

Friends Newsletter



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

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Front Cover:

Large plate with design of lotus
pond in underglaze blue
Jingdezhen ware, Jiangxi
province
Late Yuan dynasty
Gift to the Art Museum from
the Friends
1985.0121

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

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Edwin Mok
Gillian Kew
Belinda Piggott
Candice Lee
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Therese Lesaffre
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Patrick Moss
Susan Kreidler
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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

CLAUDE MONET: THE SPIRIT OF PLACE: LE FRENCH MAY

Date: 3 May 2016, Tuesday
Time: 3:00 pm - 5:00 pm
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: Laure Raibault at <http://bit.ly/1T1qD1t>

GETTING CLOSER TO KOREAN ABSTRACT ART: DANSAEKHWA

Date: 27 May 2016, Friday
Time: 2:30 pm - 4:00 pm
Venue: Renaissance Harbour View Hotel, Mezzanine Floor, Wanchai
Cost: HK\$150 Members
 HK\$250 Non-members
Bookings & Enquiries: Cynthia Lackey at <http://bit.ly/1PuBRdY>

GRADUATE EXHIBITION CUHK FAREWELL MISS IVORY

Exhibition period: 5 June – 29 June 2016
Opening Ceremony: 3:00pm, 4 June 2016 (Saturday)
Venue: Gallery I, Art Museum, Central Campus, CUHK

NURTURING CREATIVITY FRIENDS 35TH ANNIVERSARY ART EXHIBITION OPENING RECEPTION

Date: 20 September to 7 October 2016
Time: 6:30pm
Venue: The Rotunda, Exchange Square, Hong Kong.
Bookings & Enquiries: chair@friendscuhk.com

FRIENDS 35TH ANNIVERSARY GALA DINNER

Date: 10 November 2016, Thursday
Time: To be confirmed
Venue: 12th Floor, China Club, Old China Bank Building, Bank Street, Central
Bookings & Enquiries: Emma Graham at secretary@friendscuhk.com



Acquisitions funded by the Friends of the Art Museum currently featured in the Amazing Clay Exhibition

FRIENDS TOURS - UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	STATUS and CONTACT DETAILS
November 12 – 16, 2016	SHANXI: Taiyuan, Pingyao, Datong, Wutai Shan	OPEN FOR SIGNUPS Therese Lesaffre: the.lesaffre@gmail.com
November 25 – 3 December, 2016	JAPAN: Shikoku, Teshima, Ishujima, Naoshima Islands and Kyoto	OPEN FOR SIGNUPS Belinda Piggott: brighthouseone@gmail.com or Therese Lesaffre: the.lesaffre@gmail.com

MESSAGE FROM THE CHAIR



It has been seven months since I took over as Chair and it has just flown by. I have had some very rewarding moments, and some that were very challenging, but I am enjoying every minute and learning so much. This year the Friends celebrates its 35th anniversary with some very special events.

We have already enjoyed events at Art Basel and Art Central. Both art fairs have been very supportive of the Friends and worked closely with Belinda Piggott and Alex Choa to create some very interesting tours. Our Young Friends tour at Art Basel was so popular it was oversubscribed. The tour by Alexie Glass-Kantor was one of the highlights and was absolutely wonderful. I hope you also enjoyed the very interactive and different format of the Art Central event with Hugh Moss.

We have had some great events in the past few months. Our art ecology tour to the Parkview Art Collection was well attended. Following on from the Mughal Jade Exhibition at the Museum, we ran a talk on Islamic and Chinese Jade from the collection at the Royal Ontario Museum. I hope you didn't miss it.

Looking forward into summer and early autumn, we have many events lined up. Please check our website for details and sign-up for our FFF to receive updates and news every two weeks. One of the forthcoming highlights is the Graduate Art Show at the Chinese University of Hong Kong on 4th June. We are proud to continue our support of the art show, and provide an opportunity where you can view the future talent of the Hong Kong art world. We are excited to be offering a tour of the Claude Monet exhibition at the Heritage Museum Shatin in collaboration with Le French May.

As part of our 35th anniversary celebration, we are holding a very special Art Exhibition. There will be 35 participating artists, who are deeply connected to the Chinese University of Hong Kong, and whose talent has been nurtured and developed by the support provided by the University. It will open on 20th September 2016 at The Rotunda in Central. Our aim is to showcase the immense talent that exists amongst the artistic community in Hong Kong and the tremendous role that the Chinese University of Hong Kong plays as an incubator for creative talent.

The 35th Anniversary Gala Dinner on 10th November at the China Club in Bank Street, Central is nearly fully subscribed, with several of our overseas members returning to Hong Kong to join in the celebrations. We welcome this opportunity to celebrate with committed and supportive Friends that we have known for a long time.

This exciting programme would not be possible without the support of our volunteers. They are dedicated and, I hope, have fun as well. My heartfelt thanks to each one of you.

Our products make fabulous gifts, so I urge you to look out for our new products, which will be available soon. We had run out of some old favourites, so will be bringing these back due to popular demand.

We have some wonderful tours planned. Details are available in this newsletter as well as on our website. Book your place quickly, as the Shanxi 35th anniversary tour is waiting list only!

This newsletter is the last to be sponsored by Orientations, as their sponsorship term draws to a close. We have been honoured to work with their professional team.

I would like to wish everyone a fun and happy summer. If you are travelling then I wish you a safe journey. I look forward to seeing you all at our 35th Anniversary events as we celebrate together.

Sagiri Dayal



Friends Board Members

YOUNG FRIENDS REPORT

Young Friends had a very eventful art week with an exceptional turn out at each art fair event we scheduled, thanks to the generous support of Art Basel and Art Central in offering our members passes and setting up exclusive and engaging guided tours.

In the months ahead, we have an Anthony Gormley Event Horizon day tour planned in late April, before the exhibition is dismantled in May. We hope to offer members an insightful viewing and introduction to this public art project. The tour will be complemented with a retrospective viewing of Hong Kong's city space; during the tour, we will be showing a collection of 1890 -1960s old Hong Kong photographs from the Anne Selby collection, thanks to our Young Friends Committee member, Sophie Selby.

The Young Friends Committee is co-curating the Friends 35th anniversary exhibition at HongKong Land's Rotunda Space in Exchange Square. We have selected seven rising artists to participate in the show. Three of these artists will be well-known to those Friends who have visited previous Young Friends exhibitions. We are expecting this exhibition and the art auction to be very well received (further details are in this newsletter), and we are excited to be able to offer this opportunity to young Hong Kong artists. Please join us as we showcase these budding stars!

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



FRIENDS STUDY GROUP

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 on it. 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.

We believe that there are many interesting skills, personalities, events, and achievements from each dynasty, which we choose to explore in depth. Do join us for fascinating and rewarding series of presentations. You will not be disappointed.

We meet at the Education Room, the HK Maritime Museum, Central Pier 8 on Tuesday mornings. If you would like to discuss please contact Patrick.

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

ORIENTATIONS MAGAZINE SPONSOR OF THE FRIENDS NEWSLETTER

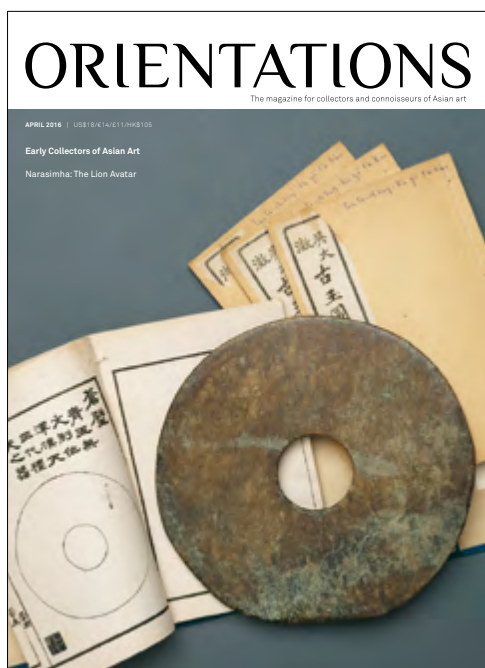
Following a busy spring art season in Hong Kong, we're very excited about our autumn 2016 issues. September is a special issue dedicated to the Asian Art Museum of San Francisco (AAM) as it celebrates its 50th anniversary. Authors include AAM Director Jay Xu, who talks about the contribution of Avery Brundage to the AAM; Yuki Morishima, who takes an in-depth look at an important Japanese portrait at the museum; and Natasha Reichle, who examines an unusual Indonesian dagger handle.



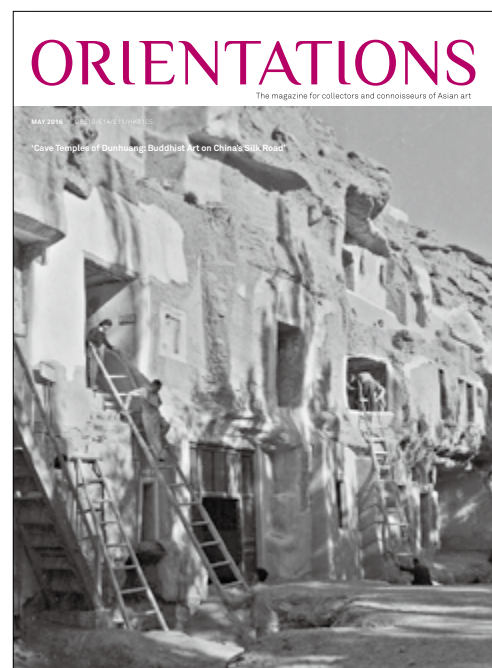
Orientations March 2016

Meanwhile, our October issue focuses on two key events taking place in New York this autumn: the Rubin Museum exhibition 'Monumental Lhasa', and 'Art In A Time Of Chaos: Masterworks From Six Dynasties China, 3rd–6th Centuries' at the China Institute, which commemorates its 90th anniversary in 2016. Features from the Rubin include an introductory essay by Natasha Kimmet, a discussion on Tibetan and Himalayan monument paintings by Brid Arthur, and an essay by Knud Larsen on Tibetan architecture. Writing on the China Institute Gallery show, Shawn Eichmann presents an essay on the work of late Ming painter Chen Hongshou.

Spring saw the third edition of Asian Art Hong Kong (AAHK), running from 31 March to 9 April. This began with the inaugural 'Art and Cultural Exchange in the One Belt One Road Initiative Symposium', hosted by AAHK and Hong Kong Maritime Museum. The event brought together academics, curators and researchers to discuss the historical significance of Silk Road maritime and land routes, to explore the history of cultural interaction on these routes, and consider cultural policies, partnership models and research directions for Hong Kong institutions under China's 'One Belt One Road' initiative, announced in 2013. Guests included Wei Jun, Director of the Guangdong Provincial Museum; Billy K. L. So, Head and Chair Professor at the Division of Humanities, Hong Kong University of Science and Technology; and Xu Lin, Senior Research Fellow at the Antiques



Orientations April 2016



Orientations May 2016

Department of the Palace Museum, Beijing. The programme proved a great success, with attendance in excess of 100 and dynamic, constructive dialogue throughout. We were also honoured to welcome Professor James C. Y. Watt, who joined one of the panel discussions and shared his insightful views on the challenges museums face globally.

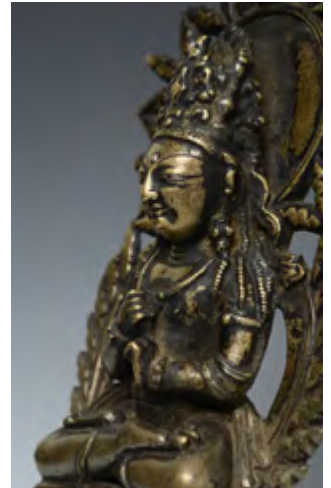
Other key events this year included a discussion with Andrew Lau of Hollywood Galleries and Lewis Wong of Ever Arts Gallery on the topic 'Are Antiques Too Antiquated for a Contemporary Audience?', and a talk by Gloria Guan of research group Art Market Monitor of Artron on the latest trends in the global art market. Edie Hu, Art Advisory Specialist at Citibank and a supporter of AAHK, took Friends of the Chinese University Museum on a curated tour of the participating galleries—each of which staged a special exhibition for the event—one Saturday afternoon.

We're proud of what Asian Art Hong Kong has achieved this year, generating greater interest in antiquities and encouraging more people to visit galleries both in and outside of Hong Kong.

Yifawn Lee
Publisher of *Oriental*
Founder of Asian Art Hong Kong



A mottled russet agate brushrest
L: 8.3 cm
Image courtesy of Rasti Chinese Art



Detail of a seated Vairocana
Kashmiri, 8-9th century
Bronze
H: 31.5 cm
Image courtesy of
Hollywood Galleries



A Lu Shan dark brown glazed and phosphatic-splashed
stoneware of a foreign musical drum
Tang Dynasty (618- 907 A.D.)
W: 44.5 cm
Image courtesy of Art Serindia Ltd.

ORIENTATIONS



Gloria Guan



Midco Lam, Yifawn Lee, K.Y. Ng



Wei Jun

CLAUDE MONET: THE SPIRIT OF PLACE LE FRENCH MAY

Date: 3 May 2016, Tuesday

Time: 3:00pm - 5:00pm

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: : Laure Ribault 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

MEMBER BENEFITS: AFFORDABLE ART FAIR VIP PASS

Date: 12th -15th May, 2016, Thursday to Sunday

Venue: Halls 3D & E, Hong Kong Convention and Exhibition Centre

Cost: Complimentary to members only

Bookings & Enquiries: Belinda Piggott
brighthouseone@gmail.com

A limited number of VIP passes for the Affordable Art Fair is available to Friends Members. The passes are valid for private view as well as public viewing hours. This is the fourth edition of the Fair. Once again, it will showcase the latest affordable art, ranging from HK\$1,000 to HK\$100,000 from 110 local and international galleries in the Hong Kong Convention and Exhibition Centre.

Education will be at the heart of the fair, with a new dedicated area for inspiring TED talks and artist demonstrations, as well as the Special Projects Programme, Children's Art Studio, Creativity Workshop, FRESH, and the Young Talent Hong Kong exhibition.

For more information please visit affordableartfair.com/hongkong



ORIENTATIONS SPECIAL OFFER FOR FRIENDS MEMBERS

Oriental Art, 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



GETTING CLOSER TO KOREAN ABSTRACT ART: DANSAEKHWHA

Date: 27 May 2016, Friday

Time: 2:30pm – 4:00pm

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: Cynthia Lackey 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.

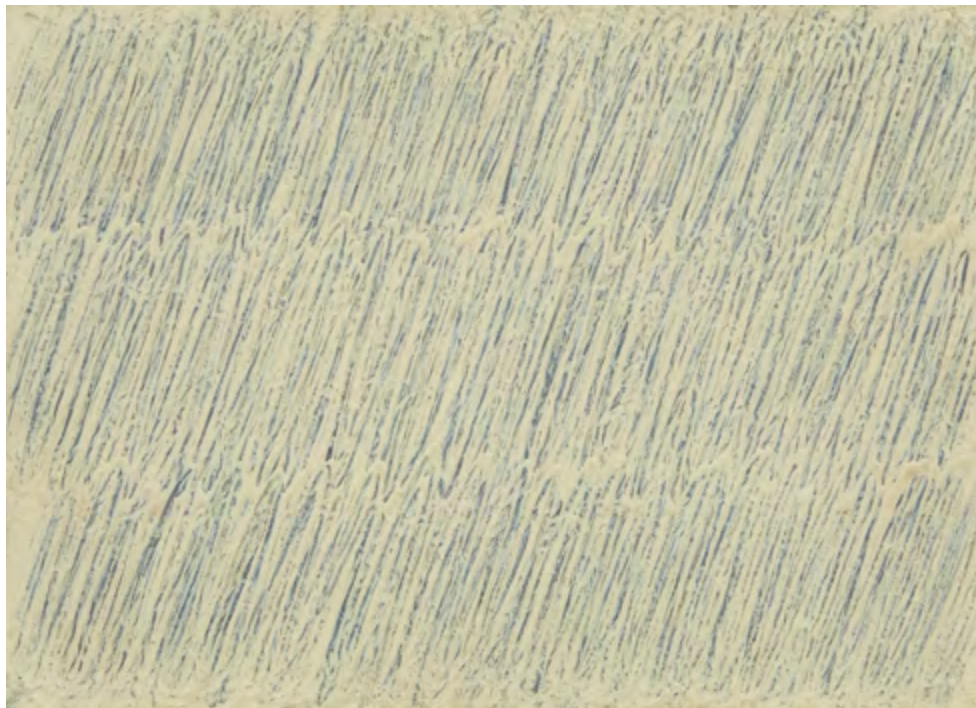
The Dansaekhwa movement was born in post-war Korea inspired by traditional Asian ink painting and the beauty of nature. Starting in the mid 1960s, a disparate number of young Korean artists discarded realism and figuration, and adopted a monochromatic palette that highlights the

flatness of the canvas as a foundation for physicality of the used materials. These 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 ART OF THE CHINESE UNIVERSITY OF
HONG KONG 2016
BACHELOR OF ARTS GRADUATE
EXHIBITION**

Exhibition period: 5 June – 29 June 2016
Opening Ceremony: 3:00pm, 4 June 2016 (Saturday)
Venue: Gallery I, Art Museum,
Central Campus, CUHK

Farewell Miss Ivory

Miss Ivory is the personification of the term 'Ivory Tower' used by graduates, and also a label for a university - and to a further extent, the CUHK Fine Arts Department - as a means of elegantly feigned self-depreciation.

In much the same way as the youth of the May Fourth Movement named democracy and science as Mr. Democracy and Mr. Science, intimately crying "Miss Ivory" is the graduates' way of continually embracing idealist sentiments and moral standards.

And when in reflection, we feel a certain reluctance in forgoing this label, "Farewell Miss Ivory" is the graduation exhibition name and our graduates' reminiscences and contemplation on the four years of study they experienced in the Chinese University Fine Arts Department. It also stands for our self-expectation in art and growth as individuals when we step out into society.

In the midst of farewell, is the start of a lifetime of remembrance. Soon, there will be a call from the past, the four years in the city on a mountain, with us until the end.





Friends of the Art Museum
The Chinese University of Hong Kong

Celebrate the Friends 35th Anniversary

works by
35 artists from
the Chinese University of Hong Kong

Nurturing Creativity

Opening reception
meet the artists
6:30pm
Tuesday 20 September 2016
The Rotunda,
Exchange Square, Central

Exhibition ends 7 October 2016

For further enquiries please contact
chair@friendscuhk.com



Friends of the Art Museum
The Chinese University of Hong Kong

35th Anniversary Gala Dinner

Thursday 10 November 2016

The China Club
The Old Bank of China Building
Bank Street, Central

including an
Auction of selected pieces from our
35th Anniversary Art Exhibition

Bookings & Enquiries: Emma Graham
secretary@friendscuhk.com

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\$1.2million. The original Collectors Circle of 2006 had met its goal with all funds disbursed.

The Collectors Circle was re-launched in June 2015 (during Asia Week Hong Kong) 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 have formed a committee headed by our former Chair, Dominca Yang, to oversee the acquisition process with the Museum. We are excited by the level of response so far, as the Collectors Circle continues to grow, and we will keep our members advised of progress.

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

Elizabeth Chan Houang
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Trevor and Dominica Yang

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Collectors Circle series

Membership of the Collectors Circle includes invitations to exclusive and tailor-made private events, previews and tours led by distinguished curators and collectors, private collection viewings, and talks by world renowned curators and specialists. We strive to create unique and insightful events for our members; to enhance the experience and 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 the ongoing study of works of art of the highest quality.

The Collectors Circle series continues with exciting events planned for the near future:

- A private viewing of the "Thornhill cup" a six-character mark of Ming Xuande (1426-35) and blue and white period stem cup that will be auctioned in May 2016 by Lyon & Turnbull.
- Christie's Hong Kong celebrates their 30th anniversary in Hong Kong with a special cocktail reception.
- In June 2016, Margaret Sax from the British Museum (Department on Conservation and Scientific Research) will talk to collectors on the tools and techniques used in creating jade carvings and stamps.
- Following up on last year's Panel discussion for the re-launch of the collectors circle in June of 2015, Asia Week Hong Kong will co-present a collectors and curators talk on 35 Years of collecting with the Friends of the Art Museum, CUHK.



Warrior God of Wealth
Wood
Qing dynasty, 18th century CE Height 49, width 26.5 cm

ART MUSEUM, CUHK ACQUISITIONS FUNDED BY THE FRIENDS

This glazed three-storied ceramic model of a watchtower shows essential features of Han architecture. The Han dynasty established China's lasting model of imperial order and imposed a new national consciousness that survives today among the Chinese, who still refer to themselves as the 'Han people'. The most important manifestation of Han imperial order was architecture. Improved methods of construction during this period led to the construction of many tower-like buildings made of brick and wood. Vast palatial complexes, towered gateways and city walls were built as symbols of power and prestige as well as for defence. This miniature watchtower is a copy of real ones from which rich landowners could keep guard over their property. The surface of this model is covered with a low-fired heavy lead glaze of various shades of green. The attractive 'silvery' iridescence, often found on the surface of the lead glaze, is the result of the chemical reaction of the glaze to the burial environment. As lead glaze is toxic, all such lead glazed wares were destined for funerary purpose rather than for daily use. Architectural models found in tombs were never used above ground for display purposes or decoration. They, like clay horses and soldiers, were made only for burial and not for daily use. They were meant to accompany the deceased in the afterlife.

In this example, the ground floor has a courtyard enclosed by walls on all four sides, with a central entrance supported by a lintel and two smaller lintels at lower levels on either side. The middle and top floors are surrounded by verandahs supported in each corner by bracket structures. The ground floor brackets supporting the middle floor have a bear sitting on top of each bracket supporting the upper verandah. The symbolic meaning of the bear is of strength, power and healing wisdom. There is a dwarf at two of the four corners of the middle verandah.

The tower is surrounded by a courtyard. The middle and top floors have sloping beams projecting from each corner to support the pitched eaves of the hip roofs. On the upper floor, placed on the verandah standing guard to the entrance, are two warriors holding out-stretched crossbows. This model gives an insight into the defense forces of affluent Han families. It was common practice to hire guards to protect households. The four corners of the roof are decorated with a five-petal flower, and two flowers topped the centre of the gabled roof.

See this piece at the Art Museum's current Exhibition *Amazing Clay*, together with other acquisitions funded by the Friends. Further details are available in this Newsletter.



Earthenware with green lead glaze
Eastern Han dynasty (25–220 CE)
Height 111, width 40.5 cm
Accession number: 93.100

ANTIQUE SYDNEY PRINTS AND INDIGENOUS ART: BEAT KNOBLAUCH'S ECLECTIC COLLECTION

by Sue Sandberg and Belinda Piggott



Sydney View from Beat Knoblauch Collection

Swiss born Beat Knoblauch has developed two significant collections since he moved to Australia in the 1970s: topographic prints of early Sydney and Australian Indigenous art. These seemingly disparate subjects explore Australia from two perspectives: that of the original owners of the land and that of the early settlers.

Beat grew up in Switzerland, spent most of his youth in Egypt, and only came to live in Australia in his late thirties, after spending time in a number of different countries and cities, including Hong Kong.

Beat thinks that his European background gave him his interest in history. "I like the idea of pulling something together to help to understand the development and also the beauty of Sydney in the past 200 years." He first concentrated on collecting prints and his collection now comprises over 200 engravings, lithographs, and aquatints documenting the growth of Sydney from an early view of Sydney Cove in the 1790s to large panoramas celebrating the centenary of European settlement in 1888.

Beat says that he "bought prints because they were affordable and interesting from a historic and artistic viewpoint. It was like putting pieces together in a huge puzzle. One picture is made up of many angles and perspectives."

It is one of the joys of the collection that it documents the British colonization and evolution of the city of Sydney. The early views are by convict artists, government and military officials, and the later by independent artists, visitors from Europe and residents.

The process of making the prints themselves is complex, and Beat has "learnt a lot from dealers about the lives of the artists, the publishers, printing techniques, the colouring, and the quality of the paper." The original artist makes a drawing or painting that in many cases is copied and reworked by a professional artist in order to provide a consistent basis for the engraver or lithographer. Then a reproduction of this work is etched or incised into a metal plate by one of a number of methods or engraved on a block of wood or drawn on a slab of stone or zinc.

Thus a view of Sydney might be produced by someone in London, who had never been on a ship, and be published as a print years later. The English artist, Edward Dayes, had never been to the colony, but he made several drawings of Sydney Cove, based on sketches made by military officials, and possibly a convict, Thomas Watling.

Before the invention of photography, drawing and then printmaking provided the only visual information to a British public desperate to know about new colonial settlements, their flora and fauna, and their indigenous

inhabitants. These colonial era prints reflected the wishes of the client or patron who commissioned them – the Governor, military personnel, or anyone wishing to present the colony in the best light. This function, in the service of the Empire, was extremely important in the period up to 1815 when the landed aristocrats and gentry in Britain were under siege at home with political radicalisation, while abroad they were fighting Napoleon's armies.

The prints were not intended for galleries or museums, but were presented in books and atlas type publications. The information presented through these pictures was a far cry from the reality of Sydney as it was in the late 1700s and early 1800s. Beat comments on their unrealistic nature: "they all look neat and everything's clean; everything's beautiful and peaceful. Very often very green like English pastures that we know didn't exist here. But I think they tried to attract the interest of the English investors and migrants to Australia."

The stories told in these tranquil and peaceful scenes were unlike the actual chaotic history of the colony and its fractured relationship with the original inhabitants, which was rarely shown in these prints for public consumption.

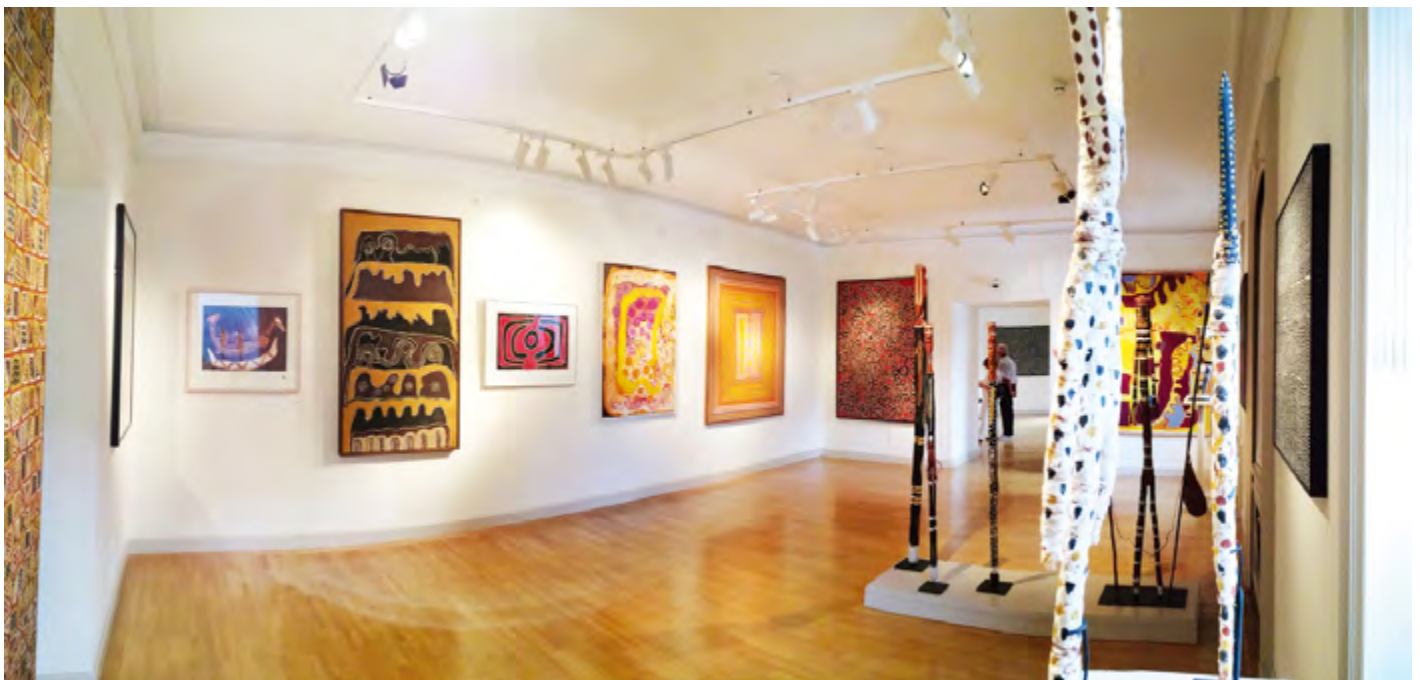
In the late 1970s, Beat started another collection. He became fascinated with the beauty, spirituality, and mysticism of Aboriginal art. This art told stories about the land, of different tribes and where they belong, stories of what happens in their lives and those of their ancestors.

The collection started with canvases, bark paintings, lithographs, and later included poles, hollow logs, and sculptures. The first Aboriginal artists' collectives were emerging, and Beat made valuable contacts with dealers and galleries. For Beat, collecting contemporary

Aboriginal art is not an academic exercise; he buys what he likes, and wishes he had started earlier. He talks about his favourite hollow log coffins, as "earthy tree trunks, eroded by termites and decorated with traditional motifs and pigments." The ceremony involved the placing of the deceased's bones into a hollow, decorated log placed in the ground until it slowly decayed. One of Beat's hollow logs was carted through the city by two men and is almost impossible to pick up; these logs, he reassures, are decorative features only.

To be a collector, Beat repeats, "one has to be a little bit mad and hot in pursuit of certain items." He is emphatic that he does not collect for investment. He also attributes collecting to his Swiss heritage: "Swiss people love to collect; it's typically continental". Both his brothers are collectors, so perhaps collecting is genetic? Beat enjoys his discoveries, what is beautiful and artistically unique. He gets pleasure from the ownership of fabulous, vibrant, and interesting pieces. And despite the risk and expense involved, he is willing to share this pleasure with others by displaying his collections in museums and galleries around the world, including the Museum of Sydney and Hyde Park Barracks, the Tinguely Museum in Basel, and the Museo delle Culture, Lugano.

Beat Knoblauch lives in Sydney. His business activities include assistance to overseas corporations and individual investors interested in the Australian market. He is a very active and involved delegate to ASO, the Auslandschweizer Organisation. During the Sydney 2000 Paralympic Games, he was the local attaché to the Swiss Paralympic Team. He acted as President of SwissCham Australia for many years and in 2012 was the first recipient of the Australian Swiss Award, which recognizes special achievements in Swiss Australian links.



Memento in Lugano. Photographer: Henry Bois de Chesne



Photo courtesy of HK Art Gallery Association

This New Year 2016 in a private, modern gallery in Hong Kong, I saw the most exquisitely executed Chinese and Tibetan paintings shimmering with "gold dust". I had seen similar fine Imperial Chinese art in the National Palace Museum, Taipei. But this "golden" version was new to me. Was this a contemporary interpretation of an ancient Silk Road experience impressing pilgrims centuries ago on entering a Dun Huang cave, its walls covered with gilded murals? Or was it the experience of a medieval lay-person viewing for the first time illuminated manuscripts with rich jewel colours and gold-leaf pages? The paintings I saw were Tibetan-style thangkas, majestic Chinese mountain landscapes, Chinese beauties in garden settings, and huge Chinese peony flowers with insects. All were perfectly drawn in fine detail and delicately painted in the Beijing studio of Zheng XiLin 鄭希林. Some of the Chinese paintings included his poems in fine calligraphy. I found the precision spectacular, the style pleasing and mannered.

In Chinese painting, it is rare for an artist to specialise and excel in more than one branch of Chinese art: figures, landscapes, birds and flowers, but all these pictures had been painted by the same person. Within a highly disciplined art form, practised in a strictly regulated environment, Zheng XiLin expanded the creative boundaries and artistic possibilities through diligence and innovation while still maintaining a classical Imperial Chinese "palace" artistic tradition. His work has been described as a "national treasure", certified worthy of "International Diplomatic Gift" status, and is collected by statesmen and royalty.

Zheng Xilin is associated with various organisations, often as a board member, that are committed to classical painting and calligraphy, such as the Chinese Painting and Calligraphy Research Centre, the Chinese Arts and Crafts Association, the Institute of Chinese Painting and Calligraphy, the Huai Su Painting and Calligraphy Institute, the International Artists Association, and the Chinese Painting and Calligraphy Association.

Zheng Xilin learnt the traditional technique of scroll painting from famous teachers: Fan Zen and Professor Jiang Zhaohe at the Central Academy of Fine Arts in Beijing. His remarkable work - the scroll paintings often have a monumental dimension – can be seen in various collections and has been exhibited in the United Nations headquarters in New York and in a retrospective exhibition in Berlin.

Some of the thangkas Zheng has created are held in Buddhist temples in Tibet, Thailand, Taiwan, Singapore, Malaysia, and China. He is the first Han Chinese to receive international acclaim and recognition in this specific field.

At my request, Mr Zheng agreed to an interview. We sat side by side on a sofa and, through the kind assistance of two interpreters, he told me his life story. Here is a brief account:

I was born in 1946 in Beijing. I was precocious for my age and when I was four years old, I started school (the usual age was seven years old). When I was five years old, I already knew I wanted to be an artist. I remember often visiting my maternal grandmother who worked in the

costume department of a Peking Opera troupe. I admired all the beautiful motifs she hand embroidered in silk thread onto the clothes. This was my inspiration.

When I was 14 years old, I entered the prestigious Beijing Academy to study Chinese portrait and figure painting. This is the most difficult discipline in Chinese art. I was lucky, as each year only four candidates are selected from all over the country and my teacher, Zhang Jiao He was highly regarded. I graduated after four years, but as I was still young, I decided to study Chinese landscape painting for two years under Zhou Hai Min. Then, I studied bird and flower painting for one year under another master. I had seven years of formal education in Chinese art from three eminent teachers

My father died when I was 15 years old, so I knew from a young age that I had to work hard to secure my future. On graduation, I married my childhood sweetheart. We have one daughter and two grandsons (twins). My wife is a writer.

Previously a three-dimensional gilding technique had been used to make paintings more gorgeous and outstanding. This ancient technique was complicated and time consuming (the process included slowly boiling pork skins for days with yellow clay) and by the Song Dynasty the practice had fallen into disuse. I searched for ten years to find a better way. When I visited the USA in 1979, I found this hexagonal "golden glitter" made of titanium. I then designed and patented a Chinese brush/ fountain pen device to apply the golden glitter to paintings.

My life changed in 1989 when I was sightseeing at the Emerald Temple in Bangkok. A high ranking monk approached me. He said I had the face of a great Buddhist artist and urged me to paint Buddhist art. At the time, I dismissed his statement. But a year later, I met a follower of the Panchen Lama who asked me to paint his portrait. He liked the portrait so much he taught me everything he knew about the conventions and techniques of thangka painting. He also commissioned me to paint for his Tibetan Buddhist temple in GanSu. I did this for a couple of years: thus my interest in Buddhist art began.

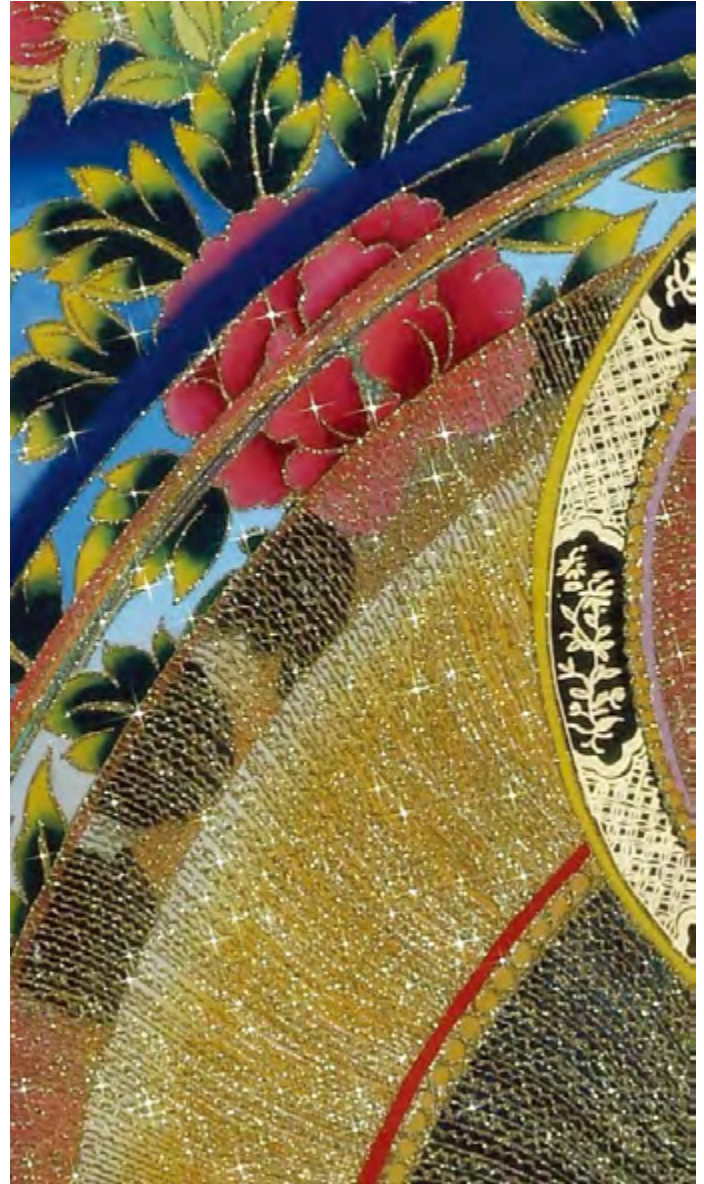
I wanted to learn more, so in 2001 I travelled to every important Buddhist site in China. I also visited Nepal to observe the terrain, the fauna, the vegetation, fruits, and flowers; to see what Buddha might have seen as a young boy. I needed to know what a Bodhi tree looked like and how it grew.

This is my third visit to Hong Kong. I am pleased that my thangkas are appreciated here.

I am regarded as an artistic genius in China. My unique gold paintings attempt to meld the highest quality craftsmanship with the highest level of fine art. It takes me two months to paint a Tibetan Buddhist thangka and two weeks to paint a Chinese painting. I enjoy my work and I hope my paintings bring beauty and joy to viewers.

Some people have remarked that they get a powerful feeling from looking at my paintings.

I am 69 years old. Only one of my grandsons shows artistic tendencies. But I am happy that they live close to me in Beijing so I can see them often. I have taught eight pupils and passed down the secrets of the gold painting technique to the last three.



White Tara 白度母, a thangka painting
in Tibetan Buddhist tradition by Zheng XiLin
Image courtesy of Blink Gallery

A selection of Zheng's work will be displayed on May 21st and 22nd, 2016 at the ground floor of the Hong Kong Cultural Centre, Tsim Sha Tsui to mark Buddha's Birthday. The exhibition is free and open to the public.

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



Yungang Grottoes – Stone Carved Buddhist Statue

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 be amazed to see the 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 also 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-paintings.

On our way to Wu Tai Shan, we will 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



Taiyuan Museum of Art

JAPAN: 'THE ARTS CONSTELLATION', A JOURNEY THROUGH TRADITION AND MODERNITY

25 November – 3 December, 2016

9 days/8 nights in hotels

Like twinkling stars in the sky, Japanese artists and architects have been inspired by the Seto Sea islands to create outstanding artworks. The 'Arts Constellation' is a fascinating journey through Japanese art tradition and modernity starting in Shikoku, then in Teshima, Ishujima, Naoshima Islands and finishing in Kyoto. Our voyage will bring us some unique experiences.

On Shikoku Island, the smallest of the main four Japanese islands, we explore the famous strolling Japanese Daimyo Garden, Ritsurin Park, as well as traditional villages, Shikoku Mura, where the architecture, arts and crafts are remnants of the feudal history of Japan. We visit fascinating places in Takamatsu: the Konpira Grand Theatre, known as Kanamaru-za, the oldest Kabuki Theater built in 1835 and still in use, and the Konpira Shrine with a collection of 3,000 works of fine art. In the small town of Mure, there is no place more magical than the Isamu Noguchi Garden Museum and workshop which showcases the extraordinary range of the artist's sculptures, ink paintings and modern design furniture for which he is famous.

There are several small scattered islands facing Shikoku Island on the Seto Inland Sea, some of them quite remote, where nature and art blend in harmony resulting in contemporary art which infuses modernity with a respect for tradition.

On Teshima Island we find the Teshima Art Museum, uniting the creative visions of artist Rei Naito and architect Ryue Nishizawa, standing on a hill overlooking the Seto Inland Sea. The museum resembles a water droplet at the moment of touching ground. Structurally, the building consists of a concrete shell, devoid of pillars. Two oval openings in the shell allow wind, sounds, and light of the world outside into this organic space where nature and architecture intimately interconnect. In the interior space, water continuously springs from the ground. This setting, in which nature, art and architecture come together with such limitless harmony, conjures an infinite array of impressions with the passage of seasons and the flow of time.



Teshima Museum



Sagawa Museum

Before turning to modern art, Inujima Island was an industrial site; today the remains of a copper refinery is the iconic image of Inujima's landscape. Designated as a "heritage of industrial modernization" in 2008, the ruins were converted into the Inujima Seirenscho Art Museum by tastefully incorporating an art gallery into the ruins. Scattered across the small, peaceful village are five galleries of the Inujima Art House Project which were built for art festivals in 2010 and 2013, and have become permanent attractions on the island.

Naoshima Island is a magnificent destination with several contemporary art museums. Benesse House, perched on a hill overlooking the Seto Inland Sea, was designed by well-known Japanese architect, Tadao Ando. Numerous sculptures are exhibited in the outdoor area to strengthen the uniqueness of the site and to bring some animation in the serenity of the scenery. At dusk, we will experience the shifting light of the day over the artworks. As guests for two nights at the hotel, which is part of the museum, we will have 24 hour access to the museum.

Located in Moriama on the outskirts of Kyoto amongst lush natural surroundings and in view of Lake Biwa, is the Sagawa Museum: a crossing point of tradition and modern architecture. The museum's permanent collection showcases works that embody the spirit of Japanese art, including pieces from the famous Japanese ceramic artist, Raku Kichizaemon and paintings by Hirayama Ikuro.

Keiko Packard, former Chair of the Friends (2001-2003), will kindly lead us and make special arrangements with the Directors or Curators in order to gain exposure to some of the best places and opportunities. Keiko will enrich our knowledge of Japanese cuisine to ensure that we will experience memorable times during this 'Arts Constellation' exploration.

This trip is designed for a small group of participants.

Booking and Enquiries:

Belinda Piggott: brighthouseone@gmail.com, or

Therese Lesaffre: the.lesaffre@gmail.com

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

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休館時間：星期四（公眾假期除外）、新年、農曆新年、復活節及聖誕假期
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Jointly presented by Anhui Museum and Art Museum,

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Opening Hours: Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am - 5:00 pm

Sundays and Public Holidays 1:00 - 5:00 pm

Closed on: Thursdays (Except Public Holidays) New Year, Lunar New Year, Easter and Christmas Holidays

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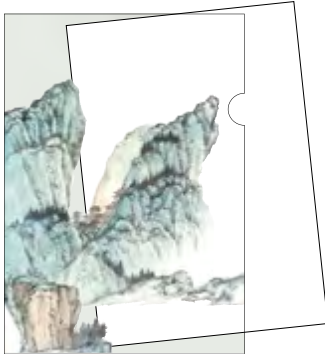


Friends of the Art Museum

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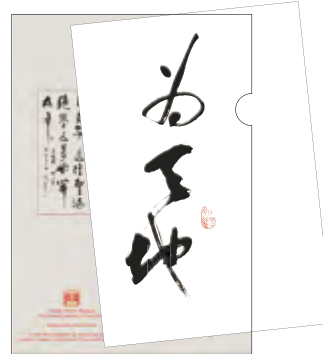
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Landscape
A4 Folder HK\$25 each



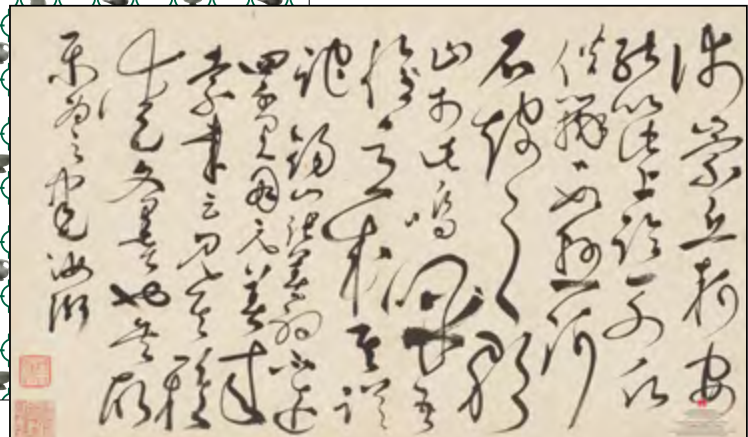
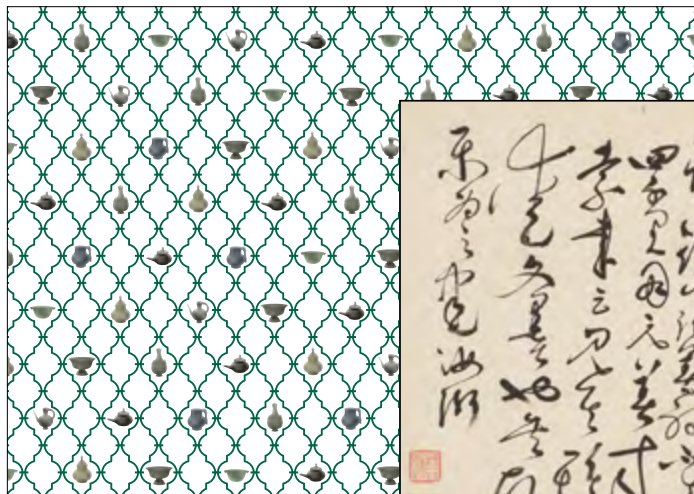
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A4 Folder HK\$25 each



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



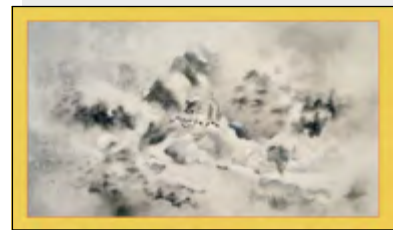
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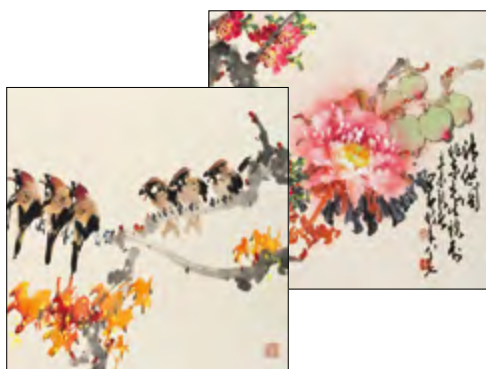
Blue and White Ceramics card set
(6 designs) HK\$60 / 6 cards



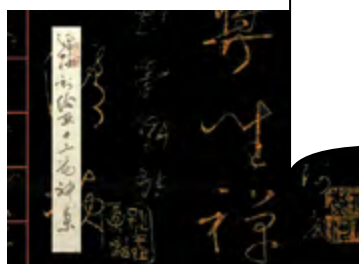
"Mignonette Cheng" card set
(6 designs) HK\$60 / 6 cards



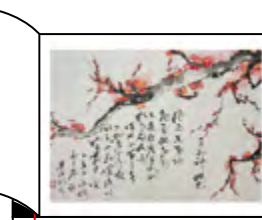
"Zaffer Chan" card set
(2 designs) HK\$60 / 6 cards



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



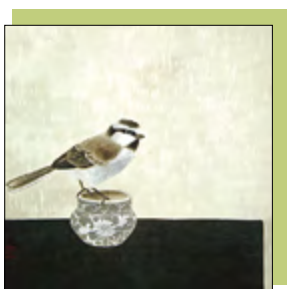
"Stuart Leung" Notepad HK\$60 each / HK\$100 for 2
(includes the paintings of 12 gods and goddesses of flowers, pictured)



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



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



"David Hu" 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



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

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

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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.

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

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Please tick the category you desire:

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☐ Joint Member: \$600

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

(Please supply copy of passport or student ID card).

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Make crossed cheque payable to:

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**Membership Coordinator,
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Email Enquiries to: membership@friendscuhk.com

If you prefer to pay online, please use the link:

<https://www.eventbrite.com/e/friends-membership-registration-18701935994>

**** 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 is 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

Librarian: Gillian Kew **Tel:** 9231 1724 **E-mail:** gilliankew@yahoo.com

Art Museum: Telephone: 39437416

Remarks

The Library and Resource Centre is closed until further notice due to renovations taking place at the Art Museum.

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



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ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art

APRIL 2016 | US\$18/€14/£11/HK\$105

Early Collectors of Asian Art

Narasimha: The Lion Avatar



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

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