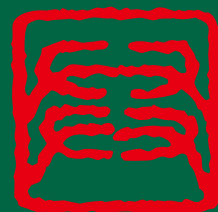


Friends



Newsletter



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

Autumn 2015

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Front Cover:

Pale green jade handled jug inlaid with gold and precious stones

FRIENDS EXECUTIVE BOARD 2015 - 2016

POSITION

Chair
Vice-chair & Products
Secretary
Treasurer
Communications & Librarian
Website & Newsletter
Membership
Overseas Tours
Events & Gallery Group
Study Group & Day Tours
Collectors Circle
Young Friends
Member at Large
Member at Large

NAME

Sagiri Dayal
Cynthia Lackey
Emma Graham
Susan Kreidler
Gillian Kew
Sue Sandberg
Therese Lesaffre
Therese Lesaffre
Belinda Piggott
Patrick Moss
Edwin Mok
Alexandra Choa
Laure Raibaut
Candice Lee

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Elaine Riley

Peter Stuckey
Sharon Vipond

Published by
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Patron: Mrs. Joseph Sung

EVENTS CALENDAR

Note: Unless stated otherwise: Young Friends are charged HK\$100 and two CUHK Fine Arts Students may attend free of charge

ART ECOLOGY

Date: 2 October 2015, Friday
Time: 10:00am – 11.30am
Venue: Hall 3, Hong Kong Convention and Exhibition Centre
Cost: HK\$150 Members
 HK\$250 Non-members

Bookings & Enquiries

PRIVATE VIEWING: SOTHEY'S CHINESE WORKS OF ART

Date: 2 October 2015, Friday
Time: 10:00am – 11.30am
Venue: Hall 3, Hong Kong Convention and Exhibition Centre
Cost: HK\$150 Members
 HK\$250 Non-members
 Belinda Piggott at <http://bit.ly/1ib8cuB>

CONNOISSEUR SERIES

Date: 7 October 2015, Wednesday
Time: 6:30pm – 8:30pm
Venue: Willis Hong Kong Limited
 18/F, Lee Garden One, 33 Hysan Avenue, Causeway Bay, Hong Kong
Cost: HK\$300 Members
 HK\$400 Non-members

Bookings & Enquiries

JEWELLERY ON THE SILK ROUTE with Susan Ollemans Works of Art

Date: 7 October 2015, Wednesday
Time: 6:30pm – 8:30pm
Venue: Willis Hong Kong Limited
 18/F, Lee Garden One, 33 Hysan Avenue, Causeway Bay, Hong Kong
Cost: HK\$300 Members
 HK\$400 Non-members
 Candice Lee at candice.lee@projecta.asia

COLLECTORS CIRCLE:

Date: 10 October 2015, Saturday
Time: 11:00am – 12:30pm
Venue: The Peak, details on registration
Cost: Free: Collectors Circle Members only
 Light refreshments

Bookings & Enquiries

A PRIVATE VIEWING OF THE CHRIS HALL COLLECTION TRUST

Date: 10 October 2015, Saturday
Time: 11:00am – 12:30pm
Venue: The Peak, details on registration
Cost: Free: Collectors Circle Members only
 Light refreshments
 Candice Lee at friends.collectorscircle@gmail.com

LECTURE

Date: 14 October 2015, Wednesday
Time: 6:30pm – 8:30pm
Venue: James Christie Room, Christie's, Alexandra House, Central, Hong Kong
Cost: HK\$250 Members
 HK\$350 Non-members

Bookings & Enquiries

REFLECTIONS ON SHAMBHALA by Jo Farrell

Date: 14 October 2015, Wednesday
Time: 6:30pm – 8:30pm
Venue: James Christie Room, Christie's, Alexandra House, Central, Hong Kong
Cost: HK\$250 Members
 HK\$350 Non-members
 Elaine Riley at <http://bit.ly/1EcFB2f>

SPECIAL PREVIEW

Date: 30 October 2015, Friday
Time: 4:30pm
Venue: Gallery II, Art Museum, the Chinese University of Hong Kong.
Cost: Free – Members only
 Candice Lee at candice.lee@projecta.asia

"RESTRAINED LUSTRE" CHINESE JADES FROM THE CISSY AND ROBERT TANG COLLECTION

Date: 30 October 2015, Friday
Time: 4:30pm
Venue: Gallery II, Art Museum, the Chinese University of Hong Kong.
Cost: Free – Members only
 Candice Lee at candice.lee@projecta.asia

Date:

Time:

Venue:

Cost:

Bookings &

Enquiries

THE FRIENDS GARDEN PARTY

Date: 7 November 2015, Saturday
Time: 3:30pm – 5:30pm
Venue: Vice Chancellor's Lodge, CUHK, Shatin
Cost: Free of charge
 Emma Graham at secretary@friendscuhk.com

EXCLUSIVE TOUR AND EXHIBITION OPENING: HEAVENLY CRAFTED: AN EXHIBITION OF SELECTED MUGHAL JADES FROM THE PALACE MUSEUM

Date: 27 November 2015, Friday
Time: 3:30pm – 6:00pm
Venue: Museum of Art, CUHK, Shatin
 Complimentary return bus
Cost: Free to Members
 Belinda Piggott at brighthouseone@gmail.com

SEMINAR

Date:

Time:

Venue:

Language:

Cost:

Bookings &

Enquiries

MUGHAL JADE

Date: 28 November 2015, Saturday
Time: 10:00am – 4:30pm
Venue: Art Museum, The Chinese University of Hong Kong, Shatin.
Language: Mandarin (and English)
Cost: Free - Members Only
 Nicola Chan at eocartmuseum@cuhk.edu.hk

CONNOISSEUR SERIES

Date:

Time:

Venue:

Cost:

Bookings &

Enquiries

PRIVATE VIEWING "RESTRAINED LUSTRE" CHINESE JADES FROM THE CISSY AND ROBERT TANG COLLECTION

Date: 12 December 2015, Saturday
Time: 11:30am – 12:45pm
Venue: Gallery II, Art Museum, the Chinese University of Hong Kong.
 Complimentary return bus
Cost: Free – Members only
 Candice Lee at candice.lee@projecta.asia



Pale green jade water pot triplet

MESSAGE FROM THE OUTGOING CHAIR



As I step down as Chair, it is my pleasure to welcome Sagiri, our new Chair and the new Board. For those of you who missed the AGM on 17 September, it was an honour for me to report that the Friends had yet another fun, happy and fruitful year. It has been a privilege to have served with such a dynamic Board and a team of talented and dedicated volunteers. We have hosted and organized a diverse programme of talks, lectures, gallery visits and day tours, many of which presented exclusive access to speakers and venues, bespoke itineraries for overseas trips to unique destinations, and produced our own line of very affordable, but attractive products which make perfect gifts. And together, we have been able to support the Art Museum, art education, Young Friends events- supporting emerging young artists, the Art of CUHK 2015 Graduate Show as chief sponsor and in total, 11 gifts to our CUHK students, including grants, awards, internships and scholarships.

We proudly presented Lui Shou Kwan's Zen Lotus to the Museum in March 2014 and we relaunched Collectors Circle last June to fundraise for another significant piece of artwork for the Art Museum, as well as to build awareness of our museum. We continue our tradition of creating a warm, friendly environment in which the Friends learn, play, and give together.

In the last year, we have worked together with major art organisations, auction houses, art dealers, art fairs, galleries and collectors offering our members and the community opportunities to appreciate art and culture in comfortable and exclusive settings.

I would like to thank Orientations, our new newsletter sponsor for 2015/2016, for their kind support. We look forward to working closely with them to benefit our respective members.

This coming year the new Board sees some changes, together with a small

reshuffle of duties.

Sagiri Dayal will be the new Chair. Sagiri is no stranger to long time Friends members as she has been a member of the Friends since the early 2000s and used to run our book group. She has a wealth of experience in the art world and in fundraising. Sagiri will be leading the Friends through our 35th Anniversary year with a very exciting programme working closely with the Art Museum and CUHK.

Cynthia Lackey is the new Vice-chair. Cynthia is our silent guru, who gets everything done and organized so subtly and magically. We are happy that Sagiri will be supported by Cynthia, who will continue to oversee our line of very attractive Friends products.

We are delighted that Candice Lee has become a new Board Member at Large. With her expertise in art events, Candice will focus on Collectors Circle and Connoisseurs gatherings, working closely with Edwin Mok.

So together with our band of faithful Board Members, who continue to provide their time, commitment, and dedication, the new Board is ready to go!

I would also like to express our gratitude and appreciation to KPMG, our honorary auditors, for doing a marvelous job.

In the last three years, I have witnessed many positive changes and additions in our programme and in what we are able to achieve. Our new website was born! And we introduced new activities and initiatives such as the very popular Chair's Series, Young Friends, exclusive gallery and private collection visits, partnership with major auction houses, art fairs and art organisations. Tours have evolved with a new team of volunteers. Our Study Group programme continues to give our members an opportunity to learn about Asian culture and history in a congenial environment. To help with all the organization and work involved, our volunteer group expanded to 20 plus.

The Friends would not be what we are today without the support of our members and we thank each one of you for your friendship, generosity and contribution in every way.

May I also take this opportunity to thank our generous sponsors and partners without whom we would not have been able to do half of what we have been able to achieve, give or enjoy:

Affordable Art Fair
Alisan Fine Arts
Art Basel
Art Central
Asia Society HK Center
Asia Week HK
Asian Art HK
AWA
Bonhams HK
CA Design
Chinese Cultural Studies Center
Club Lusitano
Country Holidays
Christie's HK
Duddell's
Epicurean Group
Galerie Huit
HKAPA
Hong Kong Arts Centre
Hong Kong Visual Arts Centre
Hongkong Land
Jet Set Art & Graphic Design
K Auction
K Y Fine Art
KPMG
Latham & Watkins
Le French May
Liang Yi Museum
Maritime Museum
Orientations
Oi Ling Antiques
Pacific Harbour Group
Press Room Group
Project a
Sandra Walters Art Consultancy
Schmidt Marketing
Sotheby's HK
The Helena May
The Kee Club
Yick Fung Printing Co

I am delighted we have been able to work so closely with the Art Museum, its directors, Prof Jenny So, Dr Josh Yiu, and Dr Xiaodong Xu. Nicola Chan at the Art Museum and Rita Kwong at the Fine Arts Department have been most helpful dealing with Friends matters. We are very grateful to our Vice Chancellor Prof Joseph Sung, our Patron Mrs Joseph Sung, Prof Harold Mok and the Fine Arts Department for their unfailing support. On behalf of the Friends, I wish Prof Jenny So a happy retirement. She has been an invaluable counsellor for many and a mentor for all those who have had the opportunity to learn with her.

As I bid you all farewell, I want to thank you for your support and friendship in the last three years, giving me the opportunity to be part of this wonderful charity circle. I hope to see many of you at coming Friends events and rely on your continuous support for the Friends.

Until we meet again, 再見!

MESSAGE FROM OUR INCOMING CHAIR



I would like to start by saying a big THANK YOU to Dominica for her three years as the Chair of the Friends. Under her leadership, the Friends has grown in many different ways. She initiated the hugely successful Young Friends, attracting young people to engage in cultural activities in our city. Dominica was also responsible for the very

popular Chair's Series - a programme that is very close to her heart and was well received by our members. In June, the Friends re-launched the "Collectors Circle", which will be a major source of fund-raising for our intended 35th Anniversary gift to the Museum. Under her guidance, our new website was launched. All the members of the Friends Executive Board join me in thanking Dominica for her contribution over the past three years. Dominica's passion and enthusiasm led to a deeper and more meaningful connection with not only the Art Museum Directors, but also the staff and students at the Fine Arts Department, CUHK. And Dominica has done all this with aplomb, grace, diplomacy, and inexhaustible enthusiasm.

This coming year, 2016, the Friends will celebrate our 35th Anniversary. We have a fantastic year planned and we look forward to sharing these events and activities with you. Our celebratory year kicks off with the opening of the Mughal Jade Exhibition at the Museum of Art, the Chinese University of Hong Kong in November 2015. The Friends are proud sponsors of this prestigious exhibition, which forms the focal point of a series of events focusing on jade. By initiating and hosting a series of art career seminars over the coming

year, we hope to connect students at CUHK with a variety of professionals in the Hong Kong art scene. We also launch the Connoisseur Series, a number of carefully curated specialist events, each focusing on a category of different objects. We will explore areas such as jade, ceramics, ink painting, textiles, and furniture presenting new insights for those that appreciate a level of connoisseurship. These events will have limited numbers.

We have a packed agenda this autumn, which includes gallery visits, study group meetings, day tours, Young Friends' events, and overseas tours. Please do visit our website for more details.

I would like to acknowledge the wonderful volunteers at the Friends. They are enthusiastic, supportive, and make the job of being the chair so much easier and fun. I would also like to thank all our sponsors for their contributions. I look forward to working with them and their continued support.

As I start my term as Chair, I am privileged to work with an amazing Executive Board. The Board Members are a group of talented and dedicated members, who devote a lot of energy and time towards making the Friends the wonderful organization that it is. I have already learnt so much and appreciate their generosity in helping, advising and making sure that I am heading in the right direction! I look forward to developing a deeper friendship with each of them.

I would like to finish my first message as Chair, by saying how much I look forward to spending time with you, our members, many of whom are already dear friends, over the next three years.

Sagiri Dayal

YOUNG FRIENDS REPORT

The recurring historical, political, and social visual rhetoric expressed by emerging Hong Kong artists' works of art is profound.

Many emerging artists who work in Hong Kong have an innate skill in drawing our attention to the constant changes in our society's cultural ambitions, expressing the fine details of not just the creative consciousness of their own generation, but also giving reference to the styles and artistic trends from the generations before them, in an abstract and modern style. Artists often reinforce the imminent sense of loss of self and creativity amongst our rapidly advancing society. This young emerging hub of art and design in Hong Kong invites its viewers to consider how we, as a city, directly contribute to Hong Kong's cultural landscape.

In September, we celebrated the emerging art scene in Hong Kong, along with this city's young art professionals and art

enthusiasts, by co-hosting our annual membership renewal drinks event with the Young Art Professionals Society.

Alexandra Choa
Co-ordinator
Young Friends of the Art Museum, CUHK



ORIENTATIONS MAGAZINE SPONSOR OF THE FRIENDS NEWSLETTER

Orientalism is pleased to sponsor the Friends of the Art Museum, the Chinese University of Hong Kong newsletters for 2016. Founded by Adrian Zecha in 1969 and based in Hong Kong, Orientations features scholarly articles on Asian art and brings its readers—mostly collectors and connoisseurs—new research written by leading international scholars, along with analysis of art market and collecting trends.

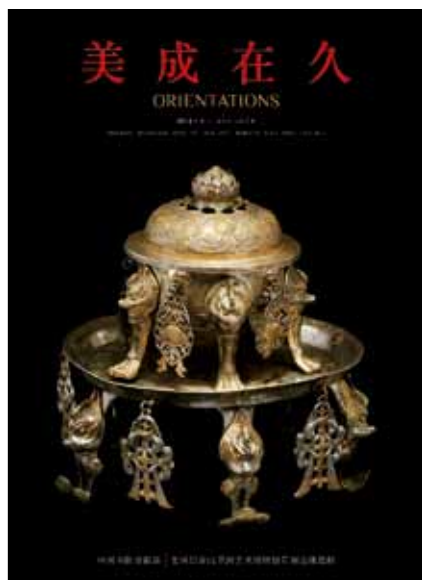
Every issue centres on a different exhibition, museum collection or theme. For example January/February 2008, featured 'The Dragon's Gift' exhibition at the Honolulu Museum of Art; October 2010, covered the 'Fresh Ink: Ten Takes on Chinese Tradition' at the Museum of Fine Arts, Boston; and March 2015, celebrated the centenary of the Department of Asian Art at The Metropolitan Museum of Art. The scholarly content of *Orientalism* makes it an invaluable reference tool found in many Asian art libraries. Earlier in 2015, we began offering individual articles in a high-resolution PDF format. Our aim is to make *Orientalism* content more accessible for research purposes, as many back issues are now out of print.



Orientalism January 1970

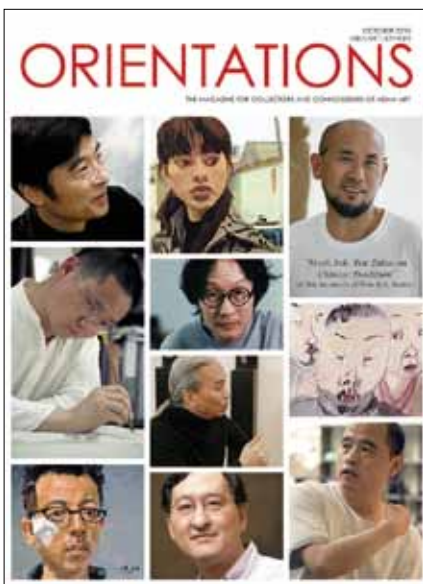


Orientalism January/February 2008



美成在久 *Orientalism* September 2014

One aspect of the magazine of which we are especially proud is our commentary section, which covers topical issues or controversies within the field of art with the intention of creating a forum for discussion. 'Nepal Earthquake: Rebuilding Hope, Rebuilding a Nation', by historian of Himalayan art Dina Bangdel in our June 2015 issue, highlighted the tragedy of lives lost and the widespread damage to homes and historic monuments. We hope that coverage by our commentaries will elicit prompt action.



Orientalism October 2010



Orientalism March 2015

People in China are increasingly interested in their country's art and cultural heritage. While a vast number of domestic publications are available, until recently there was no journal similar to *Orientalism* in terms of scope and scholarly nature. Several years of planning culminated in a Chinese edition, title 美成在久 (*Meichengzaijiu*) *Orientalism*, which was published in October 2014. *Meichengzaijiu* is a saying by Chinese philosopher Zhuangzi which means 'all good things take a long time'. Every issue of 美成在久 *Orientalism* includes translations of selected articles from our archive, together with locally sourced content. In just

one year, the Chinese edition has already built up a loyal following among museum curators, academics, and collectors in China.

A longtime supporter of major Asian art events around the world, *Orientalism* founded Asian Art Hong Kong (AAHK) in 2014. This subsidiary organizes a weeklong event each spring as a platform to enable access to and enhance public awareness of Chinese history, cultural heritage, and Asian art in the city. The first year drew the support of 29 local dealers, who presented special exhibitions in their own galleries. Events included public talks and tours in collaboration with the Art Museum at the Chinese University of Hong Kong; Asia Society Hong Kong Center; The Ink Society; Liang Yi Museum; The Oriental Ceramics Society; and the University Museum and Art Gallery, Hong Kong University. Speakers included Chen Shen, Vice President and Senior Curator of the Royal Ontario Museum; Wei Xuefeng, Vice Director of Sichuan Museum; and Anita Chung, formerly Curator of Chinese Art and Head of the Asian Art Department of The Cleveland Museum of Art, and now the Chief Operating Officer of The Robert H. N. Ho Family Foundation. We hope to build upon the success of the first two years to grow AAHK into a firm fixture on the annual arts calendar.

With Hong Kong as our home, we are committed to supporting art institutions in the city. On 6–8 October this year, *Orientalism* will once again sponsor Para Site's annual International Conference, to be held at the historic Sunbeam Theatre. The conference

will explore issues related to developments in contemporary art exhibition making, with topics including exhibitions as part of the economy of artistic production; as autonomous fictional realms; as tools for writing history; and as places for political action. Speakers include Weng Xiaoyu, Director and Curator of Asia Programs at Kadist Art Foundation, Brian Kuan Wood, Co-founder of *e-flux* journal, and Vasif Kortun, Director of Research and Programs at SALT, Istanbul, and many others.

Finally, we look forward to the opening this autumn of the two exhibitions at the Art Museum: 'The Bei Shan Tang Legacy: Rubbing of Stone Engraving and Model Calligraphy' and 'Heavenly Crafted: Selected Hindustan Jades from the Palace Museum'. We will be featuring the former with an article by Peggy Pik Ki Ho, a Research Associate at the Art Museum, in our November/December 2015 issue.

We encourage you to subscribe to *Orientalism* and look forward to meeting you at art events around Hong Kong.

Yifawn Lee
Publisher, *Orientalism* Magazine Ltd.
Founder, Asian Art Hong Kong Ltd.

ORIENTATIONS



ASIAN ART HONG KONG
香港東方藝術週



Lecture by Taiwan collector Robert Tsao



Gallery tour at Chen Gallery

STUDY GROUP AUTUMN 2015 THE MING DYNASTY 1368 TO 1644

Date: Tuesdays starting 6 October and finishing on
24 November 2015

Time: 10:00 am to 1:00 pm

Venue: The Education Room, The HK Maritime
Museum, Central Pier 8

Cost: HK\$450 for Friends members only

Over the last few years the Study Group has considered, researched, and presented papers on the Chinese dynasties from the Han to the Huan. We enjoy choosing a subject, finding out as much as we can about it, and then preparing and presenting a paper. We do not take ourselves too seriously, but we do enjoy hearing what other members of the group have discovered and interacting with them in a relaxed atmosphere. It is a stimulating experience to learn so much of history and art particularly when one is part of a group which enjoys sharing such information.

We have now reached yet another of the golden eras of Chinese history with the Ming Dynasty. It was an exciting time of great advances within China. An age of cultural, scientific, and technological achievements which led China to the forefront of the known world. The development of the

printing process encouraged the availability of the popular novel and classics such as *The Journey to the West* and *Outlaws of the Marsh* led to a growing literacy. Advances in medical science meant that people lived longer and were less prone to outbreaks of plague. Improvements in agriculture and agricultural tools increased harvests and led to better dietary health. Blue & White porcelain, jade and bamboo carving demonstrated the skills of Chinese craftsmen. Architectural success in the creation of much of the Forbidden City, the reconstruction and completion of the Great Wall and the re-opening of the Grand Canal all demonstrated what could be done in an age of relative peace at least for the majority of those living in this dynasty. Advancement in weaponry and artillery made the army a force to be reckoned with and acted as a deterrent to unrest and revolt. Overseas trade prospered to hitherto unseen heights and Chinese vessels under Admiral Zheng He explored seas previously unknown to Chinese vessels and traders.

We believe that there are many interesting skills, personalities, events, and achievements of the dynasty which merit further exploration or expansion upon those already made known. Do join us for what will be a fascinating and rewarding series of presentations on the Ming. You will not be disappointed!

Bookings and Enquiries:

Contact Patrick Moss at memberservices@friendscuhk.com



The Friends thank Yick Fung Printing Company for their ongoing support and assistance with the design layout of our newsletter



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MEMBERS BENEFITS

FINE ART ASIA 2015 VIP PASS: MEMBERS ONLY

Date: 3 October 2015 to 7 October 2015
including the VIP Preview on
3 October 2015, Saturday
Venue: Hong Kong Convention and Exhibition
Centre, Harbour Road, Wanchai
Cost: Free for Members

Fine Art Asia 2015 is Asia's leading international fine art fair, showcasing museum quality works of art spanning 5,000 years of cultural history, from antiques to contemporary art. The fair is unique in presenting exceptional fine art from both East and West, presented by over 100 prestigious international galleries. An exciting addition to Fine Art Asia 2015 is the new pavilion dedicated to modern and contemporary art and design, where Olivia Putman, daughter of well-known French interior and product designer, Andree Putman, will act as global ambassador. Friends' members are invited to register for a VIP pass valid for the preview event and throughout the entire fair.

To obtain a pass please contact Belinda Piggott at
<http://bit.ly/1DUQI4N>



Chao Chung-hsiang (1910-1991) On Golden Pond (1977) Chinese ink & acrylic on paper
H.92.7xW.61cm Alisan Fine Arts, Hong Kong

ASIA CONTEMPORARY ART SHOW VIP PASS

Date: 8 October to 11 October 2015
including the VIP Preview on
8 October 2015, Thursday
5:00pm - 9:00pm
Venue: Conrad Hotel Hong Kong, One Pacific Place,
Admiralty
Cost: Free for Members

See thousands of artworks from Asia and the world at the autumn edition of the Asia Contemporary Art Show, October 8 – 11 at the Conrad Hotel Hong Kong. Browse and buy original paintings, limited editions, sculpture and photography from some of the world's most interesting and promising artists - from emerging and mid-career artists, to those who have already achieved recognition in private and public collections, and at auction. Each VIP invitation offered to Friends admits two members and is valid for the Collectors' Preview on Thursday October 8th and each subsequent day of the fair.

To obtain a pass please contact Belinda Piggott at
<http://bit.ly/1DUQI4N>



"Flyaway" by Irene Hoff, World of Arts, Indonesia, Room 4217

ART ECOLOGY: PRIVATE VIEWING OF SOTHEBY'S CHINESE WORKS OF ART

Date: 2 October 2015, Friday

Time: 10:00am – 11:30am

Venue: Hall 3, Hong Kong Convention and Exhibition Centre

Cost: HK\$150 Members

HK\$250 Non-members

HK\$ 100 Young Friends

Free CUHK Fine Arts Students

(limited to two)

Bookings & Enquiries: Belinda Piggott at <http://bit.ly/1ib8cuB>

This autumn, as part of our Art Ecology Series, we are visiting a major auction house. Sotheby's has generously offered the Friends a pre-auction tour of their autumn sales. We will view the highlights of three sales: the Imperial Consort, Vajrayana and Important Chinese Art.



Imperial Portrait of Consort Chunhui
Qing Dynasty, Qianlong Period

The Imperial Consort sale consists of three imperial court portraits, including an exceptionally rare large Imperial portrait of Consort Chunhui by Giuseppe Castiglione, the only known official portrait of this grand size outside of the Beijing Palace Museum. The inscription of her posthumous name is by the Qianlong Emperor himself, indicating her favoured position among the palace ladies.



A rare lacquered copper alloy figure of
Avalokiteshvara Dali Kingdom, 13th Century

The Vajrayana sale represents the personal journey of a collector inspired by the evolution of Buddhist sculpture in the Vajrayana tradition, the esoteric path to enlightenment. Originating in 7th century Kashmir and ranging across the vast Himalayan plateau through Nepal, Tibet and finally Qing dynasty China, each of the eighteen figures is unique.

The Important Chinese Art auction is a tightly curated assemblage of fine and rare porcelain and works of art with a particular focus on the Ming and Qing dynasties. Highlights include the superb Yongzheng 'peach' bowl from the collection of Alan Chuang, originally in the Edward T. Chow collection.

Our tour will be led by the Deputy Chairman of Sotheby's Asia, Nicolas Chow, who has global responsibility for Chinese Works of Art. Nicolas has developed many themed sales for Sotheby's focusing on Imperial works. We can be assured of a very informed and sensitive insight into the works exhibited.



A fine and rare famille-rose 'peach bowl' mark and
period of Yongzheng

INTRODUCING THE CONNOISSEUR SERIES 2015

Our new Connoisseur series marks the celebration of the 35th anniversary of the Friends of the Art Museum. We will be offering a number of carefully curated specialist events, each focusing on a category of different objects. We will explore areas such as jade, ceramics, ink painting, textiles, and furniture, presenting new insights for those that appreciate a level of connoisseurship. Members are encouraged to invite a guest.

CONNOISSEUR SERIES: 'JEWELLERY ALONG THE SILK ROUTE'

with Susan Ollemans Works of Art

Date: 7 October 2015, Wednesday

Time: 6:30pm – 8:30pm

Venue: Willis Hong Kong Limited
18/F, Lee Garden One, 33 Hysan Avenue,
Causeway Bay, Hong Kong

Cost: HK\$300 Members
HK\$400 Non-members
HK\$100 Young Friends

Booking and Enquiries: Candice Lee at
candice.lee@projecta.asia



(images courtesy of Susan Ollemans Works of Art)



The inaugural Connoisseur series event will be a lecture on "Jewellery along the Silk Route" by Susan Ollemans, a passionate collector and renowned dealer in antique Asian jewellery. The Silk Road was famous for the variety of goods that traded across the many countries along its path, and surely the most beautiful of these was the jewellery. Susan Ollemans, a renowned dealer in antique Asian jewellery, will dazzle us with the magnificent jewellery of ancient Greece, Central Asia, Bactria Scythia, Afghanistan, India, China, Khmer Vietnam, Thailand, and Indonesia. The rich cultures of these countries influenced each other in the design motifs and craftsmanship of their jewellery.

Religious beliefs and the availability of locally sourced gems also played a part in the designs of ornaments and adornments. This jewellery continues to impress with its beauty and is treasured by both collectors and individuals who wear it for its timeless appeal.

About our Speaker:

Susan Ollemans was born in South Africa and educated in Fine Arts at the University of Cape Town, the Inchbald School of Art and Design London and has a degree in Chinese Studies from the University of London (the School of Oriental and African Studies). She lived in Japan and Korea before opening her business in Asian art in Paris in 1975. In 1980, she became an agent for Spink and Son Ltd., London. She has sold to many major institutions around the world and exhibits either in fairs or private shows in Hong Kong, Singapore, London, New York, and San Francisco.

Sponsor: Willis Hong Kong Limited

Willis

COLLECTORS CIRCLE: A PRIVATE VIEWING OF THE CHRIS HALL COLLECTION TRUST

Date: 10 October 2015, Saturday
Time: 11:00am – 12:30pm
Venue: The Peak, details on registration
Cost: Free: Collectors Circle Members only
Refreshments will be offered after the viewing

Booking and Enquiries: Candice Lee at
friends.collectorscircle@gmail.com

Chris Hall's interest in Chinese textiles started early in the 1970s. Dazzled by the intricate thread work on the silk robes, it was love at first sight! Over the past three decades, he built up, what is believed to be, the world's most comprehensive private collection of Chinese textiles with over a thousand pieces. They range from sumptuous imperial robes to elaborately embroidered badges and weavings. The oldest piece is over 2,500 years old.

The collection ranges from the expected; imperial robes, rank badges, and weavings to the more astonishing; miniature spinning wheels, the short stilts used by male opera players to fit into female bound-foot shoes, and an authentic letter addressed to the emperor from the Imperial tailors.

Numerous noteworthy items from The Chris Hall Collection Trust have been exhibited in the United States of America,

Britain, Australia, and Korea, more specifically at the Hong Kong Museum of Art, the Art Gallery of New South Wales, Australia, and the Asian Civilisations Museum in Singapore.

Chris Hall invites us to his home to view some of his most treasured pieces from the collection and share his journey of becoming a collector.

About our Speaker

Chris Hall was a senior tax specialist with Grant Thornton and well-known in accounting circles for his ardent approach to taxation. Chris Hall was Head of Tax at the Equity Trust Company and then head of its subsidiary Pacific Taxation Services Ltd., which specialises in setting up offshore structures, especially for American clients. He is now retired.



ORIENTATIONS SPECIAL OFFER FOR FRIENDS MEMBERS

Orientalism, published since 1970, features scholarly articles of Asian art as well as important news and market insights. We are pleased to offer the Friends of Art Museum, CUHK a one-year subscription rate of HK\$599. This represents a 25% discount on the usual rate of HK\$745.

We are also pleased to offer Friends members special prices for our reprint thematic volumes:

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Chinese Bronzes - HK\$433
Korean Art - HK\$504

Please contact us at info@orientations.com.hk for more information on these offers.

ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art

LECTURE: REFLECTIONS OF SHAMBHALA

by Jo Farrell

Date: 14 October 2015, Wednesday

Time: 6:30pm – 8:30pm

Venue: James Christie Room, Christie's,
22nd floor, Alexandra House, Central

Cost: HK\$250 Members
HK\$350 Non-members
HK\$100 Young Friends

Bookings and Enquiries: Elaine Riley at <http://bit.ly/1EcFB2f>

Tibet has long been a popular destination for members of the Friends. Drawing on this, we have been developing a series of events focusing on the area. This second event in the series explores the concept of Shambhala through exquisite photography and anthropological commentary.

Shambhala has been described as a great spiritual land in Central Asia, obscured by a ring of snow-covered mountains and enveloped in fog, ruled by a succession of 32 kings, all of them charged with the task of protecting Tibetan Buddhism's sacred texts, the Kalachakra Tantra ("cycles of time"). The term originally came from both Hindu and Buddhist texts, which can be traced back to the fourth century, and was first mentioned in European text in 1833. Throughout history, different countries, including Russia, Japan, India, and Tibet, have taken on the ambiguity of Shambhala.

There are many books and texts on the search for Shambhala, whether it be a mythical or physical location; referring to the quest for a symbol of inner peace, a place where one is beyond judgment.

It has also been described as a creative process that forms a

meditation-in-action; Shambhala begins with clearing the mind of preconceptions and arriving at "square one." We do this naturally when we unconditionally face a blank piece of paper, look at a musical instrument, or pick up a pen or a camera - allowing inspiration to naturally arise out of that space. This brings a sense of awareness from which we can develop shape and forms to experience new communications. Many artists create by using the essence of Shambhala.

Jo Farrell will discuss the history and understanding of Shambhala through the art of traditional thangkas, mandalas, contemporary Tibetan artist Gonkar Gyatso, Chogyam Trungpa, and her own exhibition of black and white photographs. Farrell travelled to Tibet in 1998, 1999, and 2006 - travelling overland to Nepal and visiting monasteries, including: Ganden, Shigatze, Drepung, Sera, and Sakya monasteries.

About our speaker:

Originally from the UK, **Jo Farrell** has been in and out of Asia for the past 20 years and has been based in Hong Kong for the past eight years. She prints limited edition black and white, silver gelatin prints from negatives. She sees her work as anthropological studies through the camera lens. Her recent project, *Living History*, documents some of the few surviving women with bound feet, and took over eight years to complete. Her work has been published in the *South China Morning Post*, *The Guardian*, *BBC*, *Washington Post*, *The Smithsonian Magazine*, *Huffington Post*, *Wall Street Journal*, *Time Out*, and *HK Magazine*. Jo has been interviewed on the *BBC* and *CNN*. An award-winning photographer, her work was recently selected by the National Press Photographers Association to be exhibited at the 2015 Women in Photojournalism conference in the USA.



Peace by Jo Farrell

Please join us at Christies by 6:30pm, before the talk begins, to enjoy beverages, snacks, and to view works by T'ang Haywen, 42 paintings that describe the artist's trajectory in the 1960s and 1970s. Important works which include the Artist's self-portrait, *Homage to Balthus*, *Homage to Cézanne*, *Homage to Hokusai*, and *Homage to Monet* will be presented.



Friends of the Art Museum
The Chinese University of Hong Kong
www.cuhkmuseumfriends.com

**The Friends of the 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 7th 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



Hui Sze Lok Serene
Shangri-La II
Chinese color and ink on paper
47 x 64 cm
2013
(Graduate of the Department of Fine Arts, CUHK in 2014)

SPECIAL PREVIEW: “RESTRAINED LUSTRE” CHINESE JADES FROM THE CISSY AND ROBERT TANG COLLECTION
(玉澤恆輝：喜聞過齋藏玉展)

Date: 30 October 2015, Friday
Time: 4:30 pm
Venue: Gallery II, Art Museum, the Chinese University of Hong Kong.
Cost: Free - Members only
Bookings and Enquiries: Candice Lee at candice.lee@projecta.asia

To complement the Mughal Jade Exhibition, there will be another important jade exhibition at the Art Museum: Restrained Lustre: Chinese Jades from the Cissy and Robert Tang Collection, which features 108 of the finest items from their personal collection. Jade pieces in the collection include archaic Chinese jades, personal ornaments, human-like sculptures and literati accouterments. The work spans from Neolithic times to late imperial Qing period. In addition to presenting beautiful and inspiring work, the exhibition explores the persistent relationship between the material jade, spiritual beliefs and social values over a period of 5,000 years. An illustrated catalogue supports the exhibition with contributions by Jenny F. So, Chu Xin, and Chi Jo-Hsin.



Kneeling human figure finial, mid to late Shang, 13-12C BCE

Robert Tang is currently a permanent judge of the Hong Kong Court of Final Appeal. He practised as a barrister from 1970 to 2004, during which time the collection was formed. The wide-ranging collection covers jades, ceramics, bronzes, paintings, calligraphy and Ming furniture. Some of the Tang's collection is on long term loan to the Denver Art Museum, the Nelson-Atkins Art Museum in Kansas City and the Arthur M. Sackler Gallery in Washington D.C

This is an exclusive preview event prior to the official opening of Restrained Lustre on 27 November. Robert and Cissy Tang have kindly invited Friends' members to join them to celebrate this important exhibition. Places are limited.



Dragon on cloud scroll, Tang or Liao, 9-10 C CE

CONNOISSEUR SERIES: “RESTRAINED LUSTRE” CHINESE JADES FROM THE CISSY AND ROBERT TANG COLLECTION
(玉澤恆輝：喜聞過齋藏玉展)

Date: 12 December 2015, Saturday
Time: 11:30am – 12:45pm
Venue: Gallery II, Art Museum, the Chinese University of Hong Kong.
Cost: Free - Members only
Bookings and Enquiries: Candice Lee at candice.lee@projecta.asia

A limited number of Friends members will have the opportunity to join a guided viewing of this exhibition led by Robert Tang. It will be a unique opportunity to gain an insight into the passion that is behind the development of a significant collection. This will be followed by a curator led tour of the Mughal jade in the Heavenly Crafted Jade Exhibition.



Bird with tall crest, mid-late Shang, 13-12C BCE

HEAVENLY CRAFTED: AN EXHIBITION OF SELECTED MUGHAL JADES FROM THE PALACE MUSEUM

The Friends are delighted to announce that the first event to mark our 35th Anniversary is the sponsorship of a remarkable exhibition at the Art Museum, the Chinese University of Hong Kong. Heavenly Crafted: Selected Mughal Jades from the Palace Museum will feature 40 significant Mughal artefacts selected from the Beijing Palace Museum collection. Mughal jade was much prized by the Qing Dynasty Emperor, Qian Long, who composed around 60 commemorative poems. In the Emperor's eyes, their craftsmanship was superior to that of Chinese jade.

The exhibition runs for three months and will explore the artistic achievements of Mughal jade, the interaction with Chinese jade carvings, as well as the identification of the Qing period reproductions. This is the first project under a collaboration agreement with the Palace Museum Beijing that will focus on research driven exhibitions.

Friends' members will have the opportunity to engage on a number of levels from expert led tours to participating in academic interrogation of the subject.

EXCLUSIVE TOUR AND EXHIBITION OPENING

Date: 27 November 2015, Friday
Time: 3:30pm – 6:00pm
Venue: Art Museum, the Chinese University of Hong Kong, Shatin
A complimentary return bus will be available from Central, details on registration.
Cost: Free - Members only
Bookings and Enquiries: Belinda Piggott at brighthouseone@gmail.com

Xu Xiaodong, the curator of Heavenly Crafted, will lead an exclusive tour of the exhibition. Please join us for this event and be among the first to view these exquisite works and gain an insight into what has inspired the passion of our gallery's senior curator. The official opening of the exhibition will take place immediately afterwards with a reception hosted by the Friends.



Green jade kendi with double handles, inlaid with gold and precious stones



White jade spittoon with acanthus leaves

MUGHAL JADE SEMINAR

Date: 28 November 2015, Saturday
Time: 10:00am – 4:30pm
Venue: Art Museum, the Chinese University of Hong Kong.
Language: Mandarin (and English)
Cost: Free - Members only
Bookings and Enquiries: Nicola Chan at eocartmuseum@cuhk.edu.hk

Renowned academics from the Palace Museum Taipei, Fudan University, Palace Museum Beijing, and CUHK will gather to present and discuss their research findings relating to Mughal jade. As sponsor of the exhibition, we have been able to obtain a number of places for Friends' members. Please reserve early as places are limited.

2016: MUGHAL JADE PUBLIC LECTURE SERIES

8 January 2016, Friday.
Prof. Xu Xiaodong explores the mutual impacts of Sino-Islamic jade art from C13-17 (Mandarin)

29 January 2016, Friday.
Prof Zhao Zongnan from the Palace Museum (Mandarin)

19 February 2016, Friday.
Prof. Shen Chen from Royal Ontario Museum and University of Toronto will discuss the impressive Canadian collection of Mughal and Chinese jades (English).

Bookings and Enquiries: Nicola Chan at eocartmuseum@cuhk.edu.hk

HEAVENLY CRAFTED: SELECTED MUGHAL JADES FROM THE PALACE MUSEUM

by Xu Xiaodong

Referred to in Qing documents as “Hindustan jades”, a unique collection of jade wares rests in the two Palace Museums of Beijing and Taipei. Although the meaning varies in Chinese and Western sources from different time periods, the geographical areas covered by the term, “Hindustan” are roughly within the regions of North India and the border areas of Afghanistan-Pakistan. The Hindustan jades in the Palace Museums, however, include jade wares from Central Asia, the Timurid Empire, and the Ottoman Empire, and which are referred to in Western scholarship as “Islamic Jades”.

The Hindustan jades came to the Qing court after the Qianlong Emperor (reigned 1735-1796) subjugated Xinjiang in the 24th year of his reign. The Emperor greatly admired these jades and composed nearly 60 poems in praise of their exquisite beauty, in the face of which even the artisans from Zhuan Zhu Lane in Suzhou, “would humbly admit defeat”. The imperial poems spanned 27 years, with the earliest being “Ten Verses on the Hindustan Jade Double Dish” and “On the Hindustan Jade Inkwell and Pen-case” from 1768 (33rd year of the Qianlong reign). The last known poem composed by the Qianlong Emperor was “On the Hindustan Double Ring Jade Bowl” from 1794 (55th year of the Qianlong reign). The Qianlong Emperor’s admiration of the art form also encouraged the trend of making jade wares in “Hindustan” styles in the Suzhou and Xinjiang areas. What was it about the Hindustan jades then, that made the Emperor admire them so much?

Here is one translated example of the Emperor’s poetry written in 1770 in praise of a Hindustan white jade bowl:

*Hindustan jade is selected from the river,
Smoothed by stream water to give its exceptional
finish.
Fine workmanship makes a myriad of petals to form a
steady foot;
Double flowers are exquisitely paired.
Fine jade comes from Xi Yu as of old,
Fair and delicate it now surpasses the jade maiden.
Forbidden to be used regardless of the tea,
A stern prohibition edict issued long hence.*

Among the so called “Hindustan jades”, the most splendid are jade wares from the Mughal Empire of India. The Mughal Empire (1526-1858) was established by the descendants of Timur who entered India and conquered the Delhi Sultanate (1206-1526). Their art of jade carving inherited the traditions of the Timurid Empire (1370-1506), and reached its zenith during the reigns of Emperor Jahangir (reigned 1605-1627) and Emperor Shah Jahan (reigned 1628-1658), from which period the most exquisite of the Mughal jades are known.

Mughal jade wares are mostly made from tremolite jades from Mount Kunlun in Xinjiang. The main attraction for the Qianlong Emperor may have been the jades’ exotic shapes, decorations, and carvings. The Mughal Empire in the 17th and 18th centuries, admired by its European contemporaries, was a great Oriental empire whose name was synonymous with prosperity and luxury. Fine craftsmen from Europe and Persia

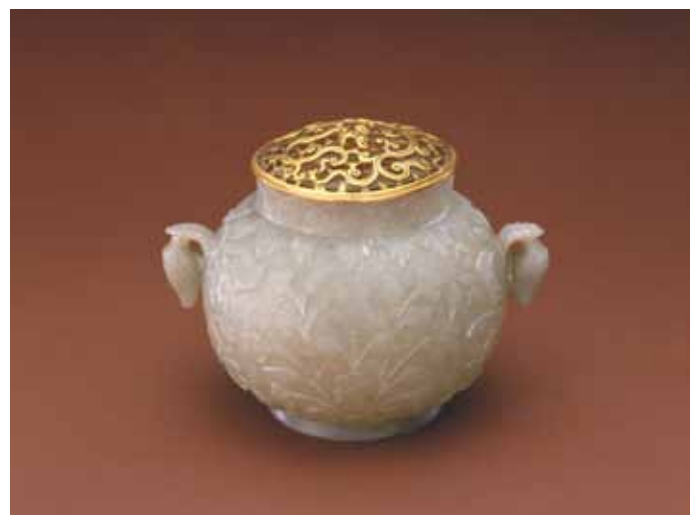


Leaf-shaped pale green jade mirror-back with openwork carving of flowers

gathered at the Mughal court to serve the imperial family and as a result, the art of the Mughal Empire integrated the essence of European, Islamic, and Indian art.

Mughal jade wares are mostly utilitarian objects, such as cups, dishes, pots, jars, spittoons, candle holders, inkwells, pen-cases, and powder flasks. The inkwells, pen-cases, and powder flasks are utensils special to the Mughal Empire. Ornamental objects are very rare, and the only known pieces are amulets and thumb rings. Imitating the shapes of nature is one of the characteristics of Mughal jade wares. For example, cups were made in the shape of a leaf, a melon, or a sheep’s head and powder flasks in the shape of a conch or a horn, all elegant forms carved with soft and smooth lines.

A second major characteristic of Mughal jades is the floral and foliage decoration. Mughal jade ware often has flower-shaped feet at the base and bud-shaped ornamental handles below the rim, or floral and foliage decorations around the mouth and base. Some have floral patterns both on the interior and exterior of the vessel, handled with a careful balance of simplicity and intricacy.



Pale green jade jar with bud-shaped handles

Common motifs include lotuses, roses, jewel orchids, and poppies, which exhibit a sense of profusion and liveliness. Flowers, leaves, and branches are all carved in relief, and every single carved line, as well as every point of transition is polished, leaving the surface, “completely deprived of any

trace of craft” and perfectly smooth, so that one can run a hand over it without feeling any obstruction, which all reflect the influence of European sculpture.

The surface, with its inlay of gold and jewels, is another major characteristic of Mughal jades. In both China and the Mughal Empire, the finest white jade was seldom inlaid, in order to give way to the beauty of the material itself. When working on jade with flaws, the Chinese craftsmen would either ignore these flaws or cover them with ingenious designs. During the Mughal Dynasty, such jades were often decorated with gold and precious stones, not only to cover the flaws but also to make the object even more splendid. Applying the exquisite craft of jewellery-making to jade wares is a development of the Mughal Empire.

Mughal jade wares, especially ones made during the reigns of Emperors Jahangir and Shah Jahan, reached a very high level in materials, shape, and decoration. The elegance of their shape, the beauty and smoothness of the lines, the three-dimensionality of the decorations, influenced by Western sculpture, and, “the tactile smoothness” achieved by polishing all traces of carving, are all highly impressive. Even the Masters from Zhuan Zhu Lane could not match their great beauty and charm.



Pale green jade jar with floral design

In 2014, The Chinese University of Hong Kong and the Palace Museum in Beijing signed a “Letter of Intent” for a five-year framework on cooperation, the first project under the cooperation framework of the two institutions. At the same time, this is also the first attempt by the two institutions to jointly organize a small, research-oriented exhibition.

A scholarly catalogue will be published to accompany the exhibition, and an academic conference and lecture series will be held. The exhibition, publication, and activities are all made possible with the sponsorship of the Friends of the Art Museum, CUHK. This will provide the first opportunity for local and international scholars of Islamic jades to exchange opinions, share their research, and explore future directions, in order to advance the development of their relative fields of study.

The exhibition will be held from 28 November, 2015 to 28 February, 2016. It is hoped that this very special exhibition will attract scholars, artists, and members of the general public from all walks of life who are interested in taking advantage of this rare opportunity to experience first-hand, the exquisite craftsmanship that produced the Mughal Jades.



Pale green jade bowl with double handles

The Palace Museum in Beijing has very generously loaned 40 extraordinary pieces from their collection of over 400 Mughal jades to the Art Museum, Institute of Chinese Studies, the Chinese University of Hong Kong, for a very special exhibition. This will be the first special exhibition on the subject to be held anywhere in China, including the Hong Kong Special Administrative Region (HKSAR). The majority of the pieces have not previously been exhibited or published. The exhibition is aimed at revealing the artistic achievement of the Mughal jades, their origins and mutual influences with the art of jade-carving in Central Asia and China, and the characteristics of Qing dynasty jades created in the Mughal style.



Pale green jade inkwell and pen-case

Translated by Chen Xiangming Lisa

ART MUSEUM, CUHK ACQUISITIONS FUNDED BY THE FRIENDS

As part of our 35th Anniversary Celebrations, we will be featuring a selection of the acquisitions by the Art Museum funded by the Friends over the past 35 years.



Duck-shaped censer
Cast bronze
Qing dynasty, 17th–18th centuries CE
Height 19, width 8, length 13 cm
Accession number: 02.1303

This censer was cast in two parts, top (upper body and head) and bottom (lower body, legs and plinth). The oval base is surrounded by a band of lappets and the hollow bottom is covered by a flat sheet incised with a double-vajra design and a yin/yang symbol at the centre. There are four openings in the top through which the incense could escape: one from the mouth, two crescent shaped openings on either side of the base of the neck, and a rear opening in the shape of a cash coin. The wings and feathers are finely rendered in a stylised manner.

As with many Chinese artefacts, the symbolism is important.

The duck is a commonly used shape for a censer, representing married bliss or conjugal fidelity. The cash coin denotes wealth and abundance, while the crescent moon depicts the yin or feminine side of the universe. The size of the piece indicates that it could have been used as an object on a scholar's desk.

The double-vajra, also known as the Thunderbolt Cross, on the bottom of the base indicates that the owner was a practising Buddhist. Not only is it a sign of strength and good fortune, it is the quintessential symbol of Vajrayana Buddhism. The Sanskrit term vajra means 'the hard or mighty one' and thus symbolises the impenetrable, immovable, immutable, indivisible, and indestructible state of enlightenment. The form of the vajra as a sceptre or a weapon appears to have its origin in the single or double trident, which arose as a symbol of the thunderbolt or lightning in many ancient civilisations of the Near and Middle East. The yin/yang Dao symbol in the centre represents the perfect eternal balance between heaven and earth, and when combined with the vajra, shows the merging of Buddhism and Daoism in China.

Censers in duck or goose forms in jade, bronze or stoneware made their appearance in the 11th century in the Song dynasty, if not earlier. A good example is a large one in the collection of the Victoria and Albert Museum in London. Dated from the Song dynasty, this censer was modelled after an earlier bronze form. Similar goose-shaped censers have been excavated from Song tombs, while during the 15th and 16th centuries large numbers of censers in animal forms were exported to Japan where they were popular residential ornaments as well as being functional. The Song lady poet Li Qingzhao (1084–1151) wrote a well-known poem describing jade duck-shaped censers.

The burning of incense could be both ritual and functional. It has been a long established tradition for scholars to burn incense in their studios — small censers like the present piece would suit the purpose. According to historical and literary records, Yuan and Ming court ladies customarily used an incensory to fumigate new clothes before wearing them.

These lines from a Yuan poem are cited as a reference: 'The incense continues burning in the golden duck censer 'til midnight, as the court ladies keep trying on their new garments of silk and muslin'. Also, records describing 15th century imperial banquets celebrating the Lantern Festival (15th day of the 1st lunar month) mention that 'auspicious portents of lovely smoke rise forth from the golden duck censers'. These 'golden duck censers' must have been the bronze prototypes, which this example emulates.

Furthermore, potters from the imperial factory in Jingdezhen produced duck-shaped censers in polychrome porcelain. Several of these were found recently among the rejected pieces in the Zhushan site in Jingdezhen and they have been dated to the late Chenghua reign (1465–1487).

COLLECTORS CIRCLE



The above images are some of the Friends' gifts to the Art Museum in the last 35 years.

THE COLLECTORS CIRCLE FRIENDS OF THE ART MUSEUM, THE CHINESE UNIVERSITY OF HONG KONG

The Art Museum relies on the generosity of benefactors and donors to continue to build on its permanent collection. The original Collectors Circle was launched in 2006 to mark the 25th Anniversary of the Friends of the Art Museum. The goal of that Collectors Circle was to raise funds for the Art Museum to assist in the acquisition of a piece that would enrich the Museum's permanent collection.

In March 2014, the funds raised through the Collectors Circle, together with a matching amount from the Friends' general reserves, enabled the purchase of the painting titled *Zen Lotus* by Lui Shou-kwan valued at over HK\$1.2 million. The original Collectors Circle of 2006 had met its goal with all funds disbursed.

Earlier this year, the Collectors Circle was re-launched with a view to contributing another significant work to the Art Museum's collection to commemorate the Friends' 35th Anniversary, as well as the Collectors Circle's 10th Anniversary in 2016. We are excited by the level of response so far and will keep our members advised of progress.

Acknowledgements

The Friends would like to express their gratitude to all the members of Collectors Circle for their generosity, many of whom are listed below:

Individual sponsors

Paul Yu and Phyllis Chan
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Collectors Circle series

Membership of the Collectors Circle includes invitations to exclusive and tailor-made private events, previews and tours led by distinguished curators and collectors, private collection viewings, and talks by world renowned curators and specialists. We strive to create unique and insightful events for our members and to enhance the experience, to deepen the understanding of collections, collection management, publications, conservation, and security. Our events will give our members unique access to top museum curators around the world and foster appreciation, connoisseurship, and ongoing study of works of art of the highest quality.

If you wish to support the Collectors Circle, please do not hesitate to contact Edwin Mok or Candice Lee at friends.collectorscircle@gmail.com



A sixth-century stone votive stele was acquired to commemorate the Gallery's 20th anniversary and the Friends' 10th anniversary

A LEGACY: LUI SHOU-KWAN 40 YEARS ON AND THE THIRD GENERATION

Alisan Fine Arts

Alisan Fine Arts presents "A Legacy: Lui Shou-kwan 40 years on", an exhibition of Lui Shou-kwan (1919-1975) to commemorate the 40th year since his untimely death.



Abstract A70-2 Red 抽象 - 紅, 1970, Chinese ink & colour on paper 紙上墨彩, 57.5x31cm

Intrinsically linked to the milieu of post-war Hong Kong art and culture, scholars have credited Lui Shou-kwan with the establishment of 'New Ink Painting Movement', "a movement that has had far-reaching influence on modern and contemporary ink art." The late art historian Michael Sullivan wrote that "what makes Lui Shou-kwan so important can, I believe, be summed up in three factors... he developed a style quite independent of the dominant Lingnan School painters; his sheer creative energy and power to inspire others; and the fact that, more perhaps than any other artist of his time, he created an artistic identity for Hong Kong, and so contributed enormously to the birth of a rich cultural life that Hong Kong enjoys today."

Curated by Daphne King, director of Alisan Fine Arts, this exhibition presents works from the Lui Shou-kwan's family's private collection, offering examples from throughout his artistic career, beginning with Hong Kong semi-abstract landscapes, scenes of boats and culminating in his renowned abstract Zen paintings.

In particular, it is our hope to examine the discursive and wide ranging influences Lui Shou-kwan's legacy left behind. We will feature works by 12 of Lui's hundreds of students. Included are Wucius Wong, Leung Kui Ting, Pat Hui, Kan Tai Keung, Chui Tze Hung, Poon Chun Wah, Irene Chou, Lee Ching Man, Eddie Cheung Shu Sang, Cheung Shu Sun, Koo Mei, and Laurence Tam.

We will also focus on how these artists have passed on their knowledge and accomplishments to the next generation of students. From this third generation, we have selected the following four artists from the Chinese University of Hong Kong, where Lui taught:

CC Ling Pui-sze

2012 Bachelor of Fine Arts, CUHK
Solo Exhibition "Metamorphosis" at Ch'ien Mu Library,
New Asia College, CUHK

Cherie Cheuk Ka-wai

2008 – 2012 Bachelor of Fine Arts (First Class Honours), CUHK
2014 – now Master of Fine Arts, CUHK
Awards: 2010 Scholarship of the Friends of the Art Museum, CUHK, Scholarship of Summer Internship in the Art Museum, CUHK, and 2011 Chinese Painting and Calligraphy Creative Award, CUHK

Ho Kwun-ting

2013 Bachelor of Fine Arts, CUHK

Hung Keung

1995 Bachelor of Fine Arts, CUHK

and four more new emerging artists: Kassia Ko, Lau Hok Shing, Stanley Wong (Another Mountain Man), and Wang Xu.

For the first time, a photographic selection of ephemera, including letters, photographs and diaries from the Lui Shou-kwan archive will be on public view.

About Lui Shou-kwan

Born in 1919 Guangzhou, Lui Shou-kwan only began painting after the end of World War II. Having witnessed first hand the destruction wrought by humans, Lui Shou-kwan found comfort and strength in art. His father, Lui Canming, owned an antique shop, and it was here that Lui Shou-kwan became exposed to classical and modern Chinese artistic theory. Lui Shou-kwan wrote that he sought to re-invigorate the Chinese tradition of painting. Before moving to Hong Kong in 1948, Lui Shou-kwan began copying classical works by past masters, such as Bada Shanren (Ming Dynasty 1626-1705), Shitao (Qing Dynasty 1642-1707) and Huang Binrong (1865-1955, under whom he studied for a short period). Once in Hong Kong, he worked for the Hong Kong and Yaumatei Ferry Company as an inspector, all the while continuing to paint.

In 1954, he held his first solo exhibition in Hong Kong, followed by numerous exhibitions in the United States and United Kingdom. In 1962, Lui was invited to be an Honorary Adviser of the newly opened City Museum and Art Gallery (later to be renamed the Hong Kong Museum of Art). In 1966 he was approached to become the teacher of Chinese ink painting at the Department of Architecture of the University of Hong Kong and at the recently formed Department of Extra-Mural Studies at the Chinese University of Hong Kong. He emphasized the originality and individuality of an artist by advocating the concepts of spirituality and inspiration of traditional Chinese paintings.



Semi-Abstract S62-12 曉之田, 1962,
Chinese ink & colour on paper, 37x94.5cm

He has inspired innumerable ink artists such as Wucius Wong, Irene Chou and Leung Kui Ting. Largely because of his contributions, Hong Kong became the birthplace of a new style of modern Chinese ink painting.

In part, we recognize Lui Shou-kwan because of his grand accomplishments and for laying the foundation for the New Ink movement in Hong Kong; on the other hand, his art speaks clearly for itself.

Exhibition details:

The Lui Shou-kwan exhibition runs from 23-30 September, 2015 at the Hong Kong Arts Centre, 4-5 Floor, 2 Harbour Road, Central.

In conjunction with the Hong Kong Arts Centre exhibition, the gallery will showcase works by the new Generation of Artists from 14 - 30 September, 2015 at Alisan Fine Arts Gallery at 2305 Hing Wai Centre, 7 Tin Wan Praya Road, Aberdeen, Hong Kong.

Selected works by Lui Shou-kwan and his students will be on display at Alisan Fine Arts Gallery from 2 - 28 October, 2015.



Traditional T65-2 View of Shatin 沙田景色, 1965, Chinese ink & colour
on paper 紙上墨彩, 57x121cm

THE CUHK GRADUATE ART EXHIBITION 2015

'Wi1 Wang4 Wang4'

by Sue Sandberg

The name of the exhibition, "Wi1 Wang4 Wang4", originates from sounds made by the martial artists in the old martial arts movie, "The Buddha's Palm". With weapons of choice and countless days of training, the students felt that they too unleashed untapped powers to assist in their desire to reach their full potential. The words in italics are quotes from some of the twenty-nine students who graduated after three or four years of study at CUHK in 2015 and whose works are featured in the exhibition.

"My artworks ...are mostly related to history, as I realize that many conflicts happening now are merely a continuation of the past."

The enormous range of concepts, ideals, materials, media, creativity, philosophies, and idealism used by the students displayed together in one Exhibition Hall can be overwhelming.

"The reasons that we are "human" are universal and constant, but unique and variable at the same time."

Some students followed the traditional approach of ink on paper, building enormous, grotesque rocks or infinitely detailed characters, honouring the skills and talents of great Chinese scholars and calligraphers. And yet, a closer examination of some of those tiny detailed figures reveals modern figures, not characters from the past.

"I am particularly interested in perceiving the physical world; seeking joy and happiness from the infinite."



At the opposite end of the scale, there were students influenced by the topical issues of today, issues impacting society and community. Graphic, tortured images portraying man's inhumanity to man, an installation dwelling on our thoughtless capacity to endanger our own environment, and a painting highlighting the personal consequences of the "one-child" policy were all expressions of student awareness of issues impacting society today.

"This manifesting obsession for safety is seen in everyone, but it's the arts that encourage us to lean outwards."

A number of artworks drew on the personal experiences and memories of the artist, including reflections on the games and toys of childhood, dreams and nightmares, as well as the inability to sleep, and even the act of eating ice! One installation challenged memories themselves; was the picture in the mind the same as reality? What do you see and what do you observe?

"My art mainly revolves around time, memory, dreams, the psyche and the self. Through making art I explore the hidden fictions in ordinary things."



Some students used items from everyday life to illustrate certain themes and ideas, such as a refrigerator filled with objects made from chewing gum. Even the reflective features of a spoon were used to build an enchanting, Confucian-style fable.

"I want to live as a hole of the tree, a secret-collector motivated and burdened by curiosity."

I end with this last quote, which encapsulates the courage of the students in exploring their inner feelings through different aspects of art.

"I balance myself on the edge of the cliff, thinking, questioning. Then with brushes and strokes practiced time and again, through thoughts and questions, I pull my wobbling self back."

A FREE-FLOWING LINE: THE ART OF DING YANYONG

by Sophia Zhou

Sophia Zhou is a Trainee Specialist in the Chinese Paintings department at Christie's Hong Kong, working with Chinese modern and contemporary ink paintings. She holds a B.A. in History of Art from the University College London and an M.A. from the Courtauld Institute of Art.

Ding Yanyong (T'ing Yin-Yung, 1902-1978) was no ordinary artist. In a remarkable life, he was also by turns provocateur, teacher, and renowned advocate for artistic reform. Highly influential in his own time, Ding had significant impact on contemporary and latter-generation artists through his effect on the formation of a fresh visual language of marked freedom executed in the age-old medium of ink.

Born into an educated family in Guangdong province, 18-year old Ding won a scholarship from the provincial government to study painting in Japan. Entering the prestigious Tokyo School of Fine Arts where Fauvist currents ran strongly, he painted oils in the style of Henri Matisse, marked by vigorous brushstrokes, lively colours and simple, expressive lines. In 1925, he returned to China and started to teach, first in Shanghai and later, Guangzhou. Soon he became intrigued by classical Chinese paintings, particularly the work of the late Ming, early Qing artists: Bada Shanren and Shitao. Ding admired the bold, enigmatic images that these artists produced. Inspired, he began to study traditional paintings and gradually developed his childlike, idiosyncratic style.

Ding's ink paintings are known for their spontaneous, unassuming expression and the whimsical depictions of flowers, birds and insects, of which *Fish, Shrimps, Crabs and Frogs* is a fine example. The lines the artist uses to sketch out the subjects flow freely, deftly executed at a fast pace yet not rushed. With a few confident strokes and dots, Ding's aquatic subjects are playfully expressed, often with rolled-up eyes, displaying a humour and wit that made him a prominent figure in twentieth century Chinese painting.

In 1949, with the region in tumult, Ding arrived, alone, in Hong Kong, where he worked and taught until his death in 1978. In 1957, he helped found what would later become the Department of Fine Arts of the Chinese University of Hong Kong, and taught there until his death. The move presented the artist with challenges but more definitively, with new inspiration. Ding was drawn to legends, myths and folklore represented in Cantonese opera and local cinema. *Legend of White Snakes* depicts the long-standing legend of the White Maiden, a white snake which transforms into human form.

Ding was a prolific painter. Today, his works frequently appear in the auction market, while an important collection of his paintings is housed at the Art Museum of the Chinese University of Hong Kong. Some of these works were included in the retrospective exhibition titled *No Frontiers: the Art of Ding Yanyong* held in late 2008; it is hoped that the importance of Ding's contribution to the development of contemporary ink paintings will gain increasing recognition in years to come.



Ding Yanyong
Legend of White Snake
(Opera Figures)
25 x 35 cm.
Gift of Sanbuyi Tang,
Art Museum, CUHK



Ding Yanyong
Fish, Shrimps Crabs and Frogs 1974
95 x 43 cm.
Collection of Department of Fine Arts,
CUHK

AN INTRODUCTION TO THE ART OF SOUTHERN INDIA

Written by Sharon Vipond and researched by Yifan Zou, HKU intern at Knots & Strokes

A visitor to any part of south India will be impressed by the exotic and colourful surroundings, where cultural convergence is manifest in religious as well as secular art, architecture, and daily life. The pyramidal towers of the temples dotting the landscape signify the importance and role this region played as the undisturbed home for Dravidian art and architecture for nearly fourteen hundred years.

The underlying principle in a Hindu temple is built around the belief that all things are one and connected ⁽¹⁾. The pilgrim is welcomed through mathematically structured spaces, a network of art, pillars with carvings and statues that display and celebrate the four important and necessary principles of human life - the pursuit of artha (prosperity, wealth), the pursuit of kama (pleasure, sex), the pursuit of dharma (virtues, ethical life) and the pursuit of moksha (release, self-knowledge). The centre of the temple, typically below and sometimes above or next to the deity, is usually mere hollow space with no decoration, symbolically representing Purusa, the Supreme Principle, one without form, which is present everywhere, connects everything, and is the essence of everyone. Under the guidance of this basic philosophy, the building of Hindu temples has progressed on a set pattern, despite the vastness of India. It usually consists of an inner sanctum (garbhagriha) or womb-chamber, where the primary idol or deity is housed along with Purusa. The garbhagriha is crowned by a tower-like Shikhara. The architecture includes an ambulatory, a congregation hall, and sometimes an antechamber and porch.

As Hindu temple architecture is an open, symmetric driven structure, many variations do appear within this system. Generally, these creative variations of the Hindu temple architecture can be divided into the northern and the southern styles. The southern style, known as the Dravida, is characterised by temples with pyramid shaped towers consisting of progressively smaller storeys of small pavilions, a narrow throat and a dome on the top (Sikharam or the Vimanam). The majority of the existing structures of this style are located in the southern Indian states, including Tamil Nadu.

The most appropriate site for a Mandir (general term for Hindu place of worship), as suggested in ancient Sanskrit texts, is near water and gardens: where lotus and flowers bloom, swans and ducks swim, and animals rest without fear of harm. These harmonious places were recommended as they were believed to be the places where gods play. Shore Temple is a testimonial for such a location choice. Presiding like a fist of rock-cut elegance overlooking the sea, the two-towered Shore Temple symbolises the height of Dravidian architecture and the maritime ambitions of the Pallava kings. Its small size belies its excellent proportion and the supreme quality of the carvings, many of which have been eroded into vaguely Impressionist embellishments. Built under Narasimhavarman II in the 8th century, it is the earliest significant free-standing stone temple in Tamil Nadu.

The Cholas came to power in the late 9th century, and until the late 13th century, continued the Pallavas dynastic tradition of constructing stone temples. However, some of the best-known artistic remains from this time period are bronzes that were commissioned for each temple. While the stone sculptures and the inner sanctum image remained immovable, changing



religious concepts during the 10th century demanded that the deities take part in a variety of public roles similar to those of a human monarch. As a result, large bronze images were created to be carried outside the temple to participate in daily rituals, processions, and temple festivals. The round lugs and holes found on the bases of many bronze sculptures are for the poles that were used to carry the heavy images. Admired for the sensuous depiction of the figure and the detailed treatment of their clothing and jewelry, Chola-period bronzes were created using the lost wax technique. It should be noted that when in worship, these bronze images are covered in silk cloths, garlands, and jewels. Decorating the bronzes is a tradition of at least a thousand years and was referred to in 10th-century Chola inscriptions.

The Bronze Gallery in the Government Museum, Chennai, has over 1500 metal figures, of which only 85 are Buddhist, about two dozen Jain and the rest are Hindu. This gallery is perhaps the only institution in the world where such a large collection of metal figures is assembled under a single roof. The collection of bronze figures contains specimens of different periods ranging from the early centuries of the Christian era to recent times. As several of them are so wonderfully wrought and are in accordance with the accepted canons of aesthetics, they are amongst the world's treasures of art.

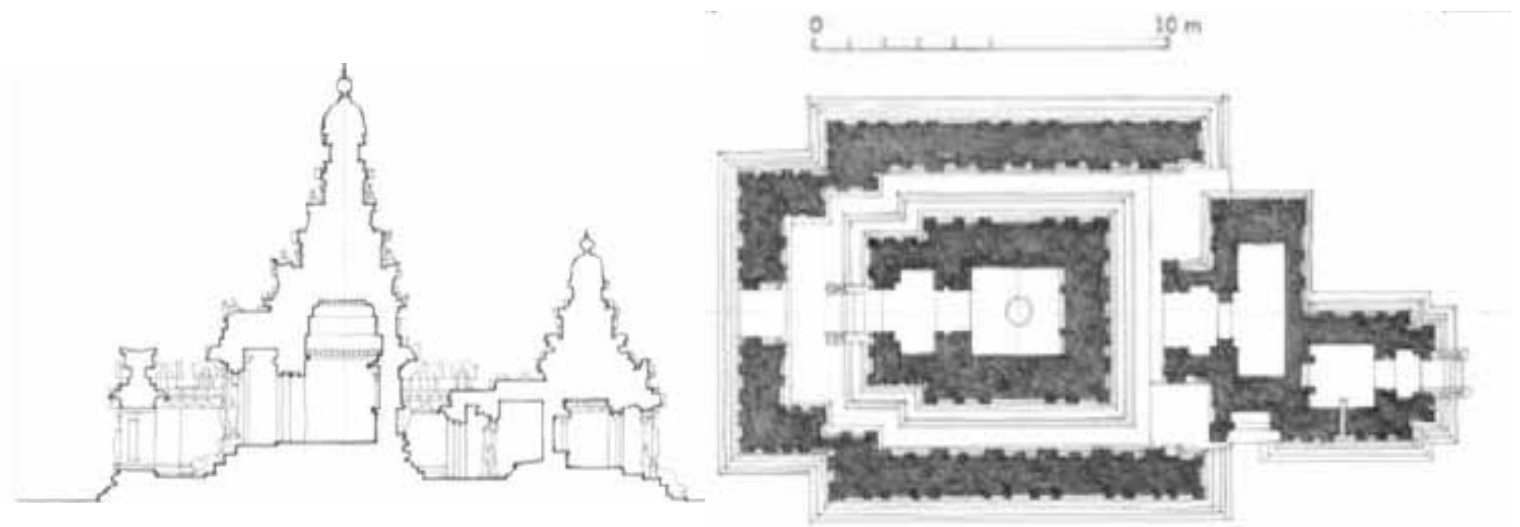
By 1850, the British had secured their grip on India, but they allowed the retreating French to remain in four small pockets of South Indian territory, among which was Pondicherry. The British were content to let this Gallic anomaly survive until it gained its independence in 1963. The French laid out their streets in a formal grid pattern and it was known as White

Town. Across the canal was the Tamil quarter, Black Town, which grew in its own organic way - albeit with a great number of fine mansions built by wealthy traders! If you have viewed Ang Lee's film, *Life of Pi*, you may recall the lush gardens in the opening scenes where European mansions and elegant walkways leap out of the screen. They are set in Pondicherry, home of the hero's early life. Pondicherry lives up to its nicknames of "Indian Côte d'Azur" and "Riviera of the East," a seclusion of French style and refinement away from bustling India.

On his return journey home from China in 1292 CE, Marco Polo arrived on the Coromandel Coast of India and spent many months there. From this sojourn, he provided a rich but limited social portrait of India which still resonates with us today. His account ends with this tantalizing remark, "of the inland regions I have told you nothing; for the tale would be too long in the telling." ⁽²⁾

Now, nearly 800 years later, his unfulfilled story of the southern inland region and the colonial coastline can possibly be conceived and written by any of the Friends as we immerse ourselves in the ornate art, colonial history and Tamil culture of the region. Of course, we, too, may find words elude the heart of our experience.

Sharon is leading a tour for the Friends to south India from 8 - 16 February 2016. For more information please refer to page 32.



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Photo References:

1. Footprint of Shore Temple, typical Dravidian style. Copyright free image.
2. Section and plan of Shore Temple

TRIP REPORTS FROM DOHA TO IRAN 25 April - 3 May 2015

DOHA

by Ruth Phillipson

The Sheik Faisal Museum established in 1998, is miles from the city centre and the drive there afforded an insight into this harsh, flat, desert landscape. The Qatari style structure was built around several old wooden boats but as the Curator led us through hall after hall, some resembling aircraft hangers, we were constantly amazed at the amassed treasures. It appears that this private collector knows no bounds, with the exhibits ranging from old and antique cars, to coinage, Arabic prints and manuscripts, exquisite old Korans, fossils, weaponry, carpets, aircraft and even a gorgeous old house from Aleppo, lovingly reassembled, tile by tile, in the museum. The parting shot came as we learned that Sheik Faisal is working to house 650 more old cars! Whatever one thinks of this extraordinary and compulsive collector, it is certainly a vast treasury of Arabic history.

The Museum of Islamic Arts came as almost a relief after the Sheik Faisal Museum! Housed in a stunningly beautiful stone and glass masterpiece by I. M. Pei, it opened in 2008. The structure sits on a specially built island in Doha Bay affording a welcome breeze on the extensive outdoor terraces. The cool, soaring interior was a joy to behold and the world class exhibits of ceramics, carpets, jewels, metalwork and textiles took our breath away! The collection spans 1,400 years of Islamic art and history and one could spend hours gazing in wonder at the exquisite colours and sheer artistry of the lighting and display. This museum is a feast for the eye and well worth a revisit.

ESFAHAN - The City containing 'Half the World'

by Lim Heng Tan



After driving along the Zayanderud river –‘the Living River’– we enjoyed the view of the lit-up Si-O-Se (bridge of 33 arches) built in AD1632. It was good to feel the clean fresh water of the Zayanderud River which originates from the Zagros Mountains and flows 400km across the dry central plateau of Iran passing Esfahan all the way to the Gavkhouni salt lake.

Over our time spent in Esfahan, the ancient capital of Persia (AD 1598-1722), our visits covered four UNESCO World Heritage sites.

The Chehel Sotun Palace is a perfect example of the architecture making full use of sunlight and reflection, from the lovely ponds and fountains to capture the 20 reflected columns



in the water and the 20 standing columns to make up the "40 columns" Palace. At the Jame Mosque, we saw Islamic art spanning a thousand years starting from AD841. It remained the oldest preserved mosque structure of its type in Iran. The four-courtyard layout was adopted from the times of the Sassanid palaces (3rd-7thC). The domes were built double-shelled, an architectural innovation in its day.

No one going to Esfahan would want to miss seeing the grandeur of scale and size of Imam Square, the second largest public square after Tian An Men. The Square is surrounded by buildings dating back to the Persian Safavid era AD1501-1736. It is a lively place for families, some enjoying riding in horse-carriages, and others picnicking in the garden. The original use of Imam Square was for polo-playing, a royal sport. The Ali Qapu Palace on the side of the Square was built for Safavid monarchs to watch the polo-games below. A centre-piece of the Square is the 17thC wonder of the Sheikh Lutfollah Mosque, an iconic Safavid Iranian architecture built in AD1603-1618.

Unique in Esfahan is the Armenian quarter where the Vank Cathedral is located. The Armenians were first settled by Shah Abbas I after the Ottoman War AD1603-05. What struck us was the Cathedral had a huge Persian Islamic dome with a crucifix on the top. There are unusual murals showing explicitly the scenes of Heaven and Hell.

Esfahan is truly a garden-city. We walked through several grand gardens including the Hesht-Behest. All had a similar theme of streams of water, beautiful roses, sound of birds, including nightingales and the clever planting of the appropriate trees of sycamore, cypress and elm for providing copious cover to shade the people from the bright hot sun. Gardens, as the Iranians said, are a glimpse of the promised paradise in heaven.

The Abbassi Hotel, originally a caravanserai, offers a very large beautiful courtyard garden with majestic old trees surrounded by roses, a perfect sanctuary from the mad traffic and heat outside.

We had the pre-conceived notion that under a strict and tyrannical Ayatollah after the 1979 revolution, large Iranian cities like Esfahan would have moral/security police patrolling the streets. Esfahan, as well as the other cities we visited Tehran, Kashan, and Shiraz, was free and open. In Esfahan the women were mostly in colourful dresses of different styles and the only dress-code they must have was a shawl to cover their head/hair and long sleeves for dresses to cover their hands, and trousers or skirts long enough to cover fully their legs. Many women in Esfahan wore heavy make-up and high heeled shoes!

SHIRAZ – The ‘City of Secrets’

by Vicki Firth

Shiraz came at the end of our trip after a short flight from Isfahan. With the ruins of world-famous Persepolis, and the tomb of Cyrus the Great nearby, it is certainly one of the most intriguing places to visit, a beautiful oasis of green with Persian gardens surrounded by stunningly bare mountains. It is a city of gardens and poets, drenched with romance.

Shiraz means ‘City of Secrets’, so named during the heyday of nearby Persepolis when secret documents were kept there. The famous vines could be seen lying forlornly on the distant hillsides surrounding the city, now making non-alcoholic grape juice and awaiting a much longed-for regime change. As our lovely guide told us “We Persians used to pray in private and drink in public. Now we have to pray in public and drink in private.”

This is a city steeped in centuries of poetry and literature, with Persian gardens in all directions. These gardens are distinctive in character surrounded by walls with trees and hedges forming ‘rooms’ inside the walls, and bursting with fragrant rose blossoms. Pomegranate and orange trees are

everywhere, mixed among the larger trees like elm, beech and plane, providing delicious cover from the sun.

Inhabitants of Shiraz, about 1.8 million, are known to be friendly, hospitable, easy-going, and picnic-loving. The graves of two famous poets, Hafez and Sa’adi, are situated in lovely flower-filled Persian gardens and frequented by many locals, especially young couples and students. The rich intellectual life of Shiraz features a university and an excellent medical school. Hospitals and clinics are of regional importance and Shiraz has become a medical hub for surrounding countries.

Persepolis still deserves its renown, even though so many of its important pieces are in museums around the world. Situated on a huge platform (with stones comparable to those of the pyramids) at the base of a mountain range and overlooking a wide valley, its commanding position and grandeur cannot be underestimated. The huge elegant staircase leading up to the entrance is imposing yet easy to navigate. Friezes illustrating processions to see the King are exciting for their artistic merit and educational in historic detail of the many different nationalities and cultures that came to pay homage.



THE TULOUS OF FUJIAN – A MEMORABLE EXPERIENCE

by Gillian Kew

With today's digital camera we take thousands of photographs, storing them on USB sticks as "aides memoires", rarely seen again. When they are, time has often blurred the memory as much as the picture is clear. I hope this will not happen with the Friends' trip to Fujian because my memories are quite special. More random than linear, they pop up like the bobbing heads in the "whack-a-mole" carnival game; and I like it that way. That said, and to set the scene, my first memory does come from the start of this tour. After a minor accident on the plane, I was left limping and wondering whether I could continue, but with the help of Peter, our amazing tour leader, the bamboo stick he found for me, and the supportive arms of my fellow travellers, this became a wonderful experience to remember.

The focus of our trip was, of course, the Fujian Tulous, solidly built, earthen wall and wood frame structures designed in a circular, inward-looking pattern with an open courtyard and only one entrance/exit. Built as much for defence as for living, they are several storeys high, and at their peak, housed up to 800 people. The fortified mud walls feature windows only above the second floor and overhanging roof tops, designed to protect against nature and man; gun-holes in the top floor suggest that mankind was the most to be feared. And we had the privilege of staying there, in somewhat better conditions, with en-suite rooms and air conditioning. We were hardly living the life of the tulous clans-folk of years gone by, but we were given a taste. I loved sitting in the open courtyard in the early morning, drinking coffee and listening to the sounds of nature and waking humanity.

Travelling around the area we saw local tea plantations, temples, and an orchid farm famous for producing rare orchids. We were a little early in the season to see many blooms but were informed that it was the leaves that mattered. It was an experience to witness row upon row of beauty in the making while we sipped local tea, surrounded by papaya, passion fruit, and osmanthus trees. Some of our group could not resist the tea: that phrase "all the tea in China" came to mind as they returned from each stop loaded up with yet more bags of the delightful leaf!

As well as the wonderful teas, we were treated to some exceptional local produce; meals were more like feasts! Soups and fresh, local vegetables were coupled with various meats, fish, seafood omelettes, local mushrooms and generous use of garlic and chillies. Although some of the soups were bland, I learnt that this is in keeping with the local food culture of allowing the natural flavours to speak for themselves. And between meals, we could rely on Rocky to keep us supplied with local fruits and a wide array of Hong Kong snacks!

We were treated to an exceptionally fine puppet show in the courtyard of the Tulous, as well as an afternoon of local music, and a demonstration of wine production, which included a tasting that somewhat made up for the belligerent skies that had opened up and barely ceased to pour forth all day. We were very fortunate to listen to talks by Dr. Selia Tan, on orchids, the Fujian Tulous, and local conservation and



Renowned local musician plays Chinese Zither in Tulous Courtyard

heritage issues. During her final talk, we learnt of her successful fight to gain UNESCO World Heritage Status and to preserve the crumbling Tulous, and of her current mission, the Kaiping Village Conservation and Development Project to preserve the tangible and intangible cultural heritage and traditions of this area. To learn more, visit www.cangdongproject.org.

Our final night was spent in the luxury of Xiamen, although I missed the simplicity and tranquillity of my little "Tulous en suite". There were no fire-spouting hair driers, over-priced bottles of water, or noisy crowds in the Tulous!. That said, our final dinner in Xiamen was excellent. Our guides, Rocky and Peter, made sure that it was special. But it was more about the company – relative strangers had become friends and we all enjoyed the experience immensely. As I left my (by now fraying) bamboo stick behind and headed for home, I was, and remain, grateful to have travelled and learnt with a great group of Friends and our supportive and knowledgeable Tour Leaders, Peter Stuckey and Rocky Dang.



Puppet Show in the Tulous Courtyard

FRIENDS OVERSEAS TOURS

CHINA: KAIPING DIAOLOU – WATCHTOWERS

20-22 November 2015

3 days/ 2 nights in a hotel

Kaiping (Hoiping) is one of the main historic hometowns of the Overseas Chinese in Guangdong Province. It has a lively heritage, both tangible and intangible, particularly its architecture (for example, in the Diaolou – fortified watchtowers). It is set in beautiful countryside where we can see and experience the local vegetable and rice growing and the village culture. The special features of Kaiping Diaolou have been recognised by UNESCO which has listed them on the World Heritage list. Most of the multi-storey watchtowers were built in the beginning of the twentieth century as a defensive response to incessant bandit raids after the fall of the Qing dynasty.



This three day tour will take us to several beautiful Diaolou villages, including those with UNESCO Heritage Site Listing. We spend time at the Li Gardens, a finely conserved set of mansions, built during the 1930's close by the Cangdong Village, where we find excellent displays concerning the Diaolou, their unique architecture and the lifestyles of the Overseas Chinese. We have a chance to visit the Cangdong Project, a conservation project led by Dr Selia Tan and Rocky Dang. Dr Selia Tan, an acknowledged expert instrumental in obtaining the UNESCO status for the Diaolou, will give a talk on the history and culture of Kaiping.

We get a taste of a beautiful Diaolou village off the beaten track at the Canada Village 加拿大村. We will sample the local food as our dinner is prepared by the villagers, followed by a small local cultural music performance.

At the Overseas Chinese Museum in Jiangmen, we will be



given an overview of Overseas Chinese history: how and why Chinese settled overseas, and their continuing loyalty to their 'hometowns'.

We enjoy a farmer's lunch at Zili Village and visit Fangshi Denglou - built in 1920. This denglou is five storeys high. It is referred to as the "Light Tower" because it had an enormous searchlight as bright as the beam of a lighthouse.

We stop at Chikan, on our third day. Chikan is an old merchant town famed for its shop-houses, its adoption by the film making industry, with its clan libraries and film-making museum, and interesting small local life museum. We shall return to Hong Kong by ferry from Zhuhai.



Booking and Enquiries:

Our Tour Leader, Peter Stuckey, will be accompanied by Rocky Dang. Both have been involved in the Cangdong Project in Kaiping for several years and have visited the area regularly. Please contact Peter Stuckey at peterstuckey@yahoo.com.hk if you would like to join the tour or receive more information.

SOUTH INDIA: SCENES FROM 'LIFE OF PI'

8 – 16 February 2016
9 days/7 nights in hotels

Please join us for this eight-day cultural extravaganza tour of southern India; focused, yet multi-faceted, with variety in the art, culture and places to be visited. We will be traveling in the most favourable season with pleasant temperatures and sunshine.

We will see many examples of colonial architecture and have the chance to visit at least six museums, including one of the oldest museums and art galleries in India with world-renowned bronzes. There are planned visits to the inspirational temples and sculptures of the south. Highlights include visits to the largest functioning Hindu temple in the world and the Shore temple; one of the world's most highly photographed sites. We browse through markets specializing in a variety of commodities: vegetables, flowers, textiles, jewellery, prepared foods, and household supplies.

After our first stop at Chennai, we visit Kanchipuram, one of the seven most sacred Hindu cities, well known for its handmade mulberry and silk saree, and the Bronze Gallery. At Mahabalipuram, also known as the Seven Pagodas, we admire the wonderful, monolithic monuments and stone sculptures of the ancient Pallava dynasty of kings who ruled much of the territory now known as Tamil Nadu.

Pondicherry, a former French colony along the Bay of Bengal, is still full of memories of the past. We visit Auroville, designed by French architect, Roger Anger. We enjoy a walk through White Town, along the main promenade Goubert Salai to see the colonial architecture, the famous Romain Rolland library and other historical buildings.

Other stops are Tanjore where we visit the Temple, considered the grandest and finest in India. At Thanjavur we enjoy a city tour of the Royal Palace, the Rajaraja Museum, and the Saraswati Mahal art gallery and library with its fine collection of rare palm leaf manuscripts and books.



Chola Bronze Nataraja, Bronze Gallery, Government Museum, Chennai. Copyright free web image.



Flower Sellers in Pondicherry - CC image courtesy of Ryan on Flickr

At Madurai, we visit the Sri Ranganathaswamy Temple; one of the largest Vaishnavism temples in south India and attend the Aarti ceremony at Meenakshi Temple, which is famous for its 11 majestic towers and two shrines. The Thirumalai Nayak Palace, an indo-saracenic palace built in 1636, and the Gandhi Museum are among the sites we visit. Our last day will be spent at Chettind Karaikkudi Village for a morning excursion to the village and the nearly 1600 year old temple, built by early Pandiya kings.



Quality hotels have been carefully selected for their cultural authenticity and charm. At Fisherman's' Cove (near Chennai) built on the ramparts of an ancient Dutch fort, this resort type hotel is almost at one with the Bay of Bengal. In Pondicherry, we shall stay in a quaint, boutique hotel. In Madurai, we have chosen a hotel perched atop Pasumalai Hill, with picturesque views of the Temple City and the Kodai hills.

Booking and Enquiries: please contact Sharon Vipond at sharon.ccns@gmail.com.

BHUTAN : JOURNEY TO THE LAND OF HAPPINESS

19 – 27 February 2016

9 days/8 nights



Tibetan prayer flags

We journey to Bhutan, the nation which invented the Happiness Index, to enjoy the beautiful scenery of the Himalayan mountains, Buddhist temples, monasteries, nunneries, and fortresses set against the clear blue skies. We learn about the Tibetan Buddhism worshipped in Bhutan and see how they preserve their arts, including textiles and thangka paintings. The people are devoutly Buddhist and this is reflected in their art and architecture, with many buildings preserved in 15th century style.

This trip combines the best of what Bhutan offers with a good mix of both cultural and active pursuits. In February, we can expect sunny, cool, and agreeable weather. By the end of the tour, we should be filled with happiness after experiencing this beautiful, serene and contented country.

At Paro, we visit the iconic 17th century Paro Rinpung Dzong, "the fortress of a heap of jewels." We make an excursion to Taktshang Monastery – this has to be the monastery with the most outstanding setting in Bhutan. Set on a vertical cliff face at 2950m above sea level, it defies all engineering logic. We visit Kyich Lhakang on the outskirts of Paro town, one of the

oldest temples in Bhutan and have the opportunity to mingle with the villagers at a local farm house, walk through cultivated farmlands and see the beautiful villages speckled along the way. In the surroundings of Paro, we will have a full day excursion in the Haa Valley.

At Thimphu we stop at the Takin Preserve to see takin, the national animal, visit the majestic Tashichoe Dzong, the seat of the government, and the Friends of the Monks thangka conservation studio. Internationally renowned Asian art conservator, Ephraim Jose, will walk us through the studio to see the delicate restoration process. Another stop will be the Memorial Chorten – a monument erected in memory of Bhutan's third king H.M. Jigme Dorji Wangchuk. We visit the National Institute of Zorig Chusum for Arts and Crafts that teaches Bhutan's 13 traditional arts, the National Institute of Traditional Medicine that still dispenses herbal medicines to the locals; and the Folk Heritage Museum, a 300-year old traditional house converted into a museum.

We can sample local foodstuffs at the Centenary Farmers Market, visit the National Textile Museum, and buy handicrafts at the Craft Bazaar.

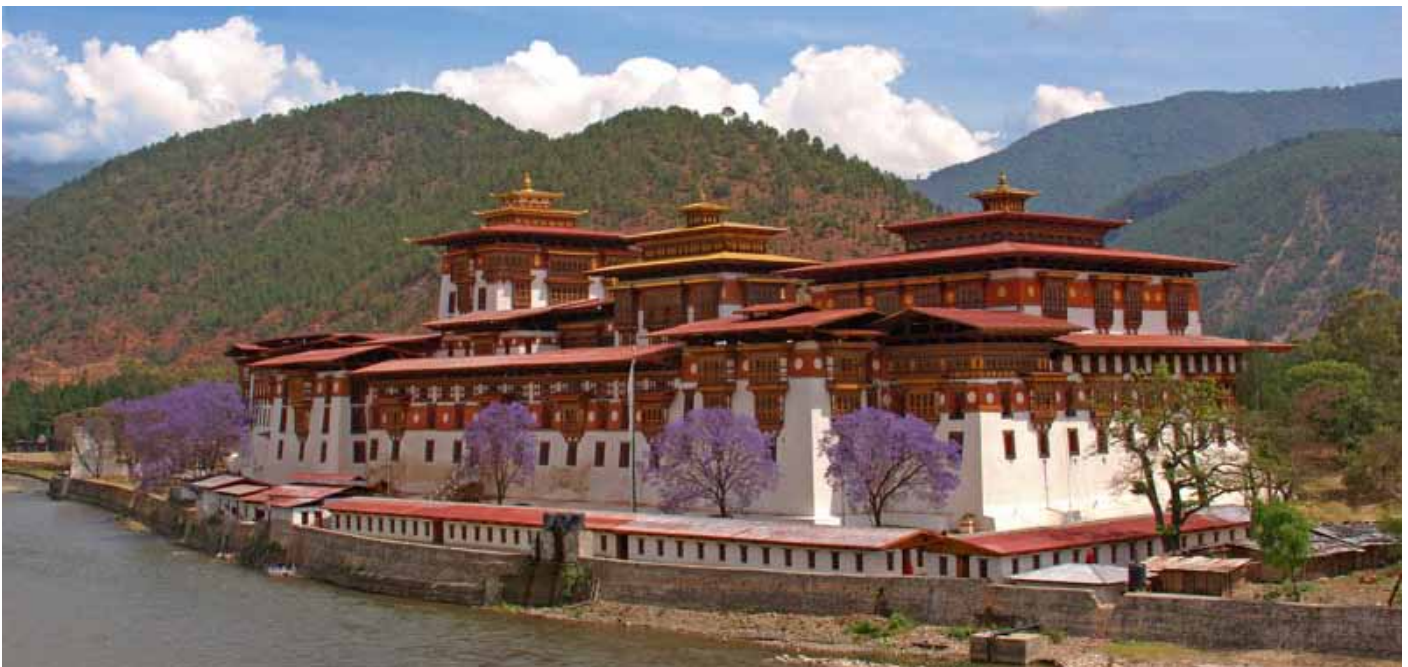
After driving over the 3050m Dochu La Pass, enjoying scenic views on the Eastern Himalayas, we reach the highly cultivated valley of Punakha. Through beautiful rice fields we have a short hike to Chimmi Lhakhang, a temple dedicated to Drukpa Kuenley, a favorite saint of the Bhutanese people who is known affectionately as "the Divine Madman".

At Gangtey, Phobjikha Valley is the last winter grounds of the graceful black-necked cranes migrating from the Tibetan plateau.

We visit Punakha Dzong which is considered the most impressive dzong in the country. At Sangchen Dorji Lhundrup Chholing, a stunning hill-top nunnery, we have the opportunity to chat with the nuns while enjoying the charming surroundings. The main temple is dedicated to the bodhisattva of compassion (Avaloketeshvara) and next to the temple is a beautiful Stupa with slate carvings of religious figures. Another hike will take us to the isolated temple called Lungchuzay which dates back to 14th century.

Booking and Enquiries: Email Ida Chow at

iida28g@gmail.com



Punakha Dzong

IRAN: FROM THE PAST TO THE PRESENT, A JOURNEY THROUGH HISTORY, ART AND ARCHITECTURE

April 23 – May 3, 2016

11 days/10 nights in hotels

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.

We will focus on the diversity of artistic expression in arts and architecture through visits to museums to admire the treasures on display and explore ancient sites within their historical context. We will learn how Iran, bordered by ten countries, has played, and is still playing a strategic role in world history. We will be introduced to the history of Islamic religions, including Shi'ites and Suni'ites.

From Shiraz (south Iran), our starting point, we will progress to Teheran (north Iran), after crossing the desert at Yazd, and explore the magical city of Esfahan. Highlights of our trip include the ruins of Persepolis, the ancient Persian capital, and Naqsh-e Rostam, a necropolis dating from 1000 BC.

Yazd, an important Zoroastrian centre, was an ancient caravan city, whose prosperity was established by the Silk Trade until the 17th century. During our stay in Esfahan, we will admire the splendid architecture of the palaces and mosques bordering Iman Square (UNESCO site): Iman Mosque, Sheikh Lotfollah Mosque and Ali Qapu Palace.

We conclude our tour in Tehran, the capital of Iran, where we see the great art of Persia in the Golestan Palace, the National Archaeological Museum, the Carpet Museum, the Glass and Ceramics Museum, and the Reza and Abbasi Museum. A glimpse at the Tehran Museum of Contemporary Arts will open perspectives on modern artists' works.

Bookings and Enquiries: Therese Lesaffre at
the.lesaffre@gmail.com



Leaning tower of Shiraz City walls



Vakil Mosque columns

FRIENDS TOURS UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	STATUS and CONTACT DETAILS
November 20 – 22, 2015	CHINA: Kaiping Diaolou – Watchtowers	OPEN FOR SIGNUPS email Peter Stuckey: peterstuckey@yahoo.com.hk
February 8 -16 , 2016	SOUTH INDIA: Scenes from 'Life of Pi'	OPEN FOR SIGNUPS email Sharon Vipond: sharon.ccns@gmail.com
February 19-27, 2016	BHUTAN : Journey to the Land of Happiness	OPEN FOR SIGNUPS email: Ida Chow: iida28g@gmail.com
April 23- May 3, 2016	IRAN: From the Past to the Present Time: A Journey through History, Art and Architecture	OPEN FOR SIGNUPS email: Therese Lesaffre: the.lesaffre@gmail.com

The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy

北山堂

碑帖銘刻拓本



17.10.2015-31.1.2016



香港中文大學·中國文化研究所·文物館
Art Museum, Institute of Chinese Studies
The Chinese University of Hong Kong

開放時間：

星期一、二、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/ics/amm



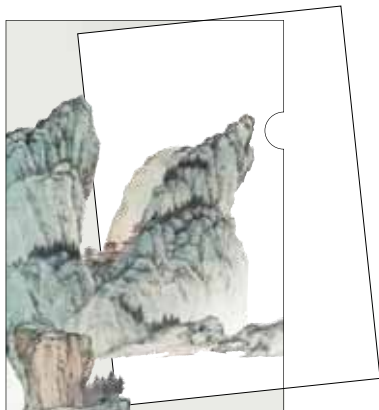


Friends of the Art Museum

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. Products also sold at various Friends' events throughout the year.



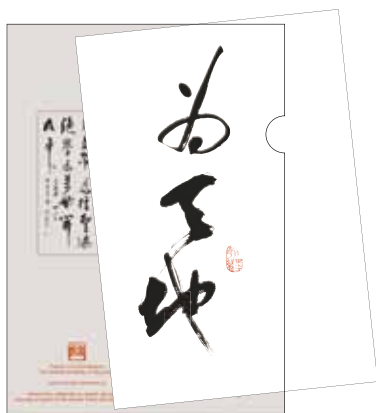
Landscape
A4 Folder HK\$25 each



Fruit
A4 Folder HK\$25 each



Jade
A4 Folder HK\$25 each



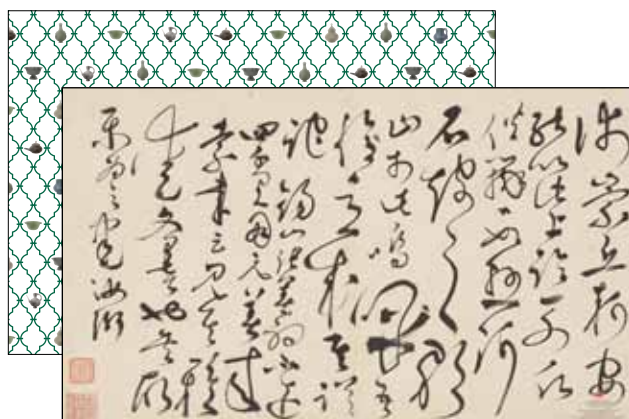
Calligraphy
A4 Folder HK\$25 each



Dragon
A4 Folder HK\$25 each



Blue and White Ceramics
A4 Folder HK\$25 each



Jade, Calligraphy, Blue and Red Dragon
Wrapping Paper
HK\$60 (pack of 5 sheets)





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Blue and White Ceramics card set
(6 designs) HK\$60 / 6 cards



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



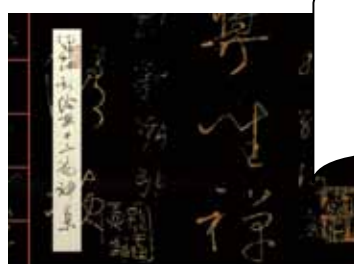
"Zaffer Chan" card set
(2 designs) HK\$60 / 6 cards



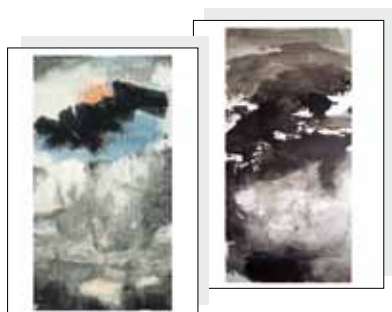
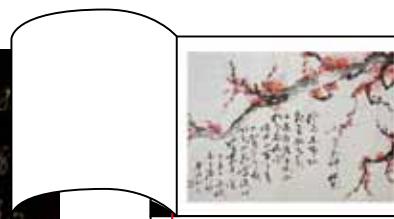
Flower and Bird card set
(2 designs) HK\$60 / 6 cards



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



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



"Zen Lotus" card set (2 designs) HK\$60 / 8 cards



"David Hu" Festive card set
HK\$60 / 6 cards



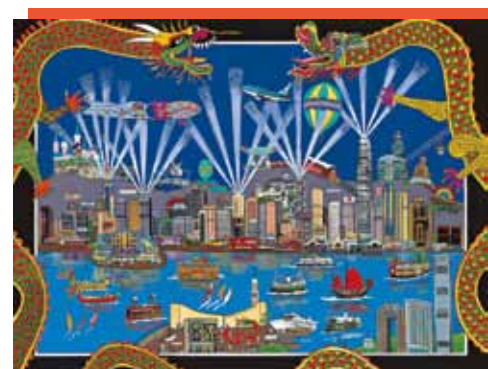
"Henry Lo" Calligraphy bag HK\$100



"David Hu" Bird cards set HK\$60 / 6 cards



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



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



Friends of the Art Museum

The Chinese University of Hong Kong Ltd.



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

(Please tick ✓ the appropriate box)

☐ NEW MEMBERSHIP APPLICATION

☐ MEMBERSHIP RENEWAL

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

Surname _____

Address _____

Telephone _____

Mobile _____

Email _____

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

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

FOR OFFICE USE ONLY:

Date Processed: _____

Membership Number: _____

Membership Category: _____

Member Since: _____

Directory: _____

Cheque: Amount: _____

Number _____ Bank: _____

Cash: Amount: _____

Given to: _____

Given Name _____

Given Name _____

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

Signature: _____

Date: _____

Please tick the category you desire:

☐ Single Member: \$500

☐ Joint Member: \$600

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

(Please supply copy of student ID card).

☐ Life Member single: \$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

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

**** Note****

Friends membership runs annually from October**

NOTES:



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 events, tours, and lectures, free admission to the Art Museum and our library, and regular updates via our newsletter and email notices, so that you don't miss any of our events.

Membership fees help support the Art Museum, its education outreach programme, and students of CUHK.

For membership enquiries, please contact Therese Lesaffre at membership@friendscuhk.com

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

Opening Hours: Mon-Sat: 10:00am to 5:00pm | Sun & Public Holidays: 1:00pm to 5:00pm

Closed: Thurs: (Open Public Holidays)

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

Driving Directions to CUHK (from HK island): Take any cross-harbour tunnel. Follow the signs to Shatin | Ma Liu Shui | Tai Po | Racecourse | Penfold Park | University. Continue on the highway. When you see the Hong Kong Jockey Club Racecourse sign on your right, immediately look for the highway exit marked UNIVERSITY. Continue along Old Tai Po Road through two roundabouts until you reach the University Main Entrance Gate, the second gate on your right, the first gate is the Chung Chi College entrance to the university.

Getting to the Museum: Drive past the guard post and take a right fork. 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, validate your vehicle entry ticket at the Art Museum ground floor reception desk.

Taking the MTR to CUHK: Take the East Rail (light blue) line to University Station, Exit A or C. Turn right for CUHK shuttle (Route 3 or 4) to Sir Run Run Shaw Hall (2nd stop). Walk across the square to the Institute of Chinese Studies, where the Art Museum is located. To return, catch the same bus on the lower side of the Art Museum (opposite side of the square, down the steps to Central Avenue covered bus stop, located on the right).

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

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

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

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

Librarian: Gillian Kew Tel: 9231 1724 Email: gilliankew@yahoo.com

Art Museum: Telephone: 3943 7416

Remarks

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

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

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

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

ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art

SEPTEMBER 2015 | US\$18/€14/£11/HK\$105

Qianlong's Deer Antler Scrolls
Ming Court Arts of Hubei
Early Works by Zao Wou-Ki
Hanuman in Tantric Worship
Mongolian Art at the Venice Biennale
Soga Shōhaku at Harvard Art Museums
Contemporary Ceramicist Zhao Meng



Orientalism is an essential guide to the arts of East Asia, the Indian Subcontinent and Southeast Asia. Every issue offers authoritative information on diverse aspects of Asian art and provides insights into the international art market, with firsthand analysis of auction activities and news on events in London, New York, Hong Kong, Beijing and other major centres.

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*Friends of the Art Museum, the Chinese University of Hong Kong
Autumn 2015*