

# *Friends Newsletter*



Friends of the Art Museum, the Chinese University of Hong Kong  
Annual Newsletter 2018

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### Front Cover:

Gilt copper votive panel with pantheon in filigree and precious stone inlay  
Nepal, 2nd half of 18th Century  
Mengdiexuan Collection

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## Message from the Chair



This is my first year as chair of the Friends and I feel extremely privileged to have served this rewarding charity. I would like to thank our dedicated board members for giving me their friendly, unstinting support and excellent advice, without which the

Friends' achievements and smooth functioning would not have been possible.

During the year, the Friends organised an array of well attended tours, talks, visits to galleries, and private viewings. These included a well-appreciated tour of the Imperial Museum in Taiwan and an informative and entertaining lecture by Dr. Ng Yuet Lau, a prominent artist of the Lingnan style of painting. The Study Group had an interesting year after finding out that the Maritime Museum, their long-time home, was unable to accommodate them. Patrick found them a new home just in time for the new term. We participated in two successful Art Fairs this year and saw many visitors to our booth. Most importantly, we awarded five research grants, two PhD support prizes, and six summer internships.

This is a year of transition when four dedicated and invaluable board members are leaving the Friends' Board. Therese Lesaffre, well known and well regarded by our members, has devoted her services to the Friends for 22 years. Therese has organised tours, kept the membership records meticulously and has given the board sound advice, all of which will be sorely missed. Fortunately, Therese will still be involved with the Friends as she is organising the Paris Abu Dhabi Louvre trip in 2019, a much anticipated event! Make sure you register your interest with Therese. I would like to thank Linda Ferguson for her efforts on the events committee and for her continued generous support. We are also sad to see the departure of Alex Choa and Vicky Li, who did a great job in establishing and growing the Young Friends. We are welcoming a number of new and keen volunteers to support us with the Events Committee and the Young Friends.

We are strengthening our already excellent relationship with the Museum and the Fine Arts Department. Both Prof. Josh Yiu of the Museum and Prof. Frank Vigneron of the Fine Arts Department have been supportive and a pleasure to work with. We are looking forward to organising special events for the Friends in conjunction with both institutions in the coming year. We are also look forward to establishing a good rapport with the new Vice-Chancellor of the Chinese University, Professor Rocky Tuan, in the future.

It is hard to believe that the 35<sup>th</sup> Anniversary Collectors Circle was convened three years ago and expired in September 2018. We are now constituting the 40<sup>th</sup> Anniversary Collectors Circle which will support the Museum's 'Artist in Residence' programme. The programme seeks to invite renowned artists to stay at the University where they will share their experiences and skills, and work with the academic staff and students of the Fine Arts Department. It is encouraging that we are already seeing interest from our members and a leading auction house.

We are improving our website and social media presence by expanding the FFF and our Friends Facebook page. Although we are proud of the quality of the hardcopy newsletter, we are being kinder to the environment whilst saving money for more good works by reducing production to once a year.

As we go into the final months of 2018, we look forward to an exciting 2019 where there will be tours, exclusive events organized in conjunction with the Museum, and a novel and interesting fund raiser. I would also like to thank our generous sponsors and partners, who over the last year have afforded us opportunities that allow us to make the Friends' experience unique and worthy.

Finally, I would like once again to express my gratitude to my board members, all our volunteers, and sponsors. The Friends is only successful because of all your efforts.

Peter Woo



*Friends Board 2017-2018*

## Young Friends

In September 2012 Dominica Yang, the Chair of the Friends at that time, announced a new branch of the Friends, 'Young Friends'. The dedication and enthusiasm of Alex Choa saw the establishment of an exciting and vibrant group, bringing together the talents and energy of a younger generation through art and art appreciation social events.

One of the main aims has been to give a voice to young emerging Hong Kong artists and their work,

resulting in many interesting exhibitions, in particular "Visions to the Future" an exhibition at the Rotunda. Participating artists included Zaffer Chan Sui Ying, Cheung Sze Lit, Barbara Choi Tak Yee, Ho Kwun Ting and Shum Kwan Hon.

If you are interested in joining the Young Friends, or co-hosting an event, please contact us at [youngfriendscuhk@gmail.com](mailto:youngfriendscuhk@gmail.com).



*Visions to the Future : Photo credit: Timable.com*

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## Australian Chapter: the Friends of the Art Museum

*Vicki Ozorio, Chair Australian Chapter*

The Friends Australian Chapter has been operating for over 2 years. It was formally inaugurated by the then Vice Chancellor of CUHK, Dr. Joseph Sung in 2017. Some of our members still reside in Hong Kong, and others have never been there, but we all share a love of arts and culture.

Although a new chapter, we have already held a variety of events and tours. In 2017 we enjoyed a four-day tour in Sydney with a curator-led tour of the Art Gallery of New South Wales Tang Empire Exhibition and the Sydney Biennale, a behind-the-scenes tour of the Powerhouse Museum, and the rare opportunity to view several private collections.



Our 2018 tour again welcomed members from across the globe, this time to Melbourne and Hobart where we were personally welcomed by the directors of major institutions, including the National Gallery of Victoria and the Heide Museum of Modern Art. One of our members welcomed us to their home to view an important Australian collection. Our visit to Hobart included a visit to the Museum of Old and New Art, a tour of the Fine Arts Department at the University of Tasmania, and some wonderful local food and wines.

None of this would have been possible without Belinda Piggott's hard work and organisation. Also, a big thank you to James Turnbull and family for hosting the Friends in their unique home, and to Rose Downer for the VIP tour of the National Gallery of Victoria.

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## UK Chapter: Friends of the Art Museum

*Vicki Firth, Chair UK Chapter*

The UK Friends of the Art Museum began in February 2017, and since then has organised approximately six events, three each year. We have over 50 members. Our activities have included tours of various collections and museums, lectures, and social get-togethers.

During 2018, we held three events. On 20 September, we explored the Jade Collection at the British Museum, followed by a tour of the private 'Woolf Collection' jades, both led by Carol Michaelson, Curator of Jades at the British Museum. Ten members attended these tours, and several more joined us for the dinner afterwards.

On the 15th May, our members were invited to attend a lecture by Dr. Tang Hui on Chinese Porcelain Shops

and the Export Porcelain Trade, organised by the Oriental Ceramic Society and the Mok Family. And on 23rd February, a Chinese New Year party was held for the Friends by Victoria and Denys Firth at their home.

Upcoming plans include a second visit to the Conservation Studio at the British Museum and a one day seminar at the Ashmolean Museum on Lui Shou Kwan at which Prof. Josh Yiu and Wucius Wong will speak.

Edwin Mok has been the major driving force behind the founding and organising of events for the UK Friends, and we thank him for his support and assistance.



*Images credit British Museum*



## The 40<sup>th</sup> Anniversary Collectors Circle Friends of the Art Museum, the Chinese University of Hong Kong



Wucius Wong  
*Journeying Ten Thousand Miles To The Source (detail)*

The original Collectors Circle was launched in 2006 to mark the 25<sup>th</sup> Anniversary of the Friends of the Art Museum. Following its success, our second Collectors Circle was established in 2015 to raise funds for a major acquisition to celebrate the 35<sup>th</sup> Anniversary

of the Friends. This Collectors Circle achieved its objective by facilitating the acquisition of seven significant art works by Fang Hengxian, Li Shizuo, Wucius Wong, and Betty Ecke Tseng Yu-ho.



### Acknowledgement

The Friends would like to express their gratitude to all 35<sup>th</sup> Anniversary Collectors Circle members for their generosity, many of whom are listed below:

#### Individual sponsors

Elizabeth Chan Houang  
Paul Yu and Phyllis Chan  
Rosanne Chan  
Ingrid Lee  
Nancy C. Lee  
Philip and Irene Fan  
Victoria and Denys Firth  
Therese and Benoit Lesaffre

Wong Fung Yee Mok (†) and Edwin Mok  
K.Y. Ng  
Susan Ollemans  
Dr. Samson Sun, JP  
Martin and Anne Tang  
Robert and Cissy Tang  
Gro V. Wood  
Trevor and Dominica Yang

#### Corporate sponsors

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K Auction  
Sotheby's Hong Kong Limited

This format has been so successful that we have been inundated with requests to start a third Collectors Circle!

We are therefore very excited to announce the launch of our 40<sup>th</sup> Anniversary Collectors Circle. As in past years, our aim is to raise funds to support the Art Museum, and once again we have a special project in mind. This time to support the Museum's 'Artist in Residence' programme. The programme seeks to invite renowned artists to stay at the University where they will share their experience and skills, and work with the academic staff and students of the Fine Arts Department.

Please contact Candice Lee or Edwin Mok at [friends.collectorscircle@gmail.com](mailto:friends.collectorscircle@gmail.com) for more information on how you can become part of this exciting initiative.



*Louvre Abu Dhabi – Jean Nouvel Architecture*

### **Collectors Circle series**

Membership of the Collectors Circle includes invitations to exclusive and tailor-made private events, previews, and tours led by distinguished curators and collectors, private collection viewings, and talks by world renowned curators and specialists. We strive to create unique and insightful events for our members and to enhance the experience, to deepen the understanding of collections, collection management,

publications, security and conservation. Our events give our members unique access to the best museum curators from around the world and exclusive opportunities to foster appreciation, connoisseurship, and an ongoing study of works of art of the highest quality.

We are already planning a very exciting tour for October/November 2019. Our first stop is a visit to the brand-new Museum Louvre Abu Dhabi, followed by private collections in Dubai and Paris. The tour will focus on major historical and cultural sites in Dubai, Abu Dhabi, and Paris, such as the Gobelins Manufactory (oldest royal tapestry weavers) the Mazarine Library at the French Institute, Guimet and Cernuschi Museums, Nissim de Camondo art collections. 'Friends of the Louvre' will show us their latest acquisitions.

Highlights of the week of art will include:

- Sharjah Museum of Islamic Civilization (Dubai)
- Louvre Museum (Abu Dhabi)
- Private Contemporary Art collection amassed by His Excellency Zaki Nusseibeh (Dubai)
- Foundation Francois Pinault of Contemporary Art (Paris: planned to open in spring 2019).

For more information on this tour, please contact Therese Lesaffre at: [the.lesaffre@gmail.com](mailto:the.lesaffre@gmail.com)



*Sharjah Museum of Islamic Civilization*



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

at the

# **FRIENDS GARDEN PARTY**

for the Annual Presentation of awards  
and student grants

10 November 2018, Saturday  
2.30pm – 4:30pm

in the Foyer, the Art Museum,  
The Chinese University of Hong Kong, Shatin

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

To register for the party, and for our complimentary  
return bus service please email:  
*[treasurer@friendscuhk.com](mailto:treasurer@friendscuhk.com)*





## Friends Study Group

The Friends Study Group started more than 30 years ago. A very large number of presentations have been prepared by members on a vast diversity of subjects during that time. The group usually consists of 15 members who meet during "term" time in Central on Tuesday mornings from 10am to 1pm. We have a Spring and an Autumn term, and each term lasts about 8 weeks.

We are an enthusiastic, amateur group who enjoy learning from each other. We are, we believe, an uncritical, friendly audience and hope you will consider joining us. The topics can be found advertised on our web site and in the FFF. If you have any questions or want to enjoy the fun of the Study Group, please contact Patrick Moss at [memberservices@friendscuhk.com](mailto:memberservices@friendscuhk.com).

Below are some excerpts from past presentations, which we hope will provide some insight to the activities of the Study Group.

### **Legends brought to life by Netsuke Shi** *by Patrick Moss*

The decision to choose the Arts and Crafts of Japan as a topic provided me with the opportunity, as a long-time collector of these carved Japanese masterpieces, to share my passion. I chose to illustrate a few of the legends of Japan which are portrayed by my own collection. Here are a few of the stories I related:

This story goes back to the beginnings of Japanese tradition. The Netsuke shows Okame performing her erotic dance to entice Amateratsu, the Goddess of the Sun, out from the cave to which she had withdrawn after a dispute with the Storm God and had plunged the world into darkness. Okame with the encouragement of the other deities jumped onto a barrel and began a lascivious dance during which she lost her clothes made of vine leaves. Amateratsu was so intrigued by the noise outside that she emerged and was immediately secured by a sacred rope. Okame has remained a figure of fun, good humour, and a potent advertising icon to the present day.

Nabe Kaburi is a custom originating from a temple in the Omi Province. It required every woman attending the temple on a certain day each year to carry on her head an iron pan for each of the lovers she had during that year, one pot for each lover. Judging by the twinkle in her eyes, this lady's sole lover had proved a success!



*Okame*



*Nabe Kaburi*

There is another story relating to this Netsuke. On her deathbed, the mother of a beautiful young girl persuaded her to wear a plant pot on her head to deter unsuitable suitors. But love will find a way! The son of the girl's employer fell in love with her despite the headgear. During the wedding ceremony, the plant pot fell off her head, shattering to reveal a false bottom which contained the family jewels. Of course, they lived happily ever after.

Omori Hikoshishi, a famed warrior in Japanese legends, returned victorious after the Battle of Minatogawa in 1342. He came to the banks of a wide river where he was happy to see a beautiful young girl also waiting to cross. As he was a true gentleman, he offered to carry her over to the far side. It was a bright sunny day, Omori was feeling good. He was returning home, he had a very pretty girl on his back and the water was not deep. Looking down, he glimpsed his reflection in the sunlit water and saw to his dismay that his passenger had transformed into a very ugly witch. He reacted at once, drew his sword, and killed her before she could attack him.



*Omori Hikoshishi*

## The History of Japanese Manga

by Alexandra Martin



Panel from the first scroll of *Chōjū-jinbutsu-giga*, a monkey thief runs from animals with long sticks, 12<sup>th</sup> century

For more than 60 years, manga has been a popular form of Japanese entertainment media and a major contributor to Japanese cultural identity. Manga can be broadly defined as Japanese-styled comics that first caught mainstream attention during the mid-1900s.

But the origin of manga can be traced back to hand scrolls from the 12th century that were painted by Buddhist monks in an early combination of picture and text to convey a story. The first popular manga titled “Hokusai Manga” was published in the early 19th century by the woodblock print artist Katsushika Hokusai. In those times “manga” in the title did not refer to the contemporary storytelling manga of today because subsequent sketches were unrelated to each other.

With the opening of Japan to the West in the mid-19th century, Western culture started to influence the style of Japanese manga artists through comics, films, and cartoon. The culture of the United States became a major contributor to Japanese manga following the Allied occupation of Japan (1945-52).



Osamu Tezuka: *Astro Boy*

Among the first and still the most successful post-war manga artists were Osamu Tezuka, who created *Astro Boy*, and Machiko Hasegawa with his famous protagonist *Sazae-san*. Today, the storylines of mangas tackle a broad range of genres, including action-adventure, romance, comedy, drama, science-fiction, and fantasy. Because of this colourful variety, manga fans range from small children to senior citizens.

## UKIYO-E – a Japanese Art Movement

by Penny Smith

*Ukiyo-e* is a Japanese art movement flourishing from the middle of the 17th century to the middle of the 19th century. It is usually translated as “picture(s) of the floating world”.

The world referred to is the pleasure district of big towns. Increased political stability brought more jobs and better living conditions, so the ordinary townspeople had more money to spend. They flocked to those areas where geishas, theatres, tea houses, and other entertainments were available, and where for the first time they could mix with, and enjoy the same leisure activities, as wealthier citizens.



Utagawa Hiroshige *Nihonbashi in Snow* Honolulu Museum of Art

As the art form grew more popular, the range of subjects expanded to include landscapes and the animal and plant world. Erotic poses were also appreciated, but were often banned by disapproving regimes.

In the western world, the best-known form of *ukiyo-e* is the woodblock print, of which there are thousands in circulation, in private homes, museums and art galleries. The traditional creation of the woodblock print involved three people, the publisher/seller, who usually chose the subject matter, the painter, whose name is often still recognized today, and the wood carver, whose job was the hardest but who remained relatively unknown. Prints can be reproduced from the same woodblock many times. Almost everyone will have seen copies of the famous Hokusai wave.



Other well-known painters are Hiroshige and Utamaro, who along with Hokusai, greatly influenced many famous western artists, including Van Gogh and Monet.



*Van Gogh: Portrait of Pere Tanguy (Wikipedia)*

### **Isamu Noguchi**

*by Therese Lesaffre*

Isamu Noguchi (1904-1988) was one of the twentieth century's most important and critically acclaimed sculptors. Born to an American mother and a Japanese father, Noguchi lived in both countries. His dual heritage resulted in an ability to look at the world from multiple angles. He was extremely productive, versatile and innovative, creating all types of sculptures made from all kinds of materials, including portrait and decorative sculptures, large scale works for plaza, gardens, playgrounds, court yard, and public areas. He also created furniture, lighting, and the stage set designs which made his fame.



*Isamu Noguchi: Four Arts Fountain*

Inspired by Japanese arts and crafts, earthy ceramics and tranquil gardens, the subtle ink-brush techniques from China, and the abstract of 1930 contemporary arts from European and American artists, Isamu Noguchi has created unique works to express the purity of materials, the essence of lines, and the spirit of subjects. Japan gave Noguchi an opportunity to test his spatial and environmental ideas. The relationship between the cosmos and time form the basis of his work. He transformed gardens into a consciously sculptured space. "Everything is sculpture" said Isamu Noguchi.

After several trainings in European artist studios, he maintained his workhouse in Japan at Mure in Shikoku Island and established his Museum in New York in his later years.

### **Kokeshi – the sweethearts of Japan**

*by Susan J. Kreidler*



*Kokeshi Dolls*

Traditional kokeshi are hand-carved wooden dolls without arms or legs. They have a simple straight trunk and an enlarged head. A few thin lines painted on the face make up their features. No two expressions are ever the same. Kokeshi originated during the middle of the Edo period (1600-1868) in the Tohoku region of Japan. The Tohoku region is well-known for its hot springs (onsens), and wood workers sold kokeshi as toys and souvenirs, possibly even for use as massage tools. Each prefecture had a specific style; avid collectors can identify the origin of each doll. The wood carving skill was passed down from master to apprentice and many of the dolls are signed by recognized artists.

Japanese appreciation of fine wood and the idea that these dolls protect the spirits of children, enhance kokeshi's appeal. While many modern kokeshi are machine-made, artists continue the tradition of making these dolls that are unique to Japan.



## Art Museum acquisitions funded by the Friends

The robust figure stands on a shaped base, wearing a wide-sleeved ceremonial jacket over a paneled skirt.

From the dawn of Chinese history, objects were placed in tombs to provide sustenance, to entertain, to protect the spirit of the deceased, and guard the resting place. The practice of interring figurines to accompany someone in the afterlife is said to have arisen during the Warring States period as an alternative to sacrificial human burials. Wooden figurines in the Warring States were followed by life-size terracotta warriors and horses in the Qin and smaller warriors and horses, as well as court attendants, entertainers and barnyard animals which joined the ranks during the Han and, by the cosmopolitan Tang era, the tomb population included foreign entertainers, merchants and animals. Perhaps because of the attention paid to accurate reproduction of foreign clothing and features, the concern for detail in pieces increased and figures with a particularly lively, naturalistic expression and manner were produced. The sheer number of tomb figures excavated indicates that production of funerary ware was a major industry during the Tang. However, major changes in burial customs occurred after the fall of the Tang. This coincided with the popularity of cremation, and hence the reduced scale of the tomb chamber. Funerary objects were not so lavish. At the same time the Chinese came to believe that smoke could effectively convey to the next world the essence of the image burned, and paper objects replaced clay goods. What had been a major tradition for more than a thousand years faded.

Tomb figures were generally made of earthenware and shaped in one or more moulds. Most wares were unglazed and painted after firing. Glazing was reserved for more prestigious figures and the size and number of grave goods was strictly regulated according to the rank of the deceased. Tang pottery introduced several new glazing techniques, including the use of sancai (three-coloured) glazes with a lead-silicate base. The colours were basic variations of brown, green, blue, and occasionally black, but the term sancai usually refers to the most common combination of yellow, brown and green. Blues were produced by adding cobalt oxide to a transparent glaze, greens by adding copper oxide and browns by adding iron oxide. The brown glazes had the largest number of variations, ranging from light yellow to orange and deep brown. The glaze was applied after firing by painting or splashing it on the surface and allowing it to drip. Lead glaze is relatively viscous but tends to melt and run suddenly, creating a streaked and mottled effect in copper green, iron yellow and cream.



*Model of an official Sancai glazed earthenware  
Tang dynasty, 8th century CE  
Height 42, width 11 cm  
Accession number: 91.25*

## Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436-1464) of the Ming Dynasty

by Dr. Wang Guanyu

Exhibition Dates: 1 September 2018 to 16 December 2018

Venue: Gallery I, Art Museum, The Chinese University of Hong Kong.

The Zhengtong, Jingtai, and Tianshun reigns (1436–1464) mark an unusual period in the history of the Ming dynasty. Both the Zhengtong (1436–1449) and Tianshun (1457–1464) reigns belong to Emperor Yingzong (Zhu Qizhen). Emperor Yingzong's rule was interrupted by the Tumu Crisis (1449) when he was captured and his brother, Prince Cheng (Zhu Qiyu), ascended the throne as Emperor Daizong with the regnal title, Jingtai (1449–1457). Yingzong was released the year after but was put under house arrest in the imperial palace. It was not until the eighth year of the Jingtai reign (1457) when Emperor Daizong was too ill to rule the court that Emperor Yingzong resumed the throne. The rapid changes in rule brought immense political turmoil and chaos over a twenty-eight-year period.

Against this unusual historical context, the conditions and status of imperial porcelain production were shrouded in mystery. Imperial porcelain wares of this period do not bear any formal year mark, which is a significant obstacle in dating these objects and conducting in-depth studies. Researchers call this period the Interregnum, or the *hei'an qi* ("dark" period) and *kongbai qi* ("blank" period). In 2014, the Jingdezhen Ceramics Archaeological Institute discovered an unprecedented number of imperial porcelain sherds dating from the Zhengtong, Jingtai, and Tianshun reigns at the northern foot of the Pearl Hill in Zhushan, Jingdezhen. The rich diversity and refined craftsmanship of the discovery have completely rewritten our understanding of the Interregnum.

This exhibition is jointly presented by the Jingdezhen Imperial Ware Museum and the Art Museum, CUHK, as a sequel to the 2012 exhibition, "Filling the Interregnum: Ming Mid-15th Century Ceramics from Jingdezhen". It showcases 158 selected imperial porcelains from the collection of the Jingdezhen Imperial Ware Museum, the majority of which are recent archaeological findings, newly restored, and systematically organized. This is their first exhibition outside Mainland China. The grand masterpieces, along with refined works of meticulous carving and beautiful decorations, represent the finest porcelains the Jingdezhen kilns produced during the Zhengtong,

Jingtai, and Tianshun reigns. They are testimony to the artistic innovation and experimentation in imperial porcelain production during the "Interregnum".



*Pillow with lotus sprays in blue and white*

The exhibition is composed of six sections.

### Grand masterpieces

Larger imperial ware is displayed in this section, including a large dragon jar, many forms of blue-and-white flower pots, and blue-and-white stools. Such grand masterpieces had almost never been seen in historical writings or among extant porcelain ware prior to this discovery. As signature productions of the imperial ware, these vessels are large in size, exquisitely decorated with lively patterns, and directly reflect the superb quality and standards of the Jingdezhen imperial kilns during this period.



*Large jar with dragons and clouds in blue and white*



### Imperial amusements

The porcelain pillows, vases, incense burner, and narcissus planters featured in this section are examples of items produced for daily use or as ceremonial gifts. The great variety of their shapes and designs make up for the limited types of products and shows a more personalized touch. One can catch a glimpse of the artistic styles and amusements prized by the emperors of the time.

### Tableware

In 2014, a large collection of tableware was excavated. This section showcases some of the most representative specimens, including bowls, dishes, ewers, and bottles of varying shapes and sizes. With the sheer number of these artefacts, together with the well-organized manner in which they were arranged according to shapes and decoration motifs, one can imagine a very impressive table setting.



*Cover of incense burner in shape of a mountain*

According to historical records, despite the relatively rapid changes of rule and the resulting political instability, the number of royal banquets for court officials, visiting princes, and envoys never diminished. In addition to daily use, such tableware no doubt also graced the more formal occasions, as a display of the supremacy of the imperial power. Large-scale porcelain productions mentioned in the historical records of the period took place in the sixth year of the Zhengtong reign (1441) and the third year of the Tianshun reign (1459). The former consisted of over 307,900 pieces of tableware; the latter order was placed to the Raozhou prefecture to fire over 50,000 vessels.

### Remnants of the glorious age

From a group of selected meiping vases from the Yongle, Xuande and Zhengtong reigns, we can trace back both the similarity and the differences in taste of three emperors. A special cylinder jar on display shows the exterior surface filled with a special geometrical pattern, also found in the blue-and-white ware of the Yongle and Xuande periods. The shape of the vessel and its decorative pattern are considered solid evidence of China's cultural exchange with Central Asia.

### A period of transition

Imperial porcelains during the Zhengtong, Jingtai, and Tianshun reigns extended the experimental spirit and diversity. The continuous exploration in the craft and technique in porcelain-making laid a foundation for the golden age of the Chenghua period. This section focuses on the development of the overglaze decoration technique of the Jingdezhen imperial kiln.

Since the Hongwu reign of the Ming dynasty, individual experimentations had been carried out on monochrome overglaze decoration technique, but there had been very few extant products. This phenomenon changed dramatically during the Zhengtong to Tianshun periods. As we can see from the vases, ewers, yi, alms bowl, and large and small dishes, vessels of exactly the same shapes have versions with cobalt-blue underglaze, red overglaze, or green overglaze decorations, which testifies to the scale of the experimentations.



*Doucai stem bowl with mandarin ducks and lotus pond*



Doucai, also known as wucai (five colours) in Ming-dynasty writings, is a decoration technique that applies multiple overglazes on blue-and-white ware. It was invented during the Xuande era and saw its peak in Chenghua porcelains. The success rate in their production was the lowest among porcelain ware, which explains their rarity. The doucai technique during the Zhengtong to Tianshun periods had introduced innovations based on the experience of the Xuande times, which paved the way for its immense success during the Chenghua era.



*Garden seat top in blue and white*

Doucai ware of the Xuande period, only little details, such as the water waves, the head, eyes, and tips of the wings of mandarin ducks were outlined in the cobalt-blue underglaze, leaving a large part for overglaze decoration afterwards. Without clear outlines, the coloured overglaze applied after firing often resulted in the blurring of the designs.

During the Zhengtong to Tianshun reigns, the doucai decoration technique had undergone tremendous changes. Much more detailed outlines were painted in the cobalt-blue underglaze, including the full body of the mandarin ducks and even the stems and leaf veins of lotus flowers; only the flower itself was left unpainted. The decoration became more vivid and finely presented after the application of colour glazes and offers a sharper contrast between the blue underglaze and the coloured overglaze. The technique whereby the whole design was first outlined in underglaze blue and colours were applied after the firing process was established during the Chenghua reign and remained unchanged for the rest of the Ming dynasty.

### **The success story**

The availability of the raw materials required for porcelain-making, convenient transportation, and the continuous exploration and experimentations at the local kilns were the key factors that contributed to the rapid rise and prosperity of Jingdezhen in the Ming-dynasty porcelain production. Its successful imitation, or even surpassing, of the special porcelain products of other regions, was another reason Jingdezhen stood out as the ultimate driving force of imperial porcelain production in southern China since the Chenghua times.

With the latest archaeological finds, this part of hitherto unwritten history can be reconstructed. The exhibition showcases specimens of imperial porcelains representing the craftsmanship and quality from the Zhengtong, Jingtai, and Tianshun reigns, illustrating the continuous experiments in imperial porcelain production and its remarkable achievements. This whole process of finding an answer beyond the traditional understanding of an issue is the true virtue of "Refilling the Interregnum".



*Vase with a floral design in blue and white*

## Jewels of Transcendence: Himalayan and Mongolian Treasures

by Dr. Xu Xiaodong

Date: 30 September 2018 to 20 February, 2019.

Venue: Art Museum, The Chinese University of Hong Kong

The expansive Himalayan region, known as the “roof of the world”, is home to a diverse array of peoples. Tibetans, Nepalese, Bhutanese, Ghurkhas, and Ladakhis are not only bound together by their common geographic landscape, but also by a continuity of religious beliefs. They frequently communicated through an intricate web of political, military, religious, and commercial exchanges. From the beginning of the 18th century, Newari artisans from the Kathmandu Valley not only produced objects for their neighbouring Lhasa and Shigatse aristocracy but they also travelled near and far, opening up workshops in different places.

The vast Mongolian desert and the snow-capped Tibetan mountains have never existed in total isolation of each other. Since the mid-13th century, Tibet and Mongolia have had meaningful cultural, political, and religious exchanges, as well as military campaigns. Before the 20th century, Tibetans and Mongolians in China were united through the “Tibetan Buddhist Society” in which Tibetan lamas acted as spiritual mentors to Mongolian disciples.



*Gilt copper Indra crown with glass and gemstone inlay  
Nepal, 16<sup>th</sup> Century Mengdiexuan Collection*



*Official's gold ornament with Kirtimukhta and turquoise inlay  
Tibet 18-19<sup>th</sup> C Mengdiexuan Collection*

The origin of Tibetan ornaments can be traced back to the Neolithic Age. The earliest ornaments known, made more than 4,600 years ago, were excavated from the Karuo site in the Qamdo Prefecture of Tibet. During the Tubo Dynasty, Tibetan officials imposed strict regulations regarding clothing and accessories dictating who could wear what based on social hierarchy. Waist and ear ornaments of this period are dynamically shaped, made of metal and gemstones. After the fall of the Tubo Dynasty in 9th century CE, Tibet witnessed the rise and fall of multiple regimes.

Each government had a profound effect on the stylistic canon of Tibetan ornaments, often coinciding with religious changes. Despite this, the overarching style and materials used in Tibetan ornaments remained true to the Tubo Dynastic origins. Changes were seen, however, in the religious meaning and the subject matter. During the Ganden Phodrang regime, the fifth Dalai Lama ordered the “Rules and Regulations on the Etiquette of Jewellery and Clothing”, creating laws that specified a system of attire and accessories for both monks and secular officials. This system remained in force until the 1950s.



*Gilt silver headdress of Khalka married women  
Mongolia 20<sup>th</sup> C Chengxuntang Collection*



Tibetan ornaments are categorized as follows: accessories for nobles, accessories for festivals and celebrations, accessories for weddings, and accessories for rites of passage. The ornaments are typically made using gems, metal, leather, and furs and decorated with geometric designs or animal and plant patterns. The craftsmanship of Tibetan metal ornaments is deeply ingrained in Tibetan history.



*Gold and gilt copper Tayo necklace with precious stone inlay  
Nepal, 19th-20th Century Mengdiexuan Collection*

As early as the Tubo period, craftsmen began to specialize in the making of metal ornaments. Known for their extraordinary techniques in forging, engraving, filigree, gilding, and inlaying, these craftsmen created ornaments that, to this day, are lauded for their technicality and beauty. Over the course of Tibetan history, ornaments have not only been essential to the daily fashions of its people, but also, to the economic, social, and religious spheres of their society. At some points in Tibetan history, jewellery decorated with coral or turquoise was used as currency. Ornaments were used to show wealth and status among high-ranking officials.

Known for their nomadic lifestyle, Mongolian garments and ornaments prioritized portability and practicality. Throughout history, their artistic traditions have been captured most notably in every-day objects such as knives, fire strikers, tobacco pouches, headdresses, and chessboards. Mongolian headdresses, worn by women, varied from tribe to tribe in both design and material. The two main reasons for this stylistic diversity are the varying levels of cultural exchange and absorption of indigenous peoples across Mongol tribes. Different influences impacted different regions at differing periods. For example, headdresses worn by women in east Inner Mongolia tend to be similar to those of Manchu design because they lived next to each other. Secondly, the varying climate across the vast Mongol territories demanded different attributes for different garments. Women of the Ujimqin tribe of north-west Mongolia, where violent winds swept across

the mountains, used ornaments on their headdresses to keep their hair in place, whereas the headdresses of the Chahar tribe were created to allow the hair to move freely. The decorative art of Tibetan Buddhism also had a profound impact on the Mongols.

Headdresses and other ornaments were decorated with a range of patterns, including animals and plants, geometric designs, and Buddhist imagery. The Mongols were able to capture the appearance of plants and insects in a highly naturalistic manner. The Mongolian knife, known to be a man's most important possession, was typically made of silver and paired with wood or horn. Although intended for practical use, it was decorated with gems such as coral and turquoise and emblazoned with patterns of dragons. A Mongolian knife distinguishes itself by its well-selected materials, exquisite craftsmanship, and bright colours.

This exhibition showcases the colourful ornaments and religious objects from the Mongolian and Himalayan areas from the 13th to 20th century. The ornaments share many common features, such as the use of gold, silver, turquoise, and coral, close attention to the head, neck, and waist decorations, and the extensive use of filigree, inlay, and other delicate metal craftsmanship. Himalayan ornaments, with their strong Tibetan Buddhist and Hindu elements, and their idea of the unity of man and the divine, became a vehicle for religious beliefs, and highlight the inseparable bonds between religion and daily life.

These ornaments spoke for the soul and showed outward devotion to the divine. By reaching beyond the physical object and into the minds of the sand and snow dwelling peoples of Tibet and Mongolia, a deeper understanding of the past can be achieved.



*Pair of gold damascened iron forearm guards with Manchu inscription  
Han Chinese region or Tibet, 18th Century Mengdiexuan Collection*



## Short Trips in Asia

We are currently considering the following tours. Register your interest in any of these by emailing Sue Sandberg at [sue\\_wombat@yahoo.com.au](mailto:sue_wombat@yahoo.com.au)



### **Guizhou:** 6 days/5 nights

Take a high speed train to Guizhou and stay first in a Dong tribe village. The village is relatively unspoiled and remote but is very attractive and quite comfortable. See the unique drum towers, wind and rain bridges and enjoy Dong polyphonic singing.

At Huangguozhu we can see mighty, impressive waterfalls. We finally stay at a restored “ancient” town and enjoy browsing the old alleyways with their shops and restaurants.

### **Quanzhou and Kinmen:** 5 days/4 nights.

Quanzhou, Fujian was considered one of the two largest seaports back in the 13th century. As the starting point of the Maritime Silk Road, this was where traders from around the world converged, bringing with them many different religions. From Hinduism, Islam to Zoroastrian, their influence has left a mark on the well-preserved city.

Kinmen, a place seemingly forgotten by both mainland China and Taiwan. Just 2km off the coast of Xiamen, Kinmen is part of Taiwan and used to be at the forefront of the conflict between the two powers. Being in the frontline meant a lack of modern development and therefore many traditional houses, and culture, are well-preserved. Visitors can step back in time.



### **Tangkou and Kaiping:** 3 days/2 nights

In a beautiful southern Chinese rural setting, one of our Life Members has established the Tangkou Community Center. He has won a UNESCO conservation award for his work in Cangdong village. He and his team will show us the fine architecture and unique east-west paintings in the ancestral halls, mansions and temple. We will visit other UNESCO World Heritage sites of “diaolou” fortress watchtowers and experience authentic village lifestyle and cooking.

As an extension for an extra day we can include the recently re-opened exhibition of the Nanhai No. 1 Museum in Yangjiang.



### **Shaoguan, Dan Xia Shan:** 5 days/4 nights.

We take a high speed train to Shaoguan, the wartime capital of Guangdong in northern Guangdong. Followed by a cruise around the dramatic Red Mountains at Dan Xia Shan with their amazing rock formations. We visit the famed Nanhua temple and stay at a delightful spa resort hotel, enjoying gourmet food and local delicacies.

## Overseas tours

We are currently considering the following tours. Register your interest in any of these by emailing Sue Sandberg at [sue\\_wombat@yahoo.com.au](mailto:sue_wombat@yahoo.com.au)

**Russia:** Moscow & the Golden Ring Icons and monuments of Holy Russia  
Summer: 10 days • Approx GBP4,000 excluding flights  
Russia's sacred icons and frescoes and the masters who painted them. A selection of some of the most spectacular churches and monasteries of Tsarist Russia. Begins in Moscow; the Kremlin Armoury and its treasures, finest Russian art in the Tretyakov Gallery. Timeless countryside and the Volga landscapes that inspired Isaac Levitan. A history of the Russian Orthodox Church that provides great insight into Russia today.



**Classical Turkey** Greeks & Romans in Anatolia  
Autumn: 10 days • Approx GBP3,700  
The most prosperous region of the ancient Mediterranean world. The finest collection of Hellenistic and Roman city ruins to be found anywhere. All the major sites, many of which are off the beaten track or difficult to access. Scenically varied and spectacular: coast, mountain, and plain.

**Japan:** Kumano Kodo Pilgrimage  
Spring 2020: 8 nights • Approx JPY378,000  
The Kumano Kodo's verdant mountains, quiet valleys, roaring rivers, and plunging waterfalls provide a spectacular landscape to explore while taking in the region's rich, ancient history and charming rural life. The Kumano Kodo Pilgrimage is a fulfilling and enjoyable experience of a little-known part of Japan.

### Ancient Egypt

Winter: 12 days

Ancient Egypt, before its ultimate collapse some 1,700 years ago, was the Land of the Pharaohs, and monuments like the legendary Great Pyramids and Sphinx, and the many royal tombs in the Valley of the Kings stand as a commemoration to all of the Egyptian pharaohs who once ruled this ancient land.



### Bhutan

8 days

Experience Bhutanese culture through the eyes of the locals by visiting farmers' markets, enjoying a home-cooked spread or spending a night in a village house! Discuss Thangka restoration with an expert. Explore the more remote corners of the country in the East region for a glimpse into tribes and their nomadic life – distinctly different from mainstream Bhutan. The stunning landscape presents wonderful opportunities for spotting rare cats, including Bengal tigers.

### India: Darjeeling and Sikkim

14 days

See beautiful tea gardens on the slopes of rolling hills, the orchids, pines and rhododendrons, the delightful Himalayan toy train whistling its way through the mountains. In Sikkim, at an altitude of 12,400 ft, the ethereally beautiful Tsomgo lake is a must on every visitor's itinerary, as well as the world renowned, 16th Century Rumtek Monastery.





## Uncovering Treasures in Taiwan: Collectors Circle Taiwan Tour 14-18 March, 2018

*Peggy Pik Ki Ho (Art Museum, The Chinese University of Hong Kong)*

### Splendid feast of sensations:

#### H. C. S. Arts Foundation

Enjoying the spring breeze of Taipei, the tour received a warm welcome from Mr. Gary K. C. Ho, Ms. Beatrice Hsieh and Dr. Kuo-hau Wu at the well-known H. C. S. Arts Foundation, which houses numerous calligraphies of the Ming and Qing dynasties and the Republican Era. Being a good storyteller and sophisticated collector, Mr. Ho deciphered the poems in cursive scripts for us and recalled the memories of his beloved father Ho Chuang Shih, who often wrote poems with ink and brush:

“Of wine, won’t you drink one last cup with me?  
勸君更盡一杯酒，  
West beyond Yang Pass, no old friends you’ll see!”  
西出陽關無故人。

### Stunning beauty of royal taste:

#### National Palace Museum

The generous support of Dr. Pei-chin Yu, the Chief Curator of the Department of Antiquities, facilitated a private viewing of porcelains and a visit to the Conservation Centre. The presence of the Cup with Design of Chickens, Rocks and Flower in Doucai colour, Chenghua reign brought the excitement of our members to a climax. Ms. Lan-yin Huang and Ms. Wen-e Tung gave us guided tours for the two exhibitions: “Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty” and “Celebrations Lighting Up the Night”.

### The joy of sharing:

#### Mr. Tsai I-ming’s collection and his family

In the afternoon, our members were hosted by Mr. Tsai I-ming, the founder of the Ching Wan Society formed by famous collectors in Taiwan. He loves Chinese antiques partly because of the influence of his classmate’s elder brother Mr. J. M. Hu, one of the founding members of Min Chiu Society in Hong Kong. Mr. Tsai made our trip worthwhile by giving us the opportunity to view some unique and meaningful pieces.



*Taiwan Museum Image credit: www.krisyaoartech.com*



*Image credit: LuoYan*

### The surprising charm from outside China:

#### National Palace Museum, Southern Branch

On the third day of the journey, Dr. Pei-chin Yu and Miss I-fen Huang led our members to the Southern Branch of the National Palace Museum in Chiayi. We viewed several exhibitions including “Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections” and “Heavenly Crafted from Hindustan - A Special Exhibition of Exquisite South Asian Jades”, with guided tour by Miss Wan-hsuan Lin and Miss Yu-wen Weng. The first exhibition featured canines to celebrate the Year of the Dog. It included four of Giuseppe Castiglione’s famous set of monumental hanging scrolls “Ten Fine Hounds”, which were the superstars of the show. Meanwhile, the exotic beauty of Mughal jades was beyond our expectations. There were 142 pieces exhibited in the show. Part One of the exhibition features jades used by the Mughal emperors and nobility in their daily lives, while Part Two explores the Qianlong emperor’s aesthetic point of view through his poetry. Part Three utilizes non-Mughal Indian jades to introduce the local characteristics of Indian regional states situated outside the empire, yet still influenced by Mughal after culture.

### Experiencing rurality in Taiwan:

#### Lanyang Museum and the National Centre for Traditional Arts in Yilan

We travelled to Yilan County visiting two spots favoured by local people, Lanyang Museum and the National Centre for Traditional Arts. Winning many awards including the International Architecture Awards in 2012, Lanyang Museum was built next to Wushi Harbour as a place where visitors can learn about the history, culture, landscape, and natural beauty of Yilan. That afternoon, we went to the National Centre for Traditional Arts located by the Dongshan River in Wujie Township. The goal of the Centre is to support and promote craftsmanship such as glass and wood crafts, and dyeing with natural ingredients. The park has become an important tourist attraction in Yilan.



## The Jewels of Gujarat 5 – 12 November 2017

by Diana Williams

Thirteen of us met up in Delhi, not far from the airport, for an early departure by air next morning to the capital of Gujarat, the unpronounceable “Ahmedabad”, considered the Manchester of India in days gone by. We had all come from the far corners of the earth; a meeting of Friends, old and new. Gujarat, where we were to spend the next eight days is a “dry” state. We would be savouring excellent vegetarian food in what is the westernmost state of India where ninety percent of the population is of Hindu belief. Ahmedabad, where the old Calico Mills operated, used to be one of India’s leading textile production and trade centres from as early as the 15th Century. We encountered few overseas tourists on our trip compared to other parts of India, which made for a refreshing change.

Our first visit in Ahmedabad was to the renowned Calico Museum of Textiles and the Sarabhai Foundation Collections founded in 1949 and inaugurated by India’s first prime Minister, Jawaharlal Nehru. Our visit was much enjoyed as we wandered through an amazing old palatial Haveli housing an eclectic collection of textiles. We also found ourselves wandering through well-tended bamboo groves and gardens to continue our visit to the ‘Chauk’ which housed royal tents, carpets, textiles for India’s export trade as well as regional ethnographic textiles.



*Stepwell at Sun Temple, Modhera - 11<sup>th</sup> C AD*

Another aspect to Gujarat is the architectural wonders that are unique to the area. We visited amazingly constructed and adorned temples and baths (stepwells), which are well preserved and truly worth seeing in one’s lifetime. Of note is the sun temple in Modhera, constructed in 1026/1027 AD, one of the few shrines in India dedicated to the Sun God. There is a pond/ bath/ stepwell on the site, which is impressive and the first of its kind that we saw on the trip.

We later visited the UNESCO World Heritage site of Patan, the 11<sup>th</sup> Century Queen’s stepwell, Rano ki Vav,

which is a fine example of subterranean well architecture. Gujarat has two distinct seasons, one of rains with flooding and one of very dry weather. In the 11<sup>th</sup> and 12<sup>th</sup> centuries, Patan was the capital of the Gujarat Kingdom and much of the stepwell and other hydraulic architecture aimed at water conservation for the dry season was constructed by Royalty at that time for the welfare of the people.



*Sun Temple at Modhera – 1026 /1027 AD*

There was also a visit to a private Ikat Museum owned by one of the last surviving double Ikat-weaving families, after which some of our purses were a tad lighter, as we left clutching our treasures. We visited Vadodara, where we were treated to High Tea at the Laxmi Vilas Palace and had Royalty join us for a brief chat before we departed. It is still occupied by the descendants of the Royal Family who built it in 1890. This enormous palace is difficult to define architecturally, but the best nomenclature would be Indo-Saracenic Revival Architecture. It is said to be the biggest residence ever built, being four times larger than Buckingham Palace, and is surrounded by beautiful grounds said to be more than 500 acres in size. It was difficult to take a picture of the entire building.

Last on our busy itinerary was a visit to the medieval capital of Gujarat, Champaner, built in the 8<sup>th</sup> C AD, where we spent time at the Pavagarh Archeological Park, also a UNESCO World Heritage site. The park consists of a collection of largely unexcavated examples of pre-Mughal Islamic architecture. The 1523 AD Great Mosque represents a wonderful blend of Hindu and Islamic architecture, which became the model for later mosque architecture in India.

After an interesting and varied introduction to the Jewels of Gujarat, we all dispersed to return to our various places of abode, another Friends’ Trip much enjoyed by all.





# 填空補白 II

考古新發現明正統、景泰、天順御窯瓷器

## REFILLING THE INTERREGNUM

Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436-1464) of the Ming Dynasty

景德鎮御窯博物館 · 香港中文大學文物館 合辦

Jointly presented by the Jingdezhen Imperial Ware Museum and Art Museum, The Chinese University of Hong Kong

2018.09.01 – 2018.12.16

 香港中文大學文物館  
Art Museum, The Chinese University of Hong Kong

開放時間：

星期一至五、六 上午十時至下午五時

星期日及公眾假期 下午一時至五時

休館時間：星期四

Opening Hours:

Mondays, Tuesdays, Wednesdays, Fridays and Saturdays

10:00am–5:00pm

Sundays and Public Holidays

1:00pm–5:00pm

Closed on: Thursdays







# JEWELS OF TRANSCENDENCE

—— Himalayan and Mongolian Treasures ——

雪漠玲瓏：喜馬拉雅與蒙古珍品

2018.09.30–2019.02.24



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

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Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00am – 5:00pm  
Sundays and Public Holidays 1:00pm – 5:00pm  
Closed on:  
Thursdays, 2019.1.31 and 2019.2.4

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星期日及公眾假期 下午一時至五時  
休館時間：  
逢星期四、二零一九年一月三十一日、二月四日

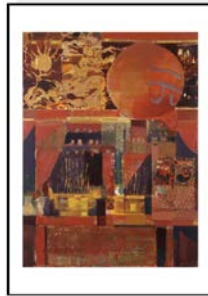




## Friends Products



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



Village Landscape  
(1 design)  
HK\$60 | 6 cards



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



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



Blue and white ceramic pattern  
shopping bag  
HK\$50



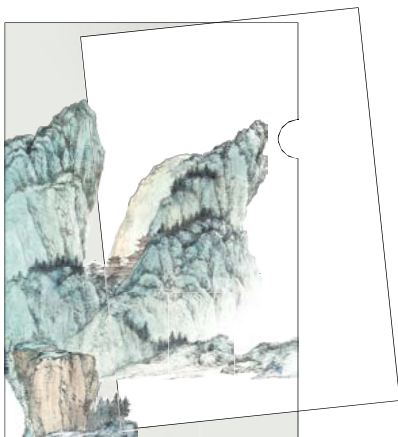
"Henry Lo" Calligraphy bag  
HK\$100



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



## Friends Products



Landscape  
A4 Folder HK\$25 each



Fruit  
A4 Folder HK\$25 each



Jade  
A4 Folder HK\$25 each



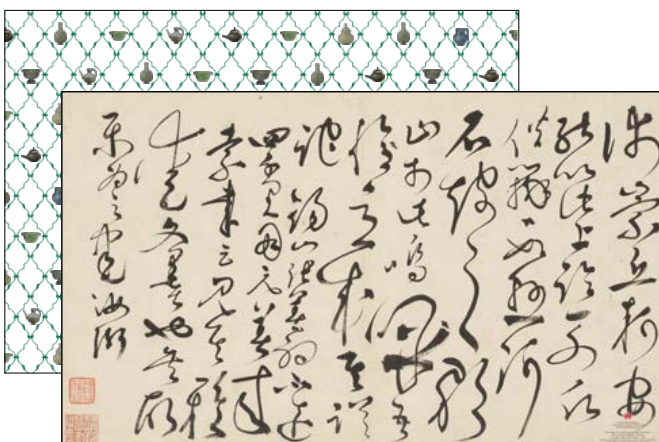
Calligraphy  
A4 Folder HK\$25 each



Blue and White Ceramics  
A4 Folder HK\$25 each



Caption Dragon  
A4 Folder HK\$25 each



Jade, Calligraphy, Blue and White Ceramics wrapping paper  
HK\$60 (pack of 5 sheets)

### Friends Products:

Products are sold at various Friends' events throughout the year, the Asia Society Store, holiday fairs, and St. John's Cathedral Bookstore.



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 relevant box

☐

**NEW MEMBERSHIP APPLICATION**

☐

**MEMBERSHIP RENEWAL**

This application may also be completed on our website <http://www.cuhkmuseumfriends.com/>  
Friends membership runs annually from October 1st to September 30th of the following year.

**Surname** \_\_\_\_\_

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

**Surname** \_\_\_\_\_

**Address** \_\_\_\_\_

**Telephone** \_\_\_\_\_

**Mobile** \_\_\_\_\_

**Email** \_\_\_\_\_

**Please tick the relevant box below.**

- ☐ I agree to receive the Friends AGM documents by email.  
☐ I opt to receive the AGM documents by Hong Kong Post.

**FOR OFFICE USE ONLY**

Date Processed \_\_\_\_\_

Membership Number \_\_\_\_\_

Membership Category \_\_\_\_\_

Member Since \_\_\_\_\_

Cheque Amount \_\_\_\_\_

Number \_\_\_\_\_ Bank \_\_\_\_\_

Cash Amount \_\_\_\_\_

Given to \_\_\_\_\_

**Given Name** \_\_\_\_\_

**Given Name** \_\_\_\_\_

I hereby apply for membership of Friends of the art Museum,  
the Chinese University of Hong Kong, Ltd.

**Signature** \_\_\_\_\_

**Date** \_\_\_\_\_

**Please tick your chosen membership category**

- ☐ Single Member \$500  
☐ Joint Member \$600  
☐ Young Friends (<30) / \$100 Please supply DOB  
(HKID / Driver's License copy)  
☐ Students \$100 (Please supply copy of student ID  
card).  
☐ Life Member single \$8,000  
☐ Life Member joint \$10,000

**Make crossed cheque payable to**  
**"The Friends of The Art Museum, the CUHK Ltd"**  
and mail to  
**Friends Membership Coordinator,**  
**GPO Box 9861, Hong Kong.**

**Email enquiries** [membership@friendscuhk.com](mailto:membership@friendscuhk.com)

**If you wish to pay for your membership online, visit**  
<https://www.eventbrite.com/e/friends-membership-registration-18701935994>



## The Friends Library

The Friends Library, previously housed in a room at the Art Museum, remains closed due to renovations of the premises. Any enquiries may be directed to Gillian Kew at [newsletter@friendscuhk.com](mailto:newsletter@friendscuhk.com)

In the interim, Friends members are invited to enjoy a special membership package allowing a fee-based use of the Chinese University of Hong Kong library system. This will be of great benefit to members wishing to take advantage of the CUHK's world-renowned archival and special collections, rare books, and excellent library facilities available in seven libraries (six on campus plus the medical library at Prince of Wales Hospital).

If you are interested, please email the Friends Librarian at [newsletter@friendscuhk.com](mailto:newsletter@friendscuhk.com) with your membership number. You will then receive a letter verifying your Friends membership and a CUHK Library application form. Just follow the instructions on the form (note that that all Friends of the Art Museum Members are exempted from providing supporting documents on research needs).

## General information about Art Museum of the Chinese University of Hong Kong

**Opening hours** : Monday - Saturday: 10:00am to 5:00pm  
**Closed** : Sunday & Public Holidays: 1:00pm to 5:00pm  
**Closed** : Christmas, New Year, Lunar New Year, and Easter Holidays

**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 the 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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## Back cover:

### The Claire & Francis Heritage Lane Collection:

The Hong Kong based Claire & Francis Heritage Lane Collection was founded by Claire and Francis Li. The couple not only collect Chinese ceramics, but also undertake academic research into the techniques, aesthetics and history of Chinese ceramics.

Claire and Francis Li take great pleasure in the process of collecting, and they are always ready to share their knowledge and joy with others. Items from their collection have been displayed in numerous exhibitions, including 'See the World in a Grain of Sand: Ancient Maritime and Overland trade at the Hong Kong Maritime Museum in 2016 and in the Asia Art Archive in 2014. In 2013-16, they lent more than two hundred ancient ceramic objects to the Hong Kong University of Science & Technology Library for education and research purpose.

Claire & Francis Heritage Lane are proud sponsors of the Friends of the Art Museum, the Chinese University of Hong Kong.



Yuan Dynasty (1279-1368)  
Qingbai Glazed Miniature Ewer with Dragon shaped Handle and Spout  
Claire & Francis Heritage Lane Collection  
More Information on page 27

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