

# *Friends Newsletter*



**Friends of the Art Museum, the Chinese University of Hong Kong  
Annual Newsletter 2019**

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### Front Cover:

Cup and saucer Famille rose ware,  
Jingdezhen, Jiangxi province  
Qing dynasty,  
Guangxu, c. 1889 CE  
Cup: mouth diameter 6 cm  
Saucer: mouth diameter 12.9 cm  
Accession number: 93.71

## Friends Executive Board 2019

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Patron: Professor Rocky S Tuan

## Message from the Chair



This is my second fulfilling year as the Chair of the Friends. I continue to feel excited and rewarded in serving our wonderful charity and community. I would like to thank all my board members for their support and dedication, which have sustained and

indeed propelled the Friends forward to the many great achievements over the past year. Last year turned out to be very eventful and the efforts of the board have led us to enjoy two very satisfying 'firsts'.

The Vice Chancellor of the Chinese University, Professor Rocky Tuan, agreed to be our Patron. This is the first time that a Vice Chancellor of the University has conferred such an honour on us, and we feel very privileged and grateful for his ongoing support. We are also fortunate to be able to use the Vice Chancellor's Lodge for our Annual Garden Party this December.

We organised our first ever 'ARTLink', a fund raiser held in conjunction with the Fine Arts Department of the Chinese University. The three day exhibition was held in April in the City Hall, with over 80 works from students and donor artists. The opening evening was well attended by members and guests. The exhibition attracted over 400 people, and over a hundred thousand dollars' worth of artworks were subsequently sold. We are very grateful to the donor artists for their generosity, without which ARTLink would not have been possible. The enthusiastic participation by the students from the Fine Arts Department added much to our enjoyment.

We are pleased to announce a HK\$1million donation by the Friends to the Art Museum in June, which ensured that the Museum benefited from the government matching scheme whereby the government matches all donations received.

Josie Taylor, the Friends board member responsible for Museum liaison, has ensured that our relationship with the Museum continues to flourish. The Director, Professor Josh Yiu and his staff have always been very supportive, and we look forward with anticipation to another great year in 2020.

We were sad to see the departure of two of our board members this year. Sue Sandberg and Dan Maini both left Hong Kong. Their good advice, enthusiasm, and efficiency will be sorely missed. Thankfully, Sue is continuing to support us. More happily, we welcome two new and dynamic volunteers, Lin Chan and Edith Pong, into our family. Both have been completely invaluable in supporting ARTLink and are now concentrating on a new line of products, which will be launched shortly.

During 2018-2019, we organized a large array of interesting visits, lectures, and fairs, more details of which can be found in this Newsletter. We had a number of well attended visits to the Museum. Sagiri Dayal has been invaluable as the convener of the events committee. We were also invited to participate in two prestigious International Art Fairs. The New Members' party last year proved a great success. Despite some serious damage to the roads caused by a typhoon, new and seasoned members alike braved the obstacles to attend the event at a spectacular private residence on the Peak. We accepted over 70 new members this year, including 42 young Friends.

The Study Group settled in their new home at the H6 Conet and enjoyed an exciting first term exploring Asian Architecture. Under the steady guidance of Patrick Moss, the Group continues to be well attended and we expect an equally successful new term on the topic of "The Artistry of Folk Tales, Legends, and Myths".

Thanks to the dedication of Edwin Mok, the 40th Anniversary Collectors Circle has now raised nearly HK\$600,000 (and counting) to be used in supporting the Museum's programmes. There was an enjoyable visit in March to Beijing to see the Palace Museum and a private collection, as well as an exclusive tour to a famous Swiss watchmaker and the British Museum for Collectors Circle members in October.

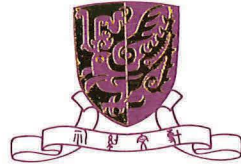
Young Friends had an excellent year. Amongst many other events, a jam-packed welcome party was organized in January at a colonial era building where the Friends, young and old alike, mingled and enjoyed themselves. I would especially like to thank Candice Lee, Patricia Li, and Lin Chan for their unceasing efforts to make the Young Friends a success.

The overseas chapters have also been active and a number of gallery visits and events in both Sydney and London were organised.

We are currently offering three tours for 2020: Northern Thailand and Laos, Japan, and Turkey. A tour to southern India is proposed, with dates to be confirmed.

Finally, I wish to once again to thank our donors, board members, and volunteers. The Friends is successful only because of your efforts and support.

Peter Woo



香港中文大學  
The Chinese University of Hong Kong

**Message**

I feel both honoured and humbled to be able to serve the Friends of the Art Museum as its Patron, and am sure that the experience to work alongside beauty lovers and art connoisseurs will prove as exciting as it is rewarding.

Over the past 27 years, the Friends of the Art Museum has lent its ardent support to CUHK's art education through the provision of scholarships, sponsorship, research grants, and internship opportunities. I would like to express my sincere thanks to them for their generosity and commitment to art education.

Art as a medium of expression predates writing, and it is no exaggeration to say that a good piece of art sometimes speaks louder than words, conveying messages that transcend time and space. Thank you again, dear Friends, for always reminding us that there is more to art than what greets the eye.

Rocky S Tuan  
Vice-Chancellor and President  
The Chinese University of Hong Kong

## Art Museum, The Chinese University of Hong Kong

### A review of 2018-2019



An act of generosity in this past year will be remembered as a watershed in the history of the Art Museum. In June, the Art Museum was honoured to receive a major donation of \$100 million from the Lo Kwee Seong Foundation. With the pledge of support from the university, the museum will be able to redevelop its 1977 annex into a new wing. Not only will the new wing substantially increase existing gallery space, it promises to revolutionize the way art will be taught at the university. The new wing is one of many initiatives planned to celebrate the Art Museum's golden anniversary in 2021.

The Art Museum received \$5.73 million under the Eighth Matching Grant Scheme (MG8) launched by the HKSAR Government, and the Friends of the Art Museum contributed \$1 million. Substantive support from the Friends and other supporters will buttress our efforts in research, conservation, and educational programming.

Four exhibitions were particularly noteworthy. In the Fall, *Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436-1464) of the Ming Dynasty*, curated by Dr. Wang Guanyu, revealed a wide range of high-quality imperial porcelains made in the decades between the early Ming and Chinghua reigns. The Art Museum was the first venue to comprehensively feature this group of objects. Financial support from the James P. Geiss and Margaret Y. Hsu Foundation made possible a highly attended scholarly symposium.

*Jewels of Transcendence: Himalayan and Mongolian Treasures* was the first exhibition that showed the impact of Buddhism and Hinduism on the production of precious metalwork in Mongolia, Tibet, and Nepal. Hundreds of dazzling exhibits from the collections of Mr. Christopher Mok, Ms. Betty Lo and Mr. Kenneth Chu are illustrated in the catalogue edited by Associate Director Prof. Xu Xiaodong.

The spring exhibition *For Blessings and Guidance: the Qianlong Emperor's Design for State Sacrificial Vessels* explored revolutionary changes in ritual vessels during the Qing period. Inspired by Dr. Iain Clark's donation of his collection assembled globally over three decades to CUHK, the exhibition received an additional boost from Mr. Anthony Cheung who donated and lent his collection to the museum.

*Strokes of Wonder: Figure Painting by Ren Bonian from the National Art Museum of China* marked the first exhibition of this important painter of the late Qing period in Hong Kong. The valuable loans were granted following the successful exhibition of Lui Shou-kwan's paintings from the collections of CUHK and the Hong Kong Museum of Art in the Beijing museum in 2018.

The Museum participated in an interdisciplinary workshop on art and medicine, co-organized with the Faculty of Medicine, which served the dual purpose of heightening the observational skills of medical students and their familiarity with Chinese cultural relics. The Art Museum initiated, with support from the D.H. Chen Foundation, a general education course that enabled students to explore literati culture in the Jiangnan region. A collaboration with the Department of Chemistry gave students access to bronze mirrors.

The impact of the Art Museum's scholarly work also reached local secondary schools. Last fall, the Art Museum collaborated with the Diocesan Boys' School and introduced an exhibition of Prof. Jao Tsung-I's calligraphy. An exhibition of wartime Chinese woodcuts debuted in The University of Chicago Hong Kong Campus, and then moved to the Maryknoll Convent School in May. CUHK lent a calligraphy album to the Suzhou Museum and four rubbings were featured in the exhibition, *Unrivalled Calligraphy: Yan Zhenqing and His Legacy* at the Tokyo National Museum.

Speaking of Japan, the Art Museum co-organized the 6<sup>th</sup> Museum Professional Exchange Programme with the Museum of Oriental Ceramics and led 24 representatives from 23 museums in mainland China, Hong Kong, and Macau to explore best practices in collection management and curating exhibitions.

Perhaps the most significant work-in-progress was the launch of the Sheng Xuanhuai archive on CUHK Digital Repository. After four years of collaboration with experts from the Shanghai Library and the CUHK Library, we transcribed, punctuated, and uploaded all 13,150 documents from the archive, which contains close to 4 million characters. A treasure trove that sheds light on numerous events and subjects, including 853 unique subject headings, 1,137 place names, and 1,663 names, of late Qing and early Republican China.

The achievements outlined above earned the Art Museum national recognition in the People's Daily as being among the "Top 10 innovative museums in China—People's Choice in 2019 (2019人民之選中國博物館創新銳度Top10)".

Professor Josh Yiu  
Director



## Past Events and Happenings - the year in review

The Friends have enjoyed so many events and happenings since the publication of our annual newsletter in 2018, that, despite our best efforts, it is not possible to cover them all. We hope you enjoy this short trip down Memory Lane.

### **The Life and Times of Pan Yu-Lin** on 2 November 2018

A Friends life member and our Treasurer, Susan Kreidler gave a presentation she originally prepared for Study Group in 2016. Pan Yu-Lin was born in China, but was one of the first Chinese students to study art in France and was greatly influenced by the French impressionist style. The group travelled to the Asia Society, where, Linda Ferguson, a Friends member and docent for the *Song of Spring* exhibition, guided participants through the collection of Pan Yu-Lin's paintings.



### **Annual Garden Party** on 10 November 2018

A highlight of our year as we mingled with the students and were able to admire, and purchase, some of their artwork. We gathered in the courtyard of the Art Museum, where our Chair recognised the efforts of the students by awarding our annual scholarships and grants.



### **Jewels of Transcendence** at the Art Museum on 17 November 2018

We were fortunate to have two expert guides for this exhibition viewing: Dr Xu Xiaodong, Associate Director of the Art Museum and Curator of the exhibition, and Betty Lo who, together with her husband Kenneth Chu, has built up the Mengdiexuan collection of Chinese antiquities over several decades. Their collection covers a wide range of artistic areas and decorative arts but is well known for its focus on gold, silver and jewelled accessories and adornments.



### **Contemporary Zambian Art** Talk on 11 January 2019

Mr Lee Garakara, the curator, guided us on a tour of the exhibition, '*Chinese born in Zambia*' by renowned Zambian artist, William Miko. The artworks observed in particular, the racial attitudes and evolution of identity by Chinese economic migrants in Zambia. Visually the series seamlessly deconstructs Chinese identity but also questions their future in Africa.

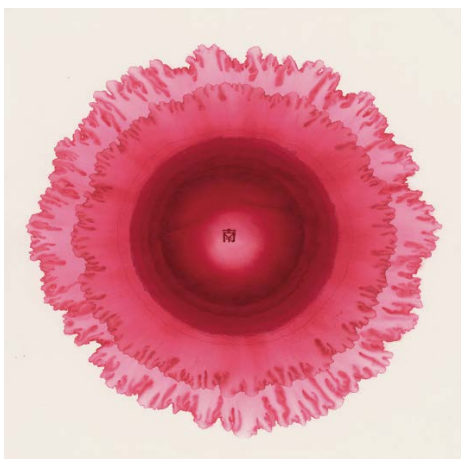


### **'How the Soul was protected' on 15 January 2019**

This talk, by Mr. Francis Li, discussed how the underground tomb can be studied through investigating the underlying logic of its design and decoration and interpreted as an embodiment of material culture and religious beliefs, as well as the roles played by earth spirits based on three aspects: spatiality, materiality, and temporality.

### **Artist talk and tea at Alisan Fine Arts on 24 January 2019**

The artist, Nan Qi, is a Chinese ink painter, famed for his three-dimensional images comprised of his eponymous "Nan Qi dots", and his interpretations of Chinese cultural icons, including female soldiers, the red star, currency, and mountain landscapes. Recently he has returned his focus on the signature "haloed" Nan Qi dot, using an eerie 3-D effect to recreate iconoclastic images of the Visa logo and currency symbols, as well as traditional landscapes.



### **Qing Ritual Vessels at the Art Museum on 25 January 2019**

Dr Iain Clark, an independent researcher who donated a significant collection to the Art Museum, guided us through this exhibition, of Qing ritual vessels, which have previously been overlooked by ceramics experts and bronze specialists. The Art Museum now houses one of the largest collections of these objects.



### **Visit to the Lau Shau Kee Antique Map Collection on 21 February 2019**

We were guided through this impressive collection of Western maps and atlases by Dr. Marco Caboara, the Digital Scholarship and Archives Manager at the Hong Kong University of Science and Technology (HKUST).



### **'Once a detention centre' at Chicago Booth University on 14 March 2019**

What was once a notorious Detention Centre firstly for right-wing Taiwanese spies and then for those arrested in the riots of 1967, had originally been built as a mess for the Royal Engineers who were stationed there to man the cannons on the shoreline.

We were privileged to have Gavin Tun to lead us around the site as he is one of the Chicago based architects who is responsible for this unique example of preserving a historic building into a functioning university campus. He told us of the challenges that the site presented and how he and his fellow architects resolved them without destroying its historic features.

### **Exhibition of Ren Bonian Paintings at the Art Museum on 23 March 2019**

The National Art Museum of China brought its world renowned collection of paintings by Ren Bonian (1840-1896) from Beijing to the Art Museum of CUHK. As the pioneer of the 'Shanghai school painting,' Ren is widely considered to be the most important Chinese painter in the second half of the 19<sup>th</sup> century.





### **Sculpture Tour of Art Basle on 30 March 2019**

A guided tour, highlighting sculpture at Art Basel Hong Kong (ABHK) led by Meg Maggio, Director of Pekin Fine Arts, who is also the International Liaison of the Hong Kong Art Gallery Association.

### **Centre for Heritage Arts & Textile on 4 April 2019**

CHAT is a part of the heritage conservation project of The Mills, the former cotton spinning mills of Nan Fung Textiles in Tseun Wan. Co-Director, Chin Chin Teoh, guided us through the opening exhibits and shared her passion for historic preservation along with textile art and design.



*Way weaving Way Li*

### **ARTLink 16 to 18 April 2019**

A three-day event which served as a venue for local artists and students from the Fine Arts Department of the Chinese University to showcase their works and as a fundraiser, with over 80 pieces exhibited at the City Hall.



We had a glittering opening night with well over 100 guests attending. The students and artists mingled with our members, friends, art lovers, and collectors. Professor Frank Vigneron, head of the Fine Arts Department, gave a speech of appreciation. The three-day event attracted over 400 people, a tremendous first effort by our dedicated team of volunteers!

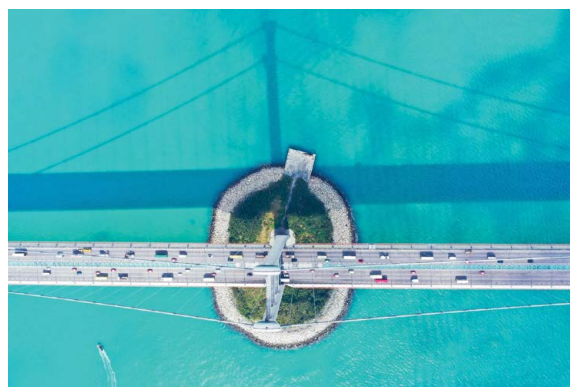


### **The Making of Shu Fu Wares during the Yuan Dynasty on 8 May 2019**

During this talk, Mr Francis Li, a well-known collector, introduced ceramics manufacturing in Jingdezhen during the Yuan dynasty followed by a detailed discussion of the different forms and decorative motifs of Shufu wares.

### **Photographic artist Kevin Cheng at ADA Art Space on 30 May 2019**

Artist and photographer Kevin Cheng shared how he creates photographic images distinctly different from stereotypical portrayals of Hong Kong's cityscape by introducing key art pieces in his latest exhibition.



### **'Dreams of Chinese' Painters' Yitao Collection on 25 June 2019**

Chinese artists portray a world more enchanting and delightful than reality, blending techniques, themes and embodied meanings into a single piece of artwork. The exhibition showcased 50 paintings selected from the Yitao Collection with this theme in mind.

### **'Simplicity & Splendour' Chinese furniture at the Art Museum on 27 July 2019**

The exhibition featured 30 sets of furniture including a stunning 12 panel late Kangxi Coromandel lacquer screen gifted to the Museum by the Friends.



## Would you like to volunteer?

Since 1981 the Friends of the Art Museum, The Chinese University of Hong Kong, has been an organisation of members, but even more importantly, of volunteers. Our volunteers have helped organise events, assisted with administration and secretarial duties, designed products, or liaised with the Museum and other members. There are a wide range of activities where volunteers can get involved.

Some volunteers spend a few hours every week, some spend a couple of hours every day, and some just volunteer once or twice a year. There is no set commitment. Volunteering with the Friends is a fun way to meet new people, learn more about the arts, as well as learn new skills. If you would like to volunteer with us, please contact Gillian Kew at [secretary@friendscuhk.com](mailto:secretary@friendscuhk.com).

## Thank you to our sponsors, volunteers, and friends

The Friends would like to thank, not only the sponsors specifically mentioned below or elsewhere in this newsletter, but all those members, volunteers, and friends who have contributed their time, effort, and money to assist the Friends in continuing to meet their objectives.

Alisan Fine Arts  
All those who made anonymous donations  
All the artists who donated their art for ARTLink  
Art Basel Hong Kong  
Art Central  
Asia Contemporary Art Show  
AWA (American Women's Association)  
Bonhams Hong Kong  
Nick Buckley  
Dynamic Network Alliances Ltd  
Fine Art Asia / Ink Asia

Linda Ferguson  
KPMG  
Latham & Watkins  
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## 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 [newsletter@friendscuhk.com](mailto:newsletter@friendscuhk.com)

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

### Buddhist Borobudur

*By Ida Chow*

Borobudur, or Barabudur is a 9th-century Mahayana Buddhist temple in Magelang Regency, Java, not far from the town of Muntilan, in Central Java, Indonesia. Borobudur is one of the largest, most impressive Buddhist monuments in the world. Built around 760 – 860 AD not only is it massive, it is covered in beautiful sculpture with reliefs illustrating traditional Buddhist stories and many three-dimensional sculptures of Buddhas.



The temple was designed in Javanese Buddhist architecture, which blends the Indonesian indigenous cult of ancestor worship and the Buddhist concept of attaining Nirvana. Built as a single large stupa, the temple takes the form of a giant tantric Buddhist *mandala*, when viewed from above, simultaneously representing the Buddhist cosmology and the nature of mind.

Although mandalas are generally two-dimensional diagrams of the Buddhist cosmological vision of the world, they may also be three-dimensional, and Borobudur may be considered one symbolising the world mountain Mt Meru, the centre of the universe in Buddhist cosmology. The design of circles within squares certainly looks like a mandala.



### Victoria Terminus Station Mumbai

*By Naomi Molson*

Formally opened in 1887, the Silver Jubilee year of Queen Victoria, Empress of India, the Victoria Terminus Station in Mumbai is regarded as the premier example of colonial railway architecture in Asia. The station was renamed in 1996 to Chhatrapati Shivaji Terminus, in honour of the great Maratha warrior Chhatrapati Shivaji, founder of the Maratha Empire.

The building style is Victorian Gothic Revival blended with fine Indian carving and decorative features with themes deriving from traditional Indian architecture. It is still used to handle suburban traffic with over 3 million commuters daily. Jan Morris, the English travel writer, describes the station as “a sort of secular cathedral....stupendous...a statement of pride”.



### Dougong Architecture

*By Patrick Moss*

During our Autumn 2018 term on Asian architecture, Alexandra Martin explained, and demonstrated, the Dougong or earthquake-resistant Chinese construction method originating some 2,000 years ago. Most of us

have seen in situ the intricate timber joints used to support the heavy tiled roofs of traditional Chinese buildings and marveled that these are created without the use of any nails or screws. Placed on a platform over compacted soil or bedrock, the vertical pillars bear the weight of the roof but are both elastic from the use of timber and flexible enough to withstand seismic movement that would have caused more rigid buildings to collapse. As a practical demonstration, Alexandra brought along a wooden model of a Dougong joint which she assembled to the fascination of all present. Here she is creating her own Dougong.



### Islamic architecture in Malaysia

*By Patrick Moss*

The presentation sought to explain the seven principles of Islam: Tawhid (unity), Ihtiram (respect), Ikhlas (sincerity), Iqtisad (moderation/ humility), Haya' (modesty), 'Ilm (pursuit of knowledge), Dhikr (remembrance) as embodied in architectural styles in Malaysia and then continued with an appreciation of examples of the outstanding religious and sectarian buildings in the country.



One such example is the Putra Mosque in the Federal Capital. Completed in 1999 to accommodate 15,000 worshippers, it is largely constructed of rose-pink granite rising out of a man-made lake in the centre of the Putrajaya Lake.

### Peranakan tiles – an overlooked detail

*By Susan Kreidler*

Many of us have travelled to Singapore, Malacca and Penang and admired the shophouse architecture. These buildings can be traced to the Peranakan Chinese, descendants of southern Chinese traders who intermarried with local women and established businesses and families. Although the Peranakans partially assimilated into local culture, they also embraced the European culture of colonial society, while retaining their Chinese religious beliefs. Peranakan heritage is unique to Southeast Asia, a mixture of Malay and Chinese cultures with a dash of the English way of life.



Peranakan homes reflect this hybridization with an architectural style that is a fusion of Eastern and Western designs. The most distinct characteristics are full-length French windows and colourful ceramic tiles. These tiles were imported from Europe and Japan, many with floral or fruit motifs and Art Nouveau designs. As decorative tiles grew in popularity, auspicious Chinese elements were introduced. The Peranakans regarded the tiles as an emblem of wealth and affluence and they came to be used on porches, around windows and doors, in courtyards and even on washstands and tombs. The tiles are usually arranged in a repetitive pattern but are sometimes put together to make a mosaic picture. In some cases, tiles from different countries are combined.

Original tiles can still be collected today, although the removal of intact tiles from old structures can be a painstaking process. Reproductions are also available and often used in current remodelling. Watch for this interesting detail on your next trip to Southeast Asia.



## 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 40<sup>th</sup> Anniversary Collectors Circle members for their generosity, many of whom are listed below:

#### Individual sponsors

Elizabeth Chan Houang  
Lin Chan  
Rose Downer  
Vicki and Denys Firth  
Nancy C. Lee  
Therese and Benoit Lesaffre  
Nancy Leung  
Peggy Liu

Robert and Cissy Tang  
Richard Tsuen  
Peter Woo  
Paul Yu and Phyllis Chan

#### Corporate sponsors

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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.



### 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.



In March 2019, the Collectors Circle members took part in an exciting and exclusive trip to Beijing. You can read more details about this trip in this newsletter.



On the 24<sup>th</sup> May 2019 the Collectors Circle members were invited to spend time with Christian Bouvet of Sotheby's. Among the highlights of the sale was the Tianminlou collection, assembled by Ko Shih Chao (1911–1992). His collection can be considered one of the most remarkable private assemblages of Chinese ceramics.



We were also delighted when passionate collectors of contemporary art for over 40 years, Charles and Leah Justin, the co-founders of the Justin Art House Museum (JAHM) agreed to give an exclusive talk to the Collectors Circle. Their growing collection comprises over 250 very diverse works with a strong emphasis on digital and video work, and the collection includes established and emerging artists.

Charles shared his and Leah's experience of founding and running a private museum, their vision, and their mission.

By the time this newsletter is published, the Collectors Circle members will have completed an exciting tour to Switzerland and London. Participants will visit the ateliers of a famous Swiss watchmaker, as well as gain exclusive access to exhibits at the British Museum.



## 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.

In 2019 the major event for Friends Australia Chapter was a viewing of the Art Gallery of New South Wales 'Heaven and Earth in Chinese Art' exhibition led by curator Yin Cao. The exhibition featured a selection of treasures from the National Palace Museum in Taipei. It was an interesting exhibition, of the 87 works featured, 52 are designated national treasures including one of the Museum's most popular works, the Ming Dynasty 'Meat Shaped Stone' (aka 'Pork'). As always, Yin Cao's commentary revealed fascinating stories behind the works themselves, and their installation. The viewing was followed by lunch in the Gallery's Members Lounge.



The event was quite a reunion as some Friends members travelled from interstate to join us. We were thrilled that one of the participants has been a member of the Friends for over thirty years, Helen Hardie, who had travelled from Canberra. Helen was involved in organising the first ever Friends tour which was to Taipei's National Palace Museum!

We have many exciting ideas for events in 2020, so please monitor the Friends Fortnightly Flash for updates and further details. Once again, we would like to thank Belinda Piggott for her hard work and dedication. These events would not take place without her support.

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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.

In September 2019, we visited the exhibitions of three Chinese artists showing in London. The ink paintings of Chloe Ho, a Hong Kong artist and daughter of a Friends member, Paulette Ho, were being exhibited at the 3812 Gallery which opened in London last year. The gallery also organised a lovely dinner with the artist for the Friends.



*Zhang Jian-Jun exhibition*



Zhang Jian-Jun, a mainland sculptor and painter who completed a two month artist-in-residency at the Royal Academy in Piccadilly, was showing his work at an exhibition there. And the ink paintings of Quin Feng, jointly with the artist Ed Moses, were being exhibited at the Blain/Southern Gallery. Qin Feng is one of the key figures of China's avant-garde art movement and the founder of MOCA Beijing.

At the end of October, we are organising an outing to Oxford to see the work of Cai Guo-Qiang at the Ashmolean Museum. It will be the first solo exhibition for this renowned artist in the United Kingdom and will feature some of the work shown at his solo exhibition last year in the Prado Museum, Madrid.



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.

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## 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 in Exchange Square. Participating artists included Zaffer Chan Sui Ying, Cheung Sze Lit, Barbara Choi Tak Yee, Ho Kwun Ting, and Shum Kwan Hon.

Over the past year, the Young Friends have held a number of exciting events. We were thrilled that these included visits to private homes to admire private art collections, studio visits, gallery tours, as well as a well-attended young friends' new member's party at a private residence.

Our Young Friends membership grew by over 40 new members this year. Currently co-chaired by Patricia Li and Joyce Li, with a stronger focus on contemporary art and design, which complements the Friends' programmes.



If you are interested in joining the Young Friends (age >35), or co-hosting an event, please contact us at [youngfriendscuhk@gmail.com](mailto:youngfriendscuhk@gmail.com).



Figure 4: Magnificent Vista

## The Bei Shan Tang Legacy: Chinese Painting

by Dr Ho Ka-yi

Opening on the 20th September at the Art Museum, The Chinese University of Hong Kong, *The Bei Shan Tang Legacy: Chinese Painting* features 120 exquisite Chinese paintings from the Bei Shan Tang collection, spanning from the Southern Song period (1127-1279) through the Qing period (1644-1911). A number of the paintings has never been exhibited publicly before. This exhibition, together with the associated fully illustrated catalogue, a joint project by the Art Museum and the Department of Fine Arts, CUHK, has been made possible by the generous support of the Bei Shan Tang Foundation.

The founder of the Bei Shan Tang, Dr Lee Yung-sen (1915-2007), served as the Chairman of the Management Committee since the establishment of the Art Museum, CUHK in 1971. During that time, he endeavoured to enrich the Art Museum's permanent collection by donating artifacts from his own collection.

Consisting of painting, calligraphy, epigraphy, rubbings, seals, jade, ceramics, bronze and sculpture, the Bei Shan Tang collection now housed in the Art Museum is still the museum's backbone.

Inaugurated by *The Bei Shan Tang Legacy: Gifts of Chinese Art* in 2009, the Art Museum has devoted a series of exhibitions with catalogues entitled "The Bei Shan Tang Legacy" to Chinese calligraphy in 2014, Yixing *zisha* stoneware and rubbings of stone engraving and model calligraphy, respectively in 2015. To present Dr Lee's connoisseurship and broad collecting interests in Chinese painting, *The Bei Shan Tang Legacy: Chinese Painting Exhibition* includes only the most representative piece of each selected painting master from the collection and is arranged into ten sections.



Figure 1: Shepherding



Figure 2: Mooring at a Maple Shore





These sections are: Landscapes of the Mind, Landscapes from Nature, Landscapes after the Past, Birds-and-Flowers and Miscellaneous Subjects, Daoist and Buddhist Realms, Portraits beyond Appearances, Fair Ladies, Yangzhou Painting, Guangdong Painting and Women Painters.

Tao Xuan's (active 14<sup>th</sup> century) *Pavilion against Distant Mountains* (Figure 3) is one of the most recognisable paintings in the collection of the Art Museum. The painting is the only extant work of the painter, Tao Xuan, and represents a typical landscape style of literati painting during the Yuan period (1271-1368).

Painters from the Guangdong region are also highlighted in the exhibition. Yan Zong's (active 14<sup>th</sup> century) *Magnificent Vista* (Figure 4) and Lin Liang's *Doves on a Pine* (Figure 5) are rare works by Guangdong painters of the early and middle Ming period (late 14<sup>th</sup> - 15<sup>th</sup> century).



Figure 3: *Pavilion against Distant Mountains*

Two of the earliest paintings on display: *Shepherding*, attributed to Qi Xu (ca. 11<sup>th</sup> century) (Figure 1) and *Mooring at a Maple Shore* attributed to Zhu Derun (1294-1365) (Figure 2) are being shown for the first time in a public exhibition. Both paintings, on loan from the Bei Shan Tang collection, demonstrate the realism and tranquil taste of the Southern Song period.



Figure 5: *Doves on a Pine*

Additional information about the exhibition and its accompanying programs is available from the Exhibition Poster in this newsletter, or on the Art Museum's website, <http://www.artmuseum.cuhk.edu.hk/en/> or email contact: [eocartmuseum@cuhk.edu.hk](mailto:eocartmuseum@cuhk.edu.hk)



## About China Pluperfect – Past and Present in Contemporary Chinese Art

by Professor Frank Vigneron

Based on my research in comparative aesthetics and written over a period of twenty years, *China Pluperfect – Past and Present in Contemporary Chinese Art* is an observation and analysis of the cultural conditions specific to Mainland China that have seen the past re-emerge into the present in various ways.



Anonymous, portraits of Matteo Ricci and Xu Guangqi 徐光啟, in Athanasius Kircher's *China Illustrata* published in 1667.

In part one, this book analyses how these references to the past functioned after literati culture became prevalent in the arts of China, with a particular focus on the Ming-Qing and the early Republican periods (partly by comparing it with the way antiquity and the 'Ancients' were also used in Europe and America from the 17th century to the first developments of modernism). This forms the basis of the research conducted and establishes how the relationship to the past has changed in the present forms of culture in Mainland China. By observing specifically how the European Jesuit priests at court in Beijing exchanged with Chinese and Manchu painters, and created new ways to paint that are often portrayed as 'hybrid,' it is possible to understand better how ideas could travel from one culture to another and, in the process, produce unexpected results. Based on what can be called 'creative misreadings,' these first interactions between artists coming from profoundly different cultures have led to growing forms of integration that have been encouraged by the intellectuals of the 'May Fourth Movement' and their desire to modernise China.

Based on classifications of the paintings of the past made in the late Ming dynasty, the first attempts of Chinese intellectuals to establish a history of painting in China followed the methods established by the tenets of the 'May Fourth Movement.' As a result, art history in China was initiated relying on methods that were rooted in both European art historical methods and this respect for the past that has always been at the core of literati culture. It was in this context that the idea of modernity first emerged in the practice of Chinese artists, an idea that became just as important to Marxist theorists of art, before giving way to a new relationship to the past that followed closely the idea of postmodernism developed in the Western world in the late 1970s. Following the ups and downs of the idea of the past in Chinese art creation, it is therefore possible to give a portrait of art creation in this ancient culture that is closely related to both the past and the outside.

In part two, this book is divided into several case studies where contemporary artworks are analysed and contextualised to understand how past and present are used today in the debate on artistic creativity in Mainland China. If the past can be used to encourage a certain form of conservatism in the arts (sometimes, but not always, even politically motivated art in Mainland China as in the case of so-called 'ink art'), it can also be used to celebrate renewed forms of culture presented as contemporary, as in new forms of performative calligraphy for instance. The first case study follows the activities of Professor Wang Dongling 王冬齡 (born 1945) who is one of China's most famous calligraphers today, an artist who has brilliantly reintroduced the concept of the body in the practice of this ancient art form and therefore brought it fully-fledged into the twenty-first century.



Wang Dongling 王冬齡 (born 1945), performance writing with water on the ground, during *Between Heaven and Heart* (Daoxiang 道象), solo exhibition in the Imperial Ancestral Temple (Taimiao 太廟) of the Forbidden City, Beijing (November 6-14, 2016) (Photo courtesy Chen Xujiang 陳旭江).

In view of Wang Dongling's work, it is clear that the practice of 'tradition' in contemporary Chinese art presents issues that are far from simple: how does one pursue 'tradition' without abandoning the need for the 'new.' These questions have actually been asked in Hong Kong since the 1950s, at a time when Mainland China was trying very hard to reject the past. The idea of 'Ink Art' was born in Hong Kong and Taiwan in the 1960s and represents an essential addition to the complete history of Chinese art.



Ting Yin-yung 丁衍庸 (1902–1978), *Lotus and Mandarin Ducks* (荷花鸳鸯), 1978, Horizontal scroll, 47 x 69 cm., ink and colour on paper. Gift of Mr. Lee Chak Man and Ms. Siu Chi Wah (李澤文先生及邵智華女士惠贈). Art Museum (香港中文大學文物館), CUHK.

Accession Number: 2016.0064

The second section of part two is therefore dedicated to ink art in Hong Kong in the present, as well as to questions related to such institutions as the museums of Hong Kong and how they faced this need to write (or rewrite) Chinese art history with Hong Kong and Taiwan as essential parts.



Zhou Li 周力 (born 1969), *Ring*, Steel, baking finish, 1100 x 1100 x 880 cm, 2017. (photo courtesy of the artist).

The next three sections of the book deal with issues related to contemporary culture in general and how the visual arts fit into its fabric. Section three deals with the extraordinary popularity of the famous Song dynasty painting, *Peace Reigns over the River* (*Qingming Shanghe* 清明上河). Ubiquitous in China today (shops, restaurants, hotels, all seem to have some kind of reproduction), it was a central part of the 2010 World Expo in Shanghai where a giant animated version was displayed. The celebration of this extraordinary document of a 12th century Chinese city seems to play the part of a visual representation of what contemporary China has become: where once the communist party celebrated the countryside by downplaying the role of cities in the economy, it has become very clear that China today is more interested in the rebirth of a powerful urban culture.



Abandoned Hakka village in Lai Chi Wo 荔枝窩, New Territories HK. (Photo courtesy Eric Ng, from the website of The Hong Kong Countryside Foundation: <http://www.hkcountryside.org/?p=874>).

The following section thus embarks on an analysis of the newest of all new cities and its burgeoning art scene: Shenzhen. With its growing population and its extraordinary drive towards modernity, Shenzhen is giving its inhabitants an ever-increasing choice of cultural and artistic events. This new scene allows a better understanding of how the art market and the new economy of China after the 1980s created very specific conditions for the growth of a fairly different understanding and cultural representation of what the visual arts represent. But if cities have become the engine of growth in China, this growth has often been at the expense of the countryside, thus creating imbalances that the Chinese government can no longer afford to maintain. As a result, it has strongly promoted a set of policies called 'Beautiful Countryside' and 'Reviving the Country through Culture,' that have had profound consequences in the way the economy is driving a multitude of cultural initiatives. The last section of part two is thus dedicated to a set of artistic experiments set in rural settings, in both Mainland China and Hong Kong.

Frank Vigneron  
Professor and Chairperson  
Fine Arts Department  
The Chinese University of Hong Kong



## The History and Characters of Shufu Ware

Francis LI Chung-hung  
(Fellow, Royal Asiatic Society of Great Britain & Ireland)

The following content is a part of my talk organised by the Friends of the Art Museum, CUHK entitled, "The Making of Shu Fu Wares during the Yuan Dynasty (1279-1368) and their Relationship with Foreign Trade", given on 8<sup>th</sup> May 2019 in Sotheby's Hong Kong.

Shufu (樞府) wares refer to a type of ceramic in the Yuan dynasty (1279-1368) which has a white glaze known as 'egg white' (luanbai, 卵白) with a small, slightly convex base that forms a nipple in the centre and a splayed foot that has been neatly cut.

A number of these white glazed ceramic objects inscribed with the Chinese characters 'Shu' and 'Fu' and other characters have been regarded as indicating wares made for the Imperial Palace, the nobility or the Privy Council (Shumi Yuan, 樞密院) and were used for ceremonial purposes.

The Shumi Yuan probably began commissioning Shufu wares at Hutian (湖田) in Jingdezhen (景德鎮) in the early years of the 14th century. Shufu wares have been found in Southeast Asia, proving that a large proportion of these objects were made for export purposes.

Official workshops were set up by the Yuan government and the craftsmen were exempted from taxation. Ceramics output was promoted and exports increased under government control. It is known that some 300 private workshops were associated with the Jingdezhen (景德鎮) kiln in Jiangxi (江西).

In 1278, a year before conquest of the whole Southern Song territory, the Emperor Kublai Khan (忽必烈) established the Fuliang Porcelain Bureau (浮梁瓷局) to oversee production at Jingdezhen. The Bureau increased fourfold in personnel by 1295. It came under the direction of the Bureau of Imperial Manufactures (將作院). This was the agency charged with supplying luxury goods to the court. For most of the time, it was the Mongols and the Persians who dominated the Bureau of Imperial Manufactures.



Figure 1 showing Yuan dynasty Shufu ware cup on left and Ming dynasty white glazed cup on right.

However, the Imperial interest in Jingdezhen was primarily financial and commercial, rather than aesthetic. The Yuan government promoted foreign trade as a means of increasing state revenue. They encouraged export of Longquan celadons (龍泉青瓷) and Jingdezhen qingbai (青白) glazed pieces as well as production of the blue and white (青花) objects.

A typical luanbai incense burner was excavated in Beijing from the tomb of Zhang Honggang (張弘綱), datable to 1305. A thick glazed stemcup with moulded decoration and bai (white, 白) and wang (king, 王) characters was found from the Yelu Zhu (耶律鑄) tomb, datable to 1285. This stemcup shows that the emergence of the typical Jingdezhen luanbai (卵白) ware could have been right after 1285.



Figure 2

### The Main Characteristics of Shufu Ware Objects

According to Macintosh (1981), there are three main characteristics of Shufu ware objects. Vessels should show two of these characteristics in order to be considered as Shufu wares:

- moulded decoration of flowers, dragons, phoenixes, or peacocks which incorporates the characters Shu (樞) and Fu (府) or some others like Tai (太) and Xi (禧); Fu (福) and Lu (祿); Jiang (江) and Xia (夏);
- a small slightly convex base that forms a nipple in the centre and has a splayed foot that has been neatly cut (Figure 1); or
- a white glaze known as 'egg white' (luanbai 卵白) that is opaque and forms a welt at the rim and is sometimes so thick as to obscure the moulded decorations beneath. (Figure 2).

White was a colour highly praised by the court of the Yuan dynasty. And the Mongol fondness for white is referred to the following historical sources:

- "Records Compiled after Returning from the Farm" (Nancun Chuogeng Lu, 南村輟耕錄): the Mongols adored the colour white, which was considered auspicious.



- 'Chapter of Rites and Music' (Liyue Zhi, 禮樂志), the "History of Yuan" (元史): the Mongol banner of the highest rank was white;
- 'Chapter on Sacrifices' (jishi zhi, 祭祀志), the "History of Yuan": the Mongols preferred plain attire and pure-white utensils for their traditional sacrificial ceremony to heaven.

### Examples of the Characters on some Shufu Vessels

#### Tai-xi (太禧):

The Buddhist Administrative System was the largest administration system in use during the Yuan dynasty. Taixizongyin yuan (太禧宗禋院), the administrative branch of the Buddhist system, was established in 1329 during the period of Emperor Wen-zong of Yuan (元文宗, 1328-1332). It integrated Huifu yuan (會福院) and Shuxiang yuan (殊祥院), which were responsible for the management of different royal temples.



Figure 3

#### Shu-fu (樞府) (Figure 3):

The term Shu-fu is derived from the two characters 'shu' and 'fu'. During the Song Dynasty the two offices of Shu-mi Yuan (樞密院) and Chung-shu Sheng (中書省), being the civil and military executive arms of government were collectively called 'two fu' (二府). Then in the Yuan dynasty, Shu-fu became the abbreviation of Shu-mi Yuan (樞密院) Privy Council which was responsible for military affairs with the prince as the head of the council.

#### Dongwei (東衛):

This military unit (in Chinese: 隆鎮衛親軍都指揮) was affiliated to the Privy Council. It was the abbreviation of the military general who commanded the garrison at the northern side of the capital as well as the Iranian (阿速) and Turkish (欽察) troops.

#### Jiangxia (江夏):

This inscription might refer to a prefecture (郡) which was established since Western Han dynasty (202BC-AD8). It was located in the present-day Hubei province. The Yuan court set up Huguang province (湖廣行省) with Wuchang (武昌) as its seat of government since the year 1281. Under this came a part of south-east Hubei, Hunan, Guangxi, most of Guizhou, and parts of south-western Guangdong province. White glazed vessels bearing Jiangxia characters might have been commissioned by the Huguang Branch Secretariat (湖廣行中書省) during 14<sup>th</sup> century, using its common name Jiang Xia to represent the administration.

### Phags-pa letter (八思巴文):

These kinds of letters were invented by the Imperial Preceptor, Drogon Chogyal Phagpa (1235-1280). He stated that the Phags-pa script comprised 41 letters. The word could be a number or year, recording the size or year of manufacture. For example, a white glazed bowl from the late Robert Hatfield Ellsworth collection bearing a moulded Phags-pa letter was found in Christie's online auction in March 2015. Furthermore, casting a Phags-pa letter on the reverse side of a coin to show the year during the Zhizheng period (至正, 1341-1370) was common. (Figure 4)



Figure 4

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## Overseas Tours

### Visit to Northern Thailand and overland to Laos.

**21 February to 28 February 2020**

Chiang Rai is renowned as an artists' town with several superb and highly original temples. We visit the lavishly decorated White Temple, the personal creation of Thai artist Chalermchai Kositpipat, the dramatic Blue Temple and the bizarre and eclectic Black House, as well as the more traditional Wat Phra Kaew, the Emerald Buddha Temple. We then travel overland through forests and tea plantations to the Golden Triangle where Thailand borders Burma and Laos, the location of the widely admired Hall of Opium museum. We drive along the Thai side of the Mekong to the ancient city of Chiang Saen to see some of the remains of the Lanna Kingdom.



*White Temple, Chiang Rai*

After crossing the Friendship Bridge into Laos, we board our boat for two days relaxing as we travel downriver along the mighty Mekong between wooded hills to the ancient capital of Luang Prabang. Overnight we stay at a deluxe hotel beside the river.

Enchanting Luang Prabang is sited at a promontory where the Nam Khan River meets the Mekong. We will visit the old Royal Palace, home of the last king of Laos, which now serves as the National Museum, glittering temples including the famous Wat Xieng Thong with its mosaic and gilded decorations. The area is an outstanding example of the fusion of French colonial architecture and Lao urban structures recognised by UNESCO as a World Heritage site.

We shall sample the local food delights and stay at comfortable hotels. For expressions of interest, further details and booking please contact [rockydang@yahoo.com](mailto:rockydang@yahoo.com) or [peterstuckey@yahoo.com.hk](mailto:peterstuckey@yahoo.com.hk)

### Kumano Kodo Pilgrimage Japan

**27 April to 5 May 2020**

9 days, 8 nights

Bookings are now open for the Friends Pilgrimage to Koyasan, the sacred Kumano Kodo Pilgrimage (UNESCO-registered) and Ise Shrine. This tour is organised in conjunction with Walk Japan. The Kumano Kodo's verdant mountains, quiet valleys, roaring rivers and plunging waterfalls provide us with a spectacular landscape to explore while thoroughly imbuing ourselves in the region's rich, ancient history and charming rural life. The Kumano Kodo Pilgrimage is a fulfilling and enjoyable experience of another little-known part of Japan.

We will be joined on this tour by Mr John McBride. John loves to combine his interest in matching texts about ancient, natural, and contemporary history with his walking, both in Australia and Japan. John was made a Member of the Order of Australia for his support of Australia-Japan cultural and business links, and for supporting young artists and arts institutions. He is a licensed tea master of the Omotesenke School. The Friends have travelled with John previously and his knowledge and expertise always enhances our enjoyment.



*Scene from the Kumano Kodo Pilgrimage*

John has suggested two additional museum tours, which are not included in the 'standard' Walk Japan Kumano Kodo Pilgrimage, and only available to Friends on this tour.

Any queries, please contact <https://walkjapan.com/tour/kumano-kodo-pilgrimage> or Sue Sandberg at [sue\\_wombat@yahoo.com.au](mailto:sue_wombat@yahoo.com.au).



## Classical Turkey: Greeks and Romans in Anatolia

7 – 16 September 2020

10 days

We are accompanied by Henry Hurst, Emeritus Reader in Classics at Cambridge University. His special interest is the archaeology of ancient cities and he has been an excavating archaeologist – working at Carthage for many years, Greece and Turkey, and more recently in Rome. *'Enjoyment is my first thought about Classical Turkey'*, he comments – *'superb sites in a beautiful landscape, delightful people, great food. It is rewarding to visit places such as Miletus where some of the outstanding intellectual and cultural achievements of the ancient Greeks occurred. But many greater visual pleasures lie elsewhere'*. The tour has been organised by Martin Randall Travel in conjunction with the Friends.

We will explore some of the most prosperous regions of the ancient Mediterranean world. Full details of the itinerary are available on the weblink below, but highlights include Sardis, whose last ruler was the fabulously wealthy Croesus, and Ephesus, the most popular pagan pilgrimage destination.



Anatalya

The tour includes most of the major sites, some of which are off the beaten track. These ancient cities comprise the most magnificent set of remains viewed against ravishing landscapes, whether coastal, mountain, or plateau, which provide a backdrop of extraordinary beauty for this tour.

Any other queries, please contact <https://www.martinrandall.com/classic-turkey-greeks-and-romans-in-anatolia> or Sue Sandberg at [sue\\_wombat@yahoo.com.au](mailto:sue_wombat@yahoo.com.au).

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## Trip Reports

### Beijing

17 – 18 March 2019

The month of March in 2019 was a feast of art for the Collectors Circle members.

On the 17th March a group of Collectors Circle members and friends, led by Professor Xu Xiaodong, visited the Chinese New Year celebration exhibition at the Palace museum in Beijing. Over 830 pieces of imperial works of art were on display including imperial couplets, calligraphies, and replica lanterns for the New Year.



On the 18<sup>th</sup> March the group spent over two hours at a private collector's studio, again led by Professor Xu.

We were privileged to receive a private tour by the collector of his imperial glassware collection. After Chinese tea and savouries, we were given permission to handle some of these precious objects.

In the afternoon, the group visited the Zhiguan Museum of Fine Art specialising in Tibetan and Himalayan art, collection and research. This private museum collection includes sculptures from Gandhara, Swat, Kashmir, Nepal, Tibet and China, as well as some excellent paintings from the various regions, styles and materials.



The Beijing tour was enjoyed by everyone. We thank Professor Xu and look forward to the next tour in 2020 to be led by her.



## China: Guizhou

10 -16 May 2019

by Peter Stuckey

A small but enthusiastic group set off in first class luxury from the new West Kowloon High Speed Train station. After a delightful journey through the rice fields and orchards of Guangdong and the dramatic karst scenery of Guangxi, in just over four hours we arrived at Guilin. Here we were greeted by our driver for the tour and were driven into Guizhou and up to the Dong tribal village of Zhaoxing.



*Guizhou Doupotang Waterfall*

We had our first views of the octagonal, multi-tiered drum towers so typical of the Dong peoples. The towers serve as a community centre with a central fireplace. Right beside our hotel was another characteristic feature of Dong villages, a "Wind and Rain" bridge. These covered and elegantly decorated wooden bridges serve as meeting places, with benches and fine paintings of the rural way of life of the Dong people.

Feeling energetic, we unanimously decided we wanted to walk up the valley to the next Dong village. This took us past silversmiths and indigo dyers, more rice paddies, and rich, varied agriculture. The driver picked us up for lunch before taking us to a village where Miao tribesmen welcomed us with a rifle shot and danced as they made music by blowing into their Lusheng pipes.



*Drum Tower and Wind and Rain Bridge*

The next day we travelled to Anshun via another, less developed Dong village, Huang Gang, where the local government has an environmental project to restore the village houses and amenities in a culturally sensitive way. The villages are on hillsides afford spectacular viewing points.

The Huangguoshu waterfall is perhaps the most famous attraction of Guizhou. At 75m high and 80m wide it did not disappoint. It is actually one of several waterfalls in the area. It was rather overcrowded, so again by unanimous agreement, we decided to visit a lesser known area at the Getu Cave, accessible only after a stiff 45 minutes walk into the mountains. Here some Miao people live inside a huge cave, emerging to cultivate their fields and collect firewood. Pigs, geese, hens, and cows are housed within the cave. The villagers promptly prepared us a meal. Later we enjoyed a boat ride on a river emerging from a similar cave.



*Miao people living in Zhong Dong Cave, Guizhou*

In complete contrast we spent our final full day in the pampered comfort of the Ven Courtyard Hotel in the new Ancient Town of Qingyan, exploring the fossils, minerals, bonsai, and Nuo opera masks on display, and perhaps sampling the maotai and abundant pig's trotters.

Our final morning was spent at the newly opened Guizhou Provincial Museum in Guiyang where the various tribal minorities are well represented. Within just 5 hours our high-speed train sped us back in first class comfort, the 900 kms from Guiyang to Hong Kong. Our thanks to Friends Member, Rocky Dang, who organized and led the trip.



# 北山堂 古中國繪畫

## The Bei Shan Tang Legacy: Chinese Painting

第一期 Phase I

展廳一、二 Gallery I, II **21.09 – 27.10.2019**

第二期 Phase II

展廳一 Gallery I **09.11 – 15.12.2019**

展廳二 Gallery II **01.11 – 15.12.2019**



 香港中文大學文物館  
ART MUSEUM  
THE CHINESE UNIVERSITY OF HONG KONG  
  
 Department of Fine Arts  
The Chinese University of Hong Kong  
香港中文大學藝術系

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（公眾假期除外）

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# Friends of the Art Museum

## The Chinese University of Hong Kong

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**

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**MEMBERSHIP RENEWAL**

Membership runs annually from October 1st to September 30th of the following year

Surname \_\_\_\_\_

Surname \_\_\_\_\_

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

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Mobile \_\_\_\_\_

Email \_\_\_\_\_

**Please tick the relevant box below**

- ☐ By checking this box, I/we acknowledge that I/we have read and agree with the Personal Privacy Policy of the Friends which can be accessed [here](#)
- ☐ I opt to receive the AGM documents by EMAIL instead of by POST.

### FOR OFFICE USE ONLY

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

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

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

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

Cheque/Cash Amount \_\_\_\_\_

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

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

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

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

I hereby apply for the 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 (<35) \$100
- ☐ Students \$100
- ☐ Life Member single \$8,000
- ☐ Life Member joint \$10,000

**Make crossed cheque payable to:**

*"The Friends of The Art Museum, the CUHK Ltd"*

Mail to:

Friends Membership Coordinator,  
GPO Box 9861, Hong Kong

**If you wish to pay for your membership online:**

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

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



## 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 [secretary@friendscuhk.com](mailto:secretary@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 [secretary@friendscuhk.com](mailto:secretary@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 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

Sunday & Public Holidays: 1:00pm to 5:00pm

**Closed:** Thursdays (except Public Holidays), 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 (2<sup>nd</sup> 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.





Southern Song (AD1127-1279)  
A Set of Eighteen Sancai Glazed Pottery Lohan  
Height: 18.7-21.3cm  
Claire & Francis Heritage Lane Collection  
More Information on page 27

**Friends of the Art Museum, the Chinese University of Hong Kong  
2019**