)

**Bookings and Enquiries:** Emma Graham at  
[secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)

This talk explores how the art market for Chinese art has evolved over the past hundred years. Despite the advance of technology and shifts in taste, the principles for building great collections have hardly changed. Josh Yiu will use well-known collectors and specific works of art to explain the nuances in collecting Chinese art.

### About the speaker:

Josh Yiu is the Associate Director of the Chinese University Art Museum. He 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* (Seattle: University of Washington Press, 2009) and the award-winning online catalogue, *Uncover the Past: Chinese Painting and Calligraphy from the Seattle Art Museum Collection*. He has taught and lectured at various universities, including the University of Washington.



*Figurine of a Wine Seller 8th Century  
Chinese, Tang period (618–907)  
Earthenware with polychrome (sancai) glazes  
Eugene Fuller Memorial Collection*



*Imperial Seal, Mid-19th Century  
Chinese, Xianfeng period (1851–61) Jade  
Eugene Fuller Memorial Collection*

## LECTURE AND DEMONSTRATION: BLUE AND WHITE PORCELAIN FROM THE YUAN TO EARLY QING DYNASTY

– by Professor Maggie Wan (FAA) and  
Mr Chan Kam Shing

**Date:** 10 November 2014, Monday

**Time:** 6:30pm – 8:30pm

**Venue:** Hong Kong Visual Arts Centre  
Ceramics Studio, 7A Kennedy Road,  
Central, Hong Kong

**Cost:** HK\$300 Members  
HK\$400 Non-Members  
HK\$100 Young Friends/Students  
(Drinks and light snacks included)

**Bookings and Enquiries:** Elaine Riley at  
[erileycuhkfriends@gmail.com](mailto:erileycuhkfriends@gmail.com)

Mr. Chan will give a demonstration of wheel throwing, painting cobalt blue on a leather-hard pot, and glazing a biscuit-fired pot. He will finish with a fired underglaze blue and white pot.

The demonstration will be followed by a PowerPoint presentation, during which Prof. Wan and Mr. Chan will talk about the Imperial porcelain workshop in Ming dynasty Jingdezhen. They will discuss the visual characteristics, production techniques and cultural significance of some representative pieces of blue and white from the different periods of the Yuan and Ming dynasties, and of the early Qing dynasty.

**Professor Maggie Wan**, a graduate of the Chinese University of Hong Kong, received her MA from the School of Oriental and African Studies, and a D.Phil from Oxford University. She teaches History of Chinese Ceramics and Religious Art of China. Her publications include many articles and edited volumes on twelfth to seventeenth century Chinese imperial and export ceramics.

**Mr. Chan Kam Shing** is a graduate of the HK Polytechnic, where he studied Graphic and 3D Design, Studio Ceramics and Silkscreen Printing. He also graduated from the Macau Salesian Technical School. He has held many solo and group exhibitions. He founded the I-Kiln studio, providing teaching and collective artist studio spaces in Fotan and Tsim Sha Tsui. He teaches widely and is a resident artist and teacher at the HK Visual Arts Centre.



*Black & White Yuan Dynasty barbed rim dish*

Although the use of cobalt oxide on pottery was first seen in the Near East (Western Asia), the development of blue and white porcelain is a story generally associated with China, not just for the refinement of technique, but for the important difference in material: the Chinese use of true felspathic porcelain, fired to a remarkable degree with a felspathic glaze. Professor Wan will discuss the introduction of 'Mohammedan blue', charting the changes in ceramic technology that followed the discovery of Chinese cobalt; and changes in aesthetic tastes and cultural practices, which also accounted for the visual characteristics of blue and white porcelain objects that were created in different periods of the Yuan and Ming dynasties.



*Early 16th C Black & White jar*



## THE CHAIR'S SERIES X: BIRTHED IN SHANGHAI, MADE IN HONG KONG: MY FAMILY AND THE TEXTILE INDUSTRY

— by Eleanor Wong

**Date:** 12 November 2014, Wednesday

**Time:** 3:30pm - 5:30pm

**Venue:** Speaker's home on the Peak  
(Address to be advised upon registration).  
As no parking is available, a bus will leave from Central at 3pm

**Cost:** HK\$250 Members  
HK\$350 Non-Members  
HK\$100 Young Friends/Students  
(includes afternoon tea)

**Limited spaces are available at this event**

**Bookings and Enquiries:** Belinda Piggott  
[brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

Eleanor will focus particularly on the textile industry of Hong Kong from its early days in 1949 to its zenith in the 1980s, when the service sector—notably property development, financial services and tourism—took over as the dominant economic powerhouse. She will examine the role of the immigrants that fled to Hong Kong and the pivotal businesses that boomed over decades of difficulty, as well as the role of the colonial government and the rule of law that defines the territory.

### About the Speaker:

Eleanor Wong is the granddaughter of C.Y. Wong (Wong Chi Yue; 王啟宇), who was a pioneer in the cotton dyeing and spinning industry in Shanghai, with a range of business ventures that successfully weathered the ups and downs of life in that city over a period of nearly four decades, from 1911 to 1949. She is also the daughter of Alee Vee Wong (費愛麗) and T.Y. Wong (Toong Yuen; 王統元), who was one of Hong Kong's trailblazers in the textile industry as managing director of Hong Kong Spinners, Ltd., from 1949 to 1979.

Eleanor moved to Hong Kong from Shanghai with her family in 1949, after which she completed her education in the United States. She returned to Hong Kong in 1965 and became managing director of Hong Kong Knitters Ltd., transforming the previously run-down factory into one of Hong Kong's most successful knitted garment companies, known for its innovation, high quality and modern management practices.

After 25 years at the forefront of Hong Kong's textile and garment industry, she realised that the service sector, rather than large-scale manufacturing, was now the way forward. She therefore sold her company in 1990 to concentrate on philanthropic endeavours, including undertaking several educational projects.

Eleanor served on the boards of various professional associations and played a leading role in a number of governmental bodies, including the Textiles Advisory Board, the University Grants Committee, the Public Service Commission and the Inland Revenue's Board of Review.

She was a founding member of the Textile Council of Hong Kong, representing all sectors of the industry. She was also involved for many years in charitable organisations, including the Community Chest and the Changing Young Lives Foundation, amongst others. Eleanor also served as a Justice of the Peace from 1984 and was awarded an OBE by the British government in 1987. In 2001, she received an honorary doctorate from the Chinese University of Hong Kong.

All this has given her a unique and wide-ranging view of many aspects of life in Hong Kong.



*Eleanor Wong at her desk*



*TY Wong and children in garden-Shanghai*

Eleanor Wong will begin her story with a brief personal account of her life in Shanghai, where she grew up in a large home in the French Concession with up to 36 other members of her extended family, before moving to Hong Kong in 1949 and starting life anew, initially with refugee status.

Eleanor will then discuss what has gone into making Hong Kong the success it is today. Weaving together anecdotes and images from her personal life with accounts of historical and political events that have shaped the territory, all against the backdrop of Hong Kong's economic, business and industrial development, Eleanor's talk will inform, entertain and enlighten.



## JOHN FAIRMAN: TRADITIONAL JAPANESE TEA CEREMONY CERAMICS AND THE TAKATORI KILN

— by John Fairman

**Date:** 19 November 2014, Wednesday

**Time:** 6:30pm - 8:30pm

**Venue:** Honeychurch Antiques,  
29 Hollywood Rd, Central

**Cost:** HK\$300 Members  
HK\$400 Non-Members  
HK\$100 Young Friends/Students

**Bookings and Enquiries:** Belinda Piggott at  
[brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

John Fairman is a noted antique dealer in Hong Kong as well as in his native United States, but he is also a potter of some renown. Early in his career, John devoted 3 years of his life from age 19 to 21 to become an apprentice to an important tea ceremony kiln in Kyushu, Japan. In 1973 John was accepted as the first foreign apprentice to the traditional kiln. For over 300 years the Takatori family produced the finest naturally glazed and fired ceramics used expressly for the Japanese Tea Ceremony. Approved by the rigid standards of the Kobori Enshu (the thirteenth of his line), the Takatori kiln was run in 1972 by Seizan Takatori, a woman. This highly unusual fact is partly what drew John to the kiln to begin with. Seizan Takatori claimed her right to the name of her family's kiln over her ex husband, who had the right under Japanese law. Ms. Takatori was a tour de force, and after WWII, she worked tirelessly to bring the remote mountain kiln back to being the respected and highly successful kiln it was throughout its 500 year history. Using photography, John Fairman has captured the exact process of making fine ceramic vessels in the manner in which this kiln has been making them for hundreds of years. His three year apprenticeship led to a lifelong love of the art of ceramics. For 15 years, his Seattle shop has supported a Mingei (folk craft) pottery show that sponsors potters from all over the Northwest to show their wares among Honeychurch's antiques. Captured on film, the photographs are a rare glimpse into a secretive and time hewn family business that had remained unchanged for hundreds of years. Shortly after John left the kiln, the Sensei's son introduced many modern applications, which have changed the quality and character from the previous life it had known.

**John Fairman** is a local art dealer with Honeychurch Antiques here in Hong Kong and in Seattle. He shares his passion for Asian Art and ceramics with an international clientele.



## FRIENDS AND THE HELENA MAY JOINT STUDY GROUP AUTUMN 2014 SHIFTING SOUTH – THE SONG DYNASTY 960 TO 1279

**Date:** Tuesdays starting 16 September 2014 and finishing 25 November 2014

**Time:** 10.00am – 12noon

**Venue:** The Helena May, 35 Garden Road, Central

**Cost:** HK\$300 Helena May Members  
HK\$400 Friends Members  
(participation limited to Friends and Helena May Members only)

Fifty years of strife followed the Tang Dynasty until the Song re-established unity. China then enjoyed peace for three centuries, leading to intellectual, artistic and technical innovation. While Europe endured the dark ages, China was the leading society in the world. Nothing Marco Polo saw in his travels compared with the agricultural productivity, industrial technology, urbanization and standard of living in China at that time. Painting, literature and philosophy flourished and fine artifacts were produced. Expansion of the civil service examination system led to a large class of scholarly elite, and printing allowed families to read and collect books. Literacy, increased prosperity, and changes in the legal system opened new possibilities for women while at the same time, foot binding and Neo-Confucianism limited their lives. Song emperors were successful diplomats but in 1127 they were forced south to Hangzhou, where they ruled for another one and a half centuries before being defeated by the Mongols.

### Presentation topics might include:

Northern Rivals – Liao, Jin, Xi Xia and the Mongol Empire, Emperor Taizu, Marco Polo and other foreign visitors, various types of ceramics, such as Ding, Jun, Longquan, Qingbai, Cixhou, or Tiger Cave Kiln and Guan ware, the architecture of pagodas, the Beijing Qingming Scroll, women's lives, or Song Dynasty apparel.



**Study Group** meets every Tuesday at 10:00 am at the Helena May on Garden Road. Each participant researches and prepares a 30 to 45 minute presentation on a selected topic. Two topics are usually presented each Tuesday.

**Bookings and Enquiries:** Contact Susan Kreidler at  
[studygroup@friendscuhk.com](mailto:studygroup@friendscuhk.com)



Friends of the Art Museum, CUHK

The Friends of Art Museum CUHK request the pleasure of your company

at the

## Friends Garden Party

for the Annual Presentation of our students' grants and awards  
and to view and support our students' artwork

at the Vice-Chancellor's Lodge,  
The Chinese University of Hong Kong  
on Saturday 15<sup>th</sup> November, 3:30pm to 5:30pm

*Note: Students' work will be displayed and on sale on the day- please come and give your support.*

To register for the party and for our complimentary return bus service  
please email: [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)

Guest Speaker and CUHK Alumnus: Dr Koon Wai Bong  
Hong Kong-based Ink Artist and Assistant Professor, HKBU

### Our Guest Speaker:

Based in Hong Kong, the young Chinese artist, **Koon Wai Bong**, works with ink media under the concept of *reworking the classics*. In his talk, he will primarily share the experience of his training in art and his view of contemporary Chinese painting, or so-called ink art.

**Koon Wai Bong** has rapidly risen to prominence as one of the leading contemporary artists in Hong Kong. He received his B.A. and M.F.A. from the Chinese University of Hong Kong, and his D.F.A. from the RMIT University in Melbourne, Australia, and is currently an Assistant Professor at the Hong Kong Baptist University. He was awarded the *Rising Artist Award* in 2003, the *Merit* award at the National Exhibition of Arts, China in 2004, and the *Hong Kong Contemporary Art Biennial Award* in 2009.

By invitation, he joined the International Ink Painting Biennial of Shenzhen in 2010 and the Taipei International Modern Ink Painting Biennial in 2012. Koon's artwork has been shown in prestigious galleries, museums, art organizations, and private collections, including the Hong Kong Museum of Art and San Francisco's Asian Art Museum.



*Red Spider Lily (2013) by Ngan Yu Ting*  
Size: 33 x 45 cm  
Ink and Colour on Silver Card

## MIGNONETTE YIN CHENG (b.1933 - d.2009) IN WONDERMENT OF LIFE

— by Elaine Riley



*Mignonette Yin Cheng in her Studio*

Where does one begin? A blur of hedgerows, giving way to open fields stretching out to the distance in patchwork colours of green and taupe, as we spin down a Somerset road on a bright summer's day. Mignonette sits in the back of the car, her eyes pinched through the squared frame formed by both thumbs and index fingers – a smile of delight flitting through her expressions; eyes shining as she sits back to contemplate the landscape unfolding before her. This is her first trip to England, to visit her sister who had just moved from Hong Kong to Somerset.

This has remained an enduring image of my aunt and may resonate with past students from her many years of tenure as Professor of Arts at the University of Michigan, Ann Arbor and as Director of their Florence Summer School programme in Italy. Her popularity as a teacher meant that her classes were often over-subscribed. A monograph of Mignonette's life as an artist and the evolution of her work through a range of media and techniques was her last project before she succumbed to cancer. This book was put together in the last few months following the diagnosis. She waived treatment to spend those last few months at home so that she could continue to paint and live life with her usual enjoyment and vigour. The book, compiled with the help of her two daughters and former students and contributions from former colleagues, is more than a documentation of her life in art: it encapsulates the wonderment and joy she held of life itself.

Born in Amoy (Xiamen), Fujian Province, South Eastern China, in 1933, Mignonette was the second youngest of five siblings. The Yin family were of a group who converted to Christianity and looked to Western role models in both education and art. They participated in the US/China scholarship programme, which was approved by Congress under President Roosevelt, in a proposal to modify the sum of monies imposed on China by the US - a part of the Boxer Revolution Indemnity signed over to the six-nation international force which crushed the rebellion. Chinese students were sent to American colleges, "where they would study American

institutions and practices which, upon returning to China, they could help inculcate into Chinese life." Her father was sent to the States and graduated from MIT (Massachusetts Institute of Technology) with a degree in Engineering, and returned to take up professorship at the Tsing Hua University in Beijing. With the encroachment of wartime occupation by Japanese troops, Tsing Hua was moved to Kunming, where the family was split in two: the two elder children were sent to Hong Kong while the younger three remained with their father until eventually the family reunited in Hong Kong. However, with the event of Pearl Harbour and the Japanese Occupation of Hong Kong, they sought refuge in Shanghai's French Concession, only returning to Hong Kong at the end of the war. It was, for all the children, a peripatetic childhood and education.

Shanghai's French Concession, though, was "an island within an island" in that it was allowed to continue under the administration of the pro-Japanese government of Nanjing, on its appointment by the Vichy government since 1940. The collaboration between the Vichy and Japanese governments postponed the question of "retrocession", and the French quarter remained largely untouched by the occupation. Prior to WWII, Shanghai – a thriving port with its International Settlement – was considered China's "Window to the West" and the "Paris of the Orient". The European and American influences, from the popular to the highbrow arts, were echoed in the cross-cultural exchanges of artists such as Lin Fengmian, Wu Guanzhong, Zhao Wou ki, who were either early exponents of Western techniques when they returned to China or simply remained out in the West.



*Reservoir, 1976;  
Oil on canvas  
52 x 52 inches*



Mignonette and her sisters were given home-tutoring in drawing by a white Russian from their convent school, who later suggested that they join weekend classes at an established art school. This appears to be the initial spark for Mignonette who, briefly taught by Zhao Shao An in Hong Kong, chafed against the constraints of traditional Chinese art. The principal of the art school was Zhang Chongren who had been a student at the Académie des Beaux Arts in Brussels: the same Zhang who was introduced to Hergé by a Catholic priest to advise him on his research for his book “The Blue Lotus” and on whom the character Chang was based. Mignonette was to continue her art education with Ohio University in Athens, Ohio.

In the family, there was a fondness to recount the time when their father lined them up on a beach with their back to the sea, and made them bend over and look between their legs at the setting sun. For them, this was a lesson to look at the world from another perspective. Mignonette was to say, when I asked that summer in Somerset, that her favourite artist was Paul Cézanne. Cézanne himself was advised by Pissaro to convey the sensations inspired by nature and his environment, and not to represent through minutiae and fine detail. At one point, he even advised him to paint in only three primary

colours (red, yellow and blue) and their derived shades. The eye must not be drawn to one point but should perceive everything, while observing at the same time the reflections of colour on their surroundings. Mignonette’s watercolours, whether landscape or still life, were painted with rapid brush strokes reflecting the immediacy of her impressions : the more “western-style” compositions of her Scottish and European vignettes give way to a distinctly Chinese-inspired Li River series of “shan shui”. In her larger oil canvasses, she encapsulates Cézanne’s minimalizing of details into geometric forms, reducing the colours on her palette, as he did, while creating a luminosity through a modulation of tones within each primary colour. Hours and hours were spent considering and applying layers and layers of different shades; linear and colour contrasts giving an impression of distance and depth.

The Cheng family have donated a limited number of copies of her book, “Mignonette Yin Cheng”, to the CUHK Art Museum’s bookshop, in memory of her previous contribution to the Friends of the Art Museum, the Chinese University of Hong Kong, and their projects. Mr. K.Y. Ng of K Y Fine Art, Hollywood Road has sponsored a set of cards (see the products page in this Newsletter) available at the Art Museum bookshop. All proceeds from the sale go to the Friends.



*Li River IV, Guilin, 2001;  
Watercolor  
14 x 27 inches*

### **Corrigendum:**

**Zen Lotus by Lui Shou Kwan** published in Friends Newsletter April 2014 page 20 incorrectly stated that “Lui taught in the Department of Fine Arts at CUHK from 1966 to 1972”. This should have read: “Lui taught in the Department of Extramural Studies of CUHK from 1966 to 1975”.

We apologise for the error.

## DIS-FEMINISM: WORKING WITH WOMEN ARTISTS IN CHINA

— by *Tiffany Wai-Ying Beres*

We've all heard of Mao Zedong's famous proclamation "women hold up half the sky;" however, that does not necessarily refer to the sky above the Chinese art world, or the international art world for that matter. While, over the last fifteen years, Chinese contemporary art has become a powerhouse industry that has produced a pantheon of multimillionaire artist-celebrities, there are no women in their ranks. In fact, whether it is at an auction or at more academic international art festivals or biennales, such as the Venice Biennale, we only rarely encounter Chinese female artists. And if we do, it is usually as a token nod or under the guise of a special "female" art exhibition.

As an American-born curator of contemporary Chinese art, focusing on Chinese ink art, and a friend to many female artists, I feel it's my prerogative to better understand the women in my art community. As an outsider, however, it is also important to remember that Western feminism, as a form of politics, is an imported concept to China. There has been no history of Womanhouse art projects, bra-burning, or other splashy symbols to promote gender equality here - and it would be a fallacy to assume that female-made art should even carry such messages. Rather, contemporary Chinese artists' output needs to be examined within its own native context, especially in the case of ink art, which has traditionally been an art of scholarly refinement and learning rather than one of radical activism. As an example, in recent times, a few notable female ink artists have made a name for themselves as pioneers of contemporary ink painting, through innovation rather than revolution. This is the case for Yang Yanping (b.1934) whose innovative use of color, texture and organic forms, particularly the lotus, has earned her international repute. Also, Tong Yangtze (b.1942) is considered a national treasure in Taiwan because she a calligrapher who endeavors to modernize and invigorate the art of Chinese writing by relating it to other disciplines. Still, these are exceptions; very few female contemporary ink artists gain anything near such distinction.

After examining this issue on the ground for the past eight years that I have been living in China, my conclusion is that gender inequity in art is a particularly complex issue. In a simplified analysis (and one that many of my local colleagues might disagree with), I believe we might point our finger at Mao. Although the father of modern China was somewhat enlightened on the idea of the significance of women in Chinese society- he was one of the first leaders anywhere to call for equal pay for equal work and believed that talent for any



*Artist Pan Wenxun*

vocation, regardless of gender, should be nurtured — his legacy in the minds of many, including generations of female artists in China, is that the issue of women's socio-economic rights was solved a long time ago.

It is this ideological premise that, I feel, in part misrepresents feminism as a non-issue among women artists in China. In my experience, when you speak of "feminism" with Chinese artists or suggest that their work might address in any way a feminist agenda, most will explicitly reject any such alignment. Art has many purposes, but I see very little art produced aimed at influencing cultural attitudes or transforming stereotypes about women. The prevalent assumption is that male and female artists, while they might have biological or stylistic differences, have equal artistic ability and potential. And to a large extent this is true. Within the traditional patriarchal social milieu, it was believed that lack of education was a desirable female virtue, today Chinese art school attendance is balanced between the sexes. In an academic department such as Chinese painting at the Chinese Academy of Art in Hangzhou, you will find the same number of male and female graduates, or sometimes even more female graduates.

Many female artists in China are extremely talented; however, as we know, talent does not always equal socio-economic success. What does it take to be a famous artist of national or international standing? Well, this is a topic that is dangerous for any curator to get wrapped up in. If I disregard aptitude, then there are, perhaps, certain gender-related mores that can affect an artist's success - for example, motherhood and the norms of childrearing. Many of the Chinese female artists who I see excelling do not have children, or only attain success after their

children achieve a certain age. Similarly, popular attitudes of self-censure and self-limitation among females can also affect ambition. As an example, when I pay studio visits, young male art students appear more outspoken and confident. I rarely meet similarly solicitous young female artists. Lastly, professional/career norms may also be a factor. For many Chinese women, becoming an independent self-sufficient professional artist is a daunting prospect and one that might even affect their marriage prospects. Thus, for reasons of stability and security, many female art graduates turn to teaching, designing, or applying their skills in related professions rather than taking the plunge into art straight away.

I think it is important to seek out and support those female talents who rise to the occasion. As a curator, it is always satisfying to work with artists whose works achieve meaning through their complex relationship to both the discourse of fine art and broader culture, and many women are doing that, innovating in ways that are both personal and bold. Four such artists are featured in my most recent show at Alisan Fine Art, Beyond the Jade Terrace. For the emerging artists: Yao Yuan (b.1971), Chu Chu (b. 1975), Zhang Yirong (b. 1979) and Wang Mengxia (b. 1982), each has already discovered a voice in ink painting that merges the past and present, and emerges with a fresh, individual perspective. What I admire most about these women is that their brushwork is so distinctive it is impossible to confuse them. Honest and revealing, each work provides a sense of their maker's aesthetics in her sensitivity to line / color / composition / text.

Whether they are working solely in ink on paper, or are creating three dimensional installations of xuan paper and wire on the wall, other talented emerging female artists who I have had the distinct pleasure of encountering include: Qin Ai (b. 1973), Peng Wei (b.1974), Pan Wenxun (b.1976), Huang Dan (b.1979), Li Tingting (b.1982) and the more conceptually-minded multidisciplinary Cindy Ng (b.1966), Tao Aimin, Ding Beili, Liu Liyun (b.1974), and Jin Jinghua (b.1986). Through independent thinking unbounded by traditional expression, each of these artists has already discovered her own voice within the age-old ink tradition, innovating and pushing the boundaries of the language of the brush and ink far beyond what could have been imagined a century ago. Broadly

speaking, while their pioneering personal ink languages are characterized by beauty, refinement, and taste, rather than shock, force, or defiance, this generation of new female artists in China suggests the shifting paradigm and rising self-awareness among women artists in China today. All women have experienced the recent social transformation in modern China. These artists have first-hand experience that their art does not just have to be for local viewership but can also be part of a greater global art exchange. In this way, their experiences and art reflects both a social evolution and a broader cultural critique. While modern ink painters would be reluctant to categorize themselves or their work as "feminist" per se, there is no doubt that they want their work to be judged on merit, regardless of their sex. More than just holding up their half of the sky, these artists are subtly re-shaping the panorama of contemporary ink painting, both within China and internationally.



*'Silver Gray Stone' by Pan Wenxun*

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**ORIENTATIONS**  
The magazine for collectors and connoisseurs of Asian art



## A CHINESE GARDEN IN SOUTHERN CALIFORNIA

— by June Li

June Li, Curator Emerita, Liu Fang Yuan 流芳園, The Huntington Library, Art Collections, and Botanical Gardens

The Huntington Library, Art Collections, and Botanical Gardens is a unique institution with world renowned collections of rare books, art, and plants. Situated in San Marino, a suburb of Los Angeles, California, it includes over 200 acres of alternately natural and manicured grounds. It was the private estate of Henry E. Huntington (1850-1927), one of the wealthiest men in the late 19th to early 20th century, who envisioned creating a public institution to hold his collections after his death.

Until about ten years ago, The Huntington's interests were almost entirely related to Western culture. Its library treasures include a rare edition of the Gutenberg Bible (printed 1450-1455), Byzantine and Medieval illustrated manuscripts, as well as important literary archives such as Jane Austen's (1775-1817) writings. Its art collections are strong in British, French and American art. The painting of Blue Boy by Thomas Gainsborough (1727-1788) is so popular around the world that it is the sole destination for some visitors.

The only non-Western area of interest was the Japanese garden, completed in 1912. Unlike the other gardens Henry Huntington created, such as the botanically based desert and tropical gardens, it was a garden with cultural dimensions—the result of European and American fascination with the exotic art and aesthetics of Japan during the late 19th and early 20th century. As such, the Japanese garden is one of the earliest and most significant gardens in the United States.

Plans to build a Chinese garden evolved in a thoughtful way in the late 1980s. James Folsom, the current Director of the Botanical Gardens, initiated the idea of a Chinese garden when he first arrived at The Huntington. He was fascinated by the contributions of Chinese native plants—such as magnolia, camellia, bamboo, lotus, etc.—to Western gardens. These plants were especially evident on the grounds of The Huntington and their Asian origins were all but forgotten.

In 1999, Folsom's plan to highlight China's importance in garden history was launched by an unexpected bequest of 10-million U.S. dollars from Los Angeles businessman and philanthropist, Peter Paanakker, for the sole purpose of building a Chinese garden. This gift and the growth of Chinese communities in San Marino and its surrounding region provided the impetus for The Huntington to move ahead. Since its inception, the Chinese garden had been an inspiration for educational programs that include lectures, symposiums, exhibitions, and performances, allowing continuous explorations into the breadth and depth of Chinese art and culture.

First opened in 2008, the Chinese garden was named Liu Fang Yuan 流芳園, the Garden of Flowing Fragrance. Its expansive boundaries occupy about 12 acres of The Huntington's grounds. Architects and craftsmen from Suzhou worked closely with counterparts in the U.S. to create a distinctive Suzhou style garden that reflects not only the best of Chinese garden styles, but also The Huntington's institutional mission in education, research, books, art and gardens.

Because of its ambitious scale, the garden's construction was divided into phases. The first included six individually designed pavilions, a one-acre lake, three bridges, and a large terrace for viewing the scenery. In the spring of 2014, the next part opened to the public with two more intricately designed pavilions, and a grotto of *taihu* 太湖 rocks with a tumbling waterfall.

While these structures complete the scenery around the rim of the lake, more structures have been planned for the future “completion” of Liu Fang Yuan. The master plan includes more structures offering hill-side views and sites for the enjoyment of plant cultivation such as *pencai* 盆栽 as well as the aesthetics of poetry, painting and calligraphy.

Funding support for Liu Fang Yuan has come from many private sources—globally, nationally, and locally. Chinese and non-Chinese donors alike have been touched by what the garden offers—visual memories of Chinese gardens of the Ming and Qing periods, poetic and calligraphic references to history and literature, preservation of ancient building crafts such as carpentry and the making of roof tiles, carved brick frames, playful window shapes, and mosaic stone paving, etc.

Paradoxically, these traditions were manipulated to work seamlessly with modern technology in order to meet contemporary building codes. For example, the stringent codes of earthquake-prone Southern California dictated that all structures with heavy tile roofs had to be reinforced with steel frames. Hence all structures, except a thatched-roof pavilion, have steel skeletons hidden under wood-wrapped posts and beams.

The “authenticity” of this Chinese garden comes from its design approach as much as its overt Suzhou style and materials. The site of Liu Fang Yuan follows “the lay of the land.” This was the important first step in garden building—that of selecting its location according to Ji Cheng 計成, the best known garden designer of the late Ming period. His book *Yuan Ye* 園冶 [The Craft of Gardens], written from 1631 to 1634, is the only surviving manual on aspects of garden design from that period. The central lake of the garden was created in a natural depression for water run-off, surrounded by old pine trees, California oaks, and a canyon of azaleas, camellia and plum trees. These included a variety of vegetation that Henry Huntington planted at the beginning of the 20th century for his newly acquired ranch-turned-estate. All these old trees were given pride of place in Liu Fang Yuan even though they would not be found in a garden in China. The goal of authenticity then was not to duplicate a Chinese garden in China, but rather to approach the design as a master garden builder like Ji Cheng would have done if he were at The Huntington today.





In this way, Liu Fang Yuan connects with its surroundings, and borrows the view of the distant San Gabriel Mountain to the north. A terrace on the south side of the lake is named “Yao Shan Tai 邀山臺 [Terrace that Invites the Mountain],” since it is positioned to reveal the mountain top emerging from clouds, haze, or layers of lush trees once in a while. The southward view is in a forested canyon stretching downward from the garden’s courtyard. There, a roofed lookout, dubbed Qing Fen Zhai 清芬齋 [Pavilion of Pure Scents] offers a commanding view of a creek-side thatched pavilion, Di Lu Ting 滌慮亭 [Pavilion for Washing Away Thoughts], which recalls painting compositions by Wen Zhengming 文徵明 (1470-1559) or Li Liufang 李流芳 (1575-1629).

“Naming” plays a significant role in Liu Fang Yuan. Each structure and scenic site is graced by a poetic name or set of inscriptions referencing the moon, music, plants, birds and more.

The full moon is an obvious inspiration in any garden. Here, Yu Jing Tai 玉鏡臺 [Terrace of the Jade Mirror] refers directly to the moon, since “jade mirror” is its literary trope. This dainty, square pavilion has four round “moon-gates” that are visual imprints of the full moon. Across the lake is the Bu Bo Xiao Ting 不波小艇 [Waveless Boat] which bears a plaque copied from Suzhou’s historic Zhuo Zheng Yuan 拙政園 [Garden of the Artless Administrator]. In clerical script, the plaque reads “Yu Shei Tong Zuo 與誰同坐 [With Whom Shall I Sit?]” taken from Su Shi’s 蘇軾 (1037-1101) poetic verse. The unspoken answer is “Ming yue, qing feng, wo 明月清風 我 [the bright moon, pure breeze and me].” From here, the view of the rising moon on the east is direct and spectacular.

Music is also an important component of Liu Fang Yuan. Inspired by examples from the Ming and Qing periods when performances enlivened the garden environment, this garden is host to artists and musicians. There are weekly solo performances of traditional instruments in the garden, as well as an annual artist-in-residence program called the Cheng Visiting Artist. In 2014, the *pipa* 琵琶 virtuoso, Wu Man 吳蠻, was the first artist selected. The culmination of her residency included the world premiere of a composition commissioned by The Huntington in the pavilion called Qing Yue Tai 清越臺 [Clear and Transcendent], its name describing the pureness of musical notes permeating throughout the garden. Wu Man included a Japanese shakuhachi flute and a Korean changgu drum in her composition to signify the shared traditions of East Asia. The performance, on a lovely June evening, was held in the glow of wooden door screens with carved scenes that evoke the story of Tang Xianzhu’s 湯顯祖 (1550-1616) *Mudan Ting* 牡丹亭 [Peony Pavilion]. The romantic drama of this play-turned-*kun* 崑 opera was mostly located in a garden. Incised motifs of Chinese musical instruments adorn the verso side of this screen to underscore the importance of music in

the garden. Two sets of inscriptions on two pairs of columns in Qing Yue Tai are taken from well-known phrases and couplets from Tang’s play. Another homage to the great playwright is the location of this pavilion. It stands on the edge of the lake looking south towards the teahouse pavilion named Yu Ming Tang 玉茗堂 [Hall of the Jade Camellia], the name of Tang Xianzhu’s residence in the Ming dynasty.

Plants also play a significant multi-layered role in the garden. Two pavilions illustrate the point. A lake-side pavilion called Ai Lian Xie 愛蓮榭 [Love of the Lotus] looks upon an abundant crop of white lotus blossoms that hover above the water every June through August. Its name is borrowed from the famous essay by Zhou Dunyi 周敦頤 (1017-1073) titled Ai Lian Shuo 愛蓮說 [On the Love of the Lotus], extolling the purity of the lotus above all flowers, especially the showy peony which was considered the aristocrat of flowers. Another example is the San You Ge 三友閣 [Three Friends Pavilion] with the emblems of the Three Friends—pine, plum blossom, and bamboo—on its ceiling. These three are also planted around the pavilion. The reference to Sui Han San You 歲寒三友 [Three Friends of the Cold Season] recalls art and literary references to these botanical symbols of courage, tenacity and unity.

Liu Fang Yuan has become somewhat of a bird sanctuary as well. Herons and elegant white egrets fish for carp in the lake. Geese and families of ducks visit the lake, islands, and streams every day. The three islands in the lake carry their names in tribute: Luo An Zhou 落雁洲 [Isle of Alighting Geese], Ying He Zhou 迎鶴洲 [Isle for Welcoming Cranes], and Yuan Yang Zhou 鴛鴦洲 [Mandarin Ducks Island].

As a Suzhou style garden created in the 21st century, Liu Fang Yuan includes the participation of many contemporary artists. All the names of structures and sites are suggested by the garden’s advisors, our modern-day wenren 文人, or literati: Wango H.C. Weng 翁萬戈, Professors Richard Strassberg 石聽泉 and Yang Ye 葉揚. Following the tradition described in the 18th century novel Hong Lou Meng 紅樓夢 [Dream of the Red Chamber], they blessed the garden with literary names in the manner of the novel’s Jia 賈 family’s Da Guan Yuan 大觀園 [Grand View Garden], each poetic name inspired by the beauty of the site. Calligraphers invited to write the names and couplets came from the diaspora of Chinese artists in the U.S., China, Taiwan, and Hong Kong. From Hong Kong, noted calligraphers include Tong Kam Tang 唐錦騰, Kwan S. Wong 黃君寔, So Shu Fai 蘇樹輝, and Lee Yun Woon 李潤恒.

As mentioned previously, a few other sites and structures will someday complete the vision of Liu Fang Yuan: namely, a hill-side viewing pavilion, a courtyard garden for the display of *penjing* 盆景, or “scenery in a pot,” a secure, state-of-the-art hall for displaying art, and a poetry pavilion on the edge of a winding brook. For countless decades to come, Liu Fang Yuan will continue to introduce visitors to Chinese history and culture through the traditions of garden building.





## LADY PRECIOUS STREAM – A CHINESE DRAMA IN ENGLISH

– by *Marianne Yeo and  
Joanna Hsiung*

This four-act play, based on a story taken from Classical Beijing opera, was written by a young scholar from Nanchang, the capital of Jiangxi province. Shih-I Hsiung 熊式一 (1902 – 1991) had arrived in England the year before to pursue postgraduate studies on Shakespeare. There, he met George Bernard Shaw, Virginia Woolf, J. M. Barrie, Mei Lan-Fang, Chiang Yee, and many other artistic literati figures of the day.

Lady Precious Stream premiered in London's West End in November 1934 to a successful run of over 900 consecutive shows. In February 1936, it opened on New York's Broadway to equal excitement and acclaim. Hsiung wrote prolifically throughout his life, both in English and in Chinese, often under his style name of Yi Zhai, "Joyful Library" but he is most remembered for this play, which he wrote in six weeks, in 1933. He was the first Chinese person to write and direct a West End play in English. His wife, Dymia, "elegant black plum" (1905 - 1987) was the first Chinese woman to write and publish a novel in English, "Flowering Exile", in 1952. The couple were celebrities in Britain and America. They had six children and 14 grandchildren. For intellectuals brought up in strict Confucian tradition, where artistic pursuits are private, not practised for gain or public display, it was rather daring to break away and act differently. Pictures of Dymia, travelling in Europe, show a petite young woman with fine cheekbones, wearing the traditional, long qipao, her hair fashionably short and permed, and wearing western cosmetics and high heels.

The walled city of Nanchang, founded around 200BC, is situated near a lake, between Mount Lu and the town of Jingdezhen, amid beautiful mountains, rivers and scenic lakes immortalized in Chinese poems and paintings.

Lady Precious Stream was unique in that every role (all played by western actors) required the wearing of Chinese clothes, Chinese style makeup and coiffure, the use of



Chinese style furniture and stage props, but with western-style stage directions, and dialogue in English. This pioneering work introduced traditional Chinese theatrical art abroad and fostered an appreciation among foreign audiences for Chinese high culture.



The story tells of a dutiful wife whose husband has been sent away to defend his country's borders. After 18 years they are reunited. In the play, set in the Tang dynasty, the name of the protagonist, 王宝钏 (Wang Bao Chuan) is translated as, "Precious Stream" (not "Precious Bracelet"), thus sounding more harmonious and romantic. In 1950, Lady Precious Stream was made into a film for British television.

Joanna Hsiung (who inherited her grandmother Dymia's petite and delicate features) says: "I grew up in Beijing during the Cultural Revolution. When I heard my grandfather was a famous playwright and the founder of Hong Kong's Tsinghua College, I wrote to him and was so pleased to receive his invitation to come to Hong Kong. At that time it was difficult for people in China to obtain immigration permits; even those joining their parents often had to wait five years or more. My grandfather wrote to Wu Zuoren – the famous artist and head of the Central Art Academy – who contacted Fei Xiaotong of the United Front, who in turn requested the Public Security Bureau to grant my permit. I was so thrilled when it arrived in one month.

My first and deepest impression was of an old man waiting for me at the door to his apartment building in Boundary Street, Kowloon, wearing a long white silk gown, his wrinkled face beaming from ear to ear. I was 22 and he was 82. We often went to art exhibitions and writers' gatherings together. He always wore a silk cheongsam with cloth, coral or jade buttons, and cloth shoes. On his wrist were jade bracelets that tinkled whenever he moved. He would never let me wear jeans or slacks when we went out; I wore fashionable dresses. He walked even faster than I could! He called me his Xiang Baobao (fragrant treasure) and whenever people said we looked alike, he was so happy.



For a year, I was his secretary, helping him to transcribe his book, "The Professor from Peking", from English to Chinese. It was a story set during the anti-Japanese war. When I questioned his account of history – I learnt that it was the Communists, not the Guomindang who had fought the Japanese [sic] – he said, I believed too much goushi (dog s\*\*t). He made me memorize passages from Chinese classics, teaching me how to be a disciplined Chinese lady. Nothing infuriated him more than to see me write simplified characters, which he felt betrayed our Chinese heritage.

In those days, he didn't have much money. I will never forget how he used some of the proceeds from the sale of a Xu Beihong painting of ducks, just before I arrived, to construct a small studio on the roof of his apartment where I could learn to mount and re-mount new and old paintings. He paid a silk box-maker to teach me how to make boxes for his chops and antiques. Whenever he practiced calligraphy, he taught me to grind and mix ink and write characters using a brush. He encouraged me to teach Mandarin in private lessons and at Hong Kong University's SPACE.

He loved to entertain people! We would often go to dinners and old friends from all walks of life would visit, telling me how he had helped them. He often lent people money but said those who borrowed seldom repaid, and he advised me to "... neither a borrower nor a lender be." Some of those people left "antiques" with him as collateral and he had an amazing collection, which I helped him to list and pack. But he was never concerned with possessions. Once he received a gift from his youngest daughter Deh-I, the child who supported him the most in his later life. We rushed to the bank, cashed it into \$1,200 Hong Kong dollars and took a taxi to the Star Ferry for an art exhibition opening in Central. But, as he left the cab, the wallet must have dropped from the shallow pocket of his cheongsam. After the taxi left quickly, he found that his pocket was empty. I was so upset, I screamed: \$1,200 was a fortune! But he calmly told me that "... money is just shenwaizhiwu (a thing outside of the body) ..." and we continued to the art exhibition to get there on time. He insisted that it was just not worth being upset about such a small thing. I continued to be sad for the rest of the day. In the evening, he told me, "...in this life I don't know how many times I have lost money and been cheated. If I was to be upset every time, life would not be worth living."

My grandfather chose my English name Joanna, after carefully researching its meaning in the multi-volume Oxford English Dictionary he kept in his extensive library. And in later years, I chose to change the English spelling of my surname from the Cantonese spelling, Hung, to the Wade Giles spelling Hsiung, following his way of spelling it.

One year after I moved to Hong Kong, my grandfather again changed the course of my life. Hugh Thomas, a western banker fluent in Chinese whom I was dating, asked my grandfather for my hand in marriage. Hugh's parents and grandparents had a long history in China and my grandfather told me, "If you don't marry him, I will send you back to Beijing". Because he was attending

a party with the Governor of Hong Kong on the evening of our wedding, he arrived late at our banquet, which was held at the Overseas Bankers Club. As he entered the hall, all of the guests applauded. He beamed happily and waved royally to the crowd on his way to the head table, where he toasted the bride.

My father-in-law had seen my grandfather receiving a bouquet of flowers on stage, after a performance of Lady Precious Stream in London's West End in 1940 and my husband's boss had studied the play as a middle school student in 1950s Scotland. We moved to the Peak and my grandfather stayed with us for almost two years, and welcomed the return to an English lifestyle. After the birth of our son, Owen Hsiung Thomas, my father visited us again, so for a few weeks we achieved the ideal of sidaitongtang (four generations under one roof).

Shu Yi, Lao She's son, visited and later commented that my grandfather was "...one of the three masters who greatly contributed to the cultural exchange between China and the West, alongside Lin Yutang and Chiang Yee..." My grandfather supported my husband's decision to study for a PhD and visited us several times while we were in New York. His spirit is still part of our marriage after 29 years, as neither of our sons want to become bankers: both are interested in film and the performing arts.

My grandfather had an excellent memory. Even in his late 80s, when he joined our student gatherings, he recited classical poems and loved to tell stories of his younger days and the people he knew. He was always on the go! In addition to writing, translating, directing, and teaching, he made movies, sold his calligraphy, and bought and sold antiques, chops and paintings. He travelled widely but, in the last year of his life, after 40 years outside China, he returned to Beijing, where he died.

We, his children and grandchildren, respectfully placed his ashes in BaBouShan, Beijing, beside those of his eldest daughter, Deh-Lan, a successful linguist, instructor, and writer. We are proud of the renewed interest in the life of this great, cross-cultural, literary figure, who was also my grandfather, Hsiung Shi-I."

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## STONE STATUE OF STANDING BODHISATTVA AVALOKITESVARA

— by You Baoming, Associate Researcher  
Gansu Provincial Museum

This standing Bodhisattva Avalokitesvara was found in Qin'an county, Gansu province in 1999. It is 1.44 meters in height and is from Sui dynasty (589—618), late sixth century.

During the second half of the sixth century, single, large scale images of the bejeweled Bodhisattva Avalokitesvara became a prominent feature of Buddhist sculpture in China. This Sui dynasty image holds a bottle in the right hand below the hip; the left arm is bent at the elbow, the raised hand holding what was perhaps the stem of a broken off lotus, perhaps a rose shaped lotus flower. The Bodhisattva is exquisitely articulated by thin layers of clothing, shawls, ribbons and jewellery, all draped to reveal the gently rounded body. The dhoti is tied around the waist, revealing the soft swell of the midriff, and falls to the feet, defining the shape of the legs. These early and subtle signs of naturalism seem to be characteristic of Sui sculpture of the late 590s and of the northwest region. The beaded patterns of the looped jewellery chains punctuated by floral disks, and the edges of the shawl animate the smooth surfaces of the body. Rising on a tall slender neck, the large and almost rectangular head is particularly striking, not only for the crown bearing four disks, but for the full rounded face contrasting with the sharply chiseled features.

This standing Bodhisattva Avalokitesvara combines an elegantly abstract simplicity with a degree of subtle naturalism; together, these characteristics lend the figure its quite monumental and arresting presence. It is designated as a national treasure and held in the Gansu Provincial Museum.





## CEASELESS FORCE: INK AND LANDSCAPE IN FO TAN

— by Belinda Piggott

Nina Pryde's studio is a haven in the jungle of Fo Tan's commercial buildings. The contemporary space has been cleverly tailored by her architect-trained son, Michael, to function as studio, exhibition space and meeting room with a system of moving walls. It's the paintings on these walls that catch my eye though; balanced compositions that project a sense of strength, yet contain inherent calmness. I immediately understand why Hong Kong's master of contemporary ink painting, Nina's teacher and mentor, Wucius Wong, says "embodied in her work is a strong, ceaseless force that extends and expands indefinitely".

Working primarily in ink, her subject is landscape. While clearly influenced by Chinese masters, Nina's brushstrokes cross into abstract. As the eye moves across the canvas, studied use of negative space lends the work dreamlike qualities. These voids allow space for the mind to wander and a narrative to form.

Talking about her work, Wong says it is "illusory and authentic, with both vague and real elements embodied to make it more alluring". There certainly is an unexpected concrete element in the paintings that makes me look twice and consider them more intently. Within the landscape are photographic images. Nina explains that these are, in fact, the inspiration for the work and the basis of her own narrative. The artist is an avid traveller and photographer, especially passionate about China. The photographs are from her vast archive accumulated over many years.



Before starting to paint, she prints the image onto fragile rice paper and fixes this to traditional xuan paper, long favoured by ink painters. Nina is clearly excited as she talks about the next step, the painting process: "the ink flows like water and as it flows across the paper it takes on a myriad of images which never fail to excite me". Nina first started working with photographs in 2007. Since then she has also begun to incorporate poems into her compositions inspired by her study of calligraphy and literati tradition. Once the painting is finished, it is painstakingly glued to canvas, a technique that, while hazardous, is favoured by Nina as it "gives the work more life".

Nina's painting space is close to the window. Bathed in light, it has a surprisingly peaceful outlook towards the green that saturates Fo Tan's hills. Unlike traditional ink painters, she stands up to work, explaining this is due to her original training in Western painting. This method, of course, complicates the application of ink as gravity becomes a complex element to consider. Once she has started on a piece, Nina works on it for 10 hours a day, an effort that requires incredible strength and concentration, especially considering the large brushes she chooses to use. Wucius Wong notes "she has practiced yoga for years, which strengthens her body and mind".

Testament to this, Nina's work was exhibited alongside that of Wucius Wong in Galerie Ora Ora's stand at Fine Art Asia. Friends members were offered VIP invitations to visit the fair, view Nina's work and meet the artist. The theme of contemporary ink painting by women has been explored in a number of Friends' events. In September we were invited by David Chun Yee Pong to view his private collection and we had lunch with the artists at Alisan Fine Art's exhibition, "Beyond the Jade Terrace". Tiffany Beres addressed this subject further in her article in this edition of our newsletter, "Disfeminism: Working with Women Artists in China". We hope to have Tiffany talk to us further on this subject in 2015.



*The Search 3, 尋覓《三》  
courtesy of Nina Pryde*



## GEORGE CHINNERY COMES TO HONG KONG

— by Patrick Conner

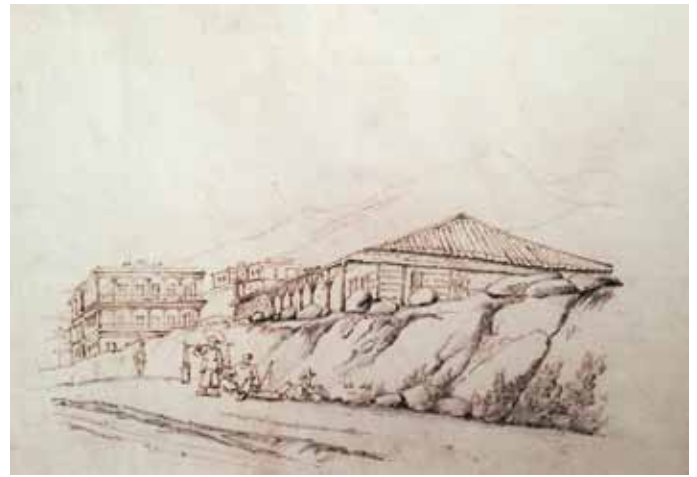
*Exhibition of paintings held by the Martyn Gregory Gallery, London, in the Rotunda, Exchange Square from 20 to 29 November, 2014*

For over 30 years the Martyn Gregory Gallery of London has been holding annual exhibitions in Hong Kong, displaying historical paintings and drawings related to the China coast. These have often contained works by George Chinnery, celebrated for his fluent style, his dinner-table conversation and his turbulent marriage. Chinnery lived on the south China coast from 1825 until 1852, when he died in Macau at the age of 78. This year's exhibition includes some 25 drawings and watercolours by Chinnery, dating from his years in India, Canton, Macau, and (briefly) Hong Kong.

Like most European professional artists of his day, Chinnery (fig.1, not included in the exhibition) made his living from painting portraits. In India, where he spent 23 years, he was kept busy by portrait commissions from the expatriate community, some of them very lucrative. But Chinnery was a man of extravagant habits; his obituary in the *Friend of China* (8 July 1852) declared that he had 'that complete indifference to the value of money which so often accompanies artists of genius'. He was in debt for at least the last forty years of his life. Having exhausted the patience and the funds of his friends, he absconded in 1825 to the China coast, where he lived on for another 27 years, ebullient and productive but never free from debt.



*Fig.1 Self-portrait, oils on canvas.  
Private collection.*



*Fig.3 Officers' quarters and matchless church,  
Hong Kong, pen and ink, 1846*

In Europe, oil painting was the most prestigious of all artistic media and Chinnery regarded himself primarily as an artist in oils. But in recent years, I believe, we have come to value his drawing more highly, as well as the delicate, atmospheric watercolour scenes of which he was such a master. As an oil painter, Chinnery produced some striking successes, together with some forgettable failures, or so it appears to us today. But as a draughtsman, Chinnery had a rare gift, which he continued to develop. Freed from the clamour of Calcutta's social life, Chinnery seems to have honed his skills on the China coast and expanded his repertoire.

When the opportunity arose, Chinnery was still ready to undertake portrait commissions, which came from Chinese and Parsi merchants, as well as European and American visitors. But in Macau and Canton, Chinnery became a dedicated sketcher, exploring the back streets, the beaches and the rocky outcrops, as well as the temples, forts and churches of the settlement. 'I go out, Sir, every morning before breakfast', he told an American visitor, 'and get one or two [sketches], and they are universally admired by my indulgent friends'.

Above all, Chinnery sketched the Chinese figures whom he encountered on his daily walks. A typical sheet of his sketches (fig. 2, included in the exhibition) shows, on the left, two inked-in drawings of resting porters; one sits on a bench, his pails and carrying-pole beside him, and the other has balanced his pole on his two pots and has seated himself – a little precariously – on the pole. Above the latter figure is a quick pencil sketch of a barber attending to a customer, his tall cylindrical water-holder beside him. Two more sketches – one roughly sketched in pencil, the other more carefully delineated in ink over pencil outlines – depict a boatwoman, her face hidden by her headscarf, walking with her baby slung across her back. In the last sketch, lightly inked over pencil, a standing figure looks down at a seated vendor.

The sketches face in different directions; drawing paper was evidently in short supply, and Chinnery had to eke out his stock. A small upright cross beside two of the studies indicates that Chinnery was happy with his drawing, and felt able to re-use it in a larger picture. And as he often did, Chinnery added notes in the Gurney system of shorthand that he had learnt from his father in London. Beside the porter seated by his wooden pails (lower right) is the date in shorthand: 'February 8 1832'. Then above, in front of the ink drawing of a boatwoman, is a faint shorthand note: 'resting on the other leg by far the best'.

This is a typical memo from the artist to himself. To us it's not at all clear why one resting leg should make a better composition than the other, but such matters were of great concern to Chinnery, who was always on the lookout for new subjects or fresh arrangements of old ones.

An unusual item in this exhibition was drawn by Chinnery during his only visit to Hong Kong, in 1846 (fig. 3). The 72-year-old artist stayed here for six months, but (as he wrote) was too ill to produce much work. This drawing

documents two early Hong Kong buildings. The matshed building on the right, with a bell hung at the far end, served as a temporary church. It was built just above Queen's Road, seen in the foreground, which at that time ran along the harbour front. In the following year the construction of St John's Church - later Cathedral - was begun a little further up the hill.

The much grander building shown on the left was the officers' quarters of Murray Barracks, later known as Murray House. This stone-built structure, with spacious verandahs supported by Doric and Ionic colonnades, was methodically dismantled in 1982, and re-erected at Stanley twenty years later. The Bank of China Tower now occupies its former site. The altogether less imposing buildings of Murray Barracks, in which 'other ranks' were lodged, can be glimpsed beyond. The HSBC Collection of historic pictures includes an oil painting by Chinnery which also shows these two buildings; one short-lived even by Hong Kong standards, and the other a rare survivor from the 1840s until the present day.

*All photos: Martyn Gregory Gallery, London*



*Fig. 2 Sheet of sketches, pencil and pen and ink, 1832*

## TRIP REPORTS: IRAN

### PART ONE:

#### SHIRAZ: HOME OF PERSIAN POETRY

– by Alan Smith

To many foreigners, Shiraz immediately evokes thoughts of the full-bodied, dark red wine beloved of Australians. To Iranians, however, Shiraz is the city of poets, literature and flowers.

Iranians are proud of their ancient poets: Ferdowsi, Hafez, Omar Khayyam, Rumi and Sa'adi. Since Shiraz was home to, and contains the graves of, Hafez and Sa'adi, it is a place of pilgrimage for many Iranians, young and old.

It is said that every Iranian house contains two things: a copy of the Koran and a collection of the works of Hafez. He is still much loved and much quoted; our guide Pejman never let a day pass without finding some apposite quotation from Hafez to enlighten us.

In the West, Omar Khayyam, who is better known because of the “translation” of his works by Edward Fitzgerald, must have had Shiraz in mind when he wrote:

“Here with a Loaf of Bread beneath the Bough,  
A Flask of Wine, a Book of Verse – and Thou.”



*The tomb of the venerated poet Sa'di of Shiraz ( 606 - 690 AD) situated in a beautiful garden. He was a great theologian, scholar and poet.*

## PART TWO: YAZD

– by Linus Kent

From Shiraz, we climbed through the Zagros Mountains and steep passes that in ancient times protected the vast central desert plateau of Persia from southern invasion.

Pasargadae, a stop along the way, is located on the fringes of this central plateau and was home to Cyrus I (Cyrus the Great) founder of the Achaemenid Persian Empire. To this day he is cited as the author of the earliest formal declaration of human rights. While Pasargadae gave rise to both the word and notion of Paradise, nothing remains to equal the grandeur of nearby Persepolis, Darius' city, built several generations later. It is, however, the birthplace of the Persian Empire and the characteristics of this civilisation remain in modern day Iran.

The remaining monument to this important city is a solitary stone mausoleum that sits forlornly on bare open land. It escaped being plundered by Alexander the Great ("Alexander the Macedonian" as our guide preferred) supposedly out of respect for Cyrus I. It was difficult to visualise this dry barren place ever having been filled with the perfumed flowers, cypress trees and running water that created the biblical and Koranic imagery of paradise.

It does seem ironic to me that some 2,500 years later Cyrus' descendants find themselves at odds with both the United Nations and the descendants of the Israelites he freed from the Babylonians. Even more ironic is that Pasargadae was the only place in Iran where we were to see extreme anti-American propaganda.

Leaving Pasargadae, the road crosses a high desert plateau, dotted with small spindly thorny plants that belie the fertility of the soil. It seems that once water, carried from far mountains through a series of underground qanats, is added, vegetation leaps out of the ground. Travelling further north towards the centre of Iran, the sparse vegetation gives way to smooth flat plains devoid of any vegetation at all with scattered salt pans.

Yazd is one of the oldest cities in Iran, an oasis town located hundreds of kilometers into the desert. So far from anywhere, that Alexander the Macedonian exiled troublesome Persian aristocracy and generals here. To this day it continues to be a place of “voluntary and involuntary” exile.

“Desert oasis” conjures story book images of a cluster of desert houses, a small date palm plantation, and a water well at which exhausted travelers and camels find relief from thirst and heat before continuing their journey back into the desert. Like many preconceptions of Iran, this mind-mirage quickly evaporated at the sight of cloverleaf interchanges, motorways and urbana with a population of 750,000. Just to add insult to our naivety, it started to rain just as we arrived in this “desert city” and we were served locally farmed trout for lunch.



Yazd is known for its desert architecture. Buildings are made of mud, clay and straw with thick walls to provide insulation against the hot and cold extremes of the desert. They are built close together to minimise the area exposed to the sun and to shade walking spaces between. A particular characteristic of Yazd architecture is wind catchers. These tall towers catch the breezes that come off the desert and direct the cool air down below ground level. A combination of natural thermodynamics, vacuum pressure and cooler temperatures below ground results in hot air from the inside rising and being sucked out the lee side of the wind catcher. In some cases incoming air is cooled even more as it passes over an internal pond or qanat.

A vast network of qanats, or underground waterways, are connected to domed communal reservoirs called Yalchchals, which used the same principles as wind catchers to provide a cool storage area for food during the summer. In addition, they were used to make ice during the winter which, together with blocks of ice collected from frozen mountain streams, was stored in underground chambers to last throughout the summer. The principles of these solutions to climatic extremes have been practised for centuries. Similar principles are now being applied in modern architecture as cost effective passive systems and billed as "modern" ecological practice.

Zoroastrianism, the ancient religion of the Persians, has its largest remaining population of followers in Yazd and this is probably explained by its remoteness from the thrust of Islam into Persia. The Fire Temple, Ateshshade and the Towers of Silence are potent sentinels to this ancient religion. The imposing size of the towers, mountains in an otherwise flat landscape with their surreal conical table top shape, and their function, for the dismemberment and disposal of the dead, are reminiscent of a Dali landscape. The Zoroastrian doctrine of good thoughts, good words and good deeds stands as equally relevant today as it did in 600BC when the religion was founded, leaving one wondering what went wrong.

The impression left by this part of the trip was the contribution this civilisation has made to political, social and scientific progress; how unaware we are of the spread and resilience of its ideas and how wrong it is to judge a desert by a few grains of sand.



*UNESCO World Heritage site of Pasargadae, where the tomb of Cyrus the Great ( 559 – 530 BC) is almost all that remains of his ancient Persian city near Shiraz.*

## PART THREE: ESFAHAN

— by John & Mary Rhine

We have been driving for five hours from Yazd with endless desert everywhere. But then we come to Esfahan, an ancient town and the former capital of Persia. Words are not enough to describe this beautiful city with its tree-lined boulevards. It is no wonder that locals call their city “*Nesf-e-Jahan*” meaning ‘Half the World’.

After checking into our hotel, a restored caravanserai, we go to see the bridges of the city. Despite the fact that Iran is experiencing a drought and the river is dry, it is still marvelous. This is Friday afternoon, and the bridges and parks are filled with people enjoying their day off. One of the bridges serves as an acoustical setting for those inclined to practice their singing. We stroll along the ‘river’ through the park and talk to people enjoying their picnics.

We start the next day touring the Chehel Sofun Palace built by Shah Abbas II for his entertainment and receptions. The name means ‘Forty Columns’ and the building has 20 wooden columns reflected in the waters of the fountain making “40”. It had frescoes and paintings on ceramic on the walls, but many are now in museums in the West. Next we visit Vank Cathedral established by Armenian immigrants settled by Shah Abbas I after the Ottoman War in 1605. The cathedral has a domed sanctuary, much like a Persian mosque but with additional architectural features usually seen on western churches.

The highlight of the day is our visit to the stunning Naqsh-e Jahan or Imam Square. Located in the city center, it is a UNESCO World Heritage Site, and is the second largest square in the world, after Tianamen Square. The square, surrounded by buildings, was originally used for polo matches. To the South is the Masjed-e Shah or Royal Mosque decorated in elaborate blue mosaic tiles. To the east is Skaikh Lotfullah Mosque, a perfect example of Persian architecture. Here only blue tiles are used around the dome’s summit. The dome itself is beige and cream and turns pink at sunset! On the west side of the square is Ali Qapu, a palace that towers over the square. Inside, the walls are decorated with wall paintings. The square includes the Grand Bazaar on the north side with so many tempting things to buy.

Our third day starts with a visit to the Hasht Behesht Palace and the Garden of Nightingales with its classical Persian garden design. The palace, although damaged over the ages, retains its grandeur with open terraces. Many older, dignified men are sitting on benches in the park. Now retired, perhaps their wives have told them to leave the house for the day!

We finally see water in the river at the Shah Restan Bridge that was once a toll bridge. The bridge is curved to make it more resistant to floods. Across from the bridge is a Pigeon Tower, once used to supply guano for fertilizer.

Esfahan truly is “Half the World”, and one of the loveliest cities we have ever seen. We were all sad to leave and drive out into the brown desert toward Tehran.



*The beautiful Imam Mosque in the corner of the Registan Square in Esfahan. Built during the reign of one of the most significant dynasties in Iran, the Safavid period (1501 – 1722 AD), this is an exquisite example of Islamic architecture.*

## PART FOUR: TEHRAN

– by Victor Apps.

We reluctantly left Esfahan on Monday morning for a long but interesting drive to Tehran. En route our first stop was the mountain village of Abyaneh where we were besieged by busloads of friendly schoolgirls on school trips. We then visited the Fin Garden in Kashan as well as driving past Iran's much discussed uranium enrichment plant at Natanz. The guards manning the anti-aircraft guns at the plant took a break from their volleyball game to wave cheerfully to us.

Our last two days were in the relatively modern city of Tehran. First time visitors were amazed at the difference between the reality of Tehran and our preconceptions. We stayed in an international standard hotel. We felt safe everywhere as elsewhere in Iran. We saw smiles everywhere. We saw very few police. We visited some world class museums (Archeology, Carpets, Jewels, Ceramics) that brought together much of what we had seen in Iran.

The group left Iran delighted with our experience. This is one of the great countries in the world to visit and our tour gave us a superb introduction to this complex land.



*A large, beautiful gold Rhyton, or ceremonial drinking vessel in one of Teheran's many wonderful museums. Late 7th C – early 6th C BC.*

## TRIP REPORT: GANSU PROVINCE SILK ROAD TREASURES

– by Ah-Fung Hoo

I have been fascinated by the “Silk Road” ever since I first learned about it at school. It was quite by chance that I heard about this trip and felt compelled to join up. As a non-member and my first trip taken with the Friends of the Art Museum, I was not sure what to expect nor had I previously met any of the participants, including our tour leader, Diana Williams and the invited lecturer. To my delight, everyone was very friendly and within a couple of days, there was a strong sense of comradeship.

On arrival at Xian Airport, we were met by our invited lecturer, Mr You Baoming (Associate Researcher, Gansu Provincial Museum who presented us with five lectures in relation to the treasures of the Silk Road and Buddhist Art) and our guide, Eagle. We were transferred to the Shangri-La Hotel for the night. Right after breakfast the next morning, we drove 5 hours to begin exploring the Silk Road treasures by visiting the remarkable Dadiwan Neolithic historical site near Tianshui City. In addition to the immense amount of archaeological artefacts (pottery and earthen wares, kilns, stone implements) unearthed from this site, relics of architectural foundations of wooden houses had also been excavated. These ancient finds date as far back as 8,000 years ago.



*Maijishan Grottoes*

On our second day, we visited the Maijishan Grottoes situated southeast of Tianshui city. This was the first of three important Chinese ancient Buddhist grotto complexes included in our itinerary. All of these grottoes, depicting Buddhist art and culture, were carved into mountain cliff-sides when Buddhism was introduced to China from



India via the Silk Road. The remarkable works on Majishan Grottoes started from the Qin dynasty (221-206 BC) with subsequent restoration continuing for approximately 1500 years to the Qing dynasty (1644-1911). Majishan's impressive centre piece comprises three 15-metre high Buddhas and rows of additional smaller Buddha statues on its cliff face.

Next, we headed towards Gansu's capital city, Lanzhou, where a 40-minute boat journey through the Liujiaxia Reservoir was required to visit the Binglingsi Grottoes, cradled in a canyon along the Yellow River. Initial work here began around the late Jin Dynasty (265–420 AD), more grottoes and wonderful Buddha imageries and fresco paintings were added through the centuries until the Qing Dynasty (1644–1911). A 27-meter high sitting Buddha carved into the mountain face was the focal point at this site.



*Monks chanting at Labrang Monastery*

Our visit to the Labrang Monastery in the Gannan Tibetan Autonomous Prefecture was the absolute highlight for me. Built in 1709, this enormous Buddhist temple complex is one of the most important monasteries of the Gelugpa order (Yellow Hat sect) of Tibetan Buddhism outside Tibet. Besides living quarters for the monks, the monastery has several institutes or colleges of monastic learning (esoteric Buddhism, theology, medicine, astrology and law), printing press and a sutra debate area, it houses nearly 60,000 sutras. It was a wonderful experience to observe and join the pilgrims and monks in spinning every squeaking prayer wheel, walking clockwise around the temples, courtyards, stupas and monuments within the busy complex. Some devout pilgrims chanted and prostrated their way around the compound. At mid-day in the central courtyard, we witnessed the calling and gathering of all the Gelugpa monks for prayers. It was fascinating to enter and tour the large golden-roofed main prayer hall (Grand Sutra Hall), with monks seated on the floor chanting and praying. The chapels within, decorated with colourful wall paintings and illuminated by strong-smelling yak-butter candles or lamps, contained altars and Buddhist statues which were adorned with colourful flowers carved out of yak-butter. Indeed, the monastery conveys its esoteric mystique, sacredness and Tibetan history.

The third Buddha cave complex we toured was the Mogao Grottoes near Dunhuang city, which was once the end of the Great Wall of China that stretched all the way from Beijing. Also known as the "Thousand Buddhas Caves" and designated a UNESCO World Heritage Site, this complex is one of the largest and best preserved Buddhist grottoes in the world, containing unique and splendid Buddha sculptures and beautiful mural paintings on the walls and ceilings dating from the 4th to the 14th centuries. One of the many grottoes accommodated an imposing 34.5 meter tall Buddha statue.

Common to all three awe-inspiring ancient grotto complexes are their pleasing settings, with their numerous mountain-cliff caves and niches being carved at varying heights, some of them reaching up to 50 meters high. Luckily for visitors today, spiral staircases and winding walkways have been constructed on the cliff-face of each of the mountains giving access to various cave openings to view the precious artworks.

Another favourite was the Echo-sand Mountain, or the sand dunes of the Gobi Desert, near Dunhuang City. From a distance, the golden yellow curvy sand dunes were quite a spectacle especially with a group of camel riders trekking by. Some of us enjoyed climbing up the dune for a beautiful view of the tranquil Crescent Moon Lake below.

For me, retracing part of the ancient Silk Road and visiting its treasures was definitely an unforgettable experience.



*One of the Binglingsi Grottoes, Grotto 6 depicts Buddha and two Bohisattvas with round, abundant faces and stubby neck, typical of the style of the Northern Zhou Dynasty (557-581AD)*



## FRIENDS OVERSEAS TOURS

### NEPAL: KATHMANDU ART UP CLOSE, CONVERGENCE OF HINDU, BUDDHIST AND SECULAR

16 – 23 NOVEMBER, 2014

8 days/ 6 nights in Hotels



*View of the valley from Boudha, where you will find Asia's largest stupa. Boudha is one of the few places in the world where traditional Tibetan Buddhist culture continues, accessible and unfettered.*

A direct evening flight will take the Friends from Hong Kong to Kathmandu to explore this ancient city, home to more than 6 major UNESCO World heritage sites.

Kathmandu can boast of an extraordinarily vibrant art scene. Buddhist, Hindu and secular images mingle, merge, separate and morph as they become incorporated in a contemporary response to Nepal's socio-political context. Kathmandu is a dynamic mecca for artists, academics, historians and temple artisans. With such a concentration of historical relics within a small area, visitors to the old city squares experience exhilarating time warps to medieval villages. The narrow streets, crammed alleyways and busy public squares provide a visual feast, a menagerie of street, temple and studio art. Contemporary Nepali artists, as their predecessors, continue to work with metals, wood, fabrics, paper, ink and pigments, to express their ideas, visions and religious devotions.

Local art experts, curators, historians, a cultural anthropologist, social entrepreneurs, and educators will accompany, introduce, and help us make sense of the culturally rich and diverse art scene within which we will be immersed over the course of 6 days. To complete the picture, a short side trip to Pokhara will provide not only a beautiful glimpse of the stunning and majestic Himalayas, but also an opportunity to visit a rural village and see mountain life; a life still real to the majority of Nepalese.

#### BRIEF OVERVIEW:

The first 3 days will be spent visiting contemporary artist studios, UNESCO world heritage sites such as Bodhnath, Pashupatinath and Patan's Durbar Square. Whilst enjoying a traditional Nepali-Tibetan hotel, there will be ample free time to browse the marketplace and tea shops,

sample momos, or people watch. If you love photography or sketching, be sure to pack what you need- juxtapositions of elderly and young, religious and secular, traditional and new age can be spotted around every corner, giving artists extraordinary scenes to savour and capture.

The week in Kathmandu will be broken on Thursday by a one-day, one-night excursion to Pokhara via a 25min domestic flight. Here a local guide will introduce us to local village and mountain life whilst we leisurely stroll some easy nearby paths. Relaxing at another top quality hotel, we can take advantage of the resort's amenities or explore Pokhara's old city.

Returning to Kathmandu we will book into our hotel in Thamel, a popular tourist area of the city, and take advantage of being able to walk to nearby museums or galleries, as time and whim determine.

On the final morning, there will be a walking tour of the well-preserved ancient city of Bhaktapur (a UNESCO heritage site), viewing some of the oldest and tallest temples in Nepal. Although a number of the old temples - some dating back to the 17th century - were damaged in the earthquake in 1934, many still stand. Some of the temple sites have been in use since 1080 and 1170.

Before reflecting on the trip over our Saturday evening farewell dinner and catching our night flight to Hong Kong, the afternoon will offer the choice of either catching up on the overflow of museums, shops and galleries bypassed earlier in the week or, a visit to the famous Swayambhunath (our last UNESCO heritage site visit) and nearby National History Museum.

This trip, designed for a small group of 12 participants maximum, should offer unique opportunities where time can be given to explore curiosity, through meaningful conversations with artists and in dialog with our "insider" guides and guests. Relaxing, enriching and personal, we hope this trip will give segue to more visits to this enchanted land which shares the roof of the world.

#### BOOKING AND ENQUIRIES:

Please contact tour leader, Sharon Vipond at [sharon.ccns@gmail.com](mailto:sharon.ccns@gmail.com).

Sharon has been leading volunteer and special interest trips to Nepal regularly since 2006.



*View of the Changu Narayan Temple in Durbar Square, which stands adjacent to the The Ancient Royal Palace where the Malla Kings of Lalitpur resided.*

**SOUTHERN INDIA: 15 – 22 February 2015**  
**'MAHARASHTRA SPLENDOUR'**  
**7 days/ 7 nights**

Join the Friends on a trip to Mumbai, Nashik and Aurangabad. We will experience the cosmopolitan city of Mumbai, taste wine and visit temples in Nashik and explore the amazing Ellora and Ajanta caves outside of Aurangabad.

**TRIP DESCRIPTION**

The tour begins in Mumbai (formerly Bombay). Situated on the western coast of India, it is a city of glamour and megastars, home of Bollywood and an amalgamation of the West with the traditional Maharashtrian culture. It is also the capital of India's most progressive state, Maharashtra.

Our first day in Mumbai will include a tour driving past many of the distinctive landmarks the city is famous for: the Gateway of India, Dhobi Ghats, Mumbai University, Rajabai Clock Tower, High Court, Marine Drive, Jain Temple, Hanging Gardens and the Parsi Towers of Silence. We will visit Mani Bhavan, today a museum but earlier the residence of the Father of the Nation, Mahatma Gandhi, when he stayed in Mumbai between 1917 and 1934. We will also stop to visit the famous Hare Rama Krishna temple ISKCON. In the afternoon participants can choose from two optional tours: a visit to Dharavi, Asia's largest "slum," or Banganga, a sacred tank surrounded by 400 year old temples and modern skyscrapers and Khotachiwadi, a cocooned residential area belonging to the coastal community of Christians from Maharashtra and Goa who have preserved their Portuguese architectural heritage.

The next morning we will enjoy a walking tour of Mumbai followed by an optional market tour or a walk through Bandra, the busy 'Queen of Suburbs' as it is known today. The walk traces the history of this jewel of Salcette, once a port with lush paddy fields and scores of palm trees, which was divided into pakhadis or hamlets, some of which survive to this date.

During our time in Mumbai, we also plan to visit some contemporary art galleries and the Prince of Wales Museum.

On our third morning, we take the train to Nashik, said to be the abode of Lord Rama during his 14 years in exile, located on the banks of River Godavari which originates south-west of the city at Trimbakeshwar. It is one of the four places in the world where Kumbh Mela is held, making it one of the holiest Hindu cities. The city is a site for more than 100 ancient temples including the Kalaram Temple and Trimbakeshwar Shiva Temple. It is also known as the Wine Capital of India because of its many vineyards. After the bustle of Mumbai, we will enjoy wine tasting at a small vineyard followed by lunch. On our second day in Nashik we will visit the temples and markets, including the weekly bazaar by the Ghats. In the late afternoon, we take the train to Aurangabad.

Aurangabad lay low throughout most of the tumultuous history of medieval India and only hit the spotlight when the last Mughal emperor, Aurangzeb, made the city his capital from 1653 to 1707. Silk fabrics were once Aurangabad's chief revenue generator, and the town is still known across the world for its hand-woven Himroo and Paithani saris. The town is an excellent base for exploring the World Heritage Sites of the Ellora and Ajanta caves.

After an overnight at the hotel, we will enjoy a full-day excursion to the Ajanta Caves. Nestled in the Waghora Valley (110 km/2.5 hrs away), the caves at Ajanta date back to the 200 BC to 650AD. Cut from the volcanic lavas of the Deccan Trap, the caves are situated in a steep, crescent shaped hillside in a forested ravine of the Sahyadri Hills. These caves were lost to the world and accidentally discovered by a British Army officer in 1819. Manuscripts and records show that the caves served as Buddhist Monasteries, housing at least 200 monks, artists, craftsmen and labourers. The painting and sculptures in the caves narrate the life story of the Buddha and reveal the life and culture of the people and the Royal courts in the period. Our evening will be at leisure to visit the Paithani Sari shops in Aurangabad.

The next morning we will visit the Ellora Caves. Carved in volcanic rocks, these caves were strategically situated on the ancient trading routes between Central India and the West Coast. It is believed that the fine examples of Hindu, Buddhist and Jain cave architecture are the work of religious pilgrims and priests who travelled on that route. After lunch at the hotel, we will take a sightseeing tour of Aurangabad.

The next morning we will transfer to the airport for a flight to Mumbai and from there return to Hong Kong.

**BOOKING AND ENQUIRIES:**

Our Tour leader, Bhagwanti Mohan, has family and friends in India and visits frequently. She will be assisted by Susan Kreidler, who has visited the caves and is eager to return.

**Booking and Enquiries:** Please contact Susan Kreidler  
[sjkreidler@aol.com](mailto:sjkreidler@aol.com)





**YUNNAN : 12 – 18 March 2015**  
**TEA HORSE TRADE ROAD AND**  
**ETHNIC MINORITIES**  
**7 days/ 6 nights in Hotels**



*Tea Horse Museum*

Join the Friends on a trip to Lijiang and Dali, two towns on the ancient Tea Horse Trade Road and home to some of the most colourful ethnic minorities in Yunnan.

Years ago, tea growers and horse traders met in markets along the Tea Horse Road. We can still travel along parts of this ancient route and discover remnants of the caravan road in old market squares, patches of cobbled lanes and still-thriving tea plantations. Most towns are populated by ethnic minorities who played different roles in the tea trade, such as growers and middlemen. Today, many of these minorities still dress in their traditional clothing and speak dialects far removed from China's official language, Putonghua.

The tour starts in Lijiang, which is a UNESCO World Heritage Site, recognized for its dramatic landscape, where the Han and Naxi cultures blended to "produce an urban landscape of outstanding quality". We will visit three districts, Dayan Ancient City, Shuhe Ancient City and Baisha Quarter, with their local architecture, the Tea Horse and Dongba Museums, see frescoes and the unique water system. We will watch the 'Impressions Lijiang' show produced by award-winning director Zhang Yimou featuring the culture of the ethnic minorities. We will enjoy the spectacular landscape of Tiger Leaping Gorge, the deepest gorge in the world through which the mighty Yangtze River flows and the Jade Dragon Snow Mountain, which is so high that it has a glacier park at its lower altitude.

The tour continues to Dali, capital of the Nanzhou Kingdom during the Tang dynasty and the Dali Kingdom, which lasted for over 300 years. Dali is the cradle of the Bai civilization and we will notice their signature whitewashed buildings with flower-painted borders. This ethnic minority group acted as middlemen between tea growers from Puer and horse traders from Tibet. We will enjoy a full tea experience from tea plucking and roasting through to tasting. At the local mosques, Buddhist and other temples, we will explore the diverse religions of the area. Ethnic minorities are distinguished by their cultural practices, historical traditions, languages and clothes. In local markets we

will see how they live and we will visit a tie-dye workshop where their textiles are produced.

In order to gain an insight into the local architecture, we will stay in boutique hotels converted from traditional houses and our experience will be enhanced by eating local meals in their restaurants.

**TOUR DETAILS:**

In Lijiang, after visiting the Dongba Museum which introduces us to the culture and beliefs of the Naxi tribe, we wander round the Ancient Town of Lijiang (Dayan Town). Later, we visit the Baisha Frescoes to see the famous temple frescoes from the Yuan dynasty when Baisha was the capital of the Naxi Kingdom and the former residence of Joseph Rock's Residence, an American botanist who lived in Lijiang for many years and introduced the Naxi culture to the western world.

The second day in Lijiang, we visit Tiger Leaping Gorge (about 2 hours drive), and the first bend of the Yangtze River. After a visit to the Upper Section, we will return to Shuhe and visit the Tea Horse Museum.

The following day in Lijiang, we will enjoy the Impressions Lijiang performance produced by the renowned director Zhang Yimou in a specially built amphitheatre set against the mountain and features singers, dancers and horses. Later we visit the famous Jade Dragon Snow Mountain, taking a cable car to the glacier (4,506 meters) or walk in the yak meadow (3,800 meters).

In Dali, we will check into the 'Linden Centre' for three nights. The Linden Centre, established by an American couple who settled in Dali, consists of restored courtyard houses, offering the best example of Bai architecture in Xizhou.

From a beautiful Cangshan Mountain perch, we will explore the tea culture of Dali, experience tea picking and tea tasting. Then, we visit the Dali Old Town, including the Chongsheng Temple and the Three Pagodas which date back to the Tang dynasty.

On the second day in Dali, we explore the Bai Culture and Architecture in Xizhou village and market, and experience local cheese and rice noodles in a factory. We visit the Zhoucheng Tie-Dye workshop. In the afternoon we take a 'Mosque to Temple' hike for 2 hours. Starting from Meiba village, we will discover the mystery of Chinese Islam, visit the Bai and Hui cemeteries and explore the Buddhist temples and those of the local gods.

**BOOKING AND ENQUIRIES:**

Our Tour leader, Ida Chow, has been visiting Lijiang annually for the past seven years. She has a Postgraduate Diploma in Asian Art from School of Oriental and African Studies, University of London. She will enthusiastically share her knowledge of the region.

Please contact Ida Chow at [iida28g@gmail.com](mailto:iida28g@gmail.com)

**MEDICAL NOTE:** Lijiang is at an altitude of 2,400 metres above sea level and we will be visiting a glacier park that is over 4,500 metres above sea level. Travellers are responsible for obtaining their own medical advice prior to booking.



**FROM DOHA TO IRAN:  
'ON THE TREASURE ROAD:  
ISLAMIC ART AND ARCHITECTURE'  
24 April – 3 May 2015  
10 days/ 9 nights in Hotels**



*Museum of Islamic Art, Doha, Qatar - I M Pei*

This tour will provide insight into the rich, cultural heritage of the ancient Persian Empire dating back more than 2000 years. We will learn how in the first millennium BC, the Achaemenid rulers established their power until the conquest by Alexander the Great, and later when Iran became an Islamic country in the 7th century. Several UNESCO sites, renowned worldwide for their outstanding features, reveal significant historical developments in these great civilizations.

From Doha to Iran, we will focus on the diversity of artistic expression in arts and architecture through visits to wonderful museums to admire their treasures on display and exploring ancient glorious sites with their historical context.

#### **TOUR DETAILS**

Our first stop in Doha (Qatar Emirate) will be the Museum of Islamic Arts located in an outstanding building designed by architect I M Pei. We will be guided through an amazing collection encompassing the full scope of Islamic art, including manuscripts, calligraphy, ceramics, metal, glass, ivory, textiles, wood and precious stones. Objects in the collection represent cultures on three continents, a huge geographical area reaching as far west as Cordoba and as far east as Samarkand, with works from Spain, North Africa, Egypt, Syria, Iraq, Turkey, Iran, India and Central Asia. The building is a masterpiece in itself, where Pei deliberately combined architecture with the essence of Islamic arts. Colossal geometric forms play together to express the variety of Islamic arts. From the octagon to the square to the circle, the striking geometry of the Museum and its symbolic forms translate with simplicity the whole complexity of the arts it embodies.

Not far from the MIA, the 'Sheikh Faisal Bin Qassim Al Thani' private collection displays extraordinary treasures amassed by this wealthy collector in his red-ochre fortress

now converted into a Museum. Escorted by the curator, we will explore a large variety of artifacts including some unique and amazing specimens selected by the owner.

After flying across the Gulf to Iran, our tour will start in Tehran with the National Archaeological Museum and the Crown Jewels Museum. Their treasures introduce us to the great past of Persia and the rich art of Islam.

Leaving the hustle and bustle of the capital, we continue on our way into more peaceful countryside. At Kashan, an oasis city, we visit the Fin Garden (UNESCO Site), and the houses built in 1880 for the affluent Tabatabaei family. Featuring several serene courtyards, highly detailed wall carvings, peaceful pools and arched doorways, this fine example of traditional Persian residential architecture is now preserved as a museum. The splendid architecture of the well-known Mosque of Agha Bozong is a worthwhile stop and we finish our city visit with a stroll in its famous pure silk carpets bazaar.

The cool blue tiles of the Islamic buildings of Esfahan and the city's majestic bridges are stunning contrasts with the surrounding barren desert. Esfahan is home to major historic buildings with splendid architecture such as Iman Square (UNESCO site), Iman Mosque, Sheikh Lotfollah Mosque and Ali Qapu Palace. We will enjoy visits to Vank Cathedral in the Armenian quarter, the Madrase-ye Chabar Bagh School, and the mysterious Shaking Minarets.

A memorable time will be spent in the cultural city of Shiraz, synonymous with learning, nightingales, poetry, roses and, at one time, wine. We will enjoy hearing stories about Shiraz set in the medieval Islamic period whilst visiting the beautiful Eram Garden, the tombs of two renowned Persian poets, Hafez and Saadi, and other wonderful historical and architectural sites. A walking tour in the city will take us to Vakil Mosque, Nasir-ol-Mosque, and Ali ibn Hamza Shrine to admire its marvelous reflecting mirror works. Another highlight of our trip is the fascinating ruins of Persepolis, the ancient Persian capital and Naqsh-e Rostam, a necropolis dating from 1000 BC.

#### **BOOKING AND ENQUIRIES:**

This trip is specially designed to explore the main fascinating sites of Central Iran and, flying from Esfahan to Shiraz, we avoid long and tiring hours in a coach. More details can be given to answer your questions about dress code, safety measures, etc.

Please contact: Therese Lesaffre  
[the.lesaffre@gmail.com](mailto:the.lesaffre@gmail.com)



*Crown Jewels Museum Tehran*

## FRIENDS TOURS UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	STATUS and CONTACT DETAILS
Oct. 16 - 27, 2014	Walk Japan - Hiking along the Nakasendo	<b>JUST TWO PLACES LEFT. To enquire,</b> Email Diana Williams <a href="mailto:tours@friendscuhk.com">tours@friendscuhk.com</a>
Nov. 16 - 23, 2014	Nepal: Hindu & Buddhist Arts	<b>OPEN FOR SIGNUPS</b> Email Sharon Vipond <a href="mailto:sharon.ccns@gmail.com">sharon.ccns@gmail.com</a> .
Feb. 15 – 22, 2015	Southern India: Maharashtra Splendour	<b>OPEN FOR SIGNUPS</b> Email Susan Kreidler <a href="mailto:sjkreidler@aol.com">sjkreidler@aol.com</a>
March 12-18, 2015	Yunnan: Tea Horse Road and Ethnic Minorities	<b>OPEN FOR SIGNUPS</b> Email Ida Chow <a href="mailto:iida28@netvigator.com">iida28@netvigator.com</a>
April 24 – May 3, 2015	From Doha to Iran: On the Treasure Road: Islamic art and architecture	<b>OPEN FOR SIGNUPS</b> Email Therese Lesaffre <a href="mailto:the.lesaffre@gmail.com">the.lesaffre@gmail.com</a>
May 15 - 19, 2015	Fujian-Tulous	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Peter Stuckey <a href="mailto:peterstuckey@yahoo.com.hk">peterstuckey@yahoo.com.hk</a>
Aug. 15 - 22, 2015	Mongolia	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Peter Stuckey <a href="mailto:peterstuckey@yahoo.com.hk">peterstuckey@yahoo.com.hk</a>
Nov. 5 - 8, 2015 Dates TBC	Taiwan- Taipei	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Peter Stuckey <a href="mailto:peterstuckey@yahoo.com.hk">peterstuckey@yahoo.com.hk</a>

## MEMBERSHIP RENEWAL

### IT IS NOW TIME TO RENEW YOUR MEMBERSHIP TO THE FRIENDS

Friends of the Art Museum, CUHK annual membership runs from 1 October through 30 September of the following year. Please complete the Membership Form, and return it with your cheque payable to Friends of the Art Museum, CUHK Ltd., to: GPO Box 9861, Hong Kong. Photocopies of the Form are acceptable.

Benefits of Friends membership include special prices and priority booking on all events, tours, gatherings, free admission to the Art Museum and our library, newsletter and weekly updates, so that you don't miss any of our events.

Membership fees go to support the Chinese University Art Museum and its students, and the Art Museum's education outreach programme.

For membership enquiries, please contact Therese Lesaffre at [membership@friendscuhk.com](mailto:membership@friendscuhk.com)



# Friends of the Art Museum

## The Chinese University of Hong Kong Ltd.

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

NEW MEMBERSHIP APPLICATION

☐

(Please tick ✓ the appropriate box)

MEMBERSHIP RENEWAL

☐

Surname \_\_\_\_\_

(Joint members please provide spouse's or partner's name)

Surname \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_

Mobile \_\_\_\_\_

Email \_\_\_\_\_

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

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

FOR OFFICE USE ONLY:

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

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

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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: \$8,000

☐ Life Member joint: \$10,000

Make crossed cheque payable to:

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

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

Email Enquiries to: [membership@friendscuhk.com](mailto:membership@friendscuhk.com)

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

**\*\* Note\*\***

Friends membership runs annually from October\*\*

NOTES:





# Friends of the Art Museum

The Chinese University of Hong Kong



**NEW RANGE OF FRIENDS PRODUCTS:** Please see cards, coasters, folders, and notepad below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at [products@friendscuhk.com](mailto:products@friendscuhk.com). Products also sold at various Friends' events and holiday fairs.

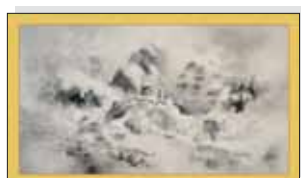
## NEW PRODUCTS



"Stuart Leung" Notepad HK\$60 each / HK\$100 for 2  
(includes the paintings of 12 gods and goddesses of flowers)



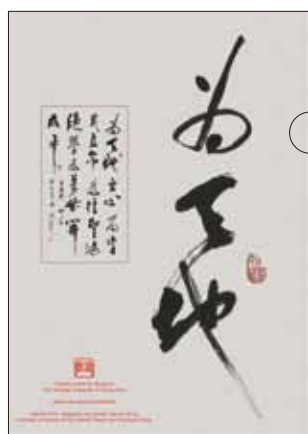
"Mignonette Cheng" card set  
(6 designs) HK\$60 / 6 cards



"Zaffer Chan" card set  
(2 designs) HK\$60 / 6 cards



Dragon coaster set (set of 8 coasters)  
HK\$50 each / \$90 for 2



Calligraphy  
A4 Folder HK\$20 each



Dragon Images  
A4 Folder HK\$20 each



Blue and White Ceramics  
A4 Folder HK\$20 each



"David Hu" Festive card set HK\$60 / 6 cards  
(available with plain insert or Season's Greetings)



Contemporary card set  
(6 designs)  
HK\$60 / 6 cards





# Friends of the Art Museum

The Chinese University of Hong Kong



**FRIENDS PRODUCTS:** Please see cards, coasters, folders, and notepad below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at [products@friendscuhk.com](mailto:products@friendscuhk.com). Products also sold at various Friends' events and holiday fairs.



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



Multi Fans A4 Folder HK\$20 each



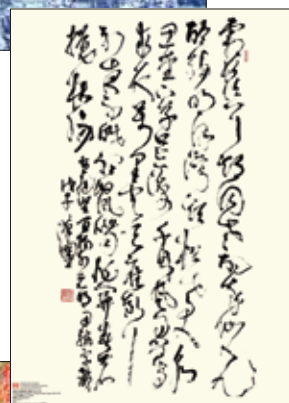
Three Fans A4 Folder HK\$20 each



"Henry Lo" Calligraphy bag HK\$100



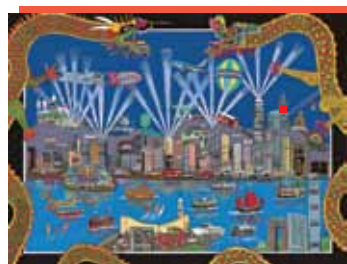
"David Hu" Bird Cards (6 designs) HK\$60 / 6 cards



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



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



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



The Bei Shan Tang Legacy : Chinese Calligraphy

三山閣古 中國書法



12.4-16.II.2014

香港中文大學文物館

Art Museum

The Chinese University of Hong Kong



開放時間：

星期一至五、三、五、六

上午十時至下午五時

星期日及公眾假期

下午一時至五時

休館時間：

星期四（公眾假期除外）

新年、農曆新年、復活節及聖誕假期

Opening Hours:

Mondays, Tuesdays, Wednesdays, Fridays and Saturdays

10:00 am - 5:00 pm

Sundays and Public Holidays

1:00 - 5:00 pm

Closed:

Thursdays (except Public Holidays)

New Year, Lunar New Year, Easter and Christmas Holidays

[www.cuhk.edu.hk/ta/ta.htm](http://www.cuhk.edu.hk/ta/ta.htm)

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

**Opening Hours:** Monday to Saturday: 10:00am to 5:00pm, Sunday & Public Holidays: 1:00pm to 5:00pm

**Closed:** Thursday (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 I Ma Liu Shui I Taipo I Racecourse I Penfold Park I 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).

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

**Library Hours:** Monday to Wednesday & Friday to Saturday: 10:00am to 4:45pm  
Closed Thursday, Sunday & 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 or email: [memberservices@friendscuhk.com](mailto: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.

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.





*Six Auspicious Cranes* 六鶴祥瑞圖, 2012

Yu Hui 喻慧 (born 1960 Jiangsu China)

Chinese ink & colour on paper

92cm x 171cm / 36" x 67¼"

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2305 Hing Wai Centre, 7 Tin Wan Praya Road

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Fax: 852 2845 3975

Hours: Mon-Sat 10:30-17:30

closed Sun & public holidays

[www.alisan.com.hk](http://www.alisan.com.hk)

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