

Friends Newsletter



*Friends of the Art Museum, the Chinese University of Hong Kong
Spring 2016*

INSIDE THIS ISSUE

P2	Friends Executive Board 2015 - 2016	P11	Claude Monet: The spirit of place – Le French May	P22	Friends Overseas Tours Holland Sydney Iran Shanxi
P3	Events Calendar	P12	Getting closer to Korean abstract art: Dansaekhwa		
P4	Message from the Chair	P13	Collectors Circle	P26	Friends Products
P4	Young Friends Report	P14	A commentary on master calligraphers located in the archives of the Art Museum, The Chinese University of Hong Kong by <i>Jacky Lin Xiao</i>	P28	Museum Exhibitions
P5	Study Group			P30	Membership Form
P6	Message from <i>Orientations</i> , our newsletter sponsor	P18	Art Museum, CUHK: Acquisitions funded by the Friends	P31	General Information on the Art Museum
P8	Art Ecology: Art Foundation, Parkview	P19	Friends Trip Reports Mongolia Oxford and London Kaiping	P31	Museum Library Information
P9	Collecting for Canada: Islamic and Chinese jades from the Royal Ontario Museum				
P10	The art of understanding art	P22	Tours at a Glance		
P10	An afternoon exploring Asian Antiquities				

Front Cover:
Kwok Wan Hei, Klio
CUHK Graduate 2015
Insularity
Acrylic on Canvas
200 x 160 cm

FRIENDS EXECUTIVE BOARD 2015 - 2016

POSITION

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

NAME

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

EMAIL CONTACT

chair@friendscuhk.com
products@friendscuhk.com
emok@emoksolicitor.com.hk
newsletter@friendscuhk.com
brighthouseone@gmail.com
friends.collectorscircle@gmail.com
laureraibaut@gmail.com
membership@friendscuhk.com
tours@friendscuhk.com
secretary@friendscuhk.com
memberservices@friendscuhk.com
treasurer@friendscuhk.com
sue_wombat@yahoo.com.au
youngfriendscuhk@gmail.com

VOLUNTEERS

Clementina Cardoso
Christine Mar
Wesley Ng
Sharon Vipond

Ida Chow
Kumiko Matsushima
Elaine Riley
Carol Wong

Saima Chughtai
Naomi Molson
Peter Stuckey

Published by
Friends of the Art Museum, the Chinese University of Hong Kong Limited
GPO Box 9861, Hong Kong. Website: www.cuhkmuseumfriends.com

Patron: Mrs. Joseph Sung

EVENTS CALENDAR

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

ART ECOLOGY ART FOUNDATION, PARKVIEW

Date: 1 February 2016, Monday
Time: 10:00am – 1:30pm
Venue: Parkview, Tai Tam Reservoir Road, Wong Nai Chung Gap.
A return bus from Central will be available
Details to be confirmed on registration
Cost: HK\$150 Members
HK\$250 Non-members
Bookings & Enquiries Laure Raibaut at <http://bit.ly/1IziAZc>

COLLECTING FOR CANADA: ISLAMIC AND CHINESE JADES FROM THE ROYAL ONTARIO MUSEUM

Date: 19 February 2016, Friday
Time: 6:30pm – 8:30pm
Venue: Sotheby's, 5th Floor Gallery, One Pacific Place, 88 Queensway, Admiralty
Cost: HK\$250 Members
HK\$350 Non-members
Bookings & Enquiries Emma Graham at <http://bit.ly/1QPAI4n>

THE ART OF UNDERSTANDING ART

Date: 23-26 March 2016 (date TBC)
Time: 3:30pm - 5:00pm
Venue: Art Central, Central Harbourfront, Admiralty, Hong Kong
Cost: HK\$175 Members
HK\$275 Non-members
Bookings & Enquiries Belinda Piggott at brighthouseone@gmail.com

AN AFTERNOON EXPLORING ASIAN ANTIQUITIES

Date: 9 April 2016, Saturday
Time: 3:00pm – 5:00pm
Venue: Onsite at participating galleries in Hollywood Road
Cost: HK\$150 Members
HK\$250 Non-members
Bookings & Enquiries Belinda Piggott at <http://bit.ly/1RRpII3>

CLAUDE MONET: THE SPIRIT OF PLACE: LE FRENCH MAY

Date: 3 May 2016, Tuesday
Time: 4:00pm followed by cocktails at 6:00pm
Venue: Hong Kong Heritage Museum, Shatin (Bus will be available from Central – details to be confirmed)
Cost: HK\$225 Members
HK\$325 Non-members
Bookings & Enquiries Belinda Piggott at <http://bit.ly/1T1qD1t>

GETTING CLOSER TO KOREAN ABSTRACT ART: DANSAEKHWHA

Date: May 2016 (date TBC)
Time: 6:00pm - 8:00pm
Venue: Renaissance Harbour View Hotel, Mezzanine Floor, Wanchai
Cost: HK\$150 Members
HK\$250 Non-members
Bookings & Enquiries Belinda Piggott at <http://bit.ly/1PuBRdY>



The Friends Garden Party 7 November 2015

MESSAGE FROM THE CHAIR



I would like to wish everyone a happy New Year. I hope you had a wonderful holiday season with family and friends.

Since I started my term as Chair, we have had one of the busiest autumn seasons, kicking off our 35th Anniversary celebrations with various events. The Friends are the principal sponsor of a very special exhibition at the Art Museum of CUHK, *Heavenly Crafted - Selected Mughal Jades* from the Palace Museum, which opened at the end of November. This exhibition has 40 exquisite pieces of jade specially selected and beautifully displayed. I would encourage all our members to visit this extraordinary exhibition, which is on until the end of February. The Friends also sponsored the catalogue for the exhibition, so please look out for it at the Museum shop.

We held our annual Garden Party in November at the Vice-Chancellor's Lodge at the University, where the students were presented with awards and grants. We saw some amazing student art work on display and for sale. It was a very rewarding moment for me, as the quality of their work was exceptional.

We have held several talks, day tours, gallery tours and study groups during the autumn season. Young Friends held a number of very successful events for our members and young professionals with an interest in art. The Friends Collectors Circle membership continues to grow.

In the spring, we are launching a new careers seminar, working with our Fine Art students who are transitioning into the real world. They will have an opportunity to learn from several successful professionals in the art world. We have launched an internship programme initiative which will commence in the spring, so they can gain experience while still studying.

We are planning a Gala Dinner in the 2016 autumn to celebrate our 35th Anniversary. We look forward to having all our members attend this event, together with many of our overseas members. A very special exhibition of 35 pieces of art by the Chinese University of Hong Kong alumni will be on display at the dinner.

I would also like to let you know that new products are now available, including beautiful wrapping paper and folders with Mughal Jade motifs tying into the exhibition. Please see the product pages in this newsletter.

I look forward to meeting you this spring and sharing our very exciting programmes.

Finally, I would like to thank our newsletter sponsor, Orientations Magazine Ltd, without whose generous support we would be unable to produce such a high quality publication.

Sagiri Dayal

YOUNG FRIENDS REPORT

Young Friends had a promising start to the new 2015-2016 year. We kickstarted the year by co-hosting a membership renewal gathering with Young Art Professionals at bar and restaurant, BIBO. We had a great turn out and welcomed many new members, with special thanks to BIBO's team for all their delightful complimentary canapés, drinks, and insightful tour around their exciting art collection led by Justin Van Herwerden.

Our next gathering took place at Hong Kong's hotspot, Ping Pong 129, where we were generously provided with drinks and canapés for all members. It has been very exciting to meet so many new young art professionals and art enthusiasts in Hong Kong who have recently joined as members. We look forward to seeing more of our new members at other Friends events.

The Young Friends committee is planning a number of events for this year: exhibition previews in the early months of 2016, a collaborative young artist project with institutions we worked closely with in 2015, and our

annual young artist exhibition towards the end of 2016, so do keep up to date with our upcoming events on Facebook and come join us!

Alexandra Choa
Young Friends Co-ordinator
www.youngfriendscuhk.com



Young Friends at Ping Pong

FRIENDS STUDY GROUP SPRING 2016 THE QING DYNASTY 1644 to 1911

Date: Tuesdays starting 23 February and ending on 26 April 2016 (excluding 29 March)
Time: 10:00 am to 1:00 pm
Venue: The Education Room, The HK Maritime Museum, Central Pier 8
Cost: To be confirmed.
Approximately HK\$450 for Members and HK\$500 for Non-members

Do join us to explore your choice of aspects of the Qing Dynasty and share your discoveries with a friendly and enthusiastic group of like-minded amateurs.



Over the last three years the Study Group has considered, researched, and presented papers on the Chinese dynasties from the Han to the Ming. We enjoy choosing a subject, finding out as much as we can about it, and then preparing and presenting a paper. We do not take ourselves too seriously, but we do enjoy hearing what other members of the group have discovered and interacting with them in a relaxed atmosphere. It is a stimulating experience to learn so much history and art, particularly when one is part of a group which enjoys sharing such information. There is, of course, no requirement to attend each session in the term.

Like its predecessors, the Qing came to power on the back of rebellion and a loss of the Mandate of Heaven by the Ming emperors. Some 260 years later, it was to follow the same route to extinction, not just of the dynasty but also the empire. The country was in the process of changing forever. The change witnessed new styles in the decorative arts, influenced sometimes by burgeoning foreign trade and customs, but more frequently by “home grown” developments. As a result, artistic endeavours

rose to a standard of quality hitherto unseen. Jade and ivory carving reached a peak of creativity and excellence, whilst lacquerware, seal carving, furniture design, and cloisonné* attracted collectors keen to acquire new masterpieces. Amongst the contemporaneous collectors was the Qianlong Emperor, whose acquisitiveness led to the creation of impressive collections, which even today never fail to impress. Painting took on Western influences, as shown by the style of individual artists such as Gong Xian and, to a lesser degree, by the court artists. The Lingnan school of artists thrived during the latter part of the dynasty. The advent of short stories, the composition of more broadly based poetry and the popularity of Peking opera all pointed to a rising, better educated, and healthier population. Romances such as “Dream of the Red Chamber” appealed to a more literate population, whilst a series of published encyclopedias and dictionaries may well have benefitted those who undertook the study and the rigorous requirements for the Imperial Examinations, which had been revised and reintroduced.

The Shenyang imperial palace in Liaoning created early in the dynasty and the later additions and improvements to the Forbidden City, all illustrate the developments in architecture. Industrialisation was making itself felt and weapons of war were being produced to meet the constant threat of rebellion and incursion by foreign powers. The White Lotus Rebellion, the Taiping Revolt, the Boxer Rebellions, and the Opium Wars all show vividly the collapse of the dynasty and the troubled times leading to the 1911 Revolution.

Inevitably the 260 years produced a number of personalities, all of whom made their own mark, for better or worse. They include: the Qianlong Emperor, the Dowager Empress Cixi,* Sun Yat Sen, Pu Yi*, Aurel Stein, Prince Dorgon, Gong Xian, Zeng Guofan, Liang Qichao, Sir Robert Hart*, Yuan Shi Kai, and Hong Xiuquan.

(Please note that those subjects marked * are already reserved)

We believe that there are many interesting skills, personalities, events, and achievements of the dynasty which would be fun to explore further. Do join us for what will be a fascinating and rewarding series of presentations on the Qing. You will not be disappointed.

Bookings and Enquiries:

Contact Patrick Moss at
memberservices@friendscuhk.com

ORIENTATIONS MAGAZINE SPONSOR OF THE FRIENDS NEWSLETTER

Orientations welcomed 2016 with an issue devoted to the traditions behind several masterworks—such as the silver plate on the cover of our January/February edition, as discussed by Liu Yang, Curator of Chinese Art at the Minneapolis Institute of Arts.

As media sponsor for Asia Week New York, *Orientations* will be taking part in the AWPNY opening gala at The Metropolitan Museum of Art in March. Among the luminaries will be John Guy, the Met's Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, who is penning two essays for the March edition. Another major event taking place in New York is Asia Society's exhibition 'Kamakura: Realism and Spirituality in the Sculpture

of Japan'; to coincide, Adriana Proser discusses several key works from the show.

April's issue is all about the role of collectors as key benefactors to major museums. Among other assemblages our authors look at the Bishop White collection at the Royal Ontario Museum and the Simkhovitch collection at the Philadelphia Museum of Art. Chen Shen of the ROM will focus on a celebrated jade *bi* disc in the museum's collection.

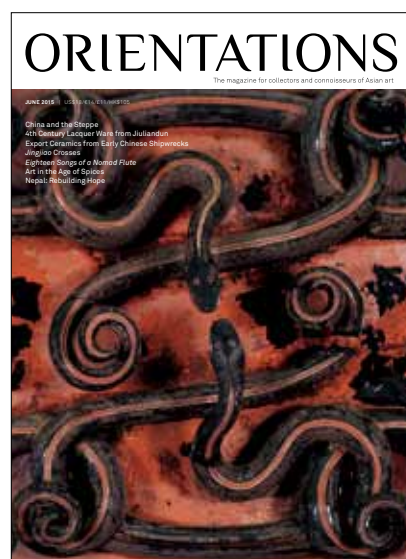
We have an in-depth exposition covering the extraordinary treasures of Dunhuang in May, with the help of the Dunhuang Research Academy and the Dunhuang Foundation. Mimi Gates, Shen



Orientations January/February 2016



Orientations September 2015



Orientations June 2015



Orientations May 2015



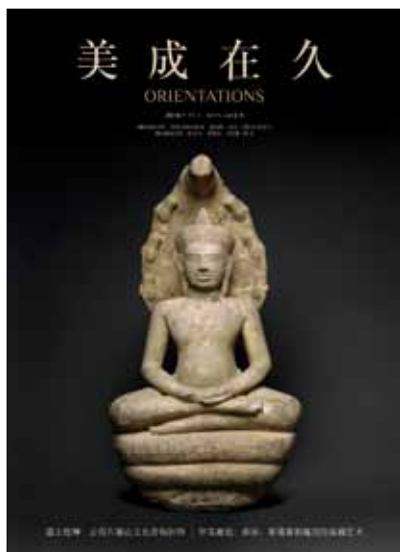
Orientations March 2015



Orientations January/February 2015

Hsueh-Man and Miki McCoy present essays on Dunhuang and the Mogao caves, and we talk to Dunhuang Academy director Wang Xudong to find out more about his vision for the institution.

Moving to September we have another landmark issue, this time devoted to the golden anniversary of the Asian Art Museum, San Francisco, built by the city at the request of Chicago industrialist and renowned collector Avery Brundage. Contributing to this issue are scholars such as Jay Xu, Yuki Morishima and Natasha Reichle, each discussing key works in the collection.



美成在久 *Orientations* November 2015

Events at the Rubin Museum and China Institute take pride of place in October, followed by a November/December issue dedicated to the refitted Asian Civilisations Museum, Singapore, with its new spaces and two new wings.

This year sees the third edition of Asian Art in Hong Kong (AAHK), a weeklong lineup of art events including seminars, exhibitions, gallery tours and special guests. AAHK's mission is to promote wider awareness of Asian art and to facilitate conversations between art specialists and the public. AAHK 2016 runs from 31 March to 9 April, and highlights this year include talks from prominent Chinese curators and scholars, including Luo Wenhua of the Palace Museum, Beijing and Tang Jigen, Director of the Yinxu Museum.

Orientations' Chinese-language iteration, *Meichengzaijiu* *Orientations*, also welcomes its third year in 2016. The publication continues to go from strength to strength, attracting a readership of curators and connoisseurs from across mainland China and beyond.

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

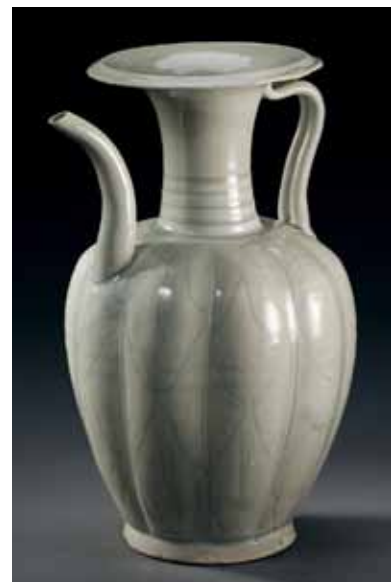
ORIENTATIONS



ASIAN ART HONG KONG
香港東方藝術週



A *jichimu* flush sided table with hump-back stretcher and *ruyi* carving
China, 18th century
155 cm x 49 cm x 84cm
Image courtesy of Chan Shing Kee



A carved Yingqing-glazed ewer China, Song Dynasty (960 - 1279)
H: 25.7 cm
Image courtesy of Castle of Antiquities

ART ECOLOGY: ART FOUNDATION, PARKVIEW

Date: 1 February 2016, Monday

Time: 10:00 am – 1:30 pm

Venue: Parkview, Tai Tam Reservoir Road,
Wong Nai Chung Gap.
A return bus from Central will be available.
Details to be confirmed on registration.

Cost: HK\$150 Members
HK\$250 Non-members
HK\$100 Young Friends
CUHK Fine Art Students FOC (limited)

Bookings & Enquiries: Laure Raibaut at
<http://bit.ly/1IziAZc>



The Parkview Hong Kong Collection features many masterpieces of art history, including works by impressionist painters and sought-after Chinese artists, notably an important collection of sculptures by Chen Wenling.

This collection is the result of George Wong's remarkable vision. Originally from Taiwan, George, the eldest brother in the Wong family, has always had a keen interest in art and a sense of social responsibility; notably the protection of the environment. In line with his values, he has shared his significant art collection throughout the public spaces in the family buildings in Hong Kong and Beijing (where the Parkview Green FangCaoDi is a ground breaking ecological feat, as the complex is entirely green).

The Parkview Group, chaired by George Wong, has supported Chinese art for the past 50 years and Chinese contemporary artists for over 20 years. Its art collection includes the largest Dali collection outside of Spain, numerous artworks by western, modern and contemporary masters, an invaluable collection of imperial Chinese stone Buddhist carvings, and a substantial collection of contemporary Chinese art amounting to over 10,000 works. The Parkview Group also works on art projects and supports initiatives related to promoting the arts. Mr Wong's contributions to the arts have earned him academic acknowledgement, notably an Honorary Professorship of the Nanjing University of the Arts.

Lucie Chang, a senior consultant to the collection, will lead our viewing. We will travel by shuttle bus from Central. Following the viewing, there will be an optional lunch at own expense, prior to traveling back to Central.

ORIENTATIONS SPECIAL OFFER FOR FRIENDS MEMBERS

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

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

Chinese Ceramics - HK\$469,
Chinese Jade - HK\$318,
Art of Tibet (English edition) - HK\$384
Art of Tibet (Chinese edition) - HK\$270

Chinese and Central Asian Textiles - HK\$384
Chinese Bronzes - HK\$433
Korean Art - HK\$504

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

ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art

COLLECTING FOR CANADA: ISLAMIC AND CHINESE JADES FROM THE ROYAL ONTARIO MUSEUM

Date: 19 February 2016, Friday

Time: 6:30 pm – 8:30 pm

Venue: Sotheby's, 5th Floor
Gallery, One Pacific Place, 88
Queensway, Admiralty

Cost: HK\$250 Members
HK\$350 Non-members
HK\$100 Young Friends
CUHK Fine Art Students FOC (limited).

Bookings & Enquiries: Emma Graham at
<http://bit.ly/1QPAI4n>

There are over 1,400 Chinese jades at the Royal Ontario Museum. Collected for over a hundred years, these jades, especially the early ones, are considered to be among the very finest. Further research has more recently revealed that many of these works have imperial provenance, a topic that attracts controversy. Dr. Shen will share with the Friends a brief history on collecting jades for Canada's largest museum and will shed light on how the pieces endured their journey to Canada. Islamic jades from the museum's collection will also be introduced.

About our speaker

Dr. Chen Shen is the Vice President, World Cultures at the Royal Ontario Museum (ROM) responsible for collection and research in arts and archaeology around

the world. Dr. Shen joined the ROM in 1997 as the first Bishop White Curator of Eastern Asian Archaeology, and become the Bishop White Chair of East Asian Archaeology in 2010. He began his archaeological fieldwork in China in 1984, followed by excavations in the United States and Canada. He currently leads several projects in Palaeolithic archaeology in northern China, and his works include the World Heritage Site – the Zhoukoudian site in Beijing. His research focuses on human origins in East Asia, as well as material cultures in early China. As a museum curator, Dr. Shen is responsible for the ROM's Chinese collection, galleries and exhibitions. He has curated many exhibitions at the ROM, including the critically acclaimed Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan in 2002, The Warrior Emperor and China's Terracotta Army, and the Forbidden City: Inside Court of China's Emperor 2014–15.

Dr. Shen is also a professor in the Anthropology Department and in the Eastern Asian Study Department at the University of Toronto. He is an Academic Trustee member at the Archaeological Institute of America, the North America's oldest and largest organization devoted to the world of archaeology. Dr. Shen is the author of Anyang and Sanxingdui: Unveiling the Mysteries of Ancient Chinese Civilizations and Warrior Emperor and China's Terracotta Army, and the senior editor of Current Research in Chinese Pleistocene Archaeology. He served as Section Editor of Human Evolution and Peopling to the World for Springer's Encyclopaedia of Global Archaeology, and has published many academic papers in both English and Chinese.



TWO EXCLUSIVE EVENTS WITH ASIAN ART HONG KONG

THE ART OF UNDERSTANDING ART

Date: 23-26 March 2016 (date to be confirmed)

Time: 3:30pm - 5:00pm

Venue: Art Central, Central Harbourfront,
Admiralty, Hong Kong

Cost: HK\$175 Members
HK\$275 Non-members
HK\$100 Young Friends
CUHK Fine Art Students FOC (limited)

Booking & Enquiries: Belinda Piggott at
brighthouseone@gmail.com

Author, renowned painter, and Chinese antiques authority, Hugh Moss, shares his insights on how to appreciate Asian art. In a candid and highly informative talk, he will introduce the principles for looking at art that he has devised over decades of representing artists and interacting with some of Chinese culture's finest objects and paintings -- as recorded in his new book 'The Art of Understanding Art'. Afterwards, Hugh will walk the group through Art Central, Hong Kong's first waterfront art fair. See, from his point of view, contemporary works from

dozens of galleries and discover some of the most exciting artists today.

About our speaker:

Hugh Moss operated a gallery specialising in Asian art in London's West End before moving to Hong Kong in the 1970s. In the 1980s, he represented some of China's leading artists, and took up painting himself, becoming an accomplished artist painting under the name of "The Master of the Water, Pine and Stone Retreat." An acknowledged expert in Chinese snuff bottles, scholarly works of art, and modern paintings, he has worked closely with the world's leading auction houses for over 50 years.



AN AFTERNOON EXPLORING ASIAN ANTIQUITIES

Date: 9 April 2016, Saturday

Time: 3:00pm – 5:00pm

Venue: Onsite at participating galleries in
Hollywood Road

Cost: HK\$150 Members
HK\$250 Non-members
HK\$100 Young Friends
CUHK Fine Art Students FOC (limited)

Bookings & Enquiries: Belinda Piggott at
<http://bit.ly/1RRpII3>

The city's most prestigious art and antiques galleries will be open exclusively for Asian Art Hong Kong's invited guests. It will surely be a highly interesting and engaging afternoon, enjoying the exquisite and rare treasures crafted throughout the centuries, in the intimate settings of small galleries. As one of the world's leading art cities, Hong Kong has galleries that offer an incredible array of fine Asian antiques. To enhance our experience, art expert, Edie Hu, will lead the gallery visits and offer her insights on objects and paintings. Places at this event are limited.

About our speaker:

Edie Hu is Vice President and art specialist within Art Advisory and Finance in Citi Private Bank in Hong Kong. She specializes in Chinese antiques (ceramics and works of art), and also covers Chinese paintings, contemporary Asian art, 20th century Asian art, as well as southeast Asian paintings. Her focus is on developing art advisory and finance in Asia.

Edie brings almost 20 years of experience in the art world, 13 years at Sotheby's where she was a Director in the Chinese Ceramics and Works of Art department and worked in both the New York and Hong Kong offices. She helped with sourcing objects for sale, appraisals, client development and oversaw the production of exhibition catalogues. She also worked closely with many collectors and prominent dealers in the Chinese art field.

Edie is a graduate of Wellesley College in Massachusetts and attended the School of Oriental and African Studies (Chinese art) in London.



CLAUDE MONET: THE SPIRIT OF PLACE LE FRENCH MAY

Date: 3 May 2016, Tuesday

Time: 4:00pm followed by cocktails at 6:00pm

Venue: Hong Kong Heritage Museum, Shatin
(Bus will be available from Central – details to be confirmed)

Cost: HK\$225 Members
HK\$325 Non-members
HK\$100 Young Friends
CUHK Fine Arts Students FOC (limited)

Bookings & Enquiries: Belinda Piggott at
<http://bit.ly/1T1qD1t>

Claude Monet (1840-1926) is undoubtedly one of the greatest landscape artists in the history of painting. Along with his fellow impressionists, he began working outdoors in the late 1850s. From that point onwards, he selected landscapes in Normandy, London, the Riviera and other regions. When he chose a place, it was not to spend a few hours there producing a single artwork; he stayed for weeks, months, or years. In this way, his works explored all possible viewpoints, seasons, and variations. For nearly 70 years, his genius and perseverance ensured the images he composed became universally renowned. His landscapes captured the imperceptible differences constituting a landscape's essence or spirit.

This cutting edge exhibition will feature fifteen of Monet's most emblematic artworks conserved in French public and private collections. Through multimedia, the artist's career will be presented alongside the context in which the work was produced. It includes excerpts from documentaries, clips of the artist working, and displays of preferred viewpoints.

Le French May presents an exclusive exhibition of original paintings by Claude Monet. Curated in association

with the RMN (National Museum Union), the exhibition presents masterpieces of Monet at the Hong Kong Heritage Museum from 4 May to 11 July, 2016. Selections of paintings are taken from the most prestigious French National Museums, as well as private collections.

About our speaker:

Bruno Girveau first worked in the field of historical monuments as an inventory official in charge of documentary studies, before taking the curator exam in 1994 and entering the Ecole du Patrimoine while also pursuing a DEA on the architect Paul Sédille (1836-1900), the designer of the Printemps store in Paris and an ardent defender of polychrome work, a subject on which Bruno Girveau has done extensive research.

Having successfully completed the competitive exam for Historical Monuments and Museums, he selected the latter and joined the Musée d'Orsay in 1996 at the Département des Dessins d'Architecture. During his time there, he curated several exhibitions, notably 'Gothic Revival, Architecture et Arts Décoratifs de l'Angleterre Victorienne' in 1999 and 2000 at the Grand Palais in Paris. His latest exhibition reflects his evolution in the subjects treated. "A table au XIXe siècle" studies both art history and sociology.

Following his accession to the RMN in 2002 where he became head of mission under the general administrator, he worked for two years alongside Guy Cogeval on the programming for the Galeries Nationales du Grand Palais. He was a curator of the exhibition, along with Mr. Cogeval, of "Il était une fois Walt Disney." Finally, in 2006, he took over as head of the department of collections at the Ecole Nationale Supérieure des Beaux-Arts, while still organizing exhibitions, notably the 2010 retrospective on Charles Garnier.



Etienne Clémentel (1864-1936)

Claude Monet debout de face, devant le pont à Giverny

Paris musée d'Orsay

Photo © Musée d'Orsay, Dist. RMN-Grand Palais/ Patrice Schmidt/ Cliché 88-001370/PHO1988-2-1

GETTING CLOSER TO KOREAN ABSTRACT ART: DANSAEKHWHA

Date: May 2016 (To be confirmed)

Time: 6:00pm - 8:00pm

Venue: Renaissance Harbour View Hotel,
Mezzanine Floor, Wanchai

Cost: HK\$150 Members

HK\$250 Non-members

HK\$100 Young Friends

CUHK Fine Art Students FOC (limited)

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

Recently, Dansaekhwa, or Korean monochrome, has been leading the Asian modern and contemporary art market. The Dansaekhwa market has expanded to Hong Kong, Shanghai, London, Paris, Basel, Los Angeles, New York, Miami, and Venice from galleries, art fairs, and auctions to museums and biennales. This move originated from an English publication about Dansaekhwa, and interest has been growing among museum curators and scholars ever since.

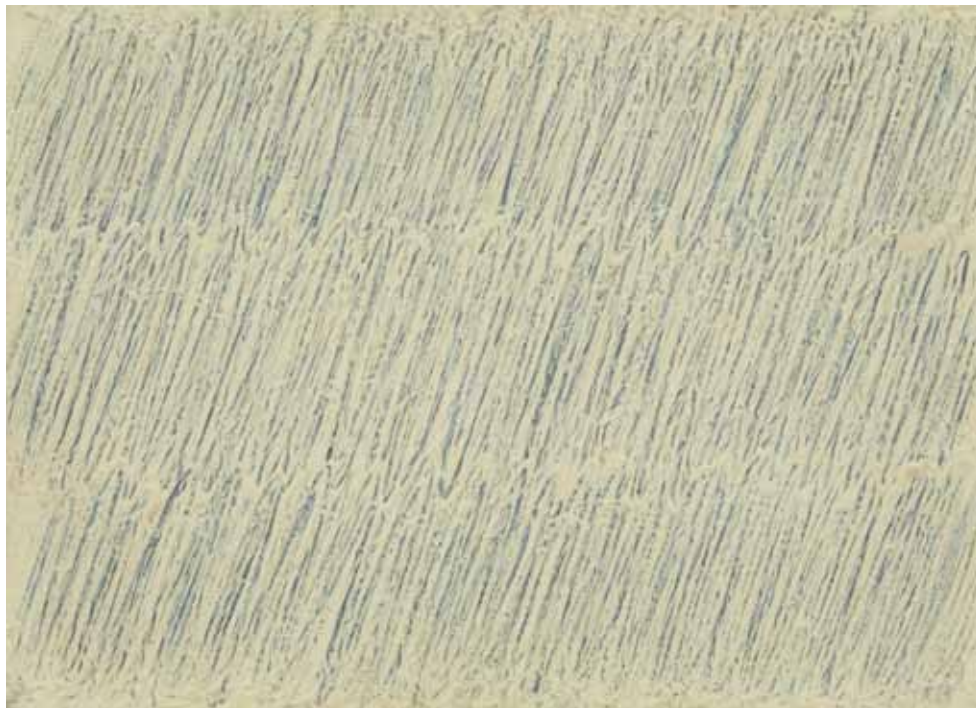
The Dansaekhwa movement was born in post-war Korea and inspired by traditional Asian ink painting and the beauty of nature. Starting in the mid 1960s, a disparate number of young Korean artists discarded realism and figuration, and adopted a monochromatic palette that

highlights the flatness of the canvas as a foundation for physicality of the used materials. Those artists started to manipulate materials to create mostly large abstract paintings executed in white, black, and neutral colors.

The development of Korean abstract painting has connections and parallels with abstract expressionism in the United States. The beginning of the Korean monochrome movement coincided with the appearance of minimalism in the United States. Earlier Korean abstract works emphasized gesture, emotive use of colours, and indexing marks, much like their American contemporaries.

Joan Kee, author of Contemporary Korean Art: Tansaekhwa and the Urgency of Method, explains, "In lieu of a schematic whereby the artwork passively transmits the artist's intention to the equally passive viewer, the artwork is activated only upon the viewer's sustained engagement with the terms of its material and physical presence."

During the 1970s and 1980s, works by artists such as Chung Sang Hwa, Park SeoBo, and Yun HyongKeun came to be seen by critics, curators, and artists as representing contemporary Korean art. K Auction will explain Korean abstract art: how the works are philosophically profound and conceptually unique, focusing on explaining these characteristics of Dansaekhwa.



Park SeoBo (b.1931)
Ecriture No.60~75 (1975)
oil and pencil on canvas

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

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

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

During Asia Week Hong Kong of 2015, the Collectors Circle was re-launched in June with a view to contributing another significant work to the Art Museum's collection to commemorate the Friends' 35th Anniversary, as well as the Collectors Circle's 10th Anniversary in 2016. We are excited by the level of response so far and will keep our members advised of progress.

Collectors Circle Series

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

The Collectors Circle series kicked off in October 2015 with a private viewing of the Chris Hall Collection Trust. Beautiful collections of Chinese textiles were shown to our Collectors Circle members only. This was followed by a private viewing in January 2016 of "The Kashmir Shawl", Romi Lamba's collection of antique shawls of paisley design woven in India and Europe.

Acknowledgements

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

Individual sponsors

Paul Yu and Phyllis Chan
Rosanne Chan
Elizabeth Chan Houang
Ingrid Lee
Nancy C. Lee
Therese and Benoit Lesaffre
Betty Liu
Wong Fung Yee Mok and Edwin Mok
K. Y. Ng
Susan Ollemans
Dr. Samson Sun, JP
Martin and Anne Tang
Robert and Cissy Tang
Gro Wood
Trevor and Dominica Yang

Corporate sponsors

Alisan Fine Arts
Bonhams
Christie's
K Auction
Sotheby's Hong Kong Limited

Upcoming Collectors Circle Series events in Hong Kong and Overseas :

February, 2016 - The Radiant Ming
1368-1644 through the Min Chiu
Society Collection: curator led tour

10 March, 2016 - VIP invitation for Vernissage
TEFAF (The European Fine Art Fair), Maastricht,
The Netherlands

13 April, 2016 - VIP invitation for Vernissage and
programme Art Cologne, Cologne, Germany

28 May, 2016 - Collectors roundtable dinner -
premier viewing and talk on the Thornhill
stem cup with Asia Week Hong Kong

If you wish to support the Collectors Circle, please
contact Edwin Mok or Candice Lee at
friends.collectorscircle@gmail.com



Rubbings of tomb stones from Suide, Shaanxi
Ink on paper
Eastern Han dynasty (25–220 CE)

A COMMENTARY ON MASTER CALLIGRAPHERS LOCATED IN THE ARCHIVES OF THE ART MUSEUM, THE CHINESE UNIVERSITY OF HONG KONG

by Jacky Lin Xiao 林霄 (translated by Minnie Wong)

Mr. Jacky Lin Xiao is the founder of the Jinmotang Calligraphy Research Foundation, which promotes and supports research on the history of Chinese traditional calligraphy and other related topics. An avid collector of Chinese calligraphy and contemporary art, Mr. Lin is also a donor to Zhejiang University Museum.

While searching through the archive storage at the Art Museum, the Chinese University of Hong Kong, I discovered an album labelled “Wu Masters’ Calligraphy.” The introduction was written in Yan-style 顏體, large-font characters by the Ming scholar, Gu Yingxiang 顧應祥. Every page opens with words marked by a Ming scholar, using his seal on the right upper corner, and with a “You Ming Wang Shi Tu Shu Zhi Yin 有明王氏圖書之印” seal on the left lower corner.

I was aware that this was the seal of Wang Shizhen 王世貞, and was instantly exhilarated. Going through the album, I noticed Qian Pu 錢溥, Lu Shen 陸深, Wei Qian 倪謙, Chen Jian 陳鑑, Xu Youzhen 徐有貞 (formerly known as Xu Cheng 徐瑅), Zhang Bi 張弼, Gu Lin 顧璘, Wang Ao 王鏊, Xu Lin 徐霖, Sang Yue 桑悅, and Li Yingzhen 李應禎, just to name a few; the album was star-studded.

Afterwards I took my copy of the book, “Album of Ancient Chinese Calligraphies and Paintings, Palace Museum edition”, compared it with Wang Shizhen’s commentary, and realized that it was indeed part of the same piece. Apart from Wang Shizhen’s seal, another seal “南海程可則周量氏一字石瞿章” is also present at the beginning of each fold. The section of the piece in the Palace Museum collection is also marked with such a seal. We can say that, the head of “Wu Masters’ Calligraphy” is in Hong Kong, while the tail is in Beijing. With the exception of a few lost parts, once the pieces from the north and the south are combined, the entire piece is practically complete.

It can be assumed that the “Wu Masters’ Calligraphy” was brought to the south by collector, Cheng Keze. Cheng Keze 程可則, (also known as Zhou Liang 周量, and Shi Qu 石瞿), once lived in Foshan and passed away around the twelfth year of the Kangxi 康熙 reign. Cheng was placed first in the provincial examination during the ninth year of the Shunzhi 順治 reign and once held the position of Magistrate of Guilin, Guangxi. Cheng was well-known for his poems and essays and was one of the “Seven sons of Lingnan” “嶺南七子”. The two portions of the “Wu Masters’ Calligraphy” were still intact in the early Qing dynasty but the humidity made it easy for insects to breed and, this led to the many bite-marks within the pages. But such a defect does not overshadow the beauty of the piece.

As a literary giant of the Ming dynasty, collector Wang Shizhen left many commentaries in the “Yanzhou Shanren Xugao” “弇州山人續稿”, some of which are part

of his collection. Two chapters 上下兩卷 of “Wu Masters’ Calligraphy” contain assembled works of thirty four Ming dynasty calligraphers, which Wang commented on individually. Other works included in the collection span from established calligraphers, Shen Du 沈度 and Shen Can 沈粲 of the early Ming dynasty to his friends, Zhu Yuefan 朱曰藩 and Chen Liu 陳璽.

Wang Shizhen or Wang Yanzhou 王弇州 (1526 – 1590), (also known as Yuanmei 元美, Fengzhou 鳳洲, or Yanzhou Shanren 弇州山人), was a native of Suzhou, Taicang 蘇州太倉. In dynastic times, naming was much more complicated and included nicknames, diminutives, and pen names. Wang Shizhen passed the highest Imperial examinations at age twenty-two and served as Yunyang Inspector-general and Nanjing Minister of Punishment. Wang is especially associated with Li Panlong 李攀龍 (1514-1570), who was his great friend, and many of the letters and poems they wrote to each other survive. Together, they were part of a group of Old Phraseology writers titled the “Later Seven Masters.” Wang is known for his passionate nature and for his scholarship (he was a poet, historian and scholar of the arts), and was the leading literary light of his day, to whom scores of acolytes and followers flocked for instruction and advice. As a highly skilled connoisseur of his time, Wang’s collection of Ming calligraphy can be considered authentic.

Wang Shizhen’s commentary is extremely long. Split into two equal halves, each section contains the works of seventeen people.

I have highlighted several leaves in the “Wu Masters’ Calligraphy” from the Art Museum, CUHK collection, while referencing Wang Shizhen’s commentary:

Xu Youzhen, “Ode on Religious Ritual at Taihe”:

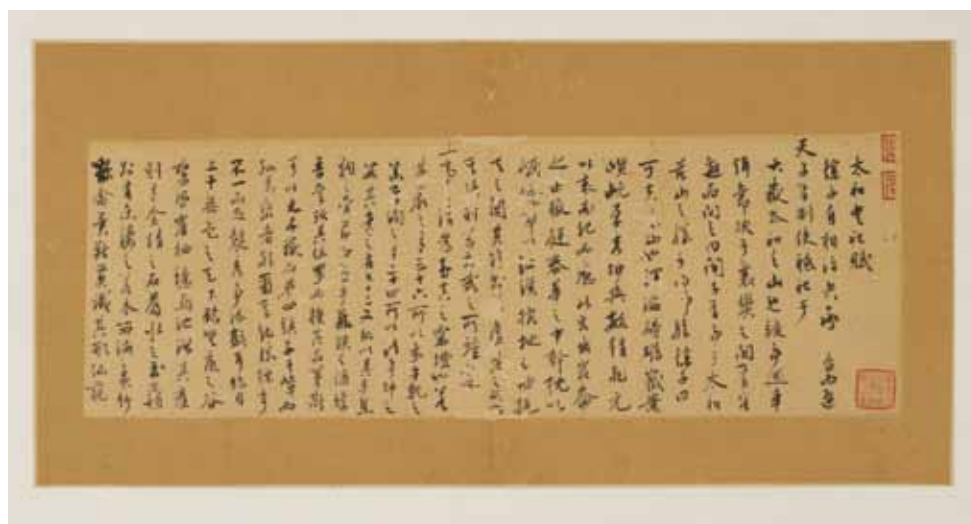
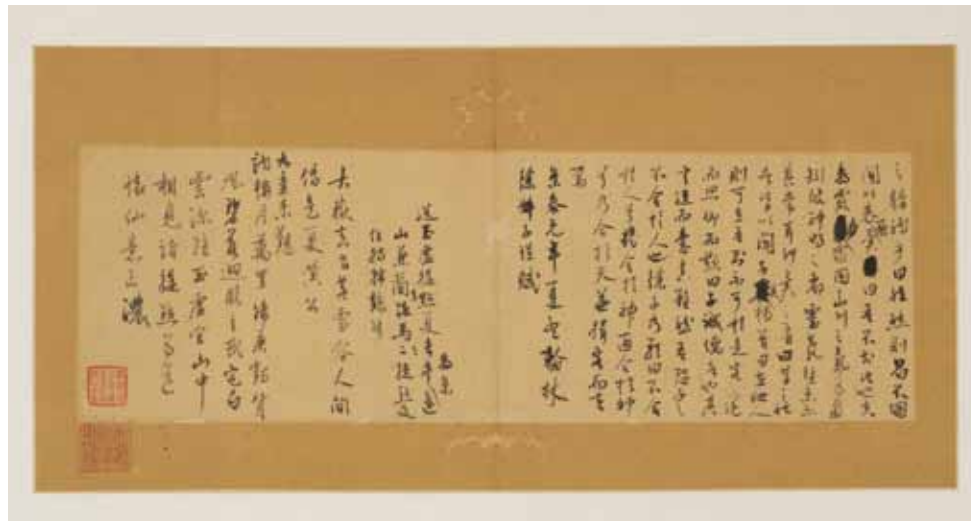
徐有貞《太和登祀賦》三開

Wang Shizhen commented, “This ode of Xu Wugong (You Zhen) of Changzhou and his draft poem to Xia Tidian show different calligraphic brushstrokes, but are not very expressive in style.” On another work, Xu’s Lingyan Shengyou Juan 《靈岩勝游卷》, Wang commented: “Like a drunken swordsman’s dancing, exhibiting traces of chivalry through chaos.”

Xu Youzhen’s legendary life (1407 – 1472) was known for both good and bad, but I go no further here. The prose above clearly mimics Su Dongbo’s 蘇東坡 “Qian Chibi Fu” 《前赤壁賦》. Xu calls himself “Xu Zi” (“徐子”), which is slightly pretentious, and distances Xu from Su Shi’s 蘇軾 realm. During the first year of the Jingtai reign, Xu Cheng, as he was first known, was still a scholar of the Imperial academy before being honoured as the powerful Wugongbo 武功伯. His calligraphy was brilliant and he lived up to his honorary title as Zhu Yunming’s 祝允明 grandfather. As Xu Youzhen was a pioneer of the Wu Style (a term that refers to a group of Ming artists active in Suzhou united by the artistic theories of its members), it is unfortunate that very few examples of his work remain.

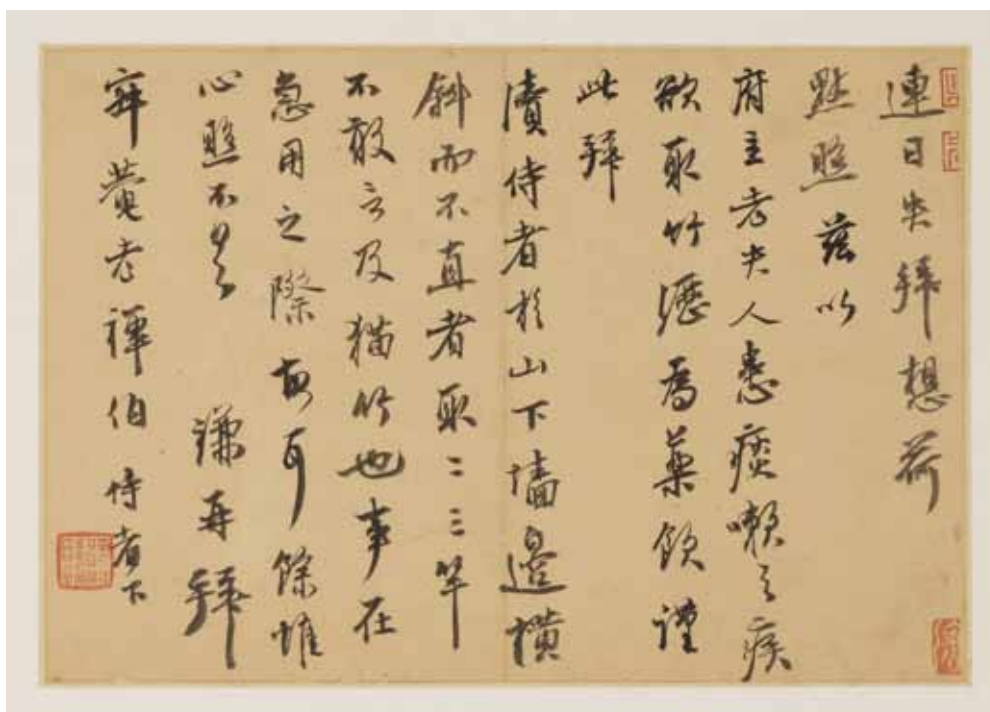
Xu Youzhen, "Ode on Religious Ritual at Taihe"

徐有貞《太和登祀賦》三開



"Request for Bamboo" letter between Ni Qian and a monk

倪謙與僧《求竹帖》一開



“Request for Bamboo” letter between Ni Qian and a monk

倪謙與僧《求竹帖》一開

Wang Shizen commented, “Ni Qian requests writings on bamboo from a monk; this is a rare appearance of his writing.”

Ni Qian 倪謙 (1415 – 1479) was a minister in charge of the Ministry of Rites. Very few examples of his calligraphy remain. In this letter, Ni suggests the use of bamboo shoots to make medicine. He specifically asks for slanted ones that grow near the foot of the mountain, so as to prevent disrupting the beauty of the monastery, displaying his considerate side.

Han Changli’s “Shi Gu Wen Song” by Zhang Bi

張弼書韓昌黎《石鼓文歌》五開

Wang Shizen commented, “This piece is Zhang Bi’s best work; powerful and eccentric but not entirely unconventional.”

Zhang Bi 張弼 (1425 – 1487), (also known as Rubi and Donghaiweng), a Songjiang Huating native, passed the highest Imperial exam in the second year of the Chenghua reign and became a long-term magistrate of Jiangxi Nanan. Chen Xianzhang 陳獻章 (1428-1500), a Ming Neo-Confucian philosopher, commented that his calligraphy was “great to an extreme and conventional to an extreme” (“好到極處，俗至極處”), which is also evident in this piece. He was a competent literary writer, and favoured cursive script types, especially wild cursive style. He learned swift, blunted brush strokes from studying Zhang Xu (7th century) and Huai Su (737-?) . The unconventional character of Zhang’s work had a great impact on mid to late Ming calligraphers.

Letter between Wang Ao and Chen Qiong

王鏊與陳璘札一開

Wang Shizen commented, “This letter to Chen Yuru is evidence of their friendship. The few lines in this piece are slightly more fascinating than Wangao’s life.”

Wang Ao 王鏊 had invited Chen Qiong to visit his recently completed home. Chen Qiong (1440 – 1506) is the grandfather of Chen Chun 陳淳, a calligrapher who favoured a more free-style method of “ink and wash” paintings. To say that this letter from Wang Ao is “slightly more fascinating than his life” “比之生平稍有肉”, is merely pointing out how it is not fascinating at all. “無肉”.

Wang Ao (1450 – 1524) placed first in the provincial examination when he was twenty-four years old, came first in the Ministry of Rites examination the following year, and third in the final Imperial examination in the same year; thus making a name for himself. Wang’s calligraphy is filled with personality; his later work especially reflects a sense of scrawiness. It is believed that Wang could not have used such a calligraphic style during his examinations, or how did he pass with flying colours?

Letter by Xu Lin

徐霖尺牘一開

Wang Shizen commented, “Although this piece is relatively short, a sense of mastery can be seen in the seemingly dragging text.” (“徐髯仙霖雖尺牘數行亦自郁跂，於頽然中見老手”)

Xu Lin 徐霖 (1462 – 1538) was a native of Changzhou. He was falsely accused when he passed the Imperial examination at a young age and immediately gave up his academic career. Xu became a loafer, spending his days writing and painting; with such talents, he naturally became the subject of admiration among songstresses. Xu wrote eight dramas, but only “Xiu Ru Ji” 《繡襦記》 remains today. Xu Lin even hosted the Emperor Zhengde twice during his trips to the South. The emperor was extremely fond of his writing, and made a fly-whisk out of Xu’s hair. Xu returned with the emperor, who extended an invitation for him to stay and acquire a government position. Xu turned down his offer and such a free-spirited attitude is evident in his calligraphy.

Lu Shen “Fiftieth Birthday Self-celebratory Poem”

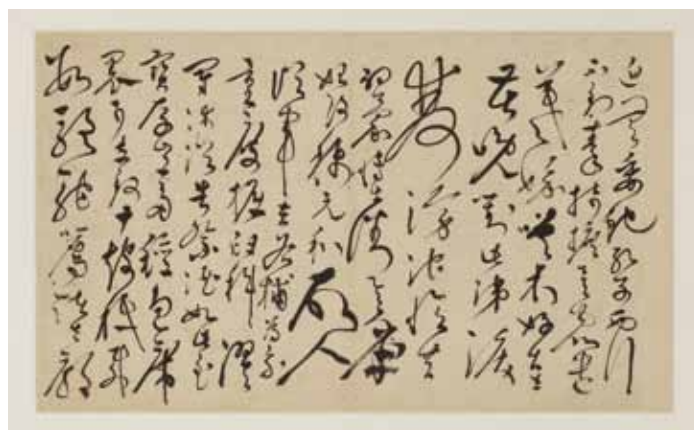
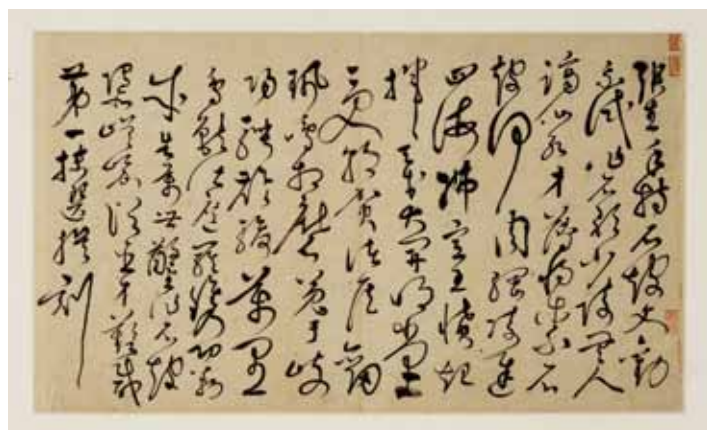
陸深《五十自壽詩》兩開

Wang Shizen commented, “This piece displays elegance and sleekness within its lines. However, part of the structure is slightly loose.” (“陸文裕深五十自壽二章亦典雅，書最遒麗風骨蒼然，惟結構一二筆小涉疎耳”)

Lu Shen 陸深 (1477 – 1544), (also known as Ziyuan 子淵, and Yanshan), was a native of Songjiang. The busy district, Lu Jia Zui in Shanghai Pudong, was named after his family. Lu Shen came first in the provincial examination in the fourteenth year of the Hongzhi 弘治 reign. During the eighteenth year, he placed first in the second rank of the Imperial examinations. Lu Shen eventually became Chief Minister of the Court of Imperial Sacrifices and a member of the Imperial Academy, advisor to the crown prince, and Vice Minister of Rituals. It was said that Lu Shen’s calligraphic style was an imitation of that of Zhao Mengfu 趙孟頫. Lu Shen disagreed and instead, suggested that both Zhao and himself imitated Li Beihai 李北海. However, later generations continue to debate this issue. Xia Yan 夏言 once said that Lu Shen’s calligraphy embodies more strength than Zhao Mengfu. Lu Shen was best known for his Yanshan Collections. This piece is a work from Lu’s later period. Lu Shen penned the famous phrase “人間好景中秋月，世上浮名五夜螢” describing the full moon shining on the world during the mid-autumn festival.

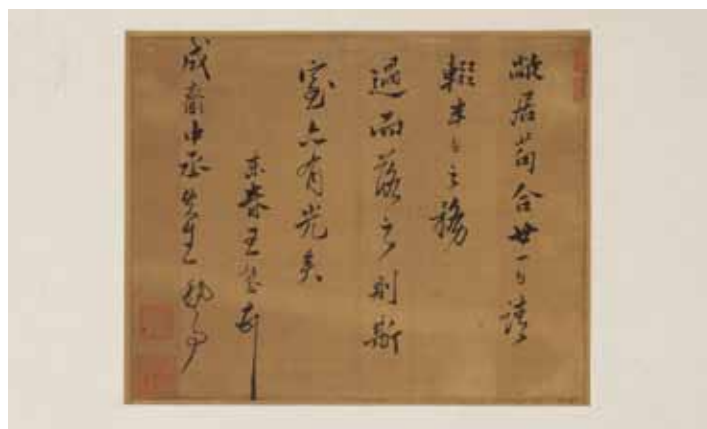
Han Changli's "Shi Gu Wen Song" by Zhang Bi

張弼書韓昌黎《石鼓文歌》五開



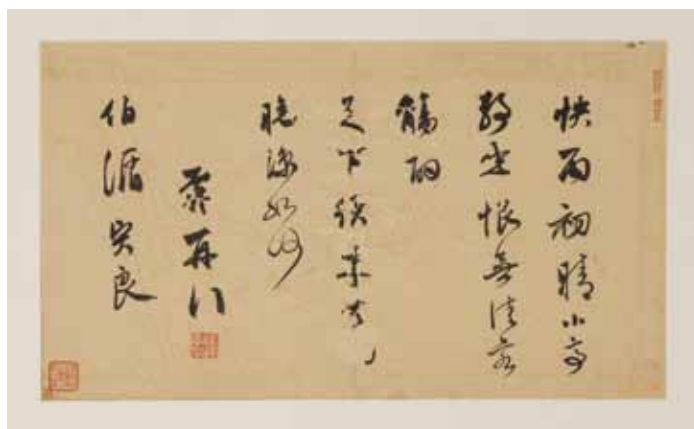
Letter between Wang Ao and Chen Qiong

王鏊與陳璠札一開



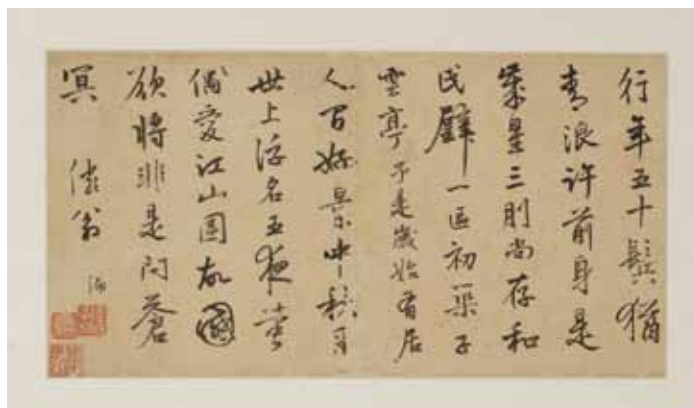
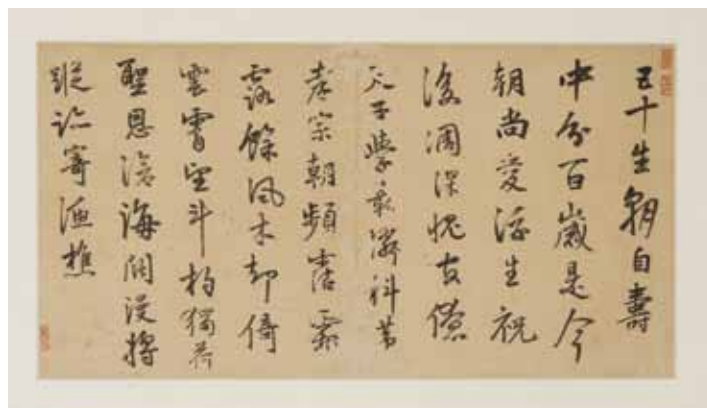
Letter by Xu Lin

徐霖尺牘一開



Lu Shen "Fiftieth Birthday Self-celebratory Poem"

陸深《五十自壽詩》兩開



ART MUSEUM, CUHK ACQUISITIONS FUNDED BY THE FRIENDS

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



Horse with rider
Painted earthenware
Western Han dynasty (206 BCE–25 CE)
Height with rider 38cm, height of horse 33cm, length of horse 48cm
Accession number: 93.75

This well modelled earthenware group of horse and rider is reddish brown in colour and painted after the firing with mineral pigments. The detachable rider sits astride his horse with his arms stretched out before him. He wears a hat painted red and an armorial body vest painted in black and white, below which is a red and black painted armorial tunic reaching down to the knee. The legs have swirling cloud patterns painted on them in white on a background of black. The horse has a painted bridle in red and white with outlines in black. A saddle cloth has been painted on with a decorative border painted in a geometric design in red, white, and black. The centre of the saddle cloth, and the body and neck of the horse have swirling cloud patterns painted in red and white. Both horse and rider are forward facing. The hands of

the rider and the four feet, ears and tail of the horse are missing. They were probably originally made of wood and therefore rotted away. As the painting was done after the firing of the set, most of the original pigment would have flaked off in the burial tomb. The condition of the present piece is exceptional.

The Han dynasty brought the nation unprecedented economic development and international prestige. The upper classes enjoyed great affluence and access to both imported and locally made luxury objects. Elaborate funerary arrangements became widespread among the imperial families and the upper classes, especially around the metropolitan areas near Xian and Luoyang, the two capitals of the Han regime. Following the tradition of the terracotta army of the first Emperor of the previous Qin dynasty, magnificent military assemblages were buried in the tombs of the imperial court; a wider variety of objects and figures were placed in the tombs of nobles and wealthy commoners. During the past decades, a great many such tombs, with fabulous army figurines, animals, and funerary models have been discovered. Sometimes more than 2,000 pottery items have been found in a single tomb, as would have been the case in the present example. The growing demand for elaborate burial goods led to the use of molds for mass production of pieces of identical posture and modelling. Despite standardisation, a sense of vitality in the figures was achieved by hand painting their features.



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

MONGOLIA TRIP REPORT: 16 – 23 August 2015

by Raymond Chu



My wife introduced me to the Friends of the Art Museum, and this trip to Mongolia was the first time I travelled with them.

Although I have visited Chinese Inner Mongolia many times, we decided to join this trip so that we could satisfy our curiosity and get an interesting introduction to Outer Mongolia.

The landing in Ulaan Baatar airport reminded me of China of 20 years ago, when China was just opening up for tourist travelling. Definitely, they will need to expand the airport and its immigration facilities to cope with the aircraft and the rush of tourists that can be expected in the near future.

This trip revealed many unexpected historical facts, which were provided by our professional Mongolian guide, "Sunny." She was very proud of her country and happy to share her enthusiasm. Before, we had only learnt about Mongolian history from a Chinese point of view, for example, studying how the Great Wall was built against the nomads. Now we were introduced to a cultured civilization in the Hunnu Empire.



As Chinese, we tend to think Mongolians are just one of five types of people alongside the Han people and we see Genghis Khan as part of our Chinese history. Wasn't Kublai Khan, the first Emperor of the Yuan dynasty, and part of Chinese traditional history? Now we see this more from the point of view of a unification of both Mongolian and Chinese history.

It was interesting to hear about the three episodes of history from Sunny who explained that there was a Turkish episode, a Mongolian episode, and a Chinese episode – so three versions of history to comprehend! Which viewpoint holds the most truth?

The most delightfully surprising thing was to see the beautiful natural landscape with such a vast, flat grassland (not really much grass, but many sweet smelling herbs) with horses, cows, sheep, and goats, who were all so relaxed and enjoying their grazing. Another surprise was to discover that 50% of the population still live as nomads in Mongolian "gers", just as in centuries past (though these days, some have solar panels and satellite dishes!).



Participating in dismantling a ger and assembling it again definitely improved our understanding and appreciation of how quickly and easily they can be built and moved. This must have been a strong benefit in the past with its important function facilitating the mobility of an army force.

The special method of Mongolian "hoomi" throat singing left a deep impression on me, and the high tones of the Mongolian lady singing the special Long and Short Mongolian songs were amazing. They were so evocative of their "mother grasslands."

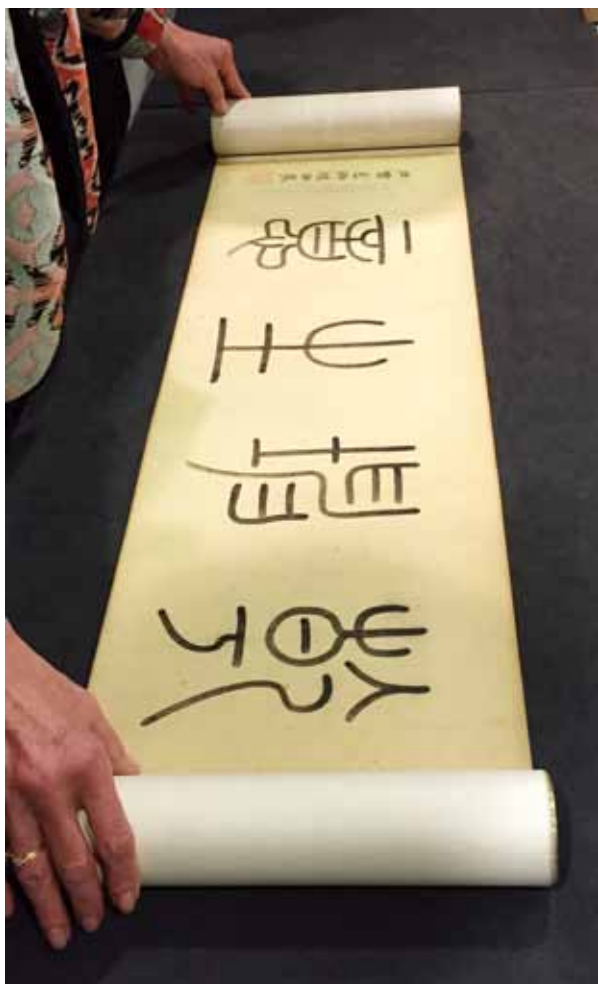
Our visits to the Hustai National Park, seeing the last remaining wild horse species, to the ancient Erdene-zuu Monastery with its many well preserved thangkas, the Gobi rocky mountains, and the Terelj National Park, all gave me impressive memories.

The Tibetan Buddhism influence and the yellow hat sect had important influences on the daily life of the people. My only regret is there are not many tangible historical sites left from Genghis Khan and no palaces due to the nomadic lifestyle. The artifacts found are those now kept inside museums.

This is my short description of the tour and I definitely recommend others to join. Indeed, I am keen myself to join again in the future. It was very successfully organized and I wish to express my thanks for all the preparation for a wonderful trip.

**LONDON-OXFORD:
30 SEPTEMBER - 3 OCTOBER 2015**

by Elizabeth Miles



One of the best things about Friends cultural trips is that doors are opened for us that are normally closed to the general public. This could not have been more true than on this visit to London and Oxford. Thanks to the reputation of the Friends and to the wide range of global contacts we have, Edwin Mok (Collectors Circle) and Therese Lesaffre (Tours) were able to use their valuable connections to give our small group unprecedented access to the British Museum, the Fan Museum, Bonhams auction house, Waddesdon Manor, Oxford University's China Centre, the Ashmolean Museum and to both Wadham and St Hugh's Colleges.

Waddesdon Manor was a revelation. A building more suited to the banks of the Loire than to rural Buckinghamshire, this is a grand house designed and built for entertainment by Ferdinand de Rothschild in 1874 and it now houses the Rothschild Collection, one of the world's finest collections of decorative arts primarily from the 18th century. The history of the Rothschild family is fascinating. Ranging from medieval to modern, they were the greatest collectors of the 19th century and they bought only the very best pieces available. We were fortunate to be given a personal tour of the house and grounds organised by Anna Ellerton, a longtime Friends member and a guide and lecturer at the Manor. We also managed to squeeze in a small exhibition of the drawings of the sculptor, Henry Moore, providing a valuable insight into his sculptural works.

From Waddesdon, we sped off to Oxford and to the newly built and very beautiful Dickson Poon China Centre Building within the confines of St Hughes College and opened by the Duke of Cambridge only last year. Drawing upon Oxford's historic relationship with China, the centre is destined to become the foremost place of study about China in the world. We were treated to a personal tour of the building and strolled through the Fellows gardens for tea at her home with the warden of St Hughes, Dame Elish Angiolini DBE QC who produced some exceptionally good scones, not to mention chocolate cake!

After a very comfortable night in the rooms of Wadham College, which dates from 1610, we were treated to a most informative tour of the college, its chapel and delightful gardens by Professor Jeffrey Hackney, Emeritus Fellow and Lecturer in Law, who has recently marked over 50 years at the university. Sir Christopher Wren is perhaps the College's most famous alumnus and designer of the clock in the historic front quad.

From Wadham, it was onwards to our final visit of the trip – the Ashmolean Museum and a private viewing of paintings from the Michael Sullivan collection of Chinese paintings, 2 exquisite but minute Chinese robes, and historic publications especially selected for us and discussed by the curator, Shelagh Vainker. We were able to spend a little time exploring the treasures of the rest of the museum (and of course the shop) before boarding our bus for London – tired but completely sated. It was a wonderful trip and I am already hoping that Edwin and Therese will start to plan another.



CHINA: KAIPING DIAOLOU 20 - 22 November 2015

by Amanda Thomson

Kaiping county in the Pearl River Delta may only be 95 miles from Hong Kong, but to me, it was like a trip back in time to the New Territories of the 1980s. The countryside is dotted with duck and geese farms, small holdings, paddy fields, and Diaolou. I first read about these watchtowers in 2005 when this area obtained UNESCO status for the Diaolou and had long wanted to visit. Our three days in Guandong were spent looking at Diaolou and other historic buildings, and visiting Cang Dong village, a project where the village Diaolou, ancestral halls, school and other clan buildings have been carefully preserved to provide an understanding of village culture and life.

Our first stop of the trip was at the Overseas Chinese Museum in Jiangmen for an overview of Overseas Chinese history, which gave us a good understanding as to why and how so many Chinese, possibly up to 3 million from the region, left China between 1840 and the 1930s to travel to work overseas, and how they retained a bond with their home, often sending large sums of money to build mansions, schools, clan houses, and Diaolou in their hometown.



We then travelled to Kaiping county, where we saw our first Diaolou or watchtowers which were financed by Overseas Chinese, mainly between 1900 and 1939 to protect their families left at home from the bandit raids prevalent after the fall of the Qing Dynasty. These towers were usually of four to seven storeys and for the most part were not intended to be occupied full-time but were used only when bandits were in the vicinity and to store valuables. One of the most interesting aspects of these towers is that the adornments and designs on the buildings often reflect the international nature of the individuals who paid for them to be built including Roman columns, Baroque embellishments, Byzantine domes, and neo classical Chinese Renaissance decorations and paintings. This was particularly evident in the Zili village with its nine Diaolou and the Li Gardens mansions, which were still furnished in the style of the 1930s.

Some of the highlights of our visit were being welcomed into Cang Dong with a lion dance and the evening entertainment in the village, which included extracts from Cantonese Operas, songs, and music by village members, whilst we were treated to a banquet cooked by some of the ladies of the village. The warm welcome we received and the beautiful location made the evening a truly memorable experience. We were also fortunate to have a lecture from Dr Selia Tan, who leads the conservation project with Rocky Dang, and who was instrumental in obtaining UNESCO status for the Diaolou.



On the last day, we visited the Nanlou Diaolou built on the bend of the River Tan, where seven members of the Situ clan died fighting the Japanese. This was followed by a visit to the delightful town of Chikan with its riverfront rows of shophouses, built in the 1920s by Overseas Chinese. Once again the mix of Chinese and western styles of architecture were on show. Even the former cinema built to an art deco design would not have been out of place in a British, Australian, or American town of the 1930s.

We had some wonderful meals, including our last lunch where the rice noodles were made in front of us from rice harvested from fields next to the restaurant and from organic fresh local vegetables.

Our tour leader Peter Stuckey, with his endless patience, and Rocky Dang with his wealth of knowledge, energy, and untiring enthusiasm made this trip so much fun and so memorable. It was hard to believe we travelled such a short distance to see so much.

FRIENDS OVERSEAS TOURS UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	STATUS and CONTACT DETAILS
March 8-11, 2016	THE NETHERLANDS: Prestigious art collections and Dutch Masters	OPEN FOR SIGNUPS Candice Lee: friends.collectorscircle@gmail.com or Therese Lesaffre: the.lesaffre@gmail.com
April 7 – 10, 2016	SYDNEY: An insider's experience	OPEN FOR SIGNUPS Belinda Piggott: brighthouseone@gmail.com or Therese Lesaffre: the.lesaffre@gmail.com
April 23- May 3, 2016	IRAN: From the past to the present time: a journey through history, art and architecture	OPEN FOR SIGNUPS Therese Lesaffre: the.lesaffre@gmail.com
November 12 – 16, 2016	SHANXI: Taiyuan, Pingyao, Datong, Wutai Shan	OPEN FOR SIGNUPS Therese Lesaffre: the.lesaffre@gmail.com

THE NETHERLANDS: VIP TOUR OF PRESTIGIOUS ART COLLECTIONS AND DUTCH MASTERS - Amsterdam, Maastricht, The Hague 8 - 11 March 2016 4 days/4 nights in hotels

Especially designed for the Friends, this tour will take us to 'The European Fine Art Fair' in Maastricht (TEFAF), the best collections of the Rijksmuseum in Amsterdam, and the Mauritshuis in The Hague. Due to the programme and special events, the tour is limited to a small group of twelve participants.

TEFAF Maastricht is universally regarded as the world's leading art fair set up in a dramatic display. Thanks to a personal invitation from an Executive Committee member of the Fair, our tour includes the 'invitation only' vernissage, and the opening day. It is a unique opportunity to meet the organisers of the Fair, and to be guided to the best works of art, Old Master paintings, antiques, modern, and contemporary art.



Mauritshuis, The Hague



The European Fine Art Fair

We will have a guided tour of the Rijksmuseum's Asian collection by Jan van Campen, a curator in Asian Export Art, specialising in Chinese export porcelain. The tour will be followed up with a 'behind the scenes' special glimpse of the restoration department.

In the Mauritshuis, a small but 'as precious as a jewel' museum in The Hague, known for the famous "Girl with a Pearl Earring" by Vermeer, we will be guided through the museum to see a marvelous collection of Dutch Masters.

Special arrangements and bookings at renowned places will ensure an enjoyable trip.



Booking and enquiries:
contact Candice Lee: friends.collectorscircle@gmail.com
or
Therese Lesaffre: the.lesaffre@gmail.com

SYDNEY: EXPLORING CULTURAL AND HISTORICAL CONNECTIONS THROUGH ART: AN INSIDER'S EXPERIENCE

7 - 10 April 2016

4 days/3 nights in hotels



Lin Onus, *Fruit Bats*, 1991, polychromed fibreglass sculptures, polychromed wooden disks, Hills Hoist clothesline
Art Gallery of NSW

Australia's most spectacular city is best known for its iconic harbour, world famous Opera House and aspirational active lifestyle. Please join the Friends to see another side of this beautiful city, the art and culture of a leading Asia Pacific art centre.

In April 2016, we offer a short tour to reveal an insider's perspective of Sydney in a unique way that is highly relevant to our members and their friends. We visit prestigious collections to explore the art spectrum from indigenous origins to connections with the Asia Region, Europe and beyond.

Art inspired cultural highlights will include:

- A personal welcome by the Director of the Art Gallery of NSW, Michael Brand, and his staff at a private cocktail party overlooking the Opera House.

- We will be among the first to view the exhibition: *Tang: art from the Silk Road Capital* in an exclusive tour with the exhibition's curator Yin Cao.

- Australia's own history is revealed through viewing the art of Indigenous Australians. Dreamtime stories that are still relevant today will be evident in the work of people from the oldest living culture in the world.

- A 'behind the scenes' tour of the Powerhouse Museum revealing some beautiful objects and interesting stories behind its vast decorative arts collection.

- Personal presentations by renowned experts to learn about early settlement days through historical prints by European artists, and nineteenth and early twentieth century China through the eyes of early Australian expatriates.



Mella Jaarsma *Until Time is Old*, 2014, sea urchins, stainless steel, clips, fabric.
Photograph Mie Corndoeus

Contemporary Sydney will not be ignored. We tour the 20th Sydney Biennale at one of the unique venues for which it is renowned. The work of outstanding regional and international artists will be exhibited to explore the theme '*The Future is Already Here – It's just Not Evenly Distributed*'.

There will be an option (subject to ticket availability) to attend one of Sydney's most anticipated annual events, Handa Opera, in the Botanical Gardens. This year Turandot will be performed on the stage cantilevered over the harbour against the magnificent backdrop of the Sydney skyline.

Special arrangements and bookings at renowned places will ensure an unforgettable four-day trip to Sydney.

Booking and enquiries:

Belinda Piggott at brighthouseone@gmail.com or
Therese Lesaffre: the.lesaffre@gmail.com



Basket decorated with flying geese
c800, 17.8 x 16.1 cm,
gilded silver,
Famen Temple
Museum

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

April 23 – May 3, 2016

11 days/10 nights in hotels



Leaning tower of Shiraz City walls

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

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

From Shiraz (south Iran), our starting point, we progress to Tehran (north Iran), after crossing the desert at Yazd, and explore the magical city of Esfahan. Highlights of our trip include the ruins of Persepolis, the ancient Persian

capital, and Naqsh-e Rostam, a necropolis dating from 1000 BC.

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

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

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



Vakil Mosque columns

**FRIENDS 35TH ANNIVERSARY TOUR
CHINA – SHANXI: TAIYUAN, PINGYAO,
DATONG, WUTAI SHAN
12 – 16 November 2016
5 days/4 nights in hotels**



Come and join the Friends on a tour to Shanxi Province. We will explore the best of its rich cultural heritage in Taiyuan, Pingyao, Datong, and its natural wonders in Wu Tai Shan. It is said that Shanxi is “the ancient Chinese Culture Museum.”

Shanxi’s long history can be traced back to 4,000-5,000 years ago, when it was a major cradle of the Chinese civilization. Due to its strategic location, Shanxi (west of the Taihang Mountains) became the key defensive bulwark between the Chinese Han and the nomadic tribes to the north.

At the Shanxi Provincial Museum in Taiyuan, we will see a fantastic collection of Shanxi cultural relics from the Paleolithic to the end of the Imperial era: bronzes, porcelains, jades, paintings, and calligraphy, including Buddhist arts and some items of the wealthy Shanxi merchants. It is a major Museum with 400.000 pieces of art, beautifully housed and exhibited. In another part of Taiyuan, we will see the amazing new Contemporary Museum of Art, designed by the prominent architect, Preston Scott Cohen, renowned for his architecture and his academic works at Harvard Business School.

Pingyao is an exceptionally well-preserved traditional Han Chinese city, well known for the organisation of its merchants trading grain, salt, minerals, and coal during the Ming and Qing Dynasties. With its courtyard houses, temples, small lanes, Pingyao, a UNESCO Heritage Site, offers a rare glimpse into the architectural styles

of Imperial China. A visit to the Chang family’s Grand Courtyard, out of the town, provides an example of combined northern and southern styles with integrated residence and garden. We stop at the Shuangling Monastery to admire the exquisite painted clay figurines and statues dating from the Song, Yuan, Ming, and Qing Dynasties.

Another attraction of the tour is definitely the Yungang Grottoes or Buddhist caves (UNESCO Heritage Site) in Datong. They are excellent examples of rock-cut architecture and one of the three most famous ancient Buddhist sculptural sites of China. The caves contain over 50,000 statues, and show various foreign influences (Persian, Greek, India, etc) dating from the 5th-6th centuries AD. Some caves are also decorated with Buddhist frescoes and paintings.

On our way to Wu Tai Shan, we will have time to admire the Hanging Monastery, a Taoist temple built precariously on sheer cliffs above Jinlong Canyon and dating back more than 1,400 years.

Mount Wutai (UNESCO Heritage Site) is home to many of China’s most important monasteries and temples. Our itinerary will allow us to penetrate into one of the four Sacred Mountains and admire its natural beauty.

Bookings and enquiries: Therese Lesaffre:
the.lesaffre@gmail.com



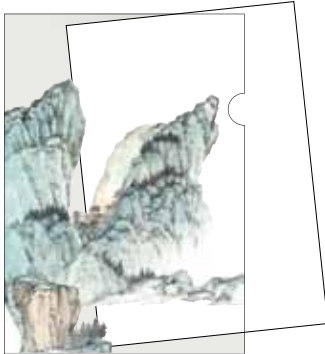


Friends of the Art Museum

The Chinese University of Hong Kong



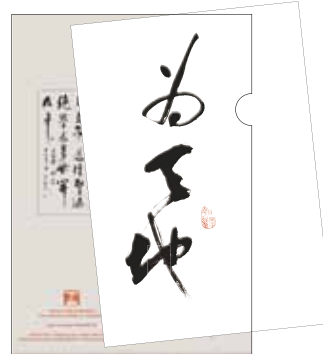
FRIENDS PRODUCTS: Please see cards, coasters, folders, and notepad below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products also sold at various Friends' events throughout the year.



Landscape
A4 Folder HK\$25 each



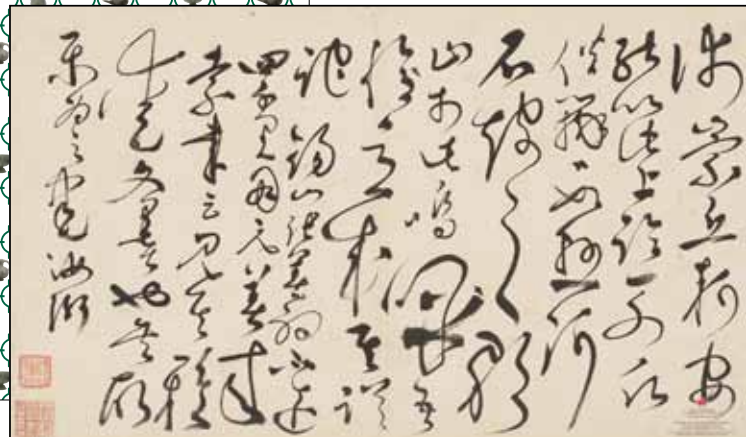
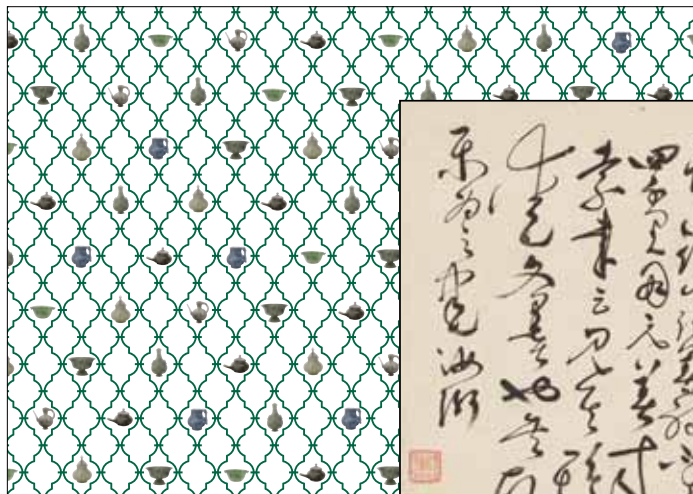
Fruit
A4 Folder HK\$25 each



Calligraphy
A4 Folder HK\$25 each



Jade
A4 Folder HK\$25 each



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



Friends of the Art Museum

The Chinese University of Hong Kong



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



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



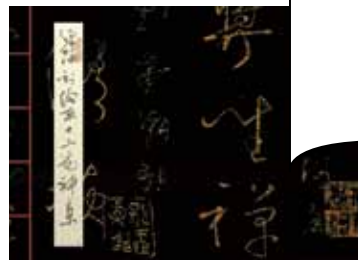
"Mignonette Cheng" card set
(6 designs) HK\$60 / 6 cards



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



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



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



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



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



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



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




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



"Henry Lo" Calligraphy bag HK\$100



贊助 Sponsor:  香港中文大學文物館館友會
The Friends of the Art Museum
The Chinese University of Hong Kong

仙工奇製 *Heavenly Crafted*

故宮博物院藏痕都斯坦玉器精品展
Selected Mughal Jades from The Palace Museum



香港中文大學中國文化研究所文物館與故宮博物院聯合主辦
Jointly presented by the Art Museum, Institute of Chinese Studies,
The Chinese University of Hong Kong and The Palace Museum

28.11.2015-28.2.2016

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

開放時間: Opening Hours:
星期一至五, 上午十時至下午五時 Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am - 5:00 pm
星期日及公眾假期 下午一時至五時 Sundays and Public Holidays 1:00 - 5:00 pm
休館時間: Closed on Thursdays (except Public Holidays)
逢星期三(公眾假期除外) New Year, Lunar New Year, Easter and Christmas Holidays
辦事處: 展覽課: 達達路展覽館數碼 www.cuhk.edu.hk/iamm





香港中文大學文物館
ART MUSEUM
THE CHINESE UNIVERSITY OF HONG KONG

Restrained Lustre: Chinese Jades from the Cissy and Robert Tang Collection

玉澤恆輝：喜聞過齋藏玉展



展覽日期 Exhibition Period :

28.11.2015 – 28.2.2016

展覽地點 :

香港中文大學中國文化研究所文物館展廳 II

開放時間 :

星期一、二、三、五、六 上午十時至下午五時
星期日及公眾假期 下午一時至五時

休館時間 :

星期四 (公眾假期除外) · 聖誕節 · 新年及農曆新年假期

Exhibition Venue:

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

Opening Hours:

Monday, Tuesdays, Wednesdays,
Fridays and Saturdays 10:00 am – 5:00 pm
Sundays and Public Holidays: 1:00 – 5:00 pm

Closed:

Thursdays (Except Public Holidays)
Christmas, New Year and Lunar New Year Holidays

www.cuhk.edu.hk/ics/amm



玉澤恆輝
Carved companion in the shape of a bird with a circular opening
青玉半圓形 長五厘米 闊三厘米 厚二厘米
Jade, onyx, Hong Kong, 19th-20th century AD



Friends of the Art Museum

The Chinese University of Hong Kong Ltd.



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

(Please tick ✓ the appropriate box)

☐

NEW MEMBERSHIP APPLICATION

☐

MEMBERSHIP RENEWAL

Please note that this application form can be completed on our website: cuhkmuseumfriends.com

Surname _____

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

Surname _____

Address _____

Telephone _____

Mobile _____

Email _____

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

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

FOR OFFICE USE ONLY:

Date Processed: _____

Membership Number: _____

Membership Category: _____

Member Since: _____

Directory: _____

Cheque: Amount: _____

Number _____ Bank: _____

Cash: Amount: _____

Given to: _____

Given Name _____

Given Name _____

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

Signature: _____

Date: _____

Please tick the category you desire:

☐ Single Member: \$500

☐ Joint Member: \$600

☐ Young Friends (<30) / Students \$100

(Please supply copy of passport or 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:

Membership Coordinator,
GPO Box 9861, Hong Kong.

Email Enquiries to: membership@friendscuhk.com

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

**** Note****

Friends membership runs annually from October**

NOTES:



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

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

Closed: Thurs: (Open Public Holidays)

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

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

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

Parking: Free to all visitors for the first 30 minutes.

Friends' members may enjoy additional free parking when visiting the Library and Art Museum. For 3 hours free parking, validate your vehicle entry ticket at the Art Museum ground floor reception desk.

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

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

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

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

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

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

Art Museum: Telephone: 3943 7416

Remarks

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

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

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

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

ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art

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

The Art of the Fake

Xuanhe Nian Zhi Wares from the Qing Dynasty
Longquan Celadon of the 20th Century
'Ceramics for Appreciation' in Japan
Study Collection at the Museum of East Asian Art, Bath

The Mary Griggs Burke Collection Bei Shan Tang Collection



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

Orientalism Magazine Ltd
816, 8th Floor, Zung Fu Industrial Bldg,
1067 King's Road Quarry Bay, Hong Kong
T: +852 2511 1368 F: +852 2507 4620
E: office@orientations.com.hk
Please visit our website to order
www.orientations.com.hk

*Friends of the Art Museum, the Chinese University of Hong Kong
Spring 2016*