

Friends Newsletter



Friends of the Art Museum, the Chinese University of Hong Kong
Summer 2017

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Front cover:

Iron sword with gold hilt decorated with
Panhui patterns and turquoises
Late Spring-and-Autumn period
Length of the handle 12.8cm

FRIENDS EXECUTIVE BOARD 2016 - 2017

Position	Name	Email contact
Chair	Sagiri Dayal	chair@friendscuhk.com
Vice-chair & Products	Candice Lee	friends.collectorscircle@gmail.com
Collectors Circle	Edwin Mok	emok@emoksolicitor.com.hk
e-Communications	Vacant	
Librarian	Gillian Kew	newsletter@friendscuhk.com
Events & Gallery Group	Linda Ferguson	Lindakferg@gmail.com
Products	Jennifer Kozel	products@friendscuhk.com
Membership	Therese Lesaffre	membership@friendscuhk.com
Overseas Tours	Vacant	
Secretary	Emma Graham	secretary@friendscuhk.com
Study Group & Day Tours	Patrick Moss	memberservices@friendscuhk.com
Treasurer	Susan Kreidler	treasurer@friendscuhk.com
Newsletter & Website	Sue Sandberg	sue_wombat@yahoo.com.au
Young Friends	Alexandra Choa	youngfriendscuhk@gmail.com
Young Friends	Vicki Li	vickieli512@gmail.com

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Looking ahead.....

We hope to bring you the following exciting events and tours over the course of the next 12 months. Some are in final planning stages, and some are still to be crystallised. Full details will be provided in our fortnightly email update (the FFF), which is available to Friends members only. If you are interested in joining the Friends, please contact membership@friendscuhk.com or complete the membership form on page 22 of this issue

Events

Gold Exhibitions at the Art Museum

Date: 26 August 2017, Saturday
Venue: The Art Museum, The Chinese University of Hong Kong, Shatin
Time: Morning

Gold is a subject that has fascinated mankind for thousands of years. Join Prof. Xu Xiaodong, Associate Director of the Art Museum and Dr. Tong Yu, Postdoctoral Fellow, and explore the two exhibitions: *History of Gold: Masterpieces from Shaanxi* and *Gold techniques: Art of the Chinese goldsmiths*. A bus will be provided from Central Post Office to Shatin.

Family fun day at the Art Museum

Date: 17 September 2017, Sunday
Time: Afternoon

Bring the family to the Art Museum for a fun filled afternoon with activities for children aged 5 to 12 years and their parents or grandparents. Activities will include a "Little Goldsmith" tour, a short theatre piece and an art workshop exploring how gold artefacts were made in Ancient China. A bus will be provided from Central to Shatin.

New members and Young Friends members event

Date: 19 September 2017, Tuesday
Time: 6:00pm – 9:00pm
Venue: Bonhams, 88 Queensway, Admiralty
Edwin Mok, a long time Friends' board member and avid collector, will welcome our new members and speak about his collections. Over many years, Edwin has developed an extensive collection of Chinese artifacts, including Chinese robes, Kingfisher feather jewellery and traditional Chinese boxes. Please join us at this special occasion for all members to welcome new members, including Young Friends new members

Overseas Tours

Jingdezhen, China: the ceramic capital of China

Date: 7 – 11 September 2017

The history of Chinese ceramics is much alive in Jingdezhen; arguably the beating heart of the industry's invigorated growth today. We will witness the complete process of pottery making up-close, and explore how the value of ceramic practices have surged in contemporary times. Come and immerse yourself in a celebration of the longevity and adaptability of the Chinese ceramic tradition.

Expressions of interest sought: sjkreidler@aol.com

India: Treasures of Gujarat: Delhi, Ahmedabad, Vadodara

Date: 5 – 12 November 2017.

Treasures of Gujarat is a journey exploring the art, architecture, heritage, and culture of Vadodara, Ahmedabad and Champaner. Savour some of the finest culinary delights from the royal kitchens in Baroda and the House of Mangaldas in Ahmedabad.

Expressions of interest sought: lamba@netvigator.com

Collectors Circle tour to Amsterdam - TEFAF / Maastricht

Date: 7 - 10 March 2018.

Exclusive invitation to join the vernissage of The European Fine Art Fair in Maastricht, the Netherlands for members of the Friends. During the 3 nights/4 days tour you will be guided by curators and specialists to the world class museums in Amsterdam and the best fine art fair of the world.

Expressions of interest sought: Candice Lee Friends.collectorscircle@gmail.com

Friends Garden Party

Date: 30 October 2017, Monday
Time: 3:00pm – 5:00pm
Venue: The Art Museum, The Chinese University of Hong Kong, Shatin

Join us in the Courtyard of the Art Museum of the Chinese University, weather permitting, where the Friends will award annual scholarships and grants to the students of the Fine Arts Faculty. This is a rare opportunity to meet young and aspiring artists, admire their work, and perhaps even purchase some of the works on display.

Annual General Meeting

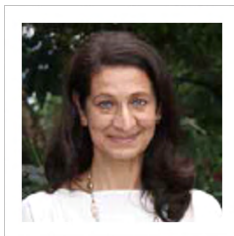
Date: 16 November 2017, Thursday
Time: Evening
Venue: To be confirmed (Central)
Please mark your calendar with this important date

China Club Revisited

Date: 2 October 2017, Monday
Venue: China Club, Bank Street, Central
Back by popular demand, we will revisit the China Club's wonderful art collection this Autumn. The Club contains paintings and sculptures by Chinese artists from China, Taiwan and Hong Kong. Some of the artists are well established and others hold great promise. The tour will be held in late September or early October, watch the Fortnightly Flash for further details.

Gallery Tours continues. We are focusing on two or three galleries with exhibitions that can be shared by the curator or the artist. We visit not only the well-known, but also new and lesser-known galleries. Each tour ends with an optional lunch.

Message from the Chair



I want to share with everyone a most wonderful experience I had in San Francisco last month. A friend recommended a gallery called Rena Bransten Gallery. I arrived just as they were opening an exhibition of Hung Lui – an incredible young Chinese artist based in the Bay area. The

owner, Rena, and I started to talk and quickly discovered a Friends CUHK connection. The previous exhibition had featured Bovey Lee, a CUHK graduate who had taken part in our 35th Anniversary Art show, *Nurturing Creativity*. The Bovey Lee exhibition had been very successful. Ms. Bransten put me in touch with Bovey, who is currently living and working in LA. It was one of the highlights of my trip. I felt very proud that a CUHK graduate was exhibited in an established gallery and showcasing the creativity, skills, and knowledge of their CUHK education.

The Friends had a very busy Spring with many varied and interesting events, studio visits, and lectures. In March, we had a lively panel discussion followed by cocktails at the home of the Dutch Consul General. The speakers shared their insights on the art market and trends, and our members and guests also enjoyed the beautiful colonial residence and garden of the Consul General – quite a treat for most of us.

Soon after that we had a day trip to Macau. Konstantin Bessmertny gave us a guided tour of his exhibition, sharing details about the process, execution, and installation. We also visited his studio and saw works in progress and special commissions. The day was divided by a wonderful lunch at Club Militar – a magnificent colonial military building that now serves as a restaurant.

Dr. Sylvia Lee, the curator of the exhibition, *Her Distinguished Brushworks: paintings by artist Li Yin* at the Art Museum CUHK, led a special tour for the

Friends providing details that made it come to life.

Our event - *Tea at Sothebys - Diamonds and other beautiful things* was very popular, as was *Farewell to Honeychurch: Antiques Roadshow*. It was a great way to bid farewell to a loved and respected antique destination on Hollywood Road. Many of our members have been going there for decades and were glad of the opportunity to engage with John and Laurie one last time.

At the end of May, the Friends were, once again, one of the chief sponsors of the CUHK 2017 Graduation Exhibition – *Nothing's gonna change my love for you*. The students exhibited their graduating projects at the museum. It was an amazing collection of work and we wish all of them the very best in their future endeavours.

The Gallery tour visited three galleries in Wong Chuk Hang. Despite the very wet day, we viewed three exhibitions, ending with lunch at the Sin Sin Atelier. Our studio visit to Latitude 22N Ceramics Arts was a great introduction to ceramics and extremely interesting for those who will travel with us to Jingdezhen in September.

The Young Friends had a full day tour to the unique Hi! Heritage Houses. They were joined by artists Wilson Shieh and Lam Tung Pang, who are part of the project to re-think the use of these houses. The event was well attended by Young Friends members and young art professionals.

We have some very interesting events lined up for the Summer schedule, including a revival of the Corporate Art Collection Series. Please check the newsletter or website for full details of the events.

I wish everyone a fun and happy summer. If you are travelling to visit friends and family have a wonderful time. If you are off to explore new places – enjoy the experience.

Safe travels!

Sagiri Dayal



At the Gala Dinner, past and present Chairs of the Friends of the Museum of Art, the Chinese University of Hong Kong

Young Friends Report



Young Friends experienced yet another busy few months this spring 2017, most recently attending the Affordable Art Fair and catching Hong Kong Art Centre's private screening of the acclaimed Hong Kong film *10 years*.

The highlight of our spring calendar was definitely the *Hi House!* Heritage house art tour. We were delighted that Lam Tung Pang, Wilson Shieh, and the Leisure and Cultural Services Department (Education) partners offered us their time on a Saturday to take us around designated heritage houses across Hong Kong where the government has invited four Hong Kong artists to revitalise four centuries-old houses to use art as a tool to

link the past with the present and revive collective memory. We visited four different corners of the territory: Law Uk Folk Museum; Chai Wan, Sam Tung Uk Museum in Tsuen Wan, Wong Uk Village old house in Sha Tin and Dr Sun Yat Sen Museum in Mid levels.

As summer approaches, Young Friends are planning more friendly meet ups around Hong Kong.

Vickie Li and Alexandra Choa
Young Friends coordinators
[@YoungfriendsCUHK](#)



Friends Study Group Autumn 2017 The arts and crafts of Japan

Date: Early October (to be confirmed)
Time: 10 a.m. every Tuesday
Venue: Education Room, the Maritime Museum, Pier 8, Central.
Cost: HK\$500 (to be confirmed)

Often overlooked, or even deliberately ignored, in Hong Kong, the arts and crafts of Japan have a rich diversity and demonstrate age-old skills and cultures that hold considerable fascination worldwide and are worthy of close attention.

The Friends Autumn Study Group will choose aspects of Japanese art and share their acquired knowledge by presentations to other participants. The term is likely to be from early October until early December depending upon the number of participants. We meet every Tuesday at 10 a.m. in the Education Room of the Maritime Museum in Central and there is an optional lunch afterwards.

Any attempt to list a representative selection of Japanese arts and crafts would exceed the space allotted to this notice. What immediately spring to mind are the works of Hokusai and Hiroshige, woodblock prints by Utamaro, the art of the kimono, the tea ceremony, bonsai, inro and netsuke, origami,

Shunga art and that of the Floating World, Tanuki, dressed dolls, mechanical toys, cloth wrapping, sword guards, Imari ware, painted screens, and elegant lacquerware. The list seems almost endless and presents a fascinating portion of what Japan has to offer to those seeking to learn and appreciate the country's age old culture.

If you would like to join us in the Autumn, please send an expression of interest to memberservices@friendscuhk.com and we will be in touch.



Acts of Transgression

21 July – 31 August, 2017

Pearl Lam Galleries

6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong

PearlLam
Galleries

Proud sponsor of The Friends Newsletter



YINKA SHONIBARE MBE b. 1962, *Boy Sitting Beside Hibiscus Flower*, 2015
Fibreglass mannequin, Dutch wax printed cotton textile, fibreglass, globe, leather and steel baseplate
191 x 145 x 91 cm (75 1/4 x 57 1/8 x 35 7/8 in.)
Courtesy of the artist and Pearl Lam Galleries / Photographer: Thomas Liu

Pearl Lam Galleries is delighted to present *Acts of Transgression*, featuring works by nine contemporary artists: Andy Dewantoro (b. 1973), Inci Eviner (b. 1956), Ren Ri (b. 1984), Carlos Rolón/Dzine (b. 1970), Yinka Shonibare MBE (b. 1962), Sinta Tantra (b. 1979), Thukral & Tagra (b. 1976 & b. 1979), Joana Vasconcelos (b. 1971), and John Young (b. 1956).

Transgression suggests the action of going beyond a set limit or boundary. This group exhibition gathers nine artists who reveal the otherness of their identities and convey a collective desire for transcendence and empowerment in a variety of mediums and artistic languages. Each exhibiting artist transcends established narratives related to diverse subjects such as culture, identity, material, technology, and way of viewing art. Creating a dialogue among these artists, the exhibition engages audiences on multiple levels in the hope that they too will experience the breaking down of boundaries.

British-Nigerian artist Yinka Shonibare has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalization. *Boy Sitting Next to Hibiscus Flower*, the centrepiece of the exhibition, is a life-sized sculpture of an aristocrat dressed in elaborate Victorian batik fabric—a material that originated in Southeast Asia

before being sold by the Dutch to their African colonies. The sculpture draws on surrealism as both an artistic and political movement aimed at the liberation of the human being from the constraints of capitalism, the state, and the cultural forces that limit the reign of the imagination.

During an artist residency in Europe, Indonesian artist Andy Dewantoro became inspired by 19th century Romantic landscapes. Expanding his colour palette beyond his earlier monochromatic works, the artist's two recent paintings are bright and earthy, while maintaining his focus on the landscape. His paintings combine urban elements and the natural environment decidedly void of human presence, heightening the sense of drama they evoke. Dewantoro is intrigued by how urban landscapes are able to shape the identity of a city more than the characters of its inhabitants.

Born to a Puerto Rican family and raised in Chicago, Carlos Rolón/Dzine bore witness to the ways in which first generation immigrants adapted to new American middle-class lifestyles. These families brought the diaspora into homes by decorating walls and furniture with exotic colours, textures, and patterns to create a sense of identity, comfort, and, ultimately, an aspirational lifestyle. It is from vernacular and pop culture that Rolón's present characteristic

incorporation of custom culture, faux luxury, and excessiveness originate. The artist is unique in his ability to dissolve barriers between artistic disciplines.

Chinese Australian artist John Young melds contemporary technology with oil painting techniques to create art that engages with the anachronistic condition of painting in the age of photography. In his *Storm Resurrection* series, the artist manipulates original paintings by the members of the Storm Society, China's first modern art association, to generate abstract compositions. He searches for a historical significance, as he tries to rediscover the country's source of Modernism.

Chinese artist Ren Ri's stunning geometrical sculptures document his intimate experience with bees as both an artist and a beekeeper. He manipulates the movement of bees and the formation of honeycombs to create metaphysical and hybrid sculptures, which investigate the force of nature and consequences of human intervention. The organic works embody a new belief system, one that symbolizes new metaphysical qualities and forms of life itself.

British-Indonesian artist Sinta Tantra's vibrant geometric paintings explore the concept of "dimensions" through the use of colour and shapes. Her works define the clarity between the two but also finds endless ways of distorting it, questioning the relationship between painting and architecture. By referring to art history, Tantra draws upon a bold and vibrant palette on an architectural scale, exposing the "architecture" of painting on raw linen.

Portuguese artist Joana Vasconcelos's wall-mounted sculpture *Florence Nightingale* offers us a complicit vision, but one that is at the same time critical of contemporary society and the several features that serve the enunciations of collective identity, especially those that concern the status of women, class distinction, or national identity. Her crocheted piece is a way to go back in time and discover history and craft while finding her own identity.

With an emphasis on empowerment, Turkish artist Inci Eviner's works explore the action of continuity and



THUKRAL & TAGRA b. 1976 & b. 1979
Dominus Aeris-PANEM 3, 2016, Oil on iron, dia. 94 cm (37 in.)
 Courtesy of the artist and Pearl Lam Galleries

repetition of strange and unsettling movements performed by men, women, genderless humans, and even hybrid human-animal beasts. The flux of a Turkish identity, continuously shaped and reshaped by movements since the 1980s reflects the East-West paradox of the nation's geographical location. Eviner's video installation *Runaway Girls* depicts "girls" who are in restless action, even though the promise of a brighter future is not guaranteed in a circular concept of time.

Blurring the lines between fine art and popular culture, Indian artists Thukral & Tagra probe the very authority that curates art in spectacular and repeated regular intervals, reviewing the profundity of the world in a discursive manner. With playful humour and game culture, the works comment on the globalization of consumer culture and its repercussions, which are being experienced in India today.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China. The four branches of Pearl Lam Galleries in Hong Kong, Shanghai, and Singapore represent an increasingly influential roster of contemporary artists.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.



ANDY DEWANTORO b. 1973, *Stiff #4*, 2016
 Oil on canvas, 150 x 150 cm (59 x 59 in.)
 Courtesy of the artist and Pearl Lam Galleries

A new Chapter begins – London calling!

by Gillian Kew

The impact of any event can be determined by one's memory of it and the launch of the London Chapter of the Friends of the Art Museum, CUHK's had a noticeable impact on me. Four months later, as I sit down to write about it, the pictures stream into my head like a stop-motion film.

The launch took place at the British Museum on a seemingly inauspicious and typically wet February day. As I approached the entrance to the British Museum, clutching my wet umbrella, I encountered an impressively long queue, considering the Museum closed in less than two hours. Joining this queue might mean not getting in, so I headed for the shorter, "Friends of the British Museum" queue and then skipped (not literally) to the front. I half expected to be sent to the back of the queue. Nothing happened (creating a scene must be worse than queue jumping in the Pantheon of British sins), so I made it to the security desk unchecked. After a surprisingly easy security check, I walked inside and was immediately spotted by the irrepressible Edwin Mok (the organiser of this event) and our small but growing group of "Friends".

The main event of the chapter opening was a concert by the Chinese University Music Ensemble, but first, we were given a private, short tour of the museum's famous Percival David collection of ceramics. Impressive doesn't even begin to describe the sight that met my eyes as we walked into the gallery - case after case of glorious ceramics from all over Asia, and through hundreds of years of history. We were introduced to the spectacular "David" vases, the pride of this collection. They are the oldest (produced for a Daoist temple in Jingdezhen in 1351) and possibly the most important examples of blue-and-white porcelain in the world.

Our tour was short, but the other highlight for me was the Falancai ware from the Qing dynasty, including a teapot and vase decorated in enamel with flowers and fauna, and a delicate bowl adorned with swallows. Beautiful.

When we arrived at the concert venue, the room was already almost full. The Chinese University Vice Chancellor, Professor Joseph Sung, gave a welcome address and we enjoyed a lively concert of Chinese music on traditional instruments. As an extra bonus, one of the students explained the instruments to the audience, which grew as the concert progressed, while this very talented group of musicians showcased Chinese music and by extension, the Chinese University of Hong Kong. Towards the end of the concert, Miss Caroline Wilson, the former British Consul General of Hong Kong, joined the students on stage to perform on the Yangqin. Considering the students' skill and confidence, there was an audible gasp from the audience on hearing that some of them were only in the first year at the university. Their performance was accomplished and their music was both lyrical and lively; perfect for a celebration.

The final event of the London chapter opening night was a Chinese dinner attended by over 30 guests. As well as the student performers and the Vice Chancellor, the dinner was attended by some of the major influences in London's art and culture scene, including Mr. & Mrs. Roger Keverne (Asia Art Week, London), Mrs. Alexander (founder) and Jacob Moss (curator), the Fan Museum, and Mr. Colin Sheaf (Bonham's Auction House).

The new chapter of the Friends was off to a flying start!



Chinese University Music Ensemble

The Friends of the Art Museum Australian Chapter

Vicki Ozorio, Chair Australian Chapter

The "Friends" network is officially expanding worldwide. After the inauguration of the London Chapter in February, the Australian Chapter held its inauguration on 26 April in Sydney. This expansion is largely thanks to Edwin Mok's enthusiasm and energy.

The success of the Sydney Art tour last year provided a catalyst for the formation of the Australian Chapter. Belinda Piggott organised a seamless, multi-faceted tour of the Sydney Biennial, Art Museums, eclectic private and public galleries, and collectors' talks that inspired attendees to demand more of the same!



The inauguration event in Sydney was indeed a momentous occasion. The address given by Vice Chancellor, Joseph Sung, emphasised the importance of the Friends, the Faculty of Chinese Studies and the Art Museum as integral cogs in the university's existence. It was a pleasure to introduce many of the Faculty Deans, medicine, law, etc, as well as other administrative and academic personnel to the Friends. Over 50 guests enjoyed the evening, including present, past, and new members, those who had travelled together and those who were complete strangers to the Friends but keen to continue their new association. Stuart Leung enthralled his audience of new and old fans by demonstrating why he is known as the King of the Peony with his cursive, floating style painting of nature on silk shimmering in gold. Existing works were sold and new ones were commissioned.

The following morning, we were treated to a tour of the calligraphic exhibition, both Islamic as well as Chinese, at

the Art Gallery of New South Wales with not one, but two curators. A highlight of this exhibition was an inter-active installation by Xu Bing. At first glance, it appears as a basic, traditional school classroom furnished with simple wooden desks and chairs in a row, typical primary calligraphy copy books and ink for any visitor to try their hand. However, on closer observation, a different message emerged.

Credit for these successful events goes to Edwin and Belinda, an unbeatable duo. Welcoming talented volunteers has been the secret to the Friends' success over the years and with these new chapters, the tradition continues. Thank you.

Events in the pipeline include:

September: Sydney Antique Fair

December 13 and 14: In Conversation with a prominent art personality followed the next day with a guided tour of an art museum, gallery or private collection with a specialist or curator.

We are lucky to have the volunteer services of another long-term member, James Turnbull. James is working with Belinda in organising the next amazing Australian Art Tour, which will take place over Chinese New Year, 2018. This will encompass guided, behind the scenes tours to galleries, museums, and private collections in and around Melbourne and Hobart, interspersed with fun, art and food markets and more. More details will be released soon.

Do keep your membership up to date so as not to miss any of these and other exciting trips, events and offers.

It is a real treat to once again be involved with the Friends, this time on a different continent. It is a quirk that both chapters are chaired by two ex-Hong Kong Chairs and both are called Vicki. Edwin is making his life less complicated!

Hoping to meet more Friends in Australia.

Vicki Ozorio



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

at the

FRIENDS GARDEN PARTY

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

30 October 2017, Monday
3:00pm – 5:00pm

In the courtyard, the Art Museum, The Chinese
University of Hong Kong, Shatin.

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

To register for the party, and for our complimentary
return bus service please email:
secretary@friendscuhk.com



Two Exhibitions at the Art Museum: *History of Gold: Masterpieces from Shaanxi* and *Golden Techniques: Art of the Chinese Goldsmiths*

These two exhibitions feature gold, a mineral which has fascinated mankind over the millennia, from two different but complementary aspects, will be held at the Art Museum over the months of June to September 2017.



The exhibition *History of Gold: Masterpieces from Shaanxi*, scheduled to be held from 24 June to 24 September 2017 at the Art Museum, features 60 pieces (sets) of carefully-selected ancient Chinese gold and silver masterpieces from Shaanxi Province, mostly from the Western Zhou to the Tang dynasty, with some from other periods including the Song, Yuan, Ming, and Qing dynasties. *History of Gold: Masterpieces from Shaanxi* is co-presented by Shaanxi Provincial Cultural Relics Bureau, Shaanxi History Museum (Shaanxi Cultural Heritage Promotion Center), and the Art Museum, Institute of Chinese Studies, the Chinese University of Hong Kong, jointly supported by Shaanxi Institute for Preservation of Cultural Heritage and Chow Tai Fook Jewellery Co. Ltd., and fully sponsored by Chow Tai Fook Co. Ltd. The exhibition will be accompanied with a brochure, further illustrating the featured exhibits.

The *History of Gold Masterpieces* exhibition illustrates the development of gold working techniques in ancient China, demonstrating, in the historical contexts, how gold working techniques came to China from the West, integrated with local craftsmanship, and evolved into unique ways of working. In addition to examining the origin and development of ancient techniques, this exhibition will also reveal the historical and cultural significances behind these practices.



One of the highlights of the exhibition is an iron sword with a gold hilt decorated with *Panhui* patterns and turquoises, unearthed in tomb no.2 in Yimen Village, Baoji in 1992. Short swords (or daggers) with straight blades convenient for close combat were popular in northwest China, yet the snakelike patterns known as *Panhui* on the hilt of this object are a design of the Central Plain, and therefore it is a product of the exchanges between the two cultures. The hilt was probably cast with two pieces of a mold made from the same original model, as patterns on both sides of the hilt are identical. Both the sword's pommel and hand guard are symmetrical, and the *Panhui* patterns and beaded patterns are repetitive, reflecting the unit-based characteristic of patterns on Eastern Zhou cast objects. There are traces of shrinking caused during casting in the areas where the turquoises have come off, suggesting a large amount of polishing of the surface after casting.



The second exhibition: *Golden Techniques: Art of the Chinese Goldsmiths* is co-presented by the Art Museum of the Chinese University of Hong Kong, Shaanxi Institute for Preservation of Cultural Heritage, and Master Studio of Chow Tai Fook, and is fully sponsored by Chow Tai Fook Co. Ltd. This exhibition is scheduled to be held from 4 July to 27 September 2017 at the Art Museum, featuring over 40 pieces (sets) of carefully-selected ancient Chinese gold and silver wares from private collections as well as the collection of the Art Museum, and samples from reconstruction experiments as well as traditional goldsmith's tools, both from the Master Studio of Chow Tai Fook.

The exhibition will bring the cutting-edge findings of ancient Chinese techniques used to make gold and silver objects, emphasizing on granulation (making gold granules and welding them onto the object), gold wire techniques, as well as techniques used to make gold inlays.

Between 2013 and 2017, the three organisers jointly conducted the interdisciplinary research project of "*Ancient Chinese Goldworking Techniques*", combining art historical research, experimental archaeology, and the latest scientific archaeological methods to study and reconstruct traditional gold techniques. This exhibition, *Golden Techniques*, is also a presentation of the periodical achievements of the project.

The Collectors Circle 35th Anniversary Friends of the Art Museum, the Chinese University of Hong Kong

Congratulations to all our Collectors Circle members! We have achieved our goal of raising sufficient funds to acquire a number of very exciting art works for the Art Museum. These include works by Fang Hengxian (circa 1620-1679), Wucius Wong (b. 1936), and Betty Ecker Tseng Yu-ho (b. 1923). Full details of the acquisitions are included in the article by Prof. Josh Yiu, director of the Art Museum. We wish to thank the Acquisition Committee: Dominica Yang, Professor Josh Yiu, Vincent Lo, Edwin Mok, Victoria Firth, and Professor Dame Jessica Harrison-Hall, for their hard work in bringing this project to fruition.

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.

Acknowledgements

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

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 and 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 will foster appreciation, connoisseurship, and ongoing study of works of art of the highest quality.

Collectors Circle Panel Discussion

Co-hosted by the Friends of the Art Museum, CUHK, Asia Week Hong Kong, and the Liang Yi Museum, the third Collectors Circle panel discussion was successfully held on 7 June, 2017 in the Liang Yi Museum, in the heart of the 'Antique Street' in Hong Kong.

Panel members; Betty Lo, Angus Forsyth, Hing Chao, Nelson Leong, together with the moderator, Kevin Ching, shared their experiences and thoughts on collecting art outside of their individual native ethnic identities. The discussion was supplemented with images and actual objects dating as far back as before

the Common Era to the contemporary; and further enriched by the insightful exchange of knowledge and opinion among the collectors and the audience. Over 100 art enthusiasts, collectors, media friends, and supporters attended the event, and enjoyed a light-hearted yet inspirational evening filled with laughter. We are grateful for the support from our sponsors, MingCha, who offered everyone a sweet, soothing glass of tea, and to the Liang Yi Museum, who provided us with an intimate venue and kind assistance.



Upcoming events

"The Art of Bamboo carving in the Ming and Ching dynasties."

Mr Paul Yu will discuss his Bamboo collection on 17th October 2017 from 6 pm.

Collectors Circle benefits:

Fine Art Asia 30 September - 3 October 2017
and Ink Art Asia 15-17 December 2017

VIP cards are available for both these events for our Collectors Circle members.

Collectors Circle Travel

TEFAF - The European Fine Art Fair will take place from 9-18 March 2018, Maastricht, The Netherlands.

The tour will visit important museums in Amsterdam, with guided tours by the curators including behind the scenes visits to both the Rijksmuseum and the Van Gogh museum. Expressions of interest sought.

AsianArt in London from 2 to 3 November, 2017 led by Mrs Vicki Firth, the Chair of our London Chapter.

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

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Gala dinner for the friends 35th Anniversary

by Laure Raibaut



The dinner celebrated the achievements of the Collectors Circle 35th Anniversary, led by Edwin Mok and Candice Lee. The gifts to the museum were presented to Josh Yiu, Director of the Art Museum, CUHK. The Friends is proud of their contributions over the years, which have enhanced and enriched the Museum's permanent collection.

What a beautiful reunion of the Friends! The Gala dinner was held in the most appropriate setting of the China Club, an iconic restaurant for art lovers, especially those interested in Chinese contemporary art. We were so pleased that many of our overseas members, including many former Chairs, made the trip from afar to be part of this landmark moment in the history of the Friends. The evening was orchestrated by the current Chair, Sagiri Dayal, with the support of the board. Professor Joseph Sung, Vice-Chancellor of the Chinese University of Hong Kong, and Dominica Yang, head of the Acquisition Committee Collectors Circle (35th Anniversary), gave heartfelt speeches.



The Gala was a resounding success, a very special evening celebrating the strong ties of friendship enhanced by the Friends and our commitment to the Art Museum.

Five of the works exhibited in the 35th Anniversary show, *Nurturing Creativity*, were offered for live auction. These artworks by Barbara Choi, Serene Hui, Koon Wai Bong, Sue Lai, and Wucius Wong were sold under the hammer of Sotheby's auctioneer, Robert Sleight. Professor Wong honored us with his presence and gave a thoughtful speech to introduce the work he had contributed.



“Praiseworthy Girl”: An Interview with Mediha Ru Ching Ting

by Marianne Yeo



MedihaTing 3 Heart Sutra series Red Mount Golden Lava 2013

A fashionably dressed, elegant young woman stood up to greet me. She looked like a banker or diplomat. The sweet, rounded features of her face were serene like a Buddha, her smile enigmatic and her voice soft and cultured. On the wall behind her was a monumental canvas of multi-layered writhing, exploding in strong, vivid, and yet also subtle colours in both acrylic paint and Chinese ink from her *Heart Sutra* Buddhist series. How did this elegant lady paint that powerful, organic, modern work?

She introduced herself. Her name, Mediha, means praiseworthy and was a popular girl's name in Persia. Mediha was born in 1975 in Leuven, Belgium; she is one of three siblings. Her family is of Taiwanese, Chinese, and Muslim descent. Her father was a diplomat and her mother, a businesswoman. When she was four years old, her family came to Hong Kong where she attended primary and secondary school. Mediha speaks Cantonese fluently and feels at home here in Hong Kong.

Her family's literary and artistic heritage, a tradition which goes back several generations, meant that from an early age, she could choose her own direction in life. Among her maternal relatives, she can count a film maker, jeweller, print maker, animation artist, photographer, and a graphic designer. Her well-

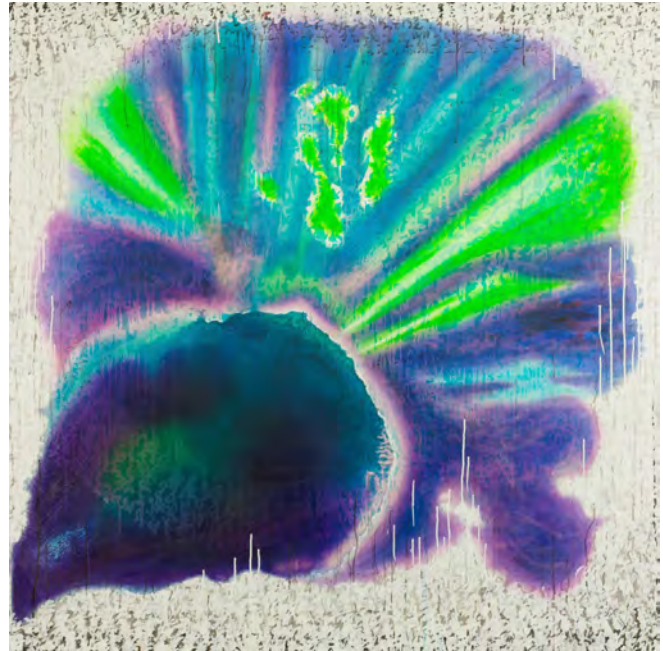
travelled and well-connected family respected their daughter's early interest in fine arts, giving her the best education they could provide. When her family left Hong Kong to live abroad for ten years, Mediha continued her education there. She attended art college in California, then went to London where she completed a Bachelor of Fine Art from the Byam Shaw School of Art and a Master of Art from Birbeck College. In America and Europe, the young Mediha blossomed, winning many art prizes, awards, and scholarships. After graduation, she spent a few years in Europe before returning to Hong Kong to live with her parents.

In her Kowloon art studio, Mediha teaches art three days a week, and spends the rest of her time painting intensely or undertaking her own art research. Since 2008, she has exhibited work in Hong Kong, Shanghai, Taiwan, and Europe, including solo exhibitions: *First Step*, *Modern Nomad*, *Strangers at Home*, and *Framgmented*. After returning to Hong Kong, she started painting series of works around chosen themes. There is no predetermined fixed number to any series. Mediha says she paints a series until her inspiration is satisfied. The themes, so far, are *The Realm of Perception*, *Reminiscent Hong Kong*, and the most recent, *Heart Sutra*.

Sometimes she will re-visit a theme to paint it again in a new light. In 2014, she painted a panorama of Occupy, in the area near Admiralty, trying to capture the immediacy and emotions of that civil disobedience street movement, a completely unprecedented phenomenon in Hong Kong's history. She painted the same scene again a year later. The two, same sized canvases hang together in the small studio art gallery where we met. The colours, tone and shapes are very different. To me, one was hot, passionate, and confused; and the other was calm, delicate, and orderly. On my first glance, I did not realise that they were the same scene in the *Reminiscent Hong Kong* series! When Mediha paints, she is totally absorbed in her creation.

We studied a large painting together, one in her *Heart Sutra* series. Mediha described the various artistic techniques she had used and explained some details of the work. The longer I gazed at the work, the more interesting and compelling it became; my eye discovered different facets and emotions. Under a thin layer of colour, one might discern a window of a building, a sloping landscape, or some calligraphy. It was enveloping. Like a meditation, one could have looked at it for hours. I could imagine this *Heart Sutra* painting beautifully displayed, dramatical and powerful, in a large space.

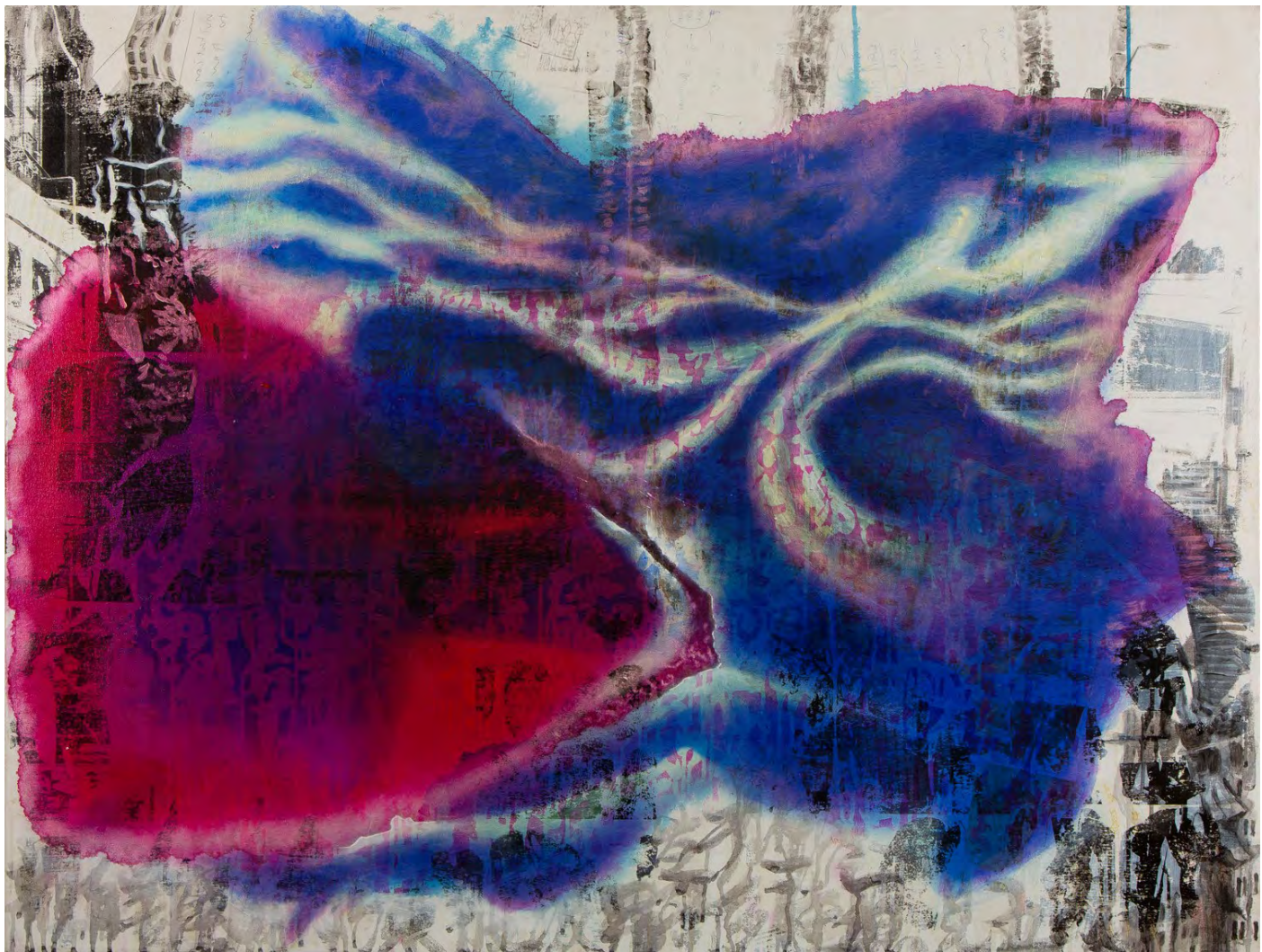
In some way, I felt an understanding of the refined, dedicated concentration that her artistic heritage



MedihaTing Heart Sutra series Light through the Realm

bestowed on her. Yet at the same time, she was a modern woman (not a male scholar) and a person of this present age, this time and place. Her work, which is also her living, is contemporary, uniquely Chinese and uniquely Hong Kong.

October 2016



MedihaTing Heart Sutra series Pink and Blue Space

All images courtesy of Blink Gallery

China, Jingdezhen: the ceramic capital of China

September 7 – 11 2017
5 days/4 nights in hotels

Dr. Guanyu Wang, Postdoctoral Fellow at the CUHK Art Museum, will accompany us during this trip to Jingdezhen. Her knowledge and contacts with local experts ensures access to historical, archaeological sites and kilns giving us a rare insight into the ceramic capital.



On a list of China's most famous products, ceramics would probably be near the top. There's a reason your finest plates are called "china". Yet Jingdezhen, the city that for centuries produced most of the country's porcelain, seldom appears on travel itineraries. The former *cidu* ("porcelain capital") of the world, in Jiangxi province, remains one of the country's most singular places. For nearly a thousand years, Jingdezhen hummed with artisans, craftsmen, and merchants, manufacturing imperial wares for the Song, Yuan, Ming, and Qing dynasties and exporting porcelain across the globe, a unique strand of continuity. Though far removed from those glory days, many traces of Jingdezhen's ancient past remain: workshops, kiln sites, and, of course, plenty of ceramics, old and new, and the city is as dynamic as ever as it tries to strike a balance between modernity and tradition. And all the while, the kilns keep firing, giving the rare opportunity to witness history in the making.

We start on Friday morning with a lecture by Dr Wang followed by a day of museum visits: the Ancient Ceramic Kiln, the Ceramic History Museum and an old kiln house to observe the general process of making ceramics. After pausing for lunch, we visit the Ceramics Museum and the Museum for Royal Ceramics. And finally, the Luoma Qiao kiln site which is famous for the discovery of many Yuan blue and white ceramic shards.

On Saturday, we visit the Pottery Workshop, a former national Sculpture Factory, one of ten state factories, each producing a different type of ware, that went fallow after the economic reforms of the 1980s. This creative initiative established by a Hong Kong-born, British-educated ceramicist, the Sculpture Factory has become ground zero for Jingdezhen's creative resurgence, packed with workshops and galleries that draw artists and collectors alike. Hosting a rotating cast of resident artists, The Pottery Workshop serves the best coffee in town and is also a weekend art market and a venue for weekly public lectures.

At Sanbao Village, we will get a glimpse of what an ancient ceramics village looked like. The Sanbao valley supplied Jingdezhen with porcelain stone for centuries. Small workshops dating to the Song dynasty still line the road, using water-powered hammer mills to crush the stone. Oozing with rustic charm, Sanbao's studios and kilns produce beautiful stoneware for sale on-site and attract artists from across the globe, including creations by world famous ceramic artist, Jackson Li.

On Saturday afternoon, we visit the Hutian Ancient Kiln Site, a shining pearl among the ancient kilns in Jingdezhen covering an area of 400,000 square metres. Relics of the Five Dynasties Period are scattered in the eastern part of the village, whilst relics of the Song and Yuan Dynasties are distributed in the south. Ming relics are spread over an area with Pipa Mountain as its centre. This ancient site represents the development of porcelain-making techniques, artistic quality and production scale, and provides tangible material for research into the developing history of Chinese porcelain.



Historical Museum of Imperial Kiln, Jingdezhen

Sunday, our final day, starts with a visit to the Fu Liang Ancient Prefecture Yamun, an official house which showcases the Qing Dynasty political system.

We drive to Yaoli Old Town, which lies in a hilly area to the east of Jingdezhen. It is the home of a type of porcelain stone known as "glaze stone". This stone is a major component of traditional Jingdezhen glazes. The main material of porcelain making, porcelain clay, is produced largely in the mountains embracing Yaoli. Thus Yaoli, a village with rich resources, handcrafts and kilns, was one of the key areas of porcelain manufacturing in ancient time. Yaoli is also well known for its tea production. The Old Street is more than 1,000 metres long, lined with nearly 100 shops. The oldest ones were built in the Ming Dynasty.

Monday sees our return to Hong Kong.

Bookings and enquiries: Susan Kreidler at sjkreidler@aol.com

India: Treasures of Gujarat: Delhi, Ahmedabad, Vadodara

November 5-12, 2017

8 days/6 nights in hotels.

Treasures of Gujarat is a journey exploring the quintessential gems of art, architecture, heritage and culture. Experience the Royal heritage of the Gaikwad in Baroda as you explore the private chambers of their palace. Unravel the architectural wonders of Champaner, the exquisite stepwell Rani ki Vav and the magnificent sun temple in Modhera. Admire the private collections of the Gaikwad exhibited in their palace museum, enjoy a private tour of the Patola Museum, relax in Patan with the Salvi family. Savour some of the finest culinary delights from the royal kitchens in Baroda and the House of Mangaldas in Ahmedabad. We will be accompanied by a local guide and an India specialist the entire time.



Sun Temple in Modhera

On our first morning in Ahmedabad, we will spend time with India specialist, Madhav Rathore, an active member of the Indian National Trust for Art and Cultural Heritage. The afternoon is reserved for a heritage walking tour of the old city. On the ancient site of Ashaval and Karnavati, Ahmedabad was founded on 1411. The City of Ahmedabad has some of the finest Indian and Islamic monuments, and exquisite Hindu and Jain temples. Its carved wooden houses are another unique architectural tradition. Expect to see glimpses of the bustling bazaar life.

When we visit the remains of one of the Sun Temples at Modhera – the finest example of stepwell architecture in Patan-, you will see relics of times gone by when reverence of the natural elements; fire, air, earth, water, and sky were at their peak, sharing space with myriad manifestations of Vedic gods. The ancient philosophy venerating natural elements and its association with humans was considered the prime force and energy of the life cycle. A walk around the serene temple campus makes you aware of the positively strong aura of energy which radiates throughout and brings one closer to the environs.

We have planned a private visit to the Ikat Museum in Patan, where we meet the Salvi family, the only surviving family who specialise in double ikat weave. This form of weaving requires the utmost skill for precise patterns and is considered the premiere form of ikat. Especially prized are the double ikats, woven

in silk, known in India as *patola*, and made in Gujarat. During the colonial era, Dutch merchants used patola as prestigious trade cloths during the peak of the spice trade. We will spend time with the family and share a simple lunch with them.



Jami Mosque in Champaner

On Thursday, we start the drive to the royal city of Baroda, now known as Vadodara and considered the state's cultural capital. Pavagadh Hill, graced with a combination of Hindu and Jain shrines, towers over Champaner, the 15th c. pre-Mughal Islamic fort. Together they represent the diversity of religious influences that have pervaded Gujarat. The site includes fortifications, palaces, religious buildings, residential precincts, agricultural structures and water installations, from the 8th to 14th centuries. The Kalikamata Temple on top of Pavagadh Hill is an important shrine, attracting large numbers of pilgrims throughout the year. The site is the only complete and unchanged Islamic pre-Mughal city. The Champaner-Pavagadh Archaeological Park with its ancient Hindu architecture, temples and special water retaining installations together with its religious, military and agricultural structures, dating back to the regional Capital City built by Mehmud Begda in the 16th century, represents cultures which have disappeared. We spend a full day exploring and discovering this site with an architect/specialist.

Our tour will end with a visit to an artist's studio in the morning, and then we transfer to the airport to start our trip back to Hong Kong.

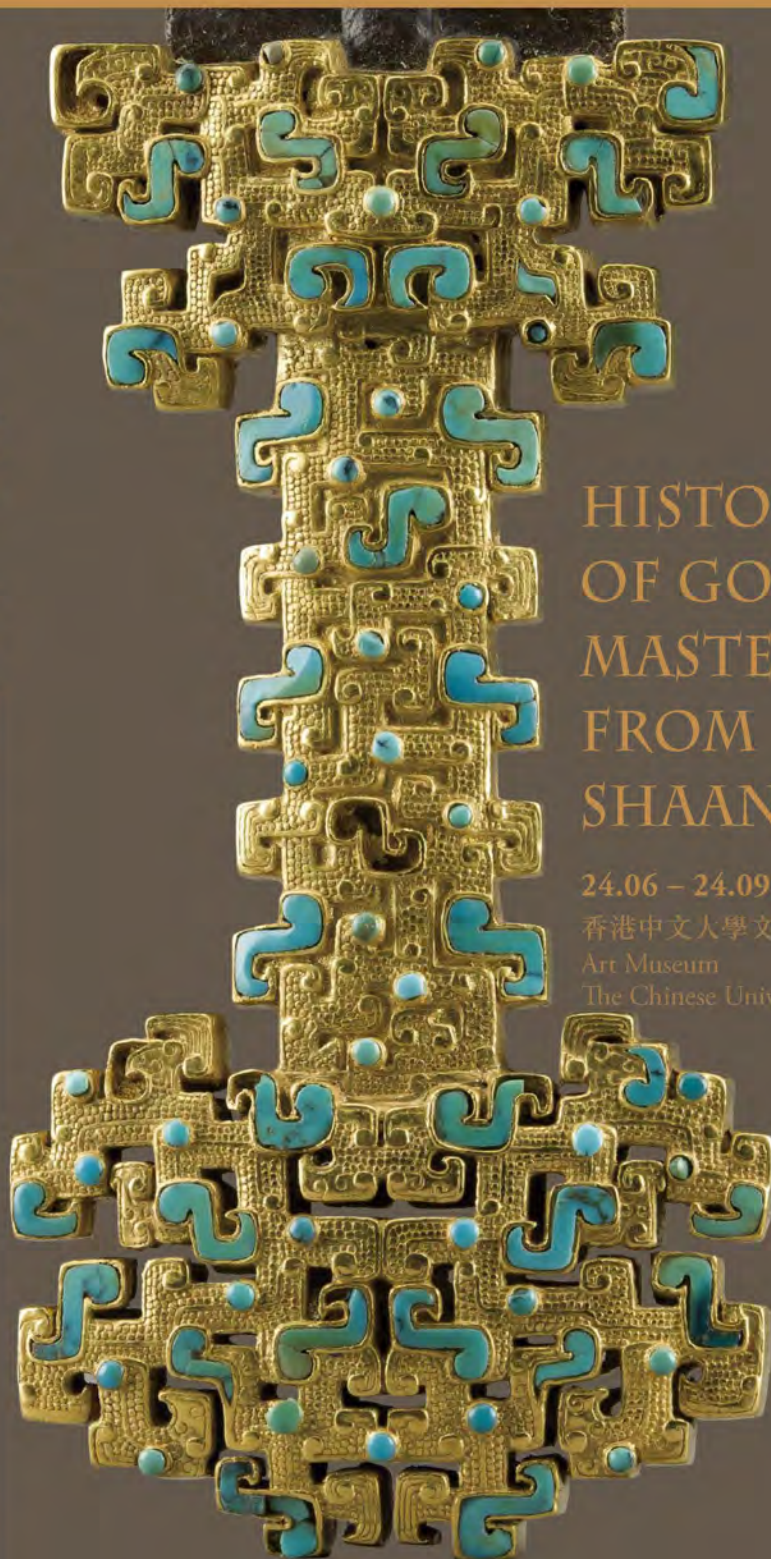
Bookings and enquiries: Sagiri Dayal at
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24.06 – 24.09.2017

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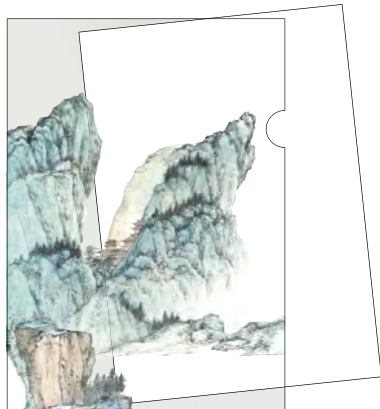
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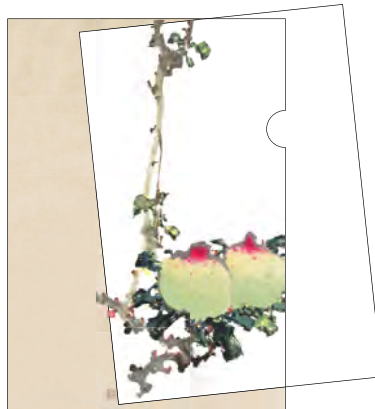
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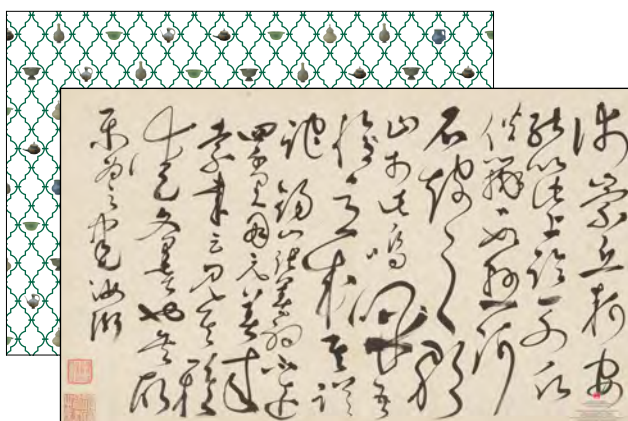
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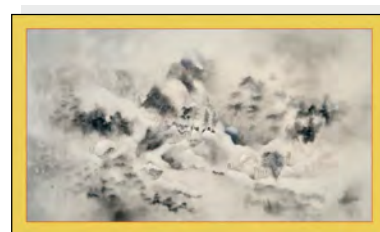
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The Chinese University of Hong Kong Ltd.



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☐ MEMBERSHIP RENEWAL

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

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NOTES:



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

Art Museum: Telephone: 39437 416

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

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Driving Directions to CUHK (from HK Island): Take any cross-harbour tunnel. Follow the signs to Shatin / Ma Liu Shui / Taipo / 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).

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