

# *Friends Newsletter*



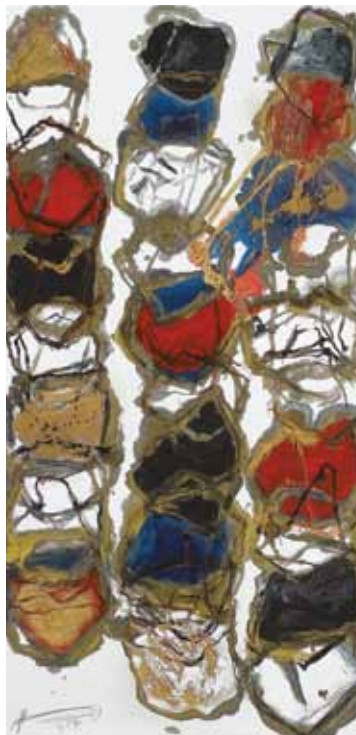
*Friends of the Art Museum, the Chinese University of Hong Kong  
Spring 2015*

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*Ancient Chinese Bronze*



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### Front Cover:

雲抱詭峰 Smog Clouded the  
Grotesque Rock, 2014  
Yau Wing Fung  
Ink on paper  
144 X 72 cm

### Back Cover:

Abstract 30, 1999  
Wang Chuan  
(born 1953 Chengdu, China)  
Chinese ink & colour on paper  
69cm x 69cm / 27" x 27"

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Patron: Mrs. Joseph Sung

## EVENTS CALENDAR

**Note:** Unless stated otherwise: Young Friends are charged HK\$100. Full time students under the age of 25 are charged HK\$200 which includes 1 year Young Friends membership.

**GALLERY GROUP:** **ART ECOLOGY OF HONG KONG - PRIVATE COLLECTIONS**  
**Date:** 4 February 2015, Wednesday  
**Time:** 10:45am – 3:00pm  
**Venue:** Meet in Central for private bus to hosts' homes in Stanley and Deep Water Bay  
**Cost:** HK\$250 Members  
**Bookings & Enquiries:** HK\$350 Non-Members  
 Belinda Piggott at [brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

**LECTURE:** **LIFE AND DEATH IN NOMADIC ART: THE ARTISTIC HERITAGE OF NORTHERN AND INNER ASIA by Hing Chao**  
**Date:** 10 February 2015, Tuesday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Club Lusitano, 24th Floor, 16 Ice House Street, Central, Hong Kong.  
**Cost:** HK\$300 Members  
 HK\$400 Non-members  
**Bookings & Enquiries:** Clementina Cardoso at [friendscuhkevents@gmail.com](mailto:friendscuhkevents@gmail.com)

**LECTURE:** **THE WOMEN ARTISTS WHO HOLD UP HALF THE SKY by Tiffany Wai Ying Beres** (held jointly with AWA)  
**Date:** 12 March, 2015, Thursday  
**Time:** 10:30am – 12:00 noon  
**Venue:** AWA, 11 Floor, 2-12 Queen's Road West, Arion Commercial Centre, Office No. 5, Sheung Wan, Hong Kong  
**Cost:** HK\$180 Members  
 HK\$280 Non-members  
**Bookings & Enquiries:** Belinda Piggott at [brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

**GALLERY GROUP:** **AXA ART TOUR OF ART BASEL** (Members Only)  
**Date:** 15 March 2015, Sunday  
**Time:** 11:45am – 1:00pm  
**Venue:** Hong Kong Convention & Exhibition Centre, 1 Expo Drive, Wanchai  
**Cost:** HK\$100 Members and Young Friends  
**Bookings & Enquiries:** Belinda Piggott at [brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

**GALLERY GROUP:** **MELISSA LEE ART TOUR OF ART BASEL** (Members Only)  
**Date:** 17 March 2015, Tuesday  
**Time:** 11:45am – 1:00pm  
**Venue:** Hong Kong Convention & Exhibition Centre, 1 Expo Drive, Wanchai  
**Cost:** HK\$100 Members and Young Friends  
**Bookings & Enquiries:** Belinda Piggott at [brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)

**LECTURE:** **THE CHAIR'S SERIES XII: "DEAR MOTHER PUTNAM, LIFE AND DEATH IN MANILA DURING THE JAPANESE OCCUPATION, 1941-1945" – MY FATHER'S WITNESS OF THE OCCUPATION OF MANILA by Nelly Lichauco Fung**  
**Date:** 19 March 2015, Thursday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Sotheby's HK, 5th Floor, One Pacific Place, 88 Queensway, Hong Kong  
**Cost:** HK\$300 Members  
 HK\$400 Non-Members  
**Bookings & Enquiries:** Cynthia Lackey at [cynthia2265@aol.com](mailto:cynthia2265@aol.com)

**LECTURE:** **SHIRT SLEEVES TO SHIRT SLEEVES IN 3 GENERATIONS: A CHINESE PERSPECTIVE ON FAMILY BUSINESS by Professor Roger King**  
**Date:** 25 March 2015, Wednesday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Club Lusitano, 24th Floor, 16 Ice House Street, Central, Hong Kong.  
**Cost:** HK\$300 Members  
 HK\$400 Non-members  
**Bookings & Enquiries:** Christine Mar at [friendscuhkevents@gmail.com](mailto:friendscuhkevents@gmail.com)

**TALK:** **Content removed**  
**Date:** 30 March 2015, Monday  
**Time:** 10:00am – 12:00 noon  
**Venue:** Address to be advised on registration  
**Cost:** HK\$250 Members  
 HK\$350 Non-Members  
**Bookings & Enquiries:** Laure Raibaut at [laureraibaut@gmail.com](mailto:laureraibaut@gmail.com)

**LECTURE:** **SHANGHAI MASTERPIECES: NEW RESEARCH ON EARLY 20th CENTURY YIXING STONEWARE by Terese Tse Bartholomew**  
**Date:** 13 April 2015, Monday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Christie's, Alexandra House, Central, Hong Kong  
**Cost:** HK\$300 Members  
 HK\$400 Non-Members  
**Bookings & Enquiries:** Sagiri Dayal at [lamba@netvigator.com](mailto:lamba@netvigator.com)

**LECTURE:** **BLACK GLAZE AND BLACK SLIP WARE IN THE SONG DYNASTY by Professor Maggie Wan (FAA) and Mr Chan Kam Shing**  
**Date:** 20 April 2015, Monday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Hong Kong Visual Arts Centre, Ceramics Studio, 7A Kennedy Road, Central, Hong Kong  
**Cost:** HK\$300 Members  
 HK\$400 Non-Members  
**Bookings & Enquiries:** Elaine Riley at [erileycuhkfriends@gmail.com](mailto:erileycuhkfriends@gmail.com)

**TALK:** **THE CHAIR'S SERIES XIII: FROM A RUIN TO A GEM: A CONVERSATION WITH PROF. ANNA SOHMEN AND DR. ALAIN LE PICHON ON THE RESTORATION OF THE BETHANIE AND THE WRITING OF A BOOK TELLING ITS HISTORY**  
**Date:** 18 May 2015, Monday  
**Time:** 7:30pm – 9:30pm  
**Venue:** Wellcome Theatre, HKAPA Bethanie Campus, 139 Pokfulam Road, Hong Kong  
**Cost:** HK\$300 Members  
 HK\$400 Non-Members  
**Bookings & Enquiries:** Patrick Moss at [memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com)

**LAUNCH:** **COLLECTORS CIRCLE**  
**Date:** 11 June 2015, Thursday  
**Time:** 7:00pm TBC  
**Venue:** The Asia Society Hong Kong Center, 9 Justice Drive, Admiralty, Hong Kong  
**Bookings & Enquiries:** Edwin Mok at [emok@emoksolicitor.com.hk](mailto:emok@emoksolicitor.com.hk)

## MESSAGE FROM THE CHAIR



Dear Friends,

Happy New Year! I hope you all had lovely year end festivities with your families and that you are ready to enjoy a great new year with the Friends with lots of exciting programmes, talks, gallery visits, tours, study group and fun times together.

The Friends Board has now expanded to 13 members as we are offering a more extensive programme and developing a closer relationship with our university, our students, our community, as well as the Art Museum. 2015 will see how we are able to benefit our members, our students, our community with the work we do and the funds we raise. In turn, the Friends will also benefit from this beautiful rapport.

We are also working on celebrations for our 35th Anniversary in 2016, including a relaunch of the Collectors Circle with the goal to raise enough funds to acquire an anniversary gift for the Museum. There will be an event to launch the Collectors Circle on the 11th June at the Asia Society, so please mark your diaries. We hope we will have your support in many different ways, so please look out for news of our plans and announcements.

In December, CUHK hosted the opening ceremony of the Golden Jubilee Garden of Appreciation and dinner to which donors and friends of the university were invited. As Chair, I attended on behalf of the Friends. The Friends are included as one of their long term major donors. Our name is listed and displayed on a very special TV screen built in an artistic piece of sculpture in

the CUHK landscape in the Golden Jubilee Garden of Appreciation right outside the Sir Run Run Shaw Hall. We, the Friends, feel very proud of our contribution to the university. Please do visit the Garden and see this screen when you next visit CUHK.

2015 kicked off with a fantastic talk by Yin Hung, part of the Chair's Series on her incredible family story from her childhood life in a reform farm in Hubei to her current successful business empire. To follow, we have exclusive visits to private homes to view art collections, the Chair's Series on a WWII diary and the historical site of the Bethanie, exclusive tours at Art Basel and other Art events, Part Two of the series on the Northern Nomads, Part Two of our Ceramics demonstration and talk, and many more .....

We also have an interesting selection of tours lined up in the coming year, so do not miss out and sign up early. Or if you have good contacts or would be interested in leading a tour, please get in contact with Therese.

The Friends recently launched a line of beautiful products - they make excellent gifts. If you missed the fairs in the autumn, they are on sale at selected events or you can contact Cynthia, our products coordinator.

Young Friends are working on a number of exciting projects, so please watch our notices. We are also hoping to work closer with our own CUHK artists and graduates and will be advertising their shows and exhibitions.

We are very grateful to our generous sponsors who have made it possible for us to offer a diverse programme at such wonderful venues. In the last year Asia Week Hong Kong has sponsored students to attend our talks and lectures, they are working closely with us supporting our events in different ways, thus allowing us to explore opportunities and realise our goals. I would like to express our appreciation for their ongoing support.

You may recall that in 2013 we introduced

the Art Radar Art Journalism and Writing Scholarship. It is a 6-week online course. The recipient in this our second year is Samuel Tsang. There are two articles by Samuel in this newsletter! Art Radar recently interviewed me in regard to the Friends' goals and objectives. The full interview is available at: <http://bit.ly/1EoYdHy>. Art Radar and the Friends are pleased to be working together in this new initiative to reach out to students. We are constantly exploring new opportunities to broaden our programme of outreach to the young community.

We are always open to ideas and welcome new contacts and suggestions, so please do not hesitate to get in touch with one of us or if you are interested in joining the work team!

I look forward to seeing many of you in the coming months, either at CUHK or one of our events.

I would like to thank our newsletter sponsor, Alisan Fine Arts, for their support and generosity. Their sponsorship has assisted tremendously with the high costs of production without which we would not have been able to donate as much as we did. I would also wish to draw your attention to another generous and supportive sponsor, Yick Fung Printing Company. Nicholas and Angel Ho have been offering us free design and layout service and advice for our newsletter since last April. I would particularly like to thank Maggie Lee at Yick Fung for her incredible patience and invaluable assistance. I wish to express our sincere gratitude to all our sponsors who have made it possible for us to produce this wonderful journal.

May I take this opportunity to wish you, all our members, our sponsors, partners and friends an Auspicious, Happy and Healthy Year of the Ram! Xin nian kuai le!!

## FRIENDS EXECUTIVE BOARD

### POSITION

Chair  
Co-vice-chair  
Co-vice-chair  
Secretary  
Treasurer  
Communications  
Website & Newsletter  
Membership  
Overseas Tours  
Events & Gallery Group  
Study Group & Day Tours  
Librarian  
Collectors Circle  
Products  
Young Friends

### NAME

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

### EMAIL CONTACT

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[lamba@netvigator.com](mailto:lamba@netvigator.com)  
[laureraibaut@gmail.com](mailto:laureraibaut@gmail.com)  
[secretary@friendscuhk.com](mailto:secretary@friendscuhk.com)  
[treasurer@friendscuhk.com](mailto:treasurer@friendscuhk.com)  
[newsletter@friendscuhk.com](mailto:newsletter@friendscuhk.com)  
[sue\\_wombat@yahoo.com.au](mailto:sue_wombat@yahoo.com.au)  
[membership@friendscuhk.com](mailto:membership@friendscuhk.com)  
[tours@friendscuhk.com](mailto:tours@friendscuhk.com)  
[brighthouseone@gmail.com](mailto:brighthouseone@gmail.com)  
[memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com)  
[newsletter@friendscuhk.com](mailto:newsletter@friendscuhk.com)  
[emok@emoksolicitor.com.hk](mailto:emok@emoksolicitor.com.hk)  
[products@friendscuhk.com](mailto:products@friendscuhk.com)  
[youngfriendscuhk@gmail.com](mailto:youngfriendscuhk@gmail.com)

### VOLUNTEERS

Events  
Events  
Events  
Events  
Events  
Events  
Events  
Events  
Overseas Tours  
Overseas Tours  
Overseas Tours

### NAME

Marianne Yeo  
Lydia Dorfman  
Clementina Cardoso  
Elaine Riley  
Saima Chughtai  
Christine Mar  
Naomi Molson  
Coralie Otoshi  
Peter Stuckey  
Ida Chow  
Sharon Vipond

## Young Friends Spring 2015

2015 will be an exciting year for Young Friends. Following the success of our 2014 Young Friends exhibition at HongKong Land's Rotunda Space, 2015 will see Young Friends co-present another large-scale emerging artists exhibition in Spring. Details of this exhibition and our upcoming events will be revealed soon.

This year, Young Friends has set up a new Young Friends Committee, which will allow Young Friends to create more events for members in the years to come. I would like to formally introduce Cristine Li, Vickie Li and Sophie Selby, who will have active roles in the organisation of many of our Young Friends events.

Cristine graduated with First Class Honours in BA Philosophy and History of Art from University College London (UCL) in 2013. She is a Specialist Trainee at the Chinese Ceramics and Works of Art department at Sotheby's Hong Kong. Her keen interest in the arts, as well as geopolitical, issues has resulted in a variety of work experiences in the art world, from public relations for Frieze London and galleries in Hong Kong to conducting legal and cultural property research under Norman Palmer CBE QC.

Sophie grew up in Hong Kong and spent most her childhood developing an interest in Ancient Chinese antiquities while exploring Hollywood Road antique shops on weekends. Her mother's background in selling contemporary art prints and old Hong Kong photos

fashioned her interest in the arts and Hong Kong history. After graduating from the University of Edinburgh, she now works in Hong Kong as a Retail Fashion Consultant in resort wear.

Vickie is currently an associate buyer for the Lane Crawford Joyce Group. Prior to her transition to the fashion industry, Vickie worked as a financial analyst at Morgan Stanley in the Investment Banking Division. Although Vickie is from Hong Kong, she has lived and studied abroad in Paris, Beijing and the United States. She is an avid admirer of Chinese contemporary art and enjoys portrait painting in her spare time. Vickie received her B.Sc. in Civil Environmental Engineering with a specialization in Architectural Design from Stanford University.

I'm looking forward to working with Cristine, Sophie and Vickie. Together, we will be able to create many new opportunities and platforms for young art professionals, emerging artists and art enthusiasts to connect in Hong Kong.

Alexandra M K Choa  
Co-ordinator  
Young Friends



## A MESSAGE FROM ALISAN FINE ARTS, SPONSOR OF THE FRIENDS NEWSLETTER

It is my pleasure to support the Friends and to be a sponsor for the Newsletter this year. While many of you may not know me, Alisan Fine Arts' involvement and support in the Friends actually goes back many years, when my mother, Alice King, joined the Friends in the 1980's. More recently, together with the Friends, Alisan Fine Arts supported the donation of an important Lui Shou Kwan painting to the University Art Museum. It is therefore only natural that we continue our long standing relationship with the Friends.

Next year, Alisan Fine Arts will be celebrating its 35th anniversary. Over the years, the gallery has tirelessly promoted Chinese contemporary artists - local, overseas and mainland. Our gallery has held over a hundred exhibits and was the first commercial gallery in Hong Kong to hold a solo exhibition for world-renowned artist Zao Wou-ki in 1993. My own formal involvement in the gallery started in 1997, but in reality, I have been growing up with art since a young age at home. I remember visiting the Art Museum at the Chinese University, as well as numerous other museums overseas, with my parents who are avid collectors of Chinese porcelain, as well as paintings.

Having witnessed the changes in Hong Kong's art scene over time, I am so excited to see the upward development in recent years, in particular in the Chinese contemporary art market. It is my hope that, through our gallery's upcoming exhibitions and featured artist pages in the newsletter, that I will be able to share my passion and interest in this field with you.

It is wonderful to see the Friends grow from strength to strength. The support you provide to the Art Museum and the various activities such as talks, overseas cultural trips, gallery and museum visits are truly impressive. The Newsletter also provides an invaluable resource for both novice and serious art lovers. I am honoured to be part of this and look forward to meeting many of you.

### About Alisan Fine Arts

Alisan Fine Arts, founded in 1981 by Alice King, is one of the first professionally run galleries in Hong Kong. A pioneer in the field of Contemporary Chinese Art and New Ink Art, the gallery focuses on promoting up and coming Chinese artists from the mainland, as well as established Hong Kong artists and Chinese diaspora living in Europe and America. On occasion, we also exhibit select Western artists such as Bernar Venet, Richard Texier and more recently, Fabienne Verdier.

The gallery moved from Central to its current location in Aberdeen four years ago, providing a larger gallery space for display, office and library. The gallery holds regular exhibitions and participates in art fairs in Hong Kong and overseas, including Art Basel Hong Kong, Fine Art Asia and Masterpiece London in recent years.

### About Daphne King

Born in New Jersey, USA, Daphne has lived in Hong Kong since she was five. She graduated from Philips Academy, Andover in 1987 and the University of Pennsylvania with a BA in History in 1991. She has been working at Alisan Fine Arts since 1996 and was promoted to Director in 2005. Prior to working at Alisan Fine Arts, Daphne worked in advertising in New York at DMB&B (1992 – 1994) and in Hong Kong at Ogilvy & Mather (1994 – 1996).

A patron of the arts, Daphne was a Friend of the Hong Kong Museum of Art from 1997 – 2000 and currently is a Trustee of the Friends of the Hong Kong Museum of Art. In 2011 she was appointed Director of The Ink Society. Daphne has been a keen supporter of the Hong Kong Ballet, as a committee member of the Ballet Ball and co-chair of the Guild from 2011-2014. She currently sits on the Board and the Executive Committee.

Daphne founded the University of Pennsylvania Scholarship Fund in Hong Kong and was the founding President from 2002-2014. She is a certified yoga instructor and during her free time enjoys practicing yoga, reading, traveling and spending quality time with her family and friends.



*Daphne King, together with her mother, Alice King*

## ALISAN FINE ARTS GALLERY

### FEATURED ARTIST - WEI LIGANG

Wei Ligang is a leader in the modern Chinese calligraphy movement. Recognized for his contemporary abstract ink paintings that are rooted in ancient calligraphy, he transcends the old and pushes boundaries to create works that are unique in form and style.

One of Wei's most recognized calligraphic series consists either of black, red or gold cursive strokes with opposing gold or black backgrounds. Using Chinese ink and acrylic, he reproduces characters from classical Chinese poems in big and bold, yet highly fluid, strokes transforming the ancient into a contemporary and powerful abstract painting - Fig. 1. The colourful and round circles in the Peacock series paintings - Fig. 2. - are not columns of abstract characters, but are his interpretation of peacock feathers. Another equally powerful but less abstract set of paintings is Wei's Tulip series. Inspired by rows and rows of colourful tulips, he saw in Central Park New York City, he depicts only a single horizontal row of plum blossoms with either a blue background - Fig. 3 - or white background, creating a simple yet powerful image.

Born in 1964 in Datong, China, Wei grew up during the Cultural Revolution and wrote his first "big-character poster" at the young age of eight. With his father's encouragement, he began studying calligraphy a year later. After the Cultural Revolution in 1976, he was able to further pursue his interest in traditional Chinese culture. However, it was his maths ability that allowed him to enter university when he was just seventeen. Nonetheless, he was able to continue his passion for calligraphy by joining the university calligraphy society, eventually becoming its president.

After graduating from Nankai University, Tianjin, he taught mathematics in Taiyuan City. In 1985, he began to study Fushan (1607-1684 Chinese artist in late Ming and early Qing Dynasty) style cursive calligraphy while exploring a new direction in his art. He settled in Beijing, in 1995, as a guest lecturer at Qinghua University. His

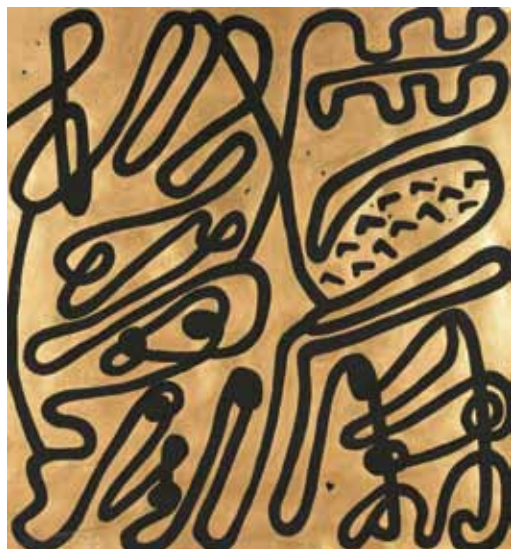


Fig.1 Foliage Flourishing as Waterfall 水簾松蘿 2014  
Chinese ink & acrylic on paper, 96x90cm/37 $\frac{3}{4}$ x35 $\frac{1}{2}$ "

training in mathematics has contributed to his abstract form of calligraphy.

In 1999, Wei and another abstract calligrapher, Pu Leiping curated an important exhibition "Chinese Modern Calligraphy" in Chengdu, and in 2002 he participated in the pioneering exhibition "Brushes with Surprise: The Art of Calligraphy in Modern China" at the British Museum, London. Wei was awarded a fellowship grant from the Rockefeller Foundation's Asian Cultural Council (ACC) in 2005 to study in the United States. Not only was he able to broaden his horizon by visiting numerous museums in the West, he was also able to work with other professionals in the field, such as well-known American abstract artist, Brice Marden.

Since the 1980s, he has exhibited in New York, London, Sydney, Seoul, Beijing, Shanghai, Hangzhou, Xian, Chengdu, Hong Kong, and Taipei. Wei's works have been collected by major museums worldwide including the Museum of Modern Art, San Francisco; Museum of Fine Arts, Boston; British Museum, London; National Art Museum of China, and Today Art Museum, Beijing.

Alisan Fine Arts held a solo exhibition in 2006 and a group exhibition "Selected Asian Cultural Council Fellows: Then and Now" together with Wei Qingji and Zhang Jianjun at ACC Hong Kong in 2011. The gallery also exhibited his works at FINE ART ASIA 2009, ART HK 2010 and Art Basel Hong Kong 2013.

**From March 7 - April 18**, Alisan Fine Arts will hold a solo exhibition of Wei's latest paintings at the gallery in Aberdeen, as well as a selection of highlights at Art Basel Hong Kong 2015. A catalogue will be available for purchase. For enquiry or viewing of the paintings, please contact Alisan Fine Arts. Our full contact details are available on the back cover of this newsletter.



Fig.2 Peacock-Blue 孔雀藍 2014  
Chinese ink & acrylic on paper  
136x69cm

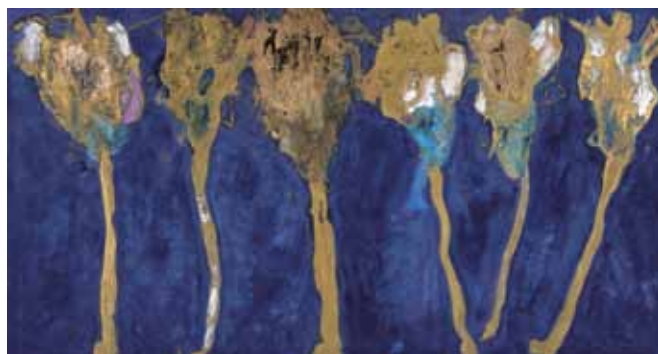


Fig.3 French Plum Blossoms 法蘭西大梅朵 2014  
Chinese ink & acrylic on paper, 96.5x180cm/38x71"

## Gallery Group: Art Ecology of Hong Kong – Private Collections

Throughout 2015, Friends Gallery Group will continue exploring the various components that make up the Art Ecology of Hong Kong, from art making, to selling in primary and secondary markets, and to displaying art in public, or private spaces and educational institutions.

**Date:** 4 February 2015, Wednesday

**Time:** 10:45am – 3:30pm

**Venue:** Meet in Central for private bus to host's home in Stanley.

**Cost:** HK\$250 Members  
HK\$350 Non-Members  
HK\$100 Young Friends  
HK\$200 Full time students (includes 1 year Young Friends subscription)  
(includes transport & light lunch)

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

Our first Gallery Group event in 2015 is a much anticipated viewing of two private collections.



**Mandy d'Abo**, owner of The Cat Street Gallery, has invited the Friends to her lovely home in Stanley for a guided viewing and casual lunch. Over many years, Mandy has developed an amazing collection of contemporary art, which consists of a variety of both emerging and established international artists. As Mandy lived in Australia for ten years, her collection includes a

significant number of works by Australian artists. These include such luminaries as Guy Maestri, Janet Laurence, Juan Ford, Todd Hunter, Joshua Yeldham and Michael Cook. Her favourite collected work, partly for sentimental reasons, is Guy Maestri's 'Expedition'. This work was included in the first show Mandy organised at The Cat Street Gallery.

Her collection is driven by her passion for art; Mandy believes "you should always buy what you are passionate about and the investment side of things will take care of itself. What makes a collection interesting is that it reflects your personality, you as the collector connect the dots so buy what you love and just enjoy it." A limited number of Friends members will have the opportunity to experience how this philosophy has developed into an important collection.

After lunch, we will travel by coach to **Amna Naqvi's** home in Deep Water Bay. Amna is the owner of Gandhara-Art, an arts organisation set up in 2005 which focuses on promoting Pakistani art. Amna has, what is believed to be, the largest collection of modern and contemporary Pakistani art in the world. Every wall, nook and cranny is adorned with contemporary art from her home country, as well as the many cities she has lived in across Asia. "Art always finds a place for itself in our home", she explains. Although with over 700 pieces in total, it has been necessary to make use of some external storage. Amna's collection includes work by Rashid Rana, Aisha Khalid, Shahzia Sikandar, Imran Qureshi and a major commissioned piece by Tsang Kin-wah. She is patron of Asia Art Archive and a member of the South Asia Acquisitions Committee at the Tate Modern in London.



## JOINT STUDY GROUP SPRING 2015

### CHINA UNDER FOREIGN OCCUPATION THE YUAN DYNASTY 1260 to 1368

**Date:** Tuesdays starting 24 February 2015 and finishing 5 May 2015  
**Time:** 10:00 am - 12:00 noon  
**Venue:** The Helena May, 35 Garden Road, Hong Kong  
**Cost:** HK\$500 for Friends members  
(participation limited to Friends and Helena May members only)

The Yuan Dynasty was the shortest of the major Chinese dynasties. To some, it has been regarded as a time of occupation by the Mongol "hordes" and a "blip" in the development of China. However, despite its comparative brevity, its dramatic rise and even more tortuous fall, the Dynasty left its mark on history in ways which, with the benefit of hindsight, are noteworthy as indicators of the development of the country, its cultural advancement and its governance. They are not all bad!

Since government positions of power became difficult for them to obtain, the literati were able to express themselves in a more independent manner, as they were no longer obliged to "toe the party line". Their work, such as that of the Four Masters of the Yuan, whether it was poetry, painting or any other art form, benefitted from their ability to indulge in self-expression rather than immediate visual appeal. The influence of Middle Eastern Islamic art and architecture, medicine, cartography, ornamentation resulted from the role that Muslims, particularly from Persia, played within the Yuan administration.

**Presentation topics** might include the birth of the novel, for example 'The Water Margin', the beginnings of opera, drama and puppetry, the growth of Buddhist art particularly from Tibet (which can be seen in the current Dunhuang exhibition), the Mongol courier system, the creation of a textile industry, the Red Turbans rebellion (origin of Moon Cakes), astronomy & astrology, the cultural habits of the Mongols as opposed to those of the Han, religious tolerance and the growth of new religions and, of course, personalities such as Kublai Khan, Genghis Khan, Zhu Yuanzhong, Marco Polo (again) and Liu Binzhong the architect of Dadu (Beijing).

**Study Group** meets every Tuesday at 10 am. Each participant researches and prepares a 30 to 45 minute presentation on their chosen topic within the main theme. Two presentations are usually presented each Tuesday.

**Bookings and Enquiries:** Contact Patrick Moss at [memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com)



# 恭賀新禧

*The Friends Board wishes all  
our members, sponsors and friends  
a happy and auspicious Year of the Ram!*

## THE WOMEN ARTISTS WHO HOLD UP HALF THE SKY (presented jointly with AWA)

— by *Tiffany Wai-Ying Beres*

**Date:** 12 March, 2015, Thursday  
**Time:** 10:30am – 12:00noon  
**Venue:** AWA, 11th Floor, 2-12 Queen's Road West, Arion Commercial Centre, Office No. 5, Sheung Wan, Hong Kong  
**Cost:** HK\$180 Members  
HK\$280 Non-members  
HK\$100 Young Friends  
HK\$200 Full time students (includes 1 year Young Friends subscription)

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

At auctions, academic international art festivals, and biennales the world over, contemporary female artists are under-represented. The same is true in China. The issue of inequality is not one of skill or talent, but of broader cultural and socioeconomic norms. This talk will look at the recent history of Chinese female artists and the shifting paradigm and rising self-awareness among women artists in China. Tiffany will examine why, despite the challenges of cultural conventions, terms like “feminism” are not part of the local discourse. In addition to exploring these broader cultural anthropological issues, Tiffany will spend time introducing the work of several Chinese female artists, especially emerging ink painters, which is the area of her curatorial expertise.



### About our speaker:

*Sheng Waichun “the eye”, 1975*

**Tiffany Wai-Ying Beres** 龐惠英 is an American curator who was classically trained in Asian art history and antiquities. Born in San Francisco to a bi-racial family, Ms. Beres grew up practising ink painting and calligraphy, stimulating her interest in Chinese art. A Brown University graduate and Fulbright Scholar, she has lived and worked in China for over eight years, curating exhibitions in China, Hong Kong, the United States, Singapore and France. Previously, Ms. Beres served as the International Affairs Officer and a Chinese ink painting specialist for China Guardian, China's first auction house on the mainland. Ms. Beres' is a frequent lecturer on Chinese art history and her writing on Asian contemporary art has been published in *Orientalism*, *The Asian Art Newspaper*, *ArtAsiaPacific*, and the *Wall Street Journal*, among others.

## GALLERY GROUP: VIP PASSES EXCLUSIVE FOR MEMBERS

### VIP Pass to Art Central

**Date:** 13 - 16 March 2015  
**Venue:** Hong Kong Central Harbourfront, [www.artcentralhongkong.com](http://www.artcentralhongkong.com)  
**Cost:** Free of Charge to Friends' Members

Art Central is a vibrant and fresh new event in the Art Week calendar. Launched by the founders of ART HK, Art Central will feature more than 70 galleries from 19 countries, 65% of which come from greater Asia. Housed in a purpose-built, 10,000 square-meter tent right on the Central Harbourfront, in the heart of Hong Kong, the fair showcases the next generation of contemporary art talent alongside some of the most established galleries from around the world. A series of talks hosted by the Asia Society Hong Kong will provide a critical context for the work on display.

A limited number of VIP passes is available for Friends' members. The VIP preview will be held on Friday 13 March 10 am – 6pm. Passes are also valid for general admission from 14 – 15 March.

### VIP Pass to Asia Contemporary Art Show

**Date:** 12 – 15 March 2015  
**Venue:** 40th - 44th Floors, Conrad Hong Kong, Pacific Place, Admiralty, Hong Kong  
**Cost:** Free of Charge to Friends' Members

The Asia Contemporary Art Show takes place over 5 floors of the Conrad Hotel Hong Kong. Featuring over 3,000 artworks presented by more than 100 exhibiting galleries from 20 countries, Asia and beyond. A limited number of Friends members have the opportunity to receive a VIP pass which allows access for two people to the VIP Collector's Preview on Thursday 12th March along with general admission until Sunday 15th March 2015.

Opening hours are as follows: VIP Collectors' Preview

12 March Thursday	5:00pm – 9:30pm
13 March Friday	1:00pm – 9:30pm
14 March Saturday	1:00pm – 8:30pm
15 March Sunday	11:30am – 6:00pm



## HONG KONG ART FAIRS

Gallery Group is offering Friends' members a unique opportunity to join two exclusive tours at Art Basel Hong Kong.

### Art Basel

The Hong Kong show of Art Basel will feature 233 premier galleries from 37 countries and territories, presenting works ranging from the Modern period of the early 20th century to the most contemporary artists of today. Once again, Art Basel will be showcasing the best art from Asia and the Asia-Pacific, as half of the participating galleries are from the Asia region. Art Basel in Hong Kong will be open to the public from Sunday, 15 March, to Tuesday, 17 March, 2015 at the Hong Kong Convention and Exhibition Centre.

## AXA ART TOUR OF ART BASEL

**Date:** 15 March 2015, Sunday

**Time:** 11:45am – 1:00pm

**Venue:** Hong Kong Convention & Exhibition Centre,  
1 Expo Drive, Wanchai  
(meeting place to be confirmed on registration)

**Cost:** HK\$100 Members and Young Friends

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

AXA ART is a long-standing partner of Art Basel and its prominent contemporary and Modern art fairs and is the official provider of VIP guided tours at the show. AXA ART's in-house art specialists will conduct tours showing the highlights of the exhibition. These tours have been offered to Friends' members for the last two editions of Art Basel and have proven to be very popular and informative. A great introduction to the show! This tour will be conducted during the VIP hour. The first 8 people to book will receive a VIP pass valid for the duration of the show.

## MELISSA LEE ART TOUR OF ART BASEL

**Date:** 17 March 2015, Tuesday

**Time:** 11:45am – 1:00pm

**Venue:** Hong Kong Convention & Exhibition Centre,  
1 Expo Drive, Wanchai  
(meeting place to be confirmed on registration)

**Cost:** HK\$100 Members and Young Friends

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

**Melissa Karmen Lee** is a public art curator, consultant, who has worked on numerous projects in Hong Kong, China, New Zealand, and Canada. Her work on public art has spanned from graffiti commissions to outdoor large-scale sculpture parks and organized public seminars on the subject of Peace and to the creation of an online digital archive. She is the founder of Fairytale Project ([www.fairytaleproject.net](http://www.fairytaleproject.net)), an online research archive investigating the lives and experiences of the 1001 Mainland Chinese participants involved in Documenta held in Kassel, Germany (2007) as part of artist Ai Weiwei's public art project, Fairytale. Melissa is on faculty at the English Department of the Chinese University of Hong Kong. She teaches English literature students to think theoretically about visual art and the importance of diasporic literature in an increasingly migrating world population.

Melissa's introduction to Art Basel will focus on a mixture of Western and Asian contemporary art and feature 4-5 galleries.



## LECTURE: SHIRT SLEEVES TO SHIRT SLEEVES IN 3 GENERATIONS: A CHINESE PERSPECTIVE ON FAMILY BUSINESS

– by *Professor Roger King*

**Date:** 25 March 2015, Wednesday

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

**Venue:** Club Lusitano,  
24 Floor, 16 Ice House Street,  
Central, Hong Kong.  
(Entrance also on Duddell Street)

**Cost:** HK\$300 Members  
HK\$400 Non-Members  
HK\$100 Young Friends  
HK\$200 Full time students (includes 1 year  
Young Friends subscription)

**Bookings and Enquiries:** Christine Mar at  
[friendscuhkevents@gmail.com](mailto:friendscuhkevents@gmail.com)

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There is a saying that, "Wealth does not pass beyond the third generation". Professor King's talk will discuss the reasons and causes of early demise of family businesses and how it can be avoided. Topics to be included are common myths of family business, unique characteristics of culture and family business, new challenges facing Chinese family business, the Confucian context, and possible solutions to overcome the early demise.

### About our speaker:

**Roger King** is an Adjunct Professor of Finance, Founding Director of Tanoto Center for Asian Family Business and Entrepreneurship Studies, and Thompson Center for Business Case Studies at the Hong Kong University of Science and Technology. His teaching and research interests are entrepreneurship, family businesses and corporate and family governance.

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*Prof. Roger King*

**TALK: THE CHAIR'S SERIES XII: "DEAR MOTHER PUTNAM, LIFE AND DEATH IN MANILA DURING THE JAPANESE OCCUPATION, 1941-1945" – MY FATHER'S WITNESS OF THE OCCUPATION OF MANILA**

*– by Nelly Lichauco Fung*

**Date:** 19 March 2015, Thursday

**Time:** 6:30pm – 8:30pm

**Venue:** Sotheby's HK,  
5th Floor, One Pacific Place,  
88 Queensway, Hong Kong

**Cost:** HK\$300 Members  
HK\$400 Non-Members  
HK\$100 Young Friends  
HK\$200 Full time students (includes 1 year  
Young Friends membership)  
Drinks and snacks included

**Bookings and Enquiries:** Cynthia Lackey at  
[cynthia2265@aol.com](mailto:cynthia2265@aol.com)

Nelly will share with us her journey through editing her father's diary, tales and accounts from both her father and her mother, her own sentiments and the diary's relevance to history. Marcial Lichauco's diary is a fascinating day to day account of wartime Manila during the Japanese occupation, an amazing first hand account of the war years. Marcial, a successful lawyer, was well connected politically, a tireless advocate of Philippine independence and later became Philippine Ambassador to the UK. Nelly's mother, Jessie, is an American, originally from Cuba, who moved to the Philippines in 1933 and has been living there for over 80 years, adopting the country and people as her own.

**About our speaker:**

**Cornelia (Nelly) Lichauco Fung** is the eldest daughter of the late Philippine Ambassador Marcial P. Lichauco, the author of the war diary, "Dear Mother Putnam - Life and Death in Manila During the Japanese Occupation, 1941-1945." Born during the Japanese occupation of Manila, she was educated in the Philippines and the United States. She graduated from Wellesley College, Massachusetts with a degree in history. She is married to Kenneth Hing Cheung Fung and Hong Kong has been her home since 1967.

Nelly has edited and re-published her father's war diary with a glossary, a chronology of events, and photographs to mark the 70th anniversary of the end of World War II in Asia and the Battle of Manila.



*The author Marcial Lichauco and  
Mother Putnam*

Nelly has previously written: "Beneath the Banyan Tree: My Family Chronicles", a history of five generations of her family and "Fung Ping Shan, the Man, His Life, and His Library", a history of her grandfather-in-law in collaboration with Dr. Y.C. Wan of the University of Hong Kong.



*Marcial and Jessie Lichauco*

**AVANT GARDE ASIA**

Sotheby's HK has kindly offered a private viewing of their two Avant Garde Asia shows prior to the talk, timing to be confirmed:

**GUTAI AND ITS LEGACY** examines how a group of radical Japanese artists endeavored to reinvigorate art in the region. Their expressive methodologies, often involving performances and installations, recorded critical Asian art history onto canvases.

**LINES OF KOREAN MASTERS** presents a comprehensive group of paintings created from the 1960s to the post-millennium by Korean artists looking to break through traditional Asian aesthetics. Renowned for a distinctly Korean whiteness, these artists also infused their art with calligraphic elegance.

## LECTURE : SHANGHAI MASTERPIECES: NEW RESEARCH ON EARLY 20th CENTURY YIXING STONEWARE

– by *Terese Tse Bartholomew*

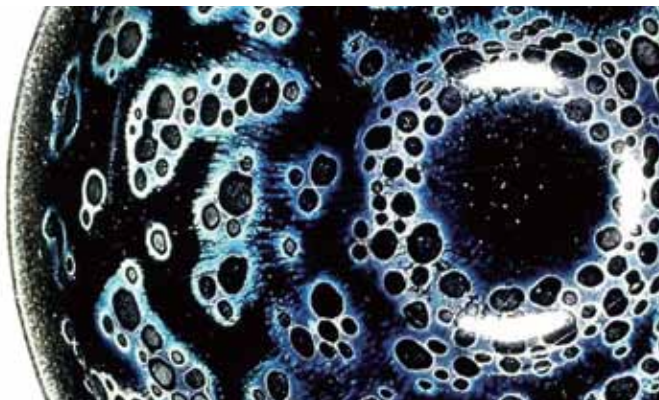
**Date:** 13 April 2015, Monday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Christie's,  
Alexandra House, Central, Hong Kong  
**Cost:** HK\$300 Members  
HK\$400 Non-members  
HK\$100 Young Friends  
HK\$200 Full time students (includes 1 year  
Young Friends membership)

**Bookings and Enquiries:** Sagiri Dayal at  
[lamba@netvigator.com](mailto:lamba@netvigator.com)

The 1920s and 30s were prosperous years in Shanghai and there were many enthusiastic collectors of Yixing ware. In order to satisfy their voracious appetites, some antique dealers invited the best Yixing potters to come to Shanghai. Working in secret, the dealers masterminded the designs and decided on the signatures, while the potters, with their superb techniques, produced Yixing ware of the highest quality. These “Shanghai Masterpieces” were so well done that the collectors, who considered them to be genuine pieces of the Ming and Qing dynasties, quickly purchased them. Years later, these masterpieces changed hands, and they ended up in museum and major private collections. The time has come to take a critical look at these ‘masterpieces.’

**About our speaker:** *Terese Tse Bartholomew* was born in China and grew up in Hong Kong. She received her B.A. in Art at Holy Names College, Oakland in 1965, and her M.A. in Art History from the University of California, Los Angeles in 1968. She was the first Curator of Indian and Southeast Asian Art at the Asian Art Museum in 1969 and from 1997 to 2008 she was Curator of Himalayan Art and Chinese Decorative Art. She retired from the Asian Art Museum San Francisco in 2008 and is currently Curator Emeritus.

Terese has curated many exhibitions at the Asian Art Museum and has published in the fields of Chinese, Himalayan, and Indian Art. Yixing pottery is one of her main research interests and she has collaborated with Lai Suk Yee on three Yixing exhibitions.



*Black Glaze and Slipware*

## LECTURE AND DEMONSTRATION: BLACK GLAZE AND BLACK SLIP WARE IN THE SONG DYNASTY

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

**Date:** 20 April 2015, Monday  
**Time:** 6:30pm – 8:30pm  
**Venue:** Hong Kong Visual Arts Centre,  
Ceramics Studio, 7A Kennedy Road,  
Central, Hong Kong  
**Cost:** HK\$300 Members  
HK\$400 Non-Members  
HK\$100 Young Friends  
HK\$200 Full time students (includes 1 year  
Young Friends membership)  
Drinks and light snacks included

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

The Northern and Southern Song Dynasties saw a remarkable development in ceramic production with the creation of many glazes, with purity in colour which enhanced the delicately potted forms and drew attention to the beauty of the glaze. Professor Wan will discuss the use of black glaze and black slip as a highly treasured colour for decorating stoneware in Song Dynasty China, and in particular, black wares of the Jian kilns from Southern China and ceramics of the Cizhou kilns from Northern China which show the many ways of using black glaze and black slip for ceramic decoration. In this talk, Maggie Wan will provide a historical background for understanding why black wares were treasured in Song culture. She will discuss the ceramic technology of the Jian kilns in Fujian province, with special focus on their famous tea bowls; the clay, glaze, kilns and firing methods involved in their production. Maggie will also discuss the differences between black glaze and black slip, and use as examples the products of the Cizhou kilns to demonstrate how Song potters made full use of black glaze and black slip to produce such exquisite stoneware.

Mr. Chan will demonstrate wheel throwing, and the application of glaze and slip techniques as used by the Song potters.

After the demonstration, participants will have the opportunity to ask questions of both Professor Wan and Mr. Chan. For those who were unable to attend the Blue and White Workshop in November last year, this presents an opportunity to briefly touch on that area of ceramic production.

**Professor Maggie Wan**, a graduate of the Chinese University of Hong Kong, received her MA from the School of Oriental and African Studies, and a D.Phil from Oxford University. She teaches History of Chinese Ceramics and Religious Art of China in the Fine Arts Department of the Chinese University of Hong Kong. Her publications include many articles and edited volumes on 12th - 17th Century Chinese Imperial and Export Ceramics.

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

**TALK: THE CHAIR'S SERIES XIII: "FROM A RUIN TO A GEM" – A CONVERSATION WITH PROF. ANNA PAO SOHMEN SBS AND DR. ALAIN LE PICHON ON THE RESTORATION OF THE BETHANIE AND THE WRITING OF A BOOK TELLING ITS HISTORY**

**Date:** 18 May 2015, Monday (TBC)

**Time:** 7:30pm – 9:30pm

**Venue:** Wellcome Theatre,  
HKAPA Bethanie Campus,  
139 Pokfulam Road,  
Hong Kong  
A coach will be available from Central

**Cost:** HK\$300 Members  
HK\$400 Non-Members

**Bookings and Enquiries:** Patrick Moss at  
[memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com)

**This event is kindly sponsored by: " project A Limited"**

in 2006 and is now used by the Academy's School of Film and Television. In addition to educational facilities, it includes two performance venues, an exhibition hall, a chapel and a museum.

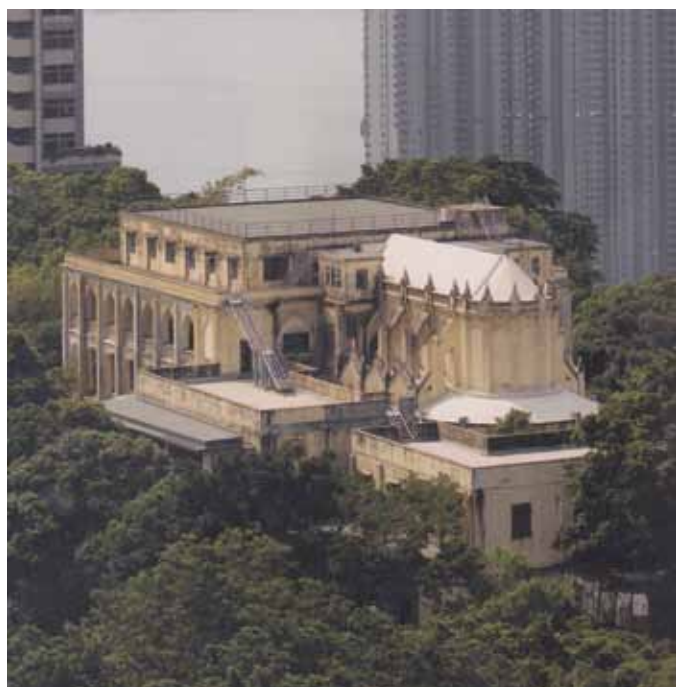
**About our speakers:**

**Dr Alain Le Pichon** is a graduate of the Ecole Normale Supérieure in France and Oxford. After an early teaching career at Eton College, he became a banker in London, on Wall Street and in Hong Kong. He later returned to academia and taught at the Sorbonne. He now resides in Hong Kong and Paris. His publications include works: on the British presence in China, China Trade and Empire published by Oxford University Press, and on the French missionary presence in Hong Kong, Béthanie and Nazareth, French Secrets from a British Colony published by the Hong Kong Academy for the Performing Arts.



*Prof Anna Sohmen in the Chapel at the Béthanie*

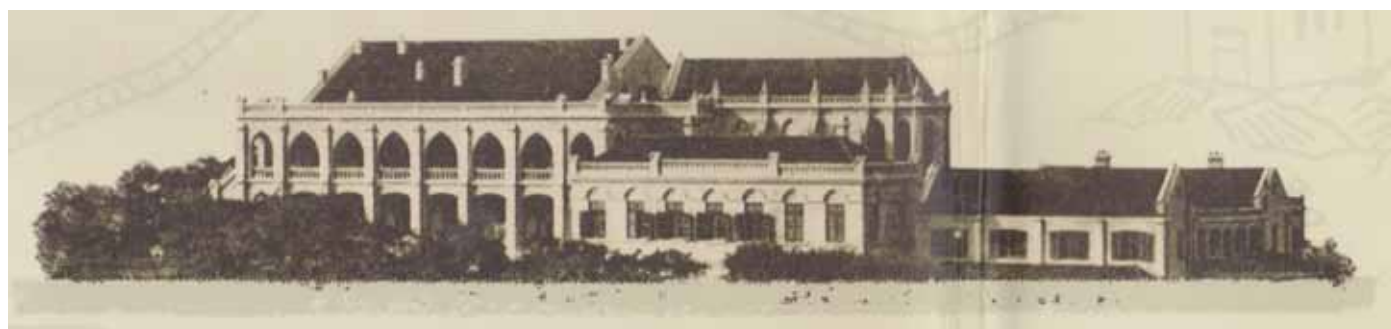
**Prof Anna Pao Sohmen SBS** is former Chair of the Hong Kong Academy for Performing Arts and helped to restore the 19th Century Bethanie by turning the complex into a film school. She is involved with many philanthropic projects in China and Hong Kong. Prof Sohmen founded the Chinese International School in Hong Kong in 1982 and the Sir Y K Pao School in Shanghai in 2007. She is Honorary President of Ningbo University and Harbin Normal University, advisory Professor to Shanghai Zhaotong University and Tongchi University, and has achieved the World Women's Entrepreneurs Award and the Hong Kong Outstanding Women Entrepreneur Award. She received Hong Kong's Silver Bauhinia Award for her public service. She is married to Dr Helmut Sohmen and they have three children and five grandchildren.



*Béthanie in 2005*

The Béthanie is a historical building complex located in Pok Fu Lam, Hong Kong and built in 1875 as a sanatorium by the Paris Foreign Missions Society (French: Missions Étrangères de Paris). It is a Grade II historic building.

Béthanie and the nearby Dairy Farm cowsheds were allocated in 2003 to the Hong Kong Academy for Performing Arts. After a series of renovations, the complex reopened



*Old picture of Béthanie*



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

## **RELAUNCH OF THE COLLECTORS CIRCLE & PANEL DISCUSSION**

**AT THE ASIA SOCIETY HONG KONG CENTER**



**SAVE THE DATE**

**THURSDAY, 11TH JUNE 2015  
FURTHER DETAILS TO BE ANNOUNCED**

CA  
ARTS COUNCIL  
HONG KONG

ASIA WEEK  
HONG KONG

Asia  
Society  
Hong Kong Center

## The Friends of the Art Museum, CUHK Awards 2014-2015

— by Samuel Tsang

**Jia Zhen**, a final-year PhD candidate at the Department of Fine Arts, is the recipient of the Madeleine Tang Award. Her interests centre upon visual culture in Republican China, images of women in 20th century China, women artists in China, and feminist art theories. She is committed to research and teaching in academia. She thanks the Madeleine Tang Friends Research and Education Fund for significantly lightening her financial burden, which has allowed her to focus intensively on her thesis.

She also expresses her gratitude to the Friends for their recognition and generous help.

**Lai Ming-chu, Elva**, is a Master of Fine Arts student. Through her work, she wants to examine and experiment with the instabilities inherent in the modality of photography. She is also in search of new sensitivities of photographic representation. Her goal is to be an artist in Hong Kong and beyond. She is currently working on her MFA project about HK immigrant children post 1997.

Elva has also been awarded the Hong Kong Human Rights Arts Prize and the Talent Development Scholarship by the Hong Kong SAR Government, as well as the Reaching Out Award by CUHK. She was an artist-in-residence in Provence, France. She thanks the Friends for their continuing support for budding artists.

**Xia Xiaoshuang** is a PhD candidate in the Department of Fine Arts. His specialization is the history of Chinese art. He is currently devoting his attention to the investigation of Song Dynasty art depicting elegant gatherings (雅集). When he is not researching Chinese art, he turns to Chinese calligraphy for pleasure. He received his master's degree in Leiden University, the Netherlands, where he also taught Chinese calligraphy. He wishes to be a scholar in the history of Chinese art and is particularly grateful for the Friends' financial support of aspiring art historians.

**Zhan Ni** is a PhD candidate in the Department of Fine Arts. She is very interested in Chinese painting of the Ming and Qing Dynasties. For her PhD thesis, she has decided to focus on the representation of women in Ming and Qing painting. In the future, she wishes to continue her quest for little-known or interesting areas in Chinese art. She thanks the Friends for funding her research visits to Beijing and Japan, which have been tremendously fruitful.

**Mok Pui Yu, Fiona**, is an undergraduate student. Her interests range from ancient Chinese art history to contemporary Western art.

Keenly aware of the value and importance of the museum world, Fiona has decided to develop her career in this area. Fiona would also like to be an illustrator of childrens storybooks.

Fiona is grateful for the Friends efforts in encouraging an artistic environment where young artists are included and nurtured.

**Yau Wing-fung, Ross**, is this year's recipient of the Friends Prize. He is an undergraduate in the Department of Fine Arts. Ross is interested in Chinese art, particularly Chinese calligraphy and painting.

He has created a collection of shān shuǐ (山水) paintings incorporating traditional techniques and contemporary objects. Ross's highest priority is to concentrate on his academic and artistic attainments in art, and to develop and extend his repertoire.

He thanks the Friends for their generosity and support for the creation and appreciation of Chinese art.

**Tsang Sui Yiu, Laramie**, a year-two undergraduate at the Department of Fine Arts, was offered an internship at the Art Museum. Her future goal is to carve out a career in the art industry, which could be as an artist, a gallerist, or an educator.

She thanks the Friends for sponsoring her internship, which has helped her familiarize herself with the running and structure of an art museum.

**Cheng Wing Wai** is an undergraduate in the Department of Fine Arts and she worked as a summer intern at the Art Museum.

Her interests are Chinese figure painting, especially expressive painting. She aspires to be an illustrator and wants to remain an active learner in art.

She appreciates the Friends' generosity that gave her the opportunity to work in the Art Museum, which has proven to be a very valuable learning experience.

**Samuel Tsang**, a graduate from Department of English, CUHK, has been awarded this year's Art Radar Scholarship. He is interested in art journalism and reporting. He has been a literary reviewer, a creative writer and a pedagogy researcher. When he's not writing, he teaches language arts and English to learners of English as a second language.

He thanks the Friends for funding his studies in art journalism.



## ANCIENT CHINESE BRONZES

— by Kitty Go

*Kitty Go is a freelance reporter based in Hong Kong who covers fashion, home and collecting. She currently contributes to China Daily, SCMP, and the Financial Times. About ten years ago, whilst writing for the FT, she interviewed a foremost ancient bronze dealer, Christian Deydier, for a fashion story but was drawn into ancient bronzes through his orientation. Ancient bronzes are proof of an advanced Chinese culture: but more than that, the pieces make one imagine a pre-historic world so similar to ours today because they tell stories of society through their shapes or uses, calligraphy, characters and hieroglyphics.*

Ancient Chinese bronzes date from the Xia Dynasty (19c-16c BC) to the end of the Zhou (11c-3c BC). On the surface, the unusually shaped vessels have a dull shine and flaky green patina which do not make good candidates for showing off or displaying. But each piece tells a story and acts as a historical record for a time when paper did not yet exist. Christian Deydier, one of today's foremost experts on ancient Chinese bronzes and author of two volumes, "Chinese Bronzes from the Meiyintang Collection" says, "Those items are not only vessels. They are part of Chinese history. They are also ritual elements used to communicate with ancestors in the afterlife. They are the symbols of filial piety, so important in the Chinese culture." Aside from worship, bronzes are known to have been used for cooking, holding fermented beverages, water, and even ice in the summer, libations, storing cosmetics, 'documents' of the time (see below). They were also musical instruments like bells and drums. Deydier exhibited "Ancient Chinese Inlaid Bronzes" at the XXVIIIth Biennale des Antiquaires at the Grand Palais in Paris from 9-21 September 2014.

Deydier got into this area of antiques as a student in Taipei when a French priest introduced him to the study of oracle bones and tortoiseshells (Jia Gu Wen) and bronze inscriptions (Jin Wen), which led to the appreciation of these type of etched vessels. In the Chinese Bronze Age, official records and documents were chronicled on oracle bones and tortoiseshells. Thus some vessels show ownership by 'Ce Ce' (册册) which means scribe or documents.

Inscriptions are in old Chinese and pictographs. They dedicate the vessel as 'a gift,' to commemorate an occasion or honour a person, indicate the use of the vessel, or to show clan marks and last names. Deydier says, "Under Shang (16-11 BC) most were dedications to ancestors and names of clans. During the Zhou you may find historical inscriptions like war or trips, the chronology of a family and even the mention of a wedding. Some bear extremely old historical records." The former president of the Biennale for the last four years says that most of his European clients prefer pieces from the Shang while a lot of Chinese collect Zhou because bronzes from this period have longer inscriptions.



Jiao

The first bronze discovery was a large 'ding' (a round cooking vessel with two side handles and three legs) in 116 BC. The ancient bronzes we know today were unintentionally unearthed by natural disasters like floods, landslides, earthquakes, and mudslides. Construction of new grave sites, temples and wells during Imperial China also contributed to their discovery. Through the years, emperors always believed the discoveries to be auspicious. In the Tang (618-907 AD) and Song (960-1279 AD), China's most glorious periods, discoveries became common because of public works and building new tombs over ancient burial sites. In the late Qing (1644-1911 AD), laying out railways led to new discoveries. But the biggest and most prestigious trove, the Shang royal tombs, was unearthed by a mudslide in the late 19th century in present day Anyang in Henan province. All excavations ended in 1938 with the Japanese invasion.

Interest in Shang and Zhou bronzes was already prevalent during the Han Dynasty (206 BC-220 AD), as evidenced in classical books and official historical documents. There are also entries in the Erya, China's earliest known dictionary-encyclopedia from the 3rd Century BC. But it was not until the Song that Chinese antiquarians carried out further scientific studies of ancient bronzes, which led to the system for modern classification and terminology.

There are about 30 types of vessels, with the 'ding' being the most popular among collectors because it is important in Chinese tradition and history. The Ding stands for the legitimacy of royal power and a concrete sign that this power has been bestowed by heaven. Deydier explains, "The first mythological emperor received nine dings as a symbol of the power given to him by heaven. Under the Zhou, the ding was a symbol of social status. The king had nine dings, the prince seven."

Deydier believes that Shang is the apogee of bronzes and that shapes are not as important as the design, quality of casting and patination. "It is great to have a 'taotie' (mythical creature) mask on a vessel and even better to have an owl motif," he says. His favourite piece is a Xia Dynasty (19-16c BC) 'jiao' (a wine vessel with three skinny legs and an oval body with a narrow, cylindrical spout and loop handle) from the Meiyintang Collection. In his personal collection, his favourite piece is a Shang zhi (a cup with a round body and a domed cover) "It has everything I look for in a piece - perfect shape, casting and patination," he says.

Ancient bronzes were (and still are) so revered and sought-after that the production of fakes started as early as the Song Dynasty. At that time, there were two types of fakes: those made from joining parts of actual Zhou and Shang casts, which Deydier believes remains the most common method of fakery. The other method was by making basic historical shapes with stylised Song

decorations like gold or silver inlay. In the Yuan Dynasty (1279-1368 AD), the fakes were so good; some of them were even included in the Qing Imperial Collections, now housed at the Imperial Palace Museum in Beijing. The height of reproduction was from 1920-38 when pieces were made from original ancient moulds, but with a darker patina and shallower inscriptions. The very best fakes used metal obtained by melting original pieces from the Shang and Zhou. Reproductions were sourced from skilled artisans in Shanghai, Beijing, Xian, Suzhou, Huaixian, and even Osaka. Today, most fakes are from China and Taiwan.

Aside from the above mentioned techniques, fakes were also made by: recasting missing pieces onto a broken authentic piece to make it look like the original or to make it look like a rarer piece, adding decorations or calligraphy onto plain or partially inscribed vessels, casting new pieces from moulds of originals, using acid, artificial pigments, lacquer, paint, and even particles of patina from real pieces to create the look of age.

There are a few qualities in ancient bronzes that amateur collectors can learn to identify to differentiate between a genuine piece from a fake. "....First, look at the patina," advises Deydier, "Study the colour of the metal itself. Do the design, casting technique and weight of the vessel correspond to the claimed date of its production?...And after many years of experience, (you'll be able to identify) the sound made by the piece!"



*Ding - Zhou dynasty circa 9th century BC - private collection*

## UNDERSTANDING GONGBI: AN IMPRESSION OF FINE ARTS OUTREACH AT CUHK

— by Samuel Tsang

*Samuel Tsang, a graduate from the Department of English, CUHK, has been awarded this year's Friends' Art Radar Scholarship. He is interested in art journalism and reporting.*

As late June 2014 approached, examinations were completed and papers marked. The time for post-exam activities had arrived; a time for most students and some teachers to enjoy sports, performances, ceremonies, and other extra-curricular delights. Although I am not an art teacher, I was asked to take senior-form art students for an excursion to the Chinese University of Hong Kong (CUHK) alongside Fei, their art teacher. One sunny day, leaving behind a campus made boisterous by a debating competition, we headed for the tranquility of New Asia College (NA) where, as Fei told me, we would be received by our docent, Vincent, an undergraduate student in Fine Arts at CUHK, to help us appreciate *We Don't Drink Water*, the 2014 B.A. Fine Arts Graduate Exhibition.

When we arrived at NA, we met Vincent, who told us that the plan for the day was to work our way down from NA to the Art Museum. We would begin with lunch at NA, breeze through the undergraduate exhibition, attend the Gongbi workshop, and finally proceed to the Art Museum to explore the graduates' artworks. To some people, visiting an art establishment – be it an art museum or a gallery – might be tantamount to what Tisa Ho, the executive director of Hong Kong Arts Festival, said of most outreach art programmes in Hong Kong, "... a lot of times, people just get busloads of kids to listen to a concert, watch a play, and then they go away." Vincent promised us a markedly more enriching experience than sheer lollygagging.

After lunch, we headed for the Fine Arts department (Cheng Ming Building) to view the in-house undergraduate art installations which, born out of proposals put forward by groups of undergraduates, evolved around different themes. It was pleasant to see the unbridled, bold creativity of the undergraduates. Among them was *Mapping*, an

experimental effort to parody the information-gathering, collaborative process of creating art, and ultimately to beg questions about the often-fuzzy boundary of art. Viewers' comments and interpretations were sought right next to the installation, so visitors' opinions also formed part of the work. Also remarkable was *Formalin*, whose inspiration was drawn from an anti-decaying chemical of the same name. *Formalin* featured paintings that prompted viewers to question art's ability to embalm memories and emotions. Most undergraduate installations, albeit raw, oozed originality.

After being dazzled by the youthful energy that was obvious in the undergraduates' artistic attempts, we were soon pleasantly occupied by something more traditional – brushes, ink, xuan papers, inkstones (otherwise succinctly referred to as the 'four jewels of the study'), a wooden brush-hanger, paperweights, and some seals with cinnabar paste. The aroma of Chinese ink lingered. "Gongbi is a prominent technique for Chinese painting. It takes a high degree of patience and precision – which also connotes its precious and time-consuming nature. Given that, Gongbi is usually practised upon high-quality papers or silk", the instructor demonstrated to us as he airily picked up a small brush, and gently drew steady lines. His graceful movement, having some nonchalant casualness to it, undoubtedly took years of practice. Gradually, lines of great finesse gave shape to a showy peony.



*Fei's attempt at Gongbi techniques*

We all were given a small brush and a blank silk fan. My shaky hand held the small brush and drew the contour of a petal. As more petals were outlined, my hand started to cramp and trembled even more. By the time the laborious task of contouring had been done, instead of applying colours, we applied ink onto a few central petals. We did this by dipping a different brush in the ink, generously to allow the brush to absorb more ink, lightly applying it to one side of the petal, and then moderating the black ink with another water-soaked brush. We left the workshop with a healthy awareness of an important aspect of Chinese painting.



*Instructor's demonstration of Gongbi techniques*



*Alice by Wai-ye Wong*

Vincent soon led us to the central campus, where the Art Museum stood serenely along the University Mall. As we entered the high-ceilinged chamber of the art museum, we were instantly bombarded with a cacophonous jumble of art pieces from B.A. graduates in Fine Arts. This jarring mix of artworks with stark contrasts between styles, genres, techniques, materials, traditions, and even creative expressions was what we must reconcile ourselves to, before we could appreciate the promising harmony in which these wildly different art pieces stood as they paid homage to aesthetics, cultures, memories, calligraphy, Eastern and Western artistry, quotidian Hong Kong scenes, human psychology, and many more. The evident lack of coherent curation did not perplex the young art students – instead, they were all the more restless, popping from one piece to another, allowing their creative and artistic horizons to be broadened.

It was certainly pleasing to approach Chinese art with some prior knowledge of Gongbi. Students began to examine graduates' Gongbi paintings carefully. *Subshrubby Peony and Bird* by Kanley Kwan, *Early Autumn* by Sam Cheng, and *Sparrow* by Rachel Wong were examples of delineative finesse. Recurring Chinese motifs, such as flowers, falling leaves, and birds, were drawn and coloured in new shapes and hues to bespeak new sensibilities.

More daring pieces, *Alice* by Wai-ye Wong, *Girls with Merry-go-around* by Sam Cheng, and *Learning by Copying* by Xiaoli Zhang, showcased the possibility of incorporating new Western and modern elements into Chinese painting using Gongbi techniques. *Alice*, celebrating the surrealism in Lewis Carroll's *Alice in Wonderland*, was a bold attempt to marry Eastern brushstrokes and Western literary canons. In a similar vein, *Learning by Copying*, in which the Chinese landscape turned into a lemony LEGO® brick and an ancient hiker became a LEGO®-esque figure, was a juxtaposition of forms employing the same painting

technique. Xiaoli Zhang expanded on the concept of *Learning by Copying* in a parody of the traditional court-style panorama. My students eyed the painting's various elements – running water in geometric blocks, trees in LEGO® bricks, a protruding slab of landscape, and LEGO® figures sweeping the floor or meditating.

There were, of course, other noteworthy works of oil painting, sculpture, and mixed media. But we all felt particularly drawn to Chinese painting that day because we had just been shown personally how Gongbi techniques were attempted. As Tisa Ho stated,

“...if there is no common ground, if there is no common knowledge, if there is no basis, then to plant someone into a completely alien environment in a language they don't know – it's the language of music, it's the language of painting – is a very tough thing to do...”

We, therefore, thank the Fine Arts department of CUHK for its successes in bringing Chinese art to a wider audience and in helping us to speak the language of Chinese art a little better.



*Learning by Copying by Xiaoli Zhang*

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

## MINDSCAPES FOR SPIRITUALITY

– by *Koon Wai Bong*

I have always been fascinated by landscape painting. In Chinese, landscape painting is referred to as shanshui, literally meaning 'mountains and streams'. The artworks consider the intriguing relationship between representation and subjective expression in the pursuit of spirituality. Since the eleventh century, Chinese artists have considered Dao as the source of the universe, which is manifested in nature. Their paintings strived to directly reveal the Dao – the mysterious cosmic principle that governs all life. Unfortunately, our modern way of living makes it almost impossible to connect with God through nature. I don't think that God is lost or absent, but something is missing and we have lost sight of the divine. To recover this loss, I create my landscape paintings to transform the apparent neutral space of nature into mindscapes for spirituality. I infuse my spiritual mind into every landscape motif, in the hopes of translating my feelings and thoughts about connecting the visible features of the landscape with the divine.

In my ink works, I strive to eliminate any dispensable elements to better engage viewers into a pictorial space that is succinct and serene. Imagine stepping into such spaces, with aimless bamboo groves, to experience the subtle scent of the plants while listening to the whispering wind. Perhaps one would prefer floating in the waters or standing in front of the majestic rocks, to contemplate what might be pushing the waves to the shore or allowing the mountains to rise above the plains. My paintings present a 'surreal' world with lines and shades, where one might feel elevated above the daily existence, to begin connecting with something that is greater than human beings.

While considering what we have lost, my ink works also explore the contemporary implications of traditional Chinese culture. In the past, Chinese painting would not

only be considered a means of personal expression, but it would be a timeless platform to connect with the long tradition of art-making. Chinese artists have developed their creative practices to find their own unique voices, in relation to the history of art, and to eventually enrich the tradition by adding their ideas and innovative expressions. To some extent, Chinese artists have been less audacious than their works suggest – the transformation of artistic expressions from generations to generations. And yet, their emulation of what has been achieved throughout the ages enables the artists to have a strong historical sense of art and creativity, and to further define the temporal essence and timeless value of the art form. Basically, viewing a Chinese painting would provide aesthetic enjoyment in that one could amuse oneself in the pictorial space. More importantly, such viewing is an intellectual activity that requires viewers to decipher the cultural codes to elicit multiple interpretations that create infinite possibilities of aesthetic imagination. I would hope that my works contribute to this tradition of Chinese art and share the intrinsic value with wider audiences.

When I paint, many masterpieces from the past enter my thoughts and bring inspiration to my creative practice. It is difficult to explain how specific works speak to me, though they seem to embody values of literati painting that I hold dear, and which are revered by contemporary society. Often, I choose to appropriate a specific artistic expression or landscape motif because of my creative impulse or personal interpretation of the subject, and the ambiance I wish to bring to an ink work. In making artistic conversations with the classics, I create paintings that consider how the traditional aesthetics or expressions might be relevant to contemporary creative practices, and how these notions would be involved in today's discussions in the arts. By redefining, reinterpreting, and possibly re-creating classical paintings, I experiment with diverse artistic ways of exploring different kinds of art-making, and consider my works in the wider context



of Chinese culture. My ink works are thus formed in tandem, being categorised as 'traditional and Chinese', because of the cultural codes upon which I draw; and 'personal and contemporary' since they illustrate how I respond to the great tradition of art and how the tradition is still meaningful in the present.

Despite my allegiance to traditional culture, I am well-aware that contemporary living leads to different ways of viewing Chinese ink works, and that changes are necessary. My concern is less about bringing new ideas to the genre of ink art, and more about what my works mean in the contemporary discussions on our condition of being. We are dominated by a culture of excess – over-crowded living spaces are caging people inside concrete walls, exchanges of multi-sensual information have become overwhelming, and we seem to have an insatiable hunger for material things. In light of this, my ink paintings are aimed to create a different notion of spatiality that might enable viewers to see the beauty of nothingness in an aesthetic and cultural sense.

I consider visual presentations of a subject, like rocks, trees, or streams to be conjectured as a non-visual substance – the yin space. A painting would not fully realise its pictorial space unless the artist develops the idea of negative (yin) and positive (yang) space. In giving the yin its position, I tend to leave a vast painting space empty without applying a single stroke or even a small patch, or render empty spaces with heavy ink-wash in an attempt to redefine the conventional expression of yin. The simplistic spatial arrangement is inspired by Chinese aesthetics, and by the Western notion of minimalism. Its blankness is to intrigue viewers and invite them to see beyond the visuals.

To paraphrase the less than agreeable cityscape, some of my paintings are presented through a number of panels to reveal space from urban confinement. Each panel offers a slightly different perspective of the subject, to suggest other possibilities of viewing. Instead of showing a panoramic view of a landscape, I like to

integrate movement into the viewing of the image so that the work can be seen as a temporal-spatial construction that liberates people from the bounds of space and time. My ink paintings do not attempt to offer a definite answer, but rather, they embody my artistic exploration that is uncertain and always in the process of becoming. To further deconstruct the boundaries between painting and our daily experiences, I use objects, like the fan, and cheongsam, in my works. By painting on a three-dimensional surface, I invite viewers to continue looking for timelessness and blankness that is beyond the pictorial frame. I am convinced that intrinsic qualities of art are reflections of daily life. Transcendence can be within our grasp, if we can use a genuine vision to see the world.

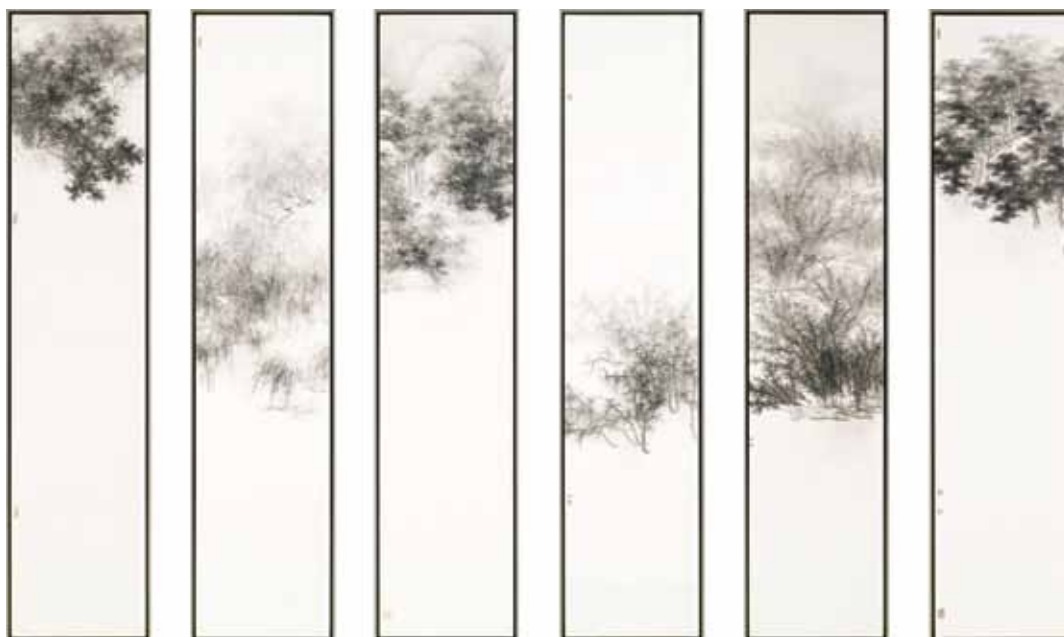
Gerhard Richter (b. 1932), a prominent German painter of the twentieth-first century, once said, 'Art is the pure realisation of religious feeling, capacity for faith, longing for God... The ability to believe is our outstanding quality, and only art adequately translates it into reality.'

Considering what we have gone through this century, many of us have lost faith in humanity and in our capacity to relate to the divine. I dare not see my painting as God's device, but I would like to be the humble artist who looks for the presence of God.

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### Biography

*Koon Wai Bong received his B.A. and M.F.A. from the Chinese University of Hong Kong and his D.F.A. from the RMIT University, and is currently an Assistant Professor at the Hong Kong Baptist University. He was awarded 'Rising Artist Award' in 2003, 'Merit' of National Exhibition of Arts, China in 2004, and Hong Kong Contemporary Art Biennial Award in 2009. By invitation, he joined International Ink Painting Biennial of Shenzhen in 2010 and Taipei International Modern Ink Painting Biennial in 2012. Koon's artwork has been housed by prestigious galleries, museums, art organisations and private collections including the Hong Kong Museum of Art and the Asian Art Museum in San Francisco.*



## BRITAIN AND CHINA: THE ROLES OF ACADEMICS IN FORGING A LINK

– by Professor Rana Mitter

*Rana Mitter is a British historian who specialises in the history of republican China. He is Professor of History and Politics of Modern China at the Institute for Chinese Studies at Oxford University, and a Fellow of St Cross College and a Director of the China Centre at Oxford University.*

The academic world has played a very important part in shaping Britain's knowledge of China, but its role has not always had as much attention as it deserves. Back in 1986, a report on the provision for non-European languages written by Sir Peter Parker made it clear that the UK would need to develop more knowledge of languages to prepare itself for a changing world. Yet as recently as the turn of the 21st century, the study of China was still a minority interest in British universities. The language could be studied in just a few institutions, among them London (SOAS), Leeds, Sheffield, Westminster, Edinburgh, Oxford, Durham, and Cambridge. The study of Chinese politics, society, and history was found in very few of the disciplinary departments in British universities. Nor did the situation in China always help the country's champions in Britain. Even in the 1980s, access to the country for students was quite limited. For those who were looking to find the future in the east, it was Japan that seemed more promising.

Since the millennium, that situation has changed radically. Few would deny that in the years to come, China will be a major partner for the UK in trade and business. But what is often ignored, is that the university sector is one of the most solid and long-standing parts of Britain's relationship with China. Last year, more than 28,000 graduate students were studying in UK universities; some 23 per cent of all students on UK masters courses are Chinese (26 per cent are British). Various universities have made serious investments in working with China: for instance, Nottingham University has taken the step of establishing its own campus in Ningbo, and a whole range of universities have technology co-operations with Chinese institutions.

Britain's academic environment is still one of the best in the world, because it has, for the most part, held fast to its core aims of cutting-edge research and outstanding teaching. This level of quality is sometimes recognized more in China than in Britain; hence the continued enthusiasm from Chinese students to go to Britain. But Britain's universities also house experts with the insights that can help Britain benefit from China's growth. For instance, China's growth in the years to come will be based on the development of the domestic consumer market. For those who want to understand what the lives of China's emerging consumers are like; what are their

hopes and dreams; and ultimately, what sort of consumers they will be, the best answer may come from a sociologist or an anthropologist who has spent years living among them. The number of such scholars in British universities is significant, and growing. Interest in China's politics has also grown along with the country's centrality to geopolitics. One of the biggest questions in the world today is: will China remain stable? Will reforms happen and if they do, how fast? What are the factors that might stand in the way? Again, it has been the academic world that has looked at a changing China over the long term, with British universities housing some of the foremost analysts of Chinese politics.

At the University of Oxford, we are proud to be making connections between the academic study of China and the wider world. In September 2014, the University of Oxford China Centre opened. This is the biggest centre in Europe dedicated purely to the study of China and is housed in the magnificent new Dickson Poon Building at St Hugh's College. As well as providing superb facilities for the study of China, the new centre provides an interface for bringing Oxford's scholars into contact with a whole variety of people who can draw on their knowledge, in business, government, or media. We look forward to playing our part in the deepening of the relationship between China and the UK in the decades to come.



## TRIP REPORT: PERU September/October 2014 PART ONE :

— by Dickson Leach

I have just looked at my diary for 2013 and it begins, “here we are again at Chek Lap Kok at the beginning of another exotic trip.” My diary for September 2014 starts, “here we are once more, this time at LA airport.” So much for varying the beginning.

Lima, Peru is a long way from everywhere it seems. For those coming from Hong Kong, it is a very long way. For us, starting in British Columbia, it was still a full 17 hours. Most of us met at LA airport and then took a flight to Lima. By the time we arrived at the hotel, it was 1:00 am. Nevertheless there were some hardy souls who celebrated with a ‘Pisco sour’, a local drink made with 40% alcohol, egg white and lemon juice, arranged by one intrepid Friends’ traveler who had arrived before the main group – a thoughtful welcome gesture.

Up early for breakfast, a great omelette and killer coffee – even 50-50 with hot water it tasted like mud. At 8:45 am, we were off to the National Museum. What a surprise. It was interesting, well laid out, and in spite of a surfeit of pottery the time flashed by. Our guide, Ricardo, did a very good job explaining the long history of South America and the West Coast.

Then it was off to Pacha Macca, a huge area of hills by the sea, sand dunes and ruined buildings made of millions and millions of bricks placed by pilgrims. Formerly temples, burial grounds, etc., it was trashed by the Spanish and subsequent treasure seekers looking for gold and silver. The robbings, fires and subsequent earthquakes turned the place into a rubble mound and it was only in the 1960s that it became a protected area. Interestingly, the only buildings that have been almost totally rebuilt are The Temples of the Virgins.



*A Pre-Inca pottery vessel with two spouts  
made by the Nazca people of coastal southern Peru;  
Thought to be a ceremonial/ritual vessel ( 200 – 400 AD )*

For most people the museums and Pacha Macca would have been enough, but not our fearless leader. Lunch at 3:00 pm saw us tucking in at Los Ficus Casa, a stable where they breed Peruvian horses. Lunch was great but better was to follow. Peruvian horses naturally walk with both legs on the left side followed by both on the right, a strange front leg motion but the overall effect is there is no bouncing up-and-down. Most of the group had a ride and several bought dashing straw hats. At 5:30 pm, we climbed into our bus and promptly fell asleep.

After a good night's sleep, the next morning saw us off to the square in the middle of old Lima city. The square is bounded by the Presidential palace, the Bishop's Palace, yet another church and government buildings. The flowerbeds are full of red and white flowers, the national colours. Off to the cathedral built by the Jesuits and abandoned when they were evicted from Peru. We walk back down the streets to the Square where we stop for a coffee and a mobile money-changer - both the coffee and the exchange rates are satisfactory.

By now we were in full cry and visited a monastery for 15 minutes. Sadly not enough time as this was an interesting old building with colonnaded cloisters and a marvelous old library with thousands of books and very musty air. Just how a library should be. Back to the Square in time to see the changing of the guard. A fine brass band played a variety of modern melodies and the soldiers came and went with exaggerated goose steps.

We gather near the old railway station, now painted a shade of green one sometimes sees on cakes. No trains but a railway bar and a restaurant where we had lunch. Lunch eaten we leave for the Museo d'Oro which houses a huge gold collection and a remarkable armoury collection with everything from suits of armour to Nazi memorabilia and even the sword worn by Prince Charles at his first wedding.

Back in the bus and off to another remarkable museum, “the cherry in the cake” to quote our guide. Built by a family to house a collection of some 45,000 ceramic pieces, the modern museum shows off the best pieces as they should be shown including an erotic ceramic room – no pruders those Incas – and then a series of rooms beautifully lit showing textiles, ceramics and gold and silver ornaments.

Day three and we fly to Arequipa. After the perpetual mist of Lima, we are welcomed at 7,000 feet with blue skies and sunshine. Off for lunch including an unexpected item on the menu, roast guinea pig. Then to the monastery of Catalina, an old nunnery with an unusual history. Young ladies from well-off families paid 2,000 silver pieces to enter, bringing with them their servants and home comforts. (Each Novice could have her own kitchen.) These days, the nunnery has a small number of nuns and is open to the public as a museum. It has wonderful colours, blues and reds with lots of geraniums in pots and a beautiful garden.



*Stone-built walls to support ancient terraces in the mountainous parts of Peru*

And so to visit “Juanita” who lives in frozen solitude. She is a 500-year-old sacrificial victim whose body was found in the snow and ice at the top of a mountain; sacrificed to appease the volcano gods but perfectly preserved. A little grisly seeing an ancient old corpse in very cold conditions with little lighting.

The highlight of dinner that evening was the hotplate that came with three small pieces of meat, alpaca, lamb and pork. It was quite delicious (as were the French fries and the ubiquitous Pisco sours).

The next morning we leave Arequipa for the High Plains and immediately get stuck behind a garbage truck which smelt frightful. There are lots of large trucks on the highway, mainly with mining equipment and petroleum products. At 3,000 metres, we are up on the plain surrounded by extinct volcanoes. There are flocks of llama and vicuna. We stop for coca tea and the inevitable urge to pee that follows. As we pass through 4,000m, our guide gives us cotton wool balls soaked in alcohol to help us breathe. At 4,500m, there is ice by the roadside. We top out at 4,900m – 16,000 ft.

Then it is down to our riverside hotel, complete with hot springs. We have a barbecue lunch and then a walk. At 3,800m walking is an effort. By dinner we are missing one of our party who is suffering from the altitude. Headaches abound.

The next morning we are up early and off to the Valley of the Condors. We arrive just as the sun is coming up in the valleys. After 20 minutes, there is enough thermal and wind to bring out the first condor. It is followed by more, young and old. The old are black with white markings, the young black with brown. By 8.45am the condors are over our heads and above the mountains seeking the carcasses of fallen animals.

We retrace our steps, after stopping for a Pisco sour made with cactus juice. This time at 4,900m it is snowing. It is cold, gray and the wind is blowing. Lightning follows and then heavy rain for the next three hours. We are

happy to be in the bus. As we come down from the highlands we see small farms, many with outhouses painted bright blue. The roads are long and straight with unexpected bends and there are many memorials on the roadside.

We arrive at Puno. A small city on the edge of Lake Titicaca. At 3,800m several of the group are affected by altitude issues. We have raging headaches, take lots of pills and wake up very drowsy. A quick visit to the “oxygen bar” (most hotels have them) before breakfast, and assemble to catch the boat to visit Lake Titicaca. There are many tourist boats going to visit the floating islands on the lake. We visit a family that lives on one of the islands together with their tame Ibis, flamingos and solar panel powered televisions.

After lunch we are given a demonstration on how to make natural detergents from a local spiny plant, how to weave cloth and the correct clothes for married and unmarried ladies.

Up early the next morning with suitcases ready and at 7.15am we leave to catch the train to Cuzco, and Machu Picchu. Only one train a day leaves Puno.



*Lake Titicaca at 3,800m on the floating islands*

## **PART TWO:**

*– by Elissa Cohen*

We set off early in the morning for the ten-hour train journey from Puno to Cusco. The train is everything I was told it would be. Its interior of old world elegance, comfortable seating and polished brass creating a feeling of nostalgia - it also has the most beautiful toilet in Peru!

After leaving the city behind us, we soon came to our first stop. A town with vendor stalls lining the railway tracks on both sides. The stalls were so close to the track that one could almost reach out and touch the vendors and feel their products! The stalls carried all kinds of food from breakfast cereal to a variety of local vegetables, with potatoes being displayed between the railway tracks on plastic bags, so that the train travelled over them. On the other side, stalls sold clothing, shoes, toys, car tyres, nuts and bolts, screws and nails, plastic bowls and buckets, etc. It was an amazing sight.

Our second stop was at another small town named La Raya, (we were at 4,820m high and I was not feeling so good) which is a charming little hamlet with an ancient church standing proudly near the train station. The stalls here carried all kinds of alpaca and woollen hand-knitted goods. Very colourful and lots of people from the train were busy bargaining and buying in the scant ten minutes allowed us.

Back on the train, the staff was preparing to serve us lunch - white linen table clothes were laid down and a delicious lunch followed. All the while on the train, we were passing through spectacular scenery, which varied from majestic Andean mountains to beautiful rolling plains. The very last carriage of the train had an open viewing platform for photography; a thrilling place to be. The second last carriage had a bar where all kinds of drinks were being served, especially their famous Pisco Sour. A Peruvian Mariachi band was playing lovely Peruvian/ Spanish music and people were having a nice time chit-chatting, drinking and dancing which created a good party atmosphere!

Before long, they were serving afternoon tea and during this time – the staff also put on a fashion show for us of the wonderful alpaca and vicuna garments that are made in Peru. The ten hours passed very quickly and before we knew it, we had arrived in time for dinner in Cuzco, the Inca capital of Peru and a World Heritage Site, narrow streets not able to accommodate big busses. The next day, we set off to Pisac by bus. The very old Inca terraces built on the hills here were beautiful. We had a lovely walk on a high path along a mountain cliff to inspect some Inca ruins. We also visited a colourful local market, then carried on to lunch at a colonial mansion which housed a huge collection of beautiful, well-kept, ancient artifacts. It was more like a museum than a

hacienda. The food consisted of organically grown vegetables and their famous homemade corn soup which was really delicious. After lunch, we travelled to Chinchero where we visited the charming local community and learnt about their weaving process which has remained unchanged for centuries.

The following day, we took the train to Machu Picchu, arriving in time for lunch, after which we took the bus up to the ruins, one of the highlights of the tour. I cannot describe how happy and excited I was to be finally standing there looking down at the ruins below in all their glory. It was everything I had imagined it would be. Magically, a magnificent double rainbow appeared right over the mountains and it was a sight to behold. It took my breath away. Our local guide told us that seeing the double rainbow over the ruins was a very lucky omen for us. Walking amongst the ruins of this historical Inca city and learning about their ways and how they used to live was absolutely fascinating.

The next morning early, after breakfast, some of us hiked up to the Sun Gate while other fitter friends went up Huayna Picchu which is much higher and much more challenging. We had a lovely morning exploring the site at our leisure. I was happily exhausted and felt rather elated by the Machu Picchu experience.

### **PART THREE:**

Alas, we had to descend from Machu Picchu and take the train back to another adventure in and around the city of Cuzco, where much silver was purchased and many museums were visited.

We finally returned to Lima by air so that we could visit the Nazca lines, then flew to Brazil to visit the Iguassu Falls.



*Looking over the site of Machu Picchu towards Huayna Picchu, the peak in the centre*

## PART FOUR: IGUASSU FALLS EXTENSION 28-30 September 2014

— by Angela Szeto

All, but one of the members of our group, continued from Peru to Iguassu Falls in Brazil to “get up close and personal” to the Iguassu Falls. Our two-day stay at Das Cataratas, situated in Iguassu National Park, virtually at the edge of the Falls, was a luxurious, relaxing finale to our trip. On our first day there, we crossed the border to Argentina to view the falls from the Argentinian side, and to take a boat trip (zodiac) up the river and into the “Devils Throat”, where the Iguassu River plunges 80 metres into a canyon, joining the Parana River. As there had been lots of rain before we arrived, the Falls were spectacular, and seemed to go on forever as we walked along the track and footbridges crossing the top of the Falls. We were told there were actually 260 plus separate waterfalls, many of which join up as the water coming down the river increases. Then, in the mist thrown up by the thundering falls, surrounded

by falling water and choppy waves, we were given a thrilling boat ride that left us soaked through. The second day, we crossed the road from our hotel and walked along the Brazilian side of the Falls, which appeared even more spectacular than the day before as thunder and lightning joined in the constant thundering sound of the water and the on/off heavy rain to give us a truly great experience of the power of nature. A walk out on the footbridge that took us over the full force of the water left us soaked through again, but exhilarated by the whole experience. During our stay, some of our group visited the famous Bird Park (Parque das Aves) near the hotel, coming back with great bird photos, but those of us who didn’t do the Bird Park, still enjoyed the many native birds to be seen at our hotel, and glimpses of monkeys in the trees nearby. As we sat in the hotel gardens near the pool, relaxing with a drink, we all agreed it was a great way to end our wonderful trip.



*Looking at a portion of the Iguassu Falls thundering down after heavy rain higher upriver*

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# ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art

## FRIENDS OVERSEAS TOURS

### YUNNAN : TEA HORSE TRADE ROAD AND ETHNIC MINORITIES 12 – 18 March 2015

7 days/ 6 nights in Hotels



*Lijiang Town*

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

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

The tour continues to Dali, capital of the Nanzhou Kingdom during the Tang dynasty and the Dali Kingdom, which lasted for over 300 years. Dali is the cradle of Bai civilization and where you can see the signature whitewashed buildings with flower-painted borders. This ethnic minority group acted as middlemen between tea growers from Pu'er and horse traders from Tibet. We will enjoy a full tea experience from tea plucking and roasting through to tasting. At the local mosques, Buddhist, and other temples, we explore the diverse religions of the area. Ethnic minorities are distinguished by their cultural practices, historical traditions, languages, and clothes. In local markets we see how they live. We visit a tie-dye workshop where their textiles are produced. In order to gain an insight into the local architecture, we stay in boutique hotels converted from traditional houses and our experience will be enhanced by eating local meals in their restaurants.



*Tiger Leaping Gorge*

#### BOOKING AND ENQUIRIES:

Our Tour leader, Ida Chow, has been visiting Lijiang annually for the past seven years. She has a Postgraduate Diploma in Asian Art from School of Oriental and African Studies, University of London. She will enthusiastically share her knowledge of the region. Please contact Ida Chow at: [ida28g@gmail.com](mailto:ida28g@gmail.com)



*Impressions of Lijiang Show*

**FROM DOHA TO IRAN:  
'ON THE ROAD OF TREASURES: ISLAMIC ART  
AND ARCHITECTURE' 25 April – 3 May 2015  
9 days/ 9 nights in hotels**



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

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

Our first stop in Doha (Qatar Emirate) will be at the 'Sheikh Faisal Bin Qassim Al Thani' private collection, which displays extraordinary treasures amassed by the wealthy collector in his fortress, now converted into a museum. At the Museum of Islamic Arts, designed by architect I M Pei, we will be guided through an amazing collection encompassing the full scope of Islamic art, including manuscripts, calligraphy, ceramics, metal, glass, ivory, textiles, wood, and precious stones.

In Tehran, visits to the National Archaeological Museum, the Crown Jewels Museum and the Carpet Museum will continue our introduction to the great past of Persia and the rich art of Islam.

Our tour continues to Kashan, an oasis city. We visit the Fin Garden (a UNESCO World Heritage Site), and the houses built in 1880 for the affluent Tabatabaei family. The splendid architecture of the well known Mosque of Agha Bozong is a worthwhile stop and we finish our city visit with a stroll in its famous pure silk carpet bazaar.

Esfahan is home to major historic buildings with splendid architecture, such as Iman Square (another UNESCO World Heritage site), Iman Mosque, Sheikh Lotfollah Mosque and Ali Qapu Palace. We will enjoy visits to Vank Cathedral in the Armenian quarter, the Madrase-ye Chabar Bagh School, and the mysterious Shaking Minarets.

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

**Bookings and Enquiries:** Therese Lesaffre, email:  
[the.lesaffre@gmail.com](mailto:the.lesaffre@gmail.com)

**SOUTHERN INDIA:  
'MAHARASHTRA SPLENDOUR' 4 – 12 April 2015  
9 days/ 8 nights**

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

The UNESCO World Heritage Sites of Ajanta and Ellora rank high on any sophisticated traveler's must-see list.

William Dalrymple describes Ajanta as "probably the greatest picture gallery to survive from the ancient world". These caves preserve some of the best masterpieces of Buddhist art in India and illustrate the degree of skill and artistry that Indian craftsmen had achieved hundreds of years ago. The painting and sculptures in the Ajanta caves narrate the life story of the Buddha and reveal the life and culture of the people and the Royal courts during that period. Much of the work is believed to have been done by professional artists with royal patronage. The classical Indian art form from these caves traveled with Buddhism to many parts of the world. Similar paintings can be seen in Sri Lanka, Afghanistan, and temples and shrines in Tibet, Nepal, China, and Japan.

The thirty-four rock-cut temples of nearby Ellora are sculptural masterpieces. Although the setting is not as dramatic as Ajanta, the sculpture is more exquisite. These caves were built as Buddhism was declining in India and Hinduism was reasserting itself. The original cathedral, possibly created by Buddhists from Ajanta, is joined by seventeen Hindu and five Jain temples. The Kailash Temple at Ellora covers twice the area of the Parthenon in Athens. They are an amazing visual representation of the prevalent religious tolerance of India.



**TRIP DESCRIPTION**

The tour begins in Mumbai (formerly Bombay). Situated on the western coast of India, it is a city of glamour and megastars, home of Bollywood and an amalgamation of the West with the traditional Maharashtrian culture. Apart from being the financial capital, it is also the capital of India's most progressive state, Maharashtra. We will spend the first two nights at the Trident Nariman.

Our first day in Mumbai will include a coach tour of many of the distinct landmarks the city is famous for - the Gateway of India and Dhobi Ghats. We pass along the stretch of Marine Drive, popularly known as the Queen's Necklace, and view the Jain Temple, Hanging Gardens and the Parsi Towers of Silence. Dhobi Ghat is an open-air laundry, which is still popular with citizens despite the advent of the modern washing machine. We visit Mani Bhavan, today a museum but previously the residence of the Father of the Nation, Mahatma Gandhi, when he lived in Mumbai between 1917 and 1934. We will also stop to visit the famous Hare Rama Krishna temple situated at Chowpatty, and dedicated to Lord Krishna. These elegantly built temples are some of the largest temple complexes in India.

The next morning, we enjoy a walking tour of Mumbai followed by a visit to the Crawford Market. Also known as Jyotiba Phule Market, it is housed in a building that looks like something out of Victorian London, but is over-run with a crazy riot of local colour. If time allows, we will also visit Huleswar Market in Kalbadevi which has an endless array of diverse shops, selling the funkiest and prettiest forms of imitation jewelry. Dinner will be at Trishna, a well-known sea food restaurant.

On our third morning, we go to Dharavi, Asia's largest "slum", home to nearly a million people. In spite of the grime and squalor, Dharavi is an area bustling with activity, with an economy estimated at US\$665 million, and many rags-to-riches stories. Dharavi is as old as Bombay. The original inhabitants were kolis, the fisher folk, who lived at the edge of a creek which empties into the Arabian Sea. The first migrants were from other parts of Maharashtra, and in particular, the Konkan coast, as well as Gujarat. Potters from Saurashtra were allocated land in Dharavi to establish what is called Kumbharwada today. Other artisans, like the embroidery workers from Uttar Pradesh, started the ready-made garments trade. From Tamil Nadu, workers joined the flourishing business of making savouries and sweets. On this tour, you will see the people of Dharavi, their work places, and their spirit. The tour actively breaks stereotypical depictions of slums. Visitors will experience a wide range of activities including recycling, pottery-making, embroidery, bakery, soap factory, leather tanning, poppadum-making and much more.

That afternoon we travel by train to Nashik where we will spend one night at the Vivanta Ambad.

Nashik is said to be the abode of Lord Rama during his 14 years in exile, located on the banks of River Godavari which originates in the south-west of the city at Trimbakeshwar. After an early buffet breakfast, we take a city tour to see the Naro Shankar temple, Godavari ghats, Ram kund, the Kalaram temple, and the Panchavati area. Our tour ends at the weekly bazaar near the ghats. Truly a local market, this should be a very interesting experience. We drive to the Sula Vineyard for wine tasting and lunch.

In the late afternoon, we board the train to Aurangabad. On arrival, we transfer to the Vivanta Hotel for a three-night stay.

Aurangabad lay low throughout most of the tumultuous history of medieval India and only hit the spotlight when

the last Mughal emperor, Aurangzeb, made the city his capital from 1653 to 1707. Silk fabrics were once Aurangabad's chief revenue generator, and the town is still known across the world for its hand-woven Himroo and Paithani saris. It is an excellent base for exploring the World Heritage sites of the Ellora and Ajanta caves.

After a night at the hotel, we enjoy a full-day excursion to the Ajanta Caves. Nestled in the Waghora Valley (110 km/2.5 hours away), the caves date back to 200 BC to 650 AD. Cut from the volcanic lavas of the Deccan Trap, these caves are situated in a steep crescent-shaped hillside in a forested ravine of the Sahyadri Hills. They were lost to the world and were accidentally discovered by a British Army officer in 1819. Manuscripts and records denote that the caves served as Buddhist Monasteries, housing at least 200 monks, artists, craftsmen and labourers. Our evening will be at leisure to visit the Paithani Sari Shops in Aurangabad.

The next morning, we visit the Ellora Caves. Carved in volcanic rocks, these caves are said to be strategically situated on the ancient trading routes between Central India and the West Coast. It is believed that these fine examples of Hindu, Buddhist and Jain cave architecture are the work of religious pilgrims and priests who travelled on the route.

After lunch at the hotel, we take a sightseeing tour of Aurangabad.

We transfer the next morning to the airport for a flight to Mumbai. On arrival, we return to the Trident Nariman, and then we head off to visit Chhatrapati Shivaji Maharaj Vaastu Sangrahalaya and the Dr. Ghau Daji Lad Museums, followed by lunch at Khyber, a famous Indian restaurant. Our afternoon will be at leisure to enjoy the hotel pool, spa (at own expense) and the adjacent shopping arcade.

In the early hours of our last day, we leave Mumbai and return to Hong Kong.

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

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

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



**FUJIAN/ XIAMEN : TULOU HAKKA  
EARTH ROUND HOUSES**  
**15 - 19 May 2015, 5 days /4 nights**  
**including two nights staying in Tulous**



Following our direct morning flight from Hong Kong to Xiamen, we travel by coach directly to the area rich in the traditional Tulou, stopping en route to visit a delightful Chinese orchid nursery and for lunch.

The Tu Lous (土樓), or "Round Houses" or "earthen buildings", were built by Hakkas who settled in the mountainous south western Fujian province. Between the 12th and 20th centuries, they developed unique architectural buildings called Fujian Tulou, literally meaning earthen structures. Because of the dangers of the mountainous regions, the Hakkas set up these large, enclosed and fortified homes to deter attacks from bandits and marauders.

The Tulou are either round or rectangular, and designed as a combined large fortress and apartment building. Structures typically have only one entranceway and no windows at ground level. They were constructed with very thick load-bearing, rammed-earth walls between three and five storeys high and housing up to eighty families of the same clan. Each floor serves a different function - the first floor has a well and livestock, the second is for food storage and the third and higher floors contain living spaces. Tulou buildings were designated in 2008 by UNESCO as a World Heritage Site, being "exceptional examples of a building tradition and function exemplifying a particular type of communal living and defensive organization in a harmonious relationship with their environment".

On our first night, we will stay in a village with a beautiful setting beside a river and will be entertained by a Puppet



Show, characteristic of the area. Specially arranged for us by the villagers, we shall be able to see behind the scenes, and handle the puppets ourselves.

On the second day we visit several tulous, including some clusters of tulou. We stay overnight in a comfortably renovated tulou, suitably modified for modern conveniences. On the third day, we are hosted by a tulou owner who will explain the living patterns and demonstrate hakka wine production, with a tasting, and we can enjoy hakka folk singing by a village singer. We stay that night at a Hot Spring Resort with the opportunity to relax in a variety of baths and pools.

After visiting a further tulou cluster on the fourth day, we head to Xiamen Island. Xiamen, previously known as Amoy, became a treaty port following China's loss in the First Opium War and the Treaty of Nanking in 1842. Then by ferry, we travel to Gulangyu Island, which is a smaller island, just offshore from Xiamen.



Gulangyu was a place of residence for Westerners during Xiamen's colonial past. Hence there is a predominant Victorian-era style architecture throughout the island. Thirteen countries including Great Britain, France and Japan established consulates, churches, and hospitals on the island. Gulangyu was officially designated an International Settlement in 1903. It is famous for its architecture and also for hosting China's only piano museum, giving it the nickname of "Piano Island". There is a museum dedicated to the Taiwanese pirate Koxinga, as well as the Xiamen Museum which was formerly the Eight Diagrams Tower (八卦樓). Many of the fine old buildings remain and we shall be visiting some in the morning before taking the direct flight back to Hong Kong in the evening. We shall enjoy a farewell meal at a restaurant on the Bund overlooking Gulangyu.

**Bookings and Enquiries :** Our Tour leader will be Peter Stuckey, who will be accompanied by Mr. Rocky Dang. Both have led other tours to the Round Houses in recent years. Please contact Peter Stuckey at [peterstuckey@yahoo.com.hk](mailto:peterstuckey@yahoo.com.hk)

**MONGOLIA: INCLUDING ULAAN BATAAR, GANDEN MONASTERY, THE ANCIENT ERDENE ZUU MONASTERY AT KARAKORAM, THE WINTER PALACE, AND A NATIONAL PARK  
15 - 22 August 2015, 8 days/7 nights**

In the 13th century at the time of the great Khans, Outer Mongolia, now known as Mongolia, was the seat of the most extensive empire the world had ever seen. This eight day tour will include an introduction to the capital city, Ulaan Bataar, and to some of the fine temples, monasteries, palaces, and museums in the vicinity. We will visit at least one of the nearby National Parks to see some of the wildlife. A highlight will be the visit to Erdene Zuu, the first and possibly most important monastery of Buddhism in Mongolia. To get there involves a day's coach journey through the Mongolian steppe with its sweet scented herbs, the forest steppe, and the Gobi - type desert with sand dunes. The monastery is situated near the site of the capital of Genghis Khan's empire at Karakoram. There are several ancient temples and an enclosing wall with 108 stupas.

Mongolia has cleverly played its two huge neighbours against each other since it gained democratic independence in 1990. It retains an authentic adherence to esoteric Buddhism and its historic culture, in comparison with Inner Mongolia whose culture has been subsumed within its Chinese sovereignty. Mongolia had a dark history in the late 1930s under Soviet influence but one benefit of that time is the high quality of the museums in Ulaan Bataar. We visit the delightful Zanazabar Fine Arts Museum to see its splendid thankas, Buddhist statues, and Mongolia's finest paintings, sculptures and carvings. The National Museum of Mongolian History gives a good introduction to understanding Mongolian history and culture. The Winter Palace of the Bogd Khan, the last king of Mongolia, though simple by western standards, provides a fascinating glimpse of the culture with its temples, thankas, painting, costumes, and wildlife collection. We will see fine views

of Ulaan Bataar from Zaisan Memorial on a hill south of the city.

About half the nights will be spent in hotels and the other half in the spacious and comfortable Mongolian "gers" – the traditional homes of the Mongolian nomads. Participants will experience a "nadaam" with the three famous Mongolian sports of Mongolian wrestling, archery, and horse racing, hear Mongolian throat singing and enjoy a Mongolian "hot stone" barbecue. We will spend time with local nomads and experience their culture.

Climatically there is a narrow window of opportunity to visit Mongolia –the big freeze sets in from October and the country remains solidly frozen till May, so August is one of the best months. Meadows have a profusion of flowers and, hopefully, there will be clear blue skies and agreeable temperatures.

**Bookings and Enquiries :** Our tour leader is Peter Stuckey accompanied by Mr Rocky Dang, who have each visited Mongolia on several occasions over the past few years. Please contact Peter at [peterstuckey@yahoo.com.hk](mailto:peterstuckey@yahoo.com.hk) if you would like to join the tour or receive more information.



**FRIENDS TOURS  
UPCOMING TOURS AT A GLANCE**

<b>DATES</b>	<b>COUNTRY</b>	<b>STATUS and CONTACT DETAILS</b>
March 12 - 18, 2015	<b>Yunnan Arts and Culture</b>	<b>OPEN FOR SIGNUPS</b> Email Ida Chow <a href="mailto:iida28@netvigator.com">iida28@netvigator.com</a>
April 4 – 12, 2015	<b>India</b>	<b>OPEN FOR SIGNUPS</b> Email Susan Kreidler <a href="mailto:sjkreidler@aol.com">sjkreidler@aol.com</a>
April 25 – May 3, 2015	<b>Doha &amp; Iran</b>	<b>TRIP FULL</b> Email Therese Lesaffre <a href="mailto:the.lesaffre@gmail.com">the.lesaffre@gmail.com</a>
May 15 - 19, 2015	<b>Fujian-Tulous</b>	<b>OPEN FOR SIGNUPS</b> Email Peter Stuckey <a href="mailto:peterstuckey@yahoo.com.hk">peterstuckey@yahoo.com.hk</a>
August 15 - 22, 2015	<b>Mongolia</b>	<b>OPEN FOR SIGNUPS</b> Email Peter Stuckey <a href="mailto:peterstuckey@yahoo.com.hk">peterstuckey@yahoo.com.hk</a>
November 5 - 8, 2015 Dates TBC	<b>Taiwan- Taipei</b>	<b>EXPRESSIONS OF INTEREST SOUGHT</b> Email Peter Stuckey <a href="mailto:peterstuckey@yahoo.com.hk">peterstuckey@yahoo.com.hk</a>



# Friends of the Art Museum

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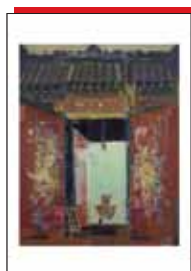
**FRIENDS PRODUCTS:** Please see cards, coasters and notepad below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at [products@friendscuhk.com](mailto:products@friendscuhk.com). Products also sold at various Friends' events throughout the year.



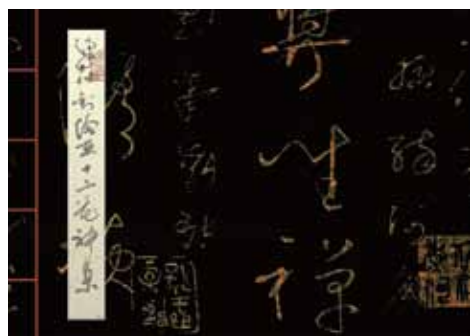
Dragon coaster set (set of 8 coasters)  
HK\$50 each / \$90 for 2



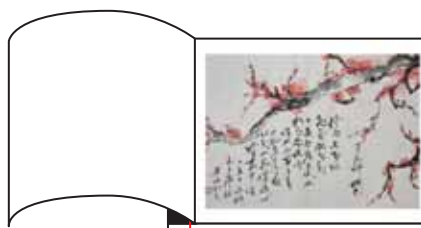
"Mignonette Cheng" card set  
(6 designs) HK\$60 / 6 cards



"Zaffer Chan" card set  
(2 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 below)



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



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

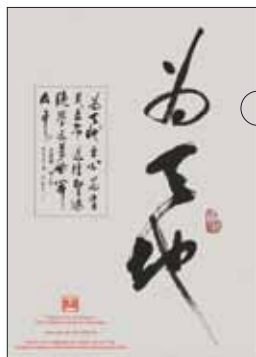


# Friends of the Art Museum

The Chinese University of Hong Kong



**FRIENDS PRODUCTS:** Please see cards, folders, tote bag and wrapping paper below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at [products@friendscuhk.com](mailto:products@friendscuhk.com). Products also sold at various Friends' events throughout the year.



Calligraphy  
A4 Folder HK\$20 each



Dragon Images  
A4 Folder HK\$20 each



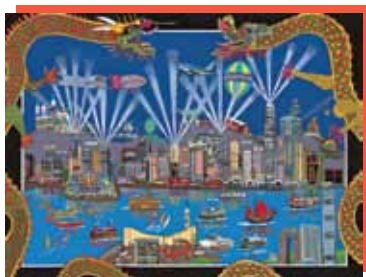
Blue and White Ceramics  
A4 Folder HK\$20 each



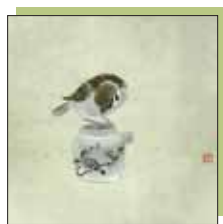
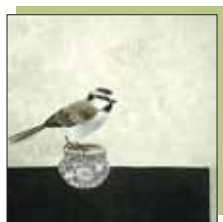
Multi Fans  
A4 Folder HK\$20 each



Three Fans  
A4 Folder HK\$20 each



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



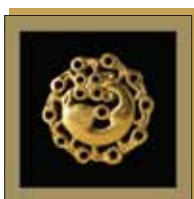
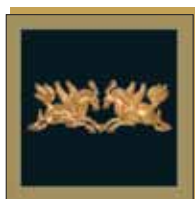
"David Hu" Bird Cards (6 designs) HK\$60 / 6 cards



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



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



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



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



"Henry Lo" Calligraphy bag HK\$100



# 萬象 SPLENDID 神采 IMAGES

義草堂藏近代中國書畫 · CHINESE PAINTINGS FROM THE ERYI CAOTANG COLLECTION

29.11.2014-17.5.2015

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



開館時間：星期一至五，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：星期六（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: Saturdays (except Public Holidays), New Year, Lunar New Year, Easter and Christmas Holidays  
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# 喜氣洋洋

中國藝術與文化中的羊

**Jubilant Rams in Chinese Culture**

Celebrating the Year of Ram

**6.2 - 26.4.2015**

香港中文大學・中國文化研究所・文物館  
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展覽時間：2015年6月2日至4月26日 | 展覽地點：香港中文大學文物館 | 查詢電話：(852) 2611 0111 | 查詢傳真：(852) 2611 0112 | 查詢電郵：artmuseum@cuhk.edu.hk | 查詢網址：artmuseum.cuhk.edu.hk



# 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)

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NEW MEMBERSHIP APPLICATION

☐

MEMBERSHIP RENEWAL

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

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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](mailto:membership@friendscuhk.com)

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

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

Friends membership runs annually from October\*\*

NOTES:



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

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

**Closed:** Thursday (Open Public Holidays)

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

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

Take any cross-harbour tunnel (Route 8 through Western tunnel is quickest). Follow the signs to Shatin I Ma Liu Shui I Taipo I Racecourse I Penfold Park I University. Continue on the highway. When you see the University Main Entrance Racecourse sign on your right, immediately look for the highway exit marked UNIVERSITY. Continue along Old Tai Po Road through two roundabouts until you reach the University main Entrance Gate, which is the second gate on your right, the first gate being the Chung Chi College entrance to the university.

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

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

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

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

### **Taking the MTR to CUHK:**

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

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

**Library Hours:** Monday to Wednesday & Friday to Saturday: 10:00am to 4:45pm  
Closed Thursday, Sunday & Public Holidays

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

**Please Note:** The Library must close earlier than the galleries. Please allow 15 minutes for returning the key card, checking out only Friends library books, and signing out at the Service Counter in Gallery II.

**Librarian:** Gillian Kew Tel:9231 1724 or email: [gilliankew@yahoo.com](mailto:gilliankew@yahoo.com)

**Art Museum Tel:** 3943 7416

### **Remarks**

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

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

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

**Study Group papers and the files in which they are contained may not be removed from the library.**

Photocopying facilities are available on request; please go to Room 131, Art Museum Office for assistance. Xeroxing is free of charge, and self-service is requested. You may also obtain free parking coupons in Gallery II.



Wang Chuan (born 1953 Chengdu, China)  
*Abstract 30, 1999*  
 Chinese ink & colour on paper  
 69cm x 69cm / 27" x 27"

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 closed Sun & public holidays  
[www.alisan.com.hk](http://www.alisan.com.hk)

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