

# *Friends Newsletter*



Friends of the Art Museum, the Chinese University of Hong Kong  
Annual Newsletter 2020

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### Front Cover:

Pandan and Tray with Flower Decoration  
Painted enamel on copper, Canton  
Second half of 18th century to  
early 19th century

### Pandan

Overall height: 8.5cm  
Length: 13.7cm  
Width: 10.7cm

### Tray

Height: 1.4cm  
Length: 28.6cm  
Width: 23.1cm

## Friends Executive Board 2019 - 2020

Position	Name	Email contact
Chair	Peter Woo	<a href="mailto:chair@friendscuhk.com">chair@friendscuhk.com</a>
Vice-chair	Candice Lee	<a href="mailto:friends.collectorscircle@gmail.com">friends.collectorscircle@gmail.com</a>
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Library	Gillian Kew	<a href="mailto:secretary@friendscuhk.com">secretary@friendscuhk.com</a>
Museum Liaison	Josie Taylor	<a href="mailto:museum-events@friendscuhk.com">museum-events@friendscuhk.com</a>
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Membership	Lucia Ho	<a href="mailto:membership@friendscuhk.com">membership@friendscuhk.com</a>
Secretary	Gillian Kew	<a href="mailto:secretary@friendscuhk.com">secretary@friendscuhk.com</a>
Study Group & Day Tours	Patrick Moss	<a href="mailto:memberservices@friendscuhk.com">memberservices@friendscuhk.com</a>
Treasurer	Iris Kwan *	<a href="mailto:treasurer@friendscuhk.com">treasurer@friendscuhk.com</a>
Website	Patrick Moss	<a href="mailto:memberservices@friendscuhk.com">memberservices@friendscuhk.com</a>
	Candice Lee	<a href="mailto:friends.collectorscircle@gmail.com">friends.collectorscircle@gmail.com</a>
	Iris Kwan *	
Young Friends	Candice Lee	<a href="mailto:friends.collectorscircle@gmail.com">friends.collectorscircle@gmail.com</a>
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\*denotes a volunteer working with the Board of the Friends

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Patron: Professor Rocky S Tuan

## Message from the Chair



As we are coming towards the close of this challenging year, I wish all our members and their loved ones excellent health. I would also like to thank our board members and volunteers for their strong support throughout this difficult time.

For our fellow Hong Kongers, 2020 started with a sense of expectation and calm as we gladly moved away from the commotion of 2019. Little did we know that we were leaping out of the frying pan into the fire. The deadly outbreak of Covid-19 is a tragedy that none of us had experienced before. A tiny microbe has humbled humanity and caused untold miseries, both personal and economic. Initially, Hong Kong was truly blessed having suffered relatively few fatalities and only mild disruptions to our daily life but it is no surprise that the Friends has been unable to insulate itself from this sad world. The Museum was closed and all our events planned between the Chinese New Year and May had to be cancelled.

However, the Friends have not been idle during these difficult months. I am pleased to announce that at the request of the Museum, the board agreed to donate and fund the purchase of the Pandan Tray (see article) and the production cost of a series of eight short videos on pieces in the Museum's collection, five of which were previously donated by the Friends. These donations amount to over HK\$200,000. The videos have been broadcast since the end of May and all of them are available on YouTube. We are grateful to our board member, Edwin Mok, who has been instrumental in putting these projects together.

Our fortunes revived in June as Hong Kong struggled free from the grip of the virus. Our energetic Young Friends kicked off the first 'post virus' event with a visit to a private gallery to see an impressive collection of Zao Wou-Ki. This was quickly followed by an interesting visit to the home of the artist Stephen Thorpe where some of our members enjoyed a free lesson from Stephen. We managed to see the 'Unscheduled' exhibition in Tai Kwun where we participated in a lively exchange with the renowned local artist 'Frog King'. Unfortunately, the Events Committee's tremendous efforts to put together a programme were sadly disrupted by the re-imposition of the Covid-19 lockdown.

The Museum reopened on the 13th June with two exhibitions entitled 'Amazing Clay' and 'Celebrating the Year of the Rat'. Guided tours were immediately arranged by Josie Taylor. Sadly Covid-19 got in the way as the Museum was again closed. Our appreciation must go out to Josh Yiu and his team who have had to contend with much additional work caused by the re-

scheduling of exhibitions as a result of the shutdown and the multi-million dollar renovation and expansion of the Museum.

The unceasing drive by Lucia Ho and Lin Chan led to a continual expansion of our membership roll. An excellent effort considering the poor backdrop of the first half of the year. Unfortunately, the 'virus lockdown' led to the cancellation of our New Member's Party planned for September. A note of thanks is still due to Sagiri Dayal who would have made an excellent host for the New Member's Party set to take place at her home.

The Spring Study Group was unable to convene this year. However, its convener, Patrick Moss in conjunction with other board members, has been kept busy by compiling content for the FFF during these 'eventless' few months. These efforts provided an important service to our members.

The considerable efforts that we have put into Tours this year have unfortunately been unable to bear fruit. We hope that some can be rescheduled to a later time once the Covid-19 threat has receded. We enjoyed good sales in the 'pre covid' art fairs and have introduced some new products. In keeping with the times, we are looking to increase the distribution of our Newsletter in an electronic format. This will be kinder to the planet and save costs.

Sadly, Susan Kreidler, our Treasurer and long-time board member, has left the Board and Hong Kong. She has provided an invaluable service to the Friends for the past seventeen years and has always approached her responsibilities in Products, the Study Group and, most importantly, as Treasurer with much enthusiasm and care. We shall miss her good counsel and wish her the best for all her future endeavours. We are welcoming two infectious enthusiastic volunteers into our family; Iris Kwan will take over from Susan Kreidler and Angela Cheung who has been keenly organising events for Young Friends.

Both Patrick and Iris have also been concentrating on reviewing our website and all areas of e-communication. I hope our members will see the improvements in the coming year.

I would like to thank Gillian Kew, Candice Lee and Edith Pong, who have been invaluable in their support to the Friends. A special mention is due to Sue Sandberg for her work on the Newsletter.

Once again, I would like to thank our sponsors, volunteers, and board members for their unwavering support during this difficult year.

Peter Woo

## Would you like to volunteer?

Since 1984 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 to organise events, assisted with administration and secretarial duties, designed products, or liaised with the Museum and other members. There is 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).

急需志願工作者，所謂人多好辦事，  
請踴躍報名，齊來服務我們的會友吧！

## A sincere thank you to all our supporters for their help and donations

The Friends would like to thank all those members, volunteers, friends of members, and sponsors who have contributed their time, effort, and money to assist the Friends in continuing to meet their objectives.

衷心感謝所有支持者對我們的支持和捐助

## The Friends' Overseas Chapters

The Friends has both a UK Friends and an Australian Friends Chapter. Both chapters are continuing to operate under the current circumstances as best they can. If you are interested in learning more about their activities and events, please contact:

UK Membership – Vicki Firth – [membership@friendscuhk.com](mailto:membership@friendscuhk.com)

Australian Membership – Vicki Ozorio – [membership@friendscuhk.com](mailto:membership@friendscuhk.com)

## Young Friends

Young Friends was founded in 2012 as a new division of the Friends. This exciting and vibrant group brings together the talents and energy of a younger generation through art and art appreciation social events. One of the aims has been to give a voice to young, emerging Hong Kong artists and their work. If you are interested in learning more about Young Friends, please contact us at [youngfriendscuhk@gmail.com](mailto:youngfriendscuhk@gmail.com).



## Art Museum, The Chinese University of Hong Kong

### A review of 2019-2020



The Art Museum was closed for seven months from early November to June due to the social unrest and Covid-19 pandemic. While the double crises have not threatened the existence of the Art Museum, as the pandemic-induced economic downturn has crippled many museums elsewhere, the issue of security loomed large in autumn 2019.

When tens of thousands of protesting students gathered in the Millennium Mall at the start of the school year, and when thousands of rounds of tear gas were fired into the campus on a November evening, museum staff took swift decision to close the museum to mitigate any risks to the collection, the visitors, and our staff. By the time that the university declared that it had been “occupied” by outsiders, our staff had already de-installed the galleries and stored all artworks in the vaults. Fortunately, the Art Museum was not targeted, and no damage was incurred. A bittersweet moment came when a concerned student called in to make sure that everything was fine.

As classes resumed online and as the public became wary of protests and Covid-19, ‘museum experience’ took on new meaning, beyond the purview of ‘museum visit’. During closure, the Art Museum fast-tracked the development of online resources for our stakeholders through a number of initiatives.

First, we started the process to join Google Art and Culture, so that our programs and news would reach a wider audience. During ‘International Museum Week’ in May, the Art Museum participated in a live-streaming event hosted by a mainland art platform, where 22,747 viewers watched live introductions of three masterpieces of the university collection. Closer to home, we conceived “HeART-to-HeART” talks under the auspice of the Friends of the Art Museum, and it was a novel attempt in the museum field to engage non-art experts to shed light on artworks. Together with our curators, the bite-sized educational video series of 8 episodes made 12 artworks of varying mediums and periods more accessible and interesting. This innovative approach was highlighted in the International Council of Museums for University Museums and Collections

and the Shanghai Museum’s International Museum consortium, earning approval from museum colleagues, donors, and scholars alike. The video series reached 91,245 viewers and has been viewed 38,656 times (and counting), contributing to substantive increase in our followers on Facebook (18%) and YouTube (72%). We also opened Instagram and Bilibili accounts. Total reach through social media was 568,333.

On the exhibition front, *The Bei Shan Tang Legacy: Chinese Painting* opened smoothly in September 2019, accompanied with the critically acclaimed, multi-volume catalogue authored by a group of young scholars trained or affiliated with the Fine Arts Department, under the editorship of Prof. Harold Mok. The exhibition was regrettably cut short in November. Still, the Art Museum mounted an impactful travelling exhibition, curated by Associate Director Prof. XU Xiaodong, of Mongolian and Tibetan Art in the Anhui Museum and China Port Museum in Ningbo, which clocked approximately 150,000 visitors and 227,000 viewers of virtual tours. The show will travel to Changsha and Wuhan later. In addition, the Art Museum has lent ceramics to the Palace Museum and Zhejiang Provincial Museum to support the exhibition *Longquan of the World: Longquan Celadon and Globalization*.

On acquisitions, the Art Museum accepted two sets of original, coloured photographic slides of Hong Kong in 1954 and 1958 from two American donors who visited Hong Kong in the 1950s. The timely gift contributes to *Hong Kong Impressions*, an exhibition of paintings and photographs concerning ‘old Hong Kong’ from the 1940s-1970s. The exhibition, jointly presented by the University of Chicago Hong Kong Campus, will be mounted in both CUHK and UChicago HK in Autumn 2020.

Earlier this spring the Art Museum was awarded the “Outstanding UChicago Partner Award” for art programs that benefit both CUHK and UChicago.

Last but not least, a new Research Post-graduate Programme in Chinese Art and Archaeology has been established in autumn 2019 to further boost the Art Museum’s effort to conduct research on Chinese archaeology. Through the support of ICS, more space, including a research laboratory/seminar room to be furnished with new equipment including a Digital Microscope, has been allocated to the Art Museum for research and teaching purpose. The Art Museum is now better positioned to execute experimental research on excavated materials in the permanent collection.

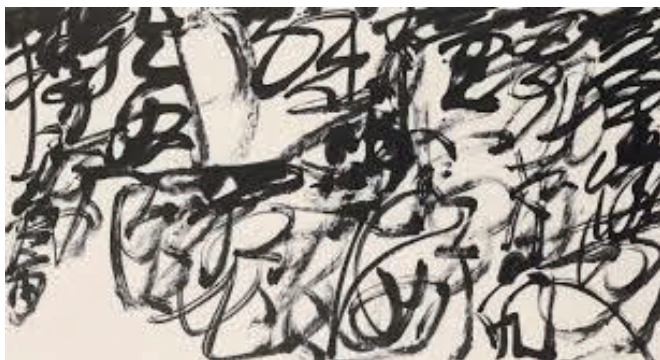
Professor Josh Yiu  
Director

## Past Events and Happenings - the year in review

Although we did not hold many events, we like to think that those we did host were of a high quality and thoroughly enjoyed by those members who were able to attend.

### Past and Present in Contemporary Chinese Art: Chaos Script and Wang Dongling

This talk by Professor Frank Vigneron, on the 29th October 2019, focussed on the concept of 'chaos script', developed by the performer/calligrapher Wang Dongling and how it related to both the past of Chinese art and the present of a more global context of art making.



Professor Vigneron received a Ph.D. in Chinese Art History from the Paris VII University, a Ph.D. in Comparative Literature from the Paris IV Sorbonne University, and a Doctorate of Fine Arts from the Royal Melbourne Institute of Technology. He joined the Department of Fine Arts, CUHK in 2004.

### Private Guided Tour of Christie's Autumn Collection

On the 23rd November 2019 Sophia Zhou, specialist in Chinese paintings guided us through the Autumn collection of Fine Chinese Classical Paintings and Calligraphy autumn collection, which was auctioned on November 25th.



Presenting significant works of historical, aesthetic, and cultural value, this season's top lot was Shen Zhou's Landscapes Dedicated to Zhu Xingfu, which was part of veteran collector Mr. Chen Rentao's King Kwei Collection.

### China Club Tour on Wednesday the 15th January 2020.

The China Club opened on 30th June 1991. It is located in the Old Bank of China Building in Central Hong Kong. Designed with a strong sense of tradition and history, with motifs widely used in Hong Kong and Shanghai in the 1930s and 1940s, the Club premises contain paintings and sculptures by Chinese artists from China, Taiwan, and Hong Kong. Included are artists who are already well established whilst others hold great promise. Not all of the works were purchased by the Club, some are kindly loaned by members.

The collection comprises many masterpieces, such as paintings by Zeng Fanzhi, Zhang Xiaogang, Fang Lijun, Li Shan, or Lui Wei the elder, as well as cartoons by Master Q. The range of the collection is also impressive, covering Social Realism, propaganda from the Mainland, Hong Kong artists, and representing both established and emerging artists.

On our visit, we discussed a selection of the artworks giving context and in depth information about the practice of contemporary art, patronage, and the evolution of the art scene.



The tour was led by Yim Tom who is an Art Consultant, an authority on Chinese Art, and a Chinese Culture specialist



### **An early evening seminar on Classical Chinese Furniture**

On the 8th February 2020, we joined third generation gallery owner, Daniel Chan of Chan Sing Kee for an interactive session on how to form your own Classical Chinese Furniture collection through a step-by-step approach.

Daniel explained different segments of the Classical Chinese Furniture market, the latest trends in the field, as well as how to develop practical knowledge and connoisseurship.



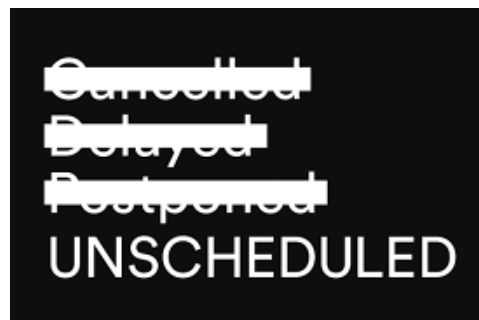
By sharing experience gained from world-renowned collectors, and with hands-on examination of various hardwood and softwood pieces from as early as the 17th century, the seminar gave attendees a deeper understanding of why Classical Chinese Furniture collecting is so prominent in today's art market

Daniel Chan is a graduate of University of Illinois at Urbana Champaign with a Bachelor of Science Degree in Computer Science and also holds an MBA degree from the University of Illinois at Chicago. He grew up with the antique business founded by his family in Hong Kong almost eighty years ago, and he formally joined Chan Sing Kee in 2002.

### **Guided tour to "UNSCHEDULED" on 22nd June 2020.**

The Hong Kong Art Gallery Association (HKAGA) organised UNSCHEDULED, a showcase of 12 Hong Kong galleries, which took place from 17th to 27th June 2020 at Tai Kwun. Led by Angela Cheung, a small group of members took advantage of an opening in the government restrictions on group size to visit the exhibition at which they were guided by members of the Organising Committee.

The organising committee was spearheaded by Willem Molesworth (de Sarthe) and Fabio Rossi (Rossi & Rossi) as HKAGA board members. The aim of the event was to create a novel, grassroots and community led event to bring galleries, collectors, and the public together and to give the local art scene a boost.



### **A visit to the studio of artist Stephen Thorpe**

On 4th July we shared the afternoon with Stephen Thorpe, viewing his artwork and participating in a painting demonstration.

Stephen Thorpe graduated from The Royal College of Art in London as a Master of Arts-Painting. He is known for his complex interior paintings, which are a manifestation of his psyche that testifies to his ongoing and in depth self-analysis of the personal and collective subconscious mind. He has been a professor at SCAD since 2018.



## The 40th 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 25th 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 35th 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 40th 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

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 40th 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.



## Collectors Circle October 2019 Switzerland and UK Tour

Seven Collectors Circle members enjoyed a seven day tour led by Edwin Mok visiting Neuchâtel, Geneva, and London in October 2019.



The group visited the Museum of Art and History to see the three doll automata made by the Swiss clockmaker, Jaquet Droz and his family. The three: the Writer, (made of 6000 pieces), the Musician (2500 pieces), and the Draughtsman (2000 pieces) are the most famous inhabitants of Neuchâtel, and are considered the oldest examples of computers. We were taken to the factory to see the experts at work – what an experience! The Droz family business was established in 1768 and Emperor Qianlong commissioned Jaquet Droz to make 600 automated clocks for his palaces over a period of ten years.



We were also invited to visit a local vineyard, Domaine des Landoins, sampling the local wine and cheese, before heading off to the Charlie Chaplain museum on our way to Geneva.

At Sotheby's in Geneva, we enjoyed breakfast, a talk on pocket watches, and viewed items on display for auction, which included early twentieth century pocket watches made by A Lange & Sohne and jewellery by French makers such as Boucheron and Cartier.

We moved on to Mamco, the contemporary art museum in Geneva, accompanied by Miss Emily Black of Sotheby's, where we were greeted by the director of the Museum. The exhibitions on display were inspiring; some art works were minimalist and others were quite avant-garde.



In London, we were given a tour of the newly renovated Hotung Gallery by Jessica Harrison Hall, Head of China Section at the British Museum and enjoyed a private handling session of Ming and Qing ceramics.

A few more friends joined us for dinner: among our distinguished guests were Jessica Harrison Hall, Colin Sheaf from Bonhams who, like Jessica, is also a trustee of the Sir Percival David Collection, as well as our recently retired Friends secretary, Dan Maini.



We are planning another exciting trip in 2021 to the principality of Liechtenstein to view the Prince's collection and to tour the Meissen factory and to look at their Chinese ceramics collection from the C17 and C18. We hope you can join the tour and the Collectors Circle.



## Friends Study Group

*by Patrick Moss*

The Friends Study Group has been meeting twice a year since 1983. Thus, it was with considerable regret that we had to announce in February that because of the Covid-19 virus, the Spring 2020 Study Group would be postponed. However, plans are afoot to reconvene the group in November with the same topic, **China's Republican Era 1912 to 1949**. This will conclude the study of the Chinese dynasties that we have been undertaking for several years.

It is an opportune time to look back at the Autumn 2019 term when the theme was **The Artistry of Folk Tales, Legends, and Myths**. It was not the most popular of our themes but nevertheless produced some fascinating facts behind the stories with which we are all familiar.

Ida Chow was intrigued by the Fantastic Beasts of China. Not only dragons but Bixi, the turtle shelled dragon, the mythical bird, the Fenghuang, and the Qilin, the famed one horned beast; their amazing forms and powers were all explained in detail.



Sabrina Aldana told us about the origins of the Hungry Ghosts Festival, what or who hungry ghosts were and how they achieved release from their great craving and eternal starvation by offerings made by the living. Their existence within Buddhist art gave us a stark warning of how to conduct our lives. A presentation with many forbidding illustrations!



Susan Kreidler gave us an insight into the history of the dissemination of fairy tales in Japan. We learnt of the five most popular tales and the way in which printing

and illustration of these fables developed alongside Japan's advanced technology for book production. She concluded, in what sadly is her final presentation as a Hong Kong resident after many years, by telling us some of the best loved stories and how they were illustrated including such favourites as The Tongue Cut Sparrow.



Naomi Molson introduced us to a little known topic entitled Art that Defied the Myths of the Cultural Revolution. Her paper covered the art created by a small number of brave artists between 1974 and 1985 who stood up to the ideological premise promoted in the first 30 years of the Peoples' Republic of China that art must serve the State. The Wuming, Xingxing, and CaoCao groups of artists held various exhibitions before being suppressed but not before demonstrating that art must rise above the constraints of the Revolutionary era and portray a more realistic, happier world.

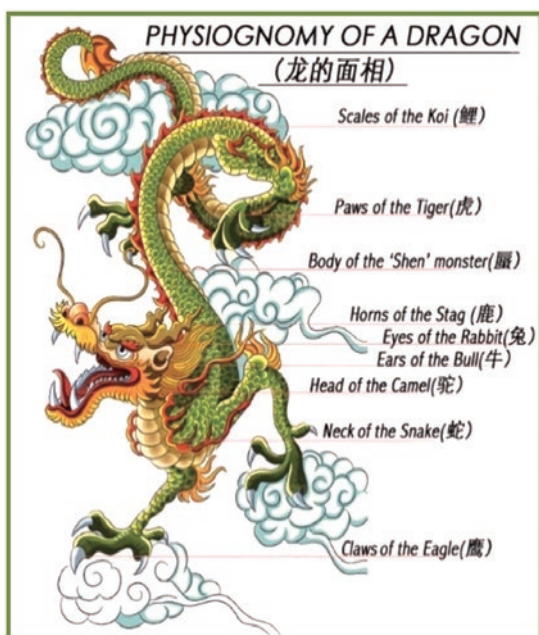


Penny Smith gave us an insight into the legends and tales of the people of Bhutan. Apparently even well-educated Bhutanese are superstitious and enjoy a number of colourful and dramatic stories to help them ward off bad luck and encourage good fortune. It is no coincidence that the dragon is the national emblem appearing on the country's flag as each temple has its own tales that tell of mysteries and miracles. One curious emblem of worship is the phallus which is said to have been an integral part of the ethnic religion before Buddhism became the state religion.

Symbolically it represents the Worldly Illusion of Desires and forms an important part of Bhutanese art and architectural decoration although now frowned upon in urban areas.



Sandra Yuen disillusioned us of the belief that Chinese dragons are all the same. She explained the physiognomy of dragons and introduced us to the Nine Celestial dragons. Their history, powers and families were all examined and illustrated in a colourful presentation.



Patrick Moss (the writer) presented a paper on Zhong Kui, known as the legendary Demon Queller in Chinese mythology and Shoki in Japanese folk tales. Having committed suicide after being rejected by the Emperor for being too ugly to be acknowledged as the top student in the imperial examinations, he returned centuries later to save the then current emperor from demons. For this he was made the Honourable Demon Slayer and spends the rest of time subduing evil demons.

He developed his own scanning system with two antennae on his head which were demon locators. His prowess extends through paintings to tattoos and even locally brewed Demon Queller beer.



Alexandra Martin introduced us to the Three Sage Kings of China. They were the last of the five kings and three sovereigns who were the semi historical, semi mythical rulers of northern China. They figure prominently in the accounts of Chinese history and folklore and were highly regarded in Confucius' Analects as being of correct monarchical deportment and good government. Their selflessness in appointing meritorious successors rather than their own progeny was indicative of their sense of responsibility to the people they ruled so many years ago.



Finally, for a mini commercial: I hope that those who have read this far may be interested in knowing a little more about Study Group. We meet on Tuesday mornings currently in a private room at Conet, The Center in Queen's Road Central, from 11:15am to 1:15pm. Each week of the term, two members make a presentation on a subject which they have chosen and researched. The subject should fall within the scope of the topic agreed upon in the preceding term and each presentation lasts about 45 minutes.

We are a small and enthusiastic group. We pride ourselves on being a very friendly, non-critical group of members who enjoy the challenge of researching a chosen topic and sharing what we have learnt. We welcome all new members who would like to continue this Friends tradition of learning whilst socializing together. Please consider joining.

If you would like more information, please contact [prmass@netvigator.com](mailto:prmass@netvigator.com)



## Seventeen years with The Friends

*by Susan Kreidler*



It feels strange to be sitting in the same room in San Francisco where I was first contacted by Vicki Firth. Before I moved to Hong Kong, we talked several times about me joining the Friends Board. Because of the time difference between the two cities, I was usually having a glass of wine and she was having a cup of coffee – a dangerous combination!

I served with six Chairs, starting with Vicki, followed by Sarah Parnell, Vicki Ozorio, Dominica Yang, Sagiri Dayal, and most recently, Peter Woo.



My first responsibility was for Friends products. Those were the days when companies sent paper holiday cards and our beautiful designs were in high demand. We had several good years of custom printing for local firms and Friends members, along with a booming business at the various Christmas fairs. Hong Kong galleries and Friends members were most generous in sharing images of their art, creating innovative designs, and sponsoring some of the printing.

Next, I took over day tours, a real challenge for a non-local. But with members' suggestions and support, we managed to do about eight day tours a year, for several years. From that experience I learned a lot about Hong Kong's customs and special places. We welcomed the knowledge of many local experts during our explorations. Along with the learning, our tours facilitated friendship between members and reinforced the special meaning of "Friends" that goes much deeper than a fund-raising organisation.

When I first attended Study Group, I was so intimidated I never joined. But one summer, the topic was "Passports and Parasols" and I couldn't resist the chance to learn more about the history of women in Asia. After day tours, I took over the responsibility for co-ordinating this group, filled with respect for the members who consistently put together an interesting paper on many different topics every term. I am suffering withdrawal from Study Group addiction as I write, having just packed away all the files from my presentations from 2005 on, and organizing the many books I used. Don't miss out on study group if you like to research, write, and learn, because it worth every hour of effort.



Taking on the treasurer job suited me as I began to get more involved in yoga teacher training. Treasurer was more of a back-office position. With the assistance of our excellent auditors, KPMG, I learned how to effectively present the Friends financial information. I have now left that in the competent hands of Iris Kwan.

You will notice the article below regarding CUHK students traveling abroad. Friends has been such a big part of my life for so long that I couldn't simply walk away. So, I now intend to endeavour to coordinate Friends members around the world with CUHK students who travel for research and education.



Looking through past pictures, I am overwhelmed with all the amazing memories. Pictures of our elaborate garden parties and anniversary occasions, the amazing Friends trips and the shared meals memorialise the many wonderful friendships that Friends nurtured between us. It has been difficult to choose a few to share with you.

I was brought up by parents who volunteered and indoctrinated me on the importance of giving back to your community. Wherever I've lived, I've been involved with non-profits and charities. When I joined Friends, I had no expectations about how much I would personally benefit. What I experienced over the last seventeen years is one of the highlights of my time in Hong Kong and a memorable part of my entire life. Never before, have I been included in such a professional and committed organisation, a group of people who always stepped up and followed through on their responsibilities. When a Friends member says

they will do something, they usually do it, whether it's as simple as attending a fund-raising event, or as complicated as organizing an overseas tour. Members have not only been very generous financially, they have opened their homes, shared their personal stories, hosted events at private clubs and used their contacts to enrich many Friends activities. The reason there are so few members' names in this article is that I could not possibly begin to mention every person who has contributed to Friends, and who has become a good friend of mine, since I joined in 2003.

This commitment is not something to be taken for granted. It reflects the calibre of the Friends members and the energy of the group as whole. Working together, the Friends have been able to benefit the Museum with many valuable donations and student scholarships. They have taught each other about Asian art and culture and shared one-of-a-kind experiences. I know this will continue and I am sorry to have a smaller part now in such an amazing organisation. I am confident that Friends will continue its incredible work with the same spirit for many years to come.



## Student Support Programme

Each year, based on recommendations of CUHK professors, the Friends awards scholarships, prizes and grant money to CUHK art students. In the past, these donations have allowed students to travel abroad for research and study, work in various museum positions, and continue to attend university when their financial resources might have prevented it. Some of these students have gone on to be respected artists and others now have careers in museum administration. All of them have been very grateful for Friends support.

The day will come when we can travel again and these students will pick up their plans and continue their studies in cities around the world. Before Covid-19, students planned to visit New York, Paris, London, Beijing, Shanghai, Taipei and other cities in Japan, China, and America.

Over the years, Friends members have left Hong Kong and many are now resident in other countries. The Friends is initiating a programme that will

coordinate connecting these overseas members with CUHK students visiting their cities. It is our hope that Friends members might use their contacts at various art institutes and museums to enhance the students' experience and to provide a friendly welcome to their new home.

If you are living outside Hong Kong, and would like to be involved in this programme, please contact Susan Kreidler at [sjkreidler@aol.com](mailto:sjkreidler@aol.com). Susan is working with CUHK staff to keep track of the students' travels and once a trip is finalised, she will introduce you to the student who will be visiting your city. The extent of your involvement with the student is up to you. We realize that some students are more independent than others, and that Friends members are busy people. However, the Friends is more than a fund-raising organisation, and with that spirit of friendship, we would like to reach out to our students and support them in any way that we can.

Let's hope we will all be traveling again soon and that we can get this programme off to a good start.



## A Cup of China's Finest: Kangxi Twelve Flower Cup sets

by Charlotte Chan



I graduated with an MA in the History of Arts and Archaeology of East Asia at SOAS, University of London, and I currently work on cultural heritage projects for a Chinese-heritage themed charity, also based in London. I am pleased to have this opportunity to share my research findings here with all Chinese art lovers.

It is commonly thought that starting a collection is difficult. However, with the following introduction to the Twelve Flower Cup sets, I hope that Young Friends, like me, will be encouraged to start a collection immediately. The following content is a condensed version of my MA dissertation. The referencing has been removed from this document but is available on request.

The Twelve Flower Cup sets were commissioned in the early part of the 18th Century by Emperor Kangxi (1661-1722 AD), during the latter part of his reign. The cups were for wine, and parallel sets with well-known scholars are known as Gaoshi Cups (高士杯). The cups were used for “wine games” (行酒令) in the Forbidden Palace; those who picked up a particular flower-themed card were bestowed a cup of wine with the same theme, hence the character *shang* “賞” (to reward or bestow) is included in the inscription on each cup.

The quality, popularity and quantity of Chinese Imperial commissioned porcelain production reached a peak during the Qing dynasty. The Twelve Flower Cup set was an important milestone in the history of Chinese art and culture, as the set represents a combination of poetry, calligraphy, painting, seal (詩書畫印), and Chinese ceramics technology. The decorations on the cups were traditionally painted in two different styles, namely *Wucai* (五彩) also known as *Famille verte* during the Kangxi period and the *blue-and-white* (青花) decorative method.

During the Ming dynasty (1368-1644 AD), the *Qun Fang Pu* (群芳譜) was compiled by Wang Xiangjin (王象晉). He recorded more than 400 species of plants, along with the planting methods for each species. This manuscript was revised during the Qing dynasty in the reign of Emperor Kangxi, who ordered the inclusion of classical literature and additional texts related to each plant species. It was then republished as a comprehensive encyclopaedia of flowers and plants, named *Guang Qun Fang Pu* (廣群芳譜). The revised edition included associations between flowers and poems.



In addition to the *Qun Fang Pu*, Emperor Kangxi ordered his officials to compile and collect Tang poems, which were published in a collection under the authority of the Qing government. This publication was called the *Quan Tangshi* (全唐詩). The compilation of Tang poems was vital to the commission of the Twelve Flower Cups because out of twelve poems, ten can be found in the publication, whereas the remaining two poems have remained anonymous.

Notable museum collections that feature the Twelve Flower Cup sets include a Wucai set in the Sir Percival David Foundation of Chinese Art, currently housed in British Museum, a Wucai set in the collection of the Metropolitan Museum of Art in New York (50.145.267-.278), 106 sets of Wucai and 145 sets of blue-and-white in the collection of the Palace Museum Beijing (not exhibited), a set of Wucai in the Hong Kong Flagstaff House Museum of Tea Ware, and a set of each in the exhibition, "A Glimpse of Tsui's Collection (Phase 2)" exhibited in the T.T. Tsui Gallery of Chinese Art of the Hong Kong Heritage Museum.

Taking the two cup sets of the Tsui Art Foundation as an example, the order of the flowers, according to the Hong Kong Heritage Museum, is as follows: *Prunus mume* (Sieb.) Sieb. Et Zucc. (prunus 梅花), *Prunus armeniaca* Linne (apricot blossom 杏花), *Prunus persica* (L.) Batsch (peach blossom 桃花), *Paeonia suffruticosa* Andr. (tree peony 牡丹), *Punica granatum* L. (pomegranate blossom 石榴花), *Nelumbo nucifera* (lotus 荷 / 蓮花), *Laurus nobilis* L. (Chinese rose 月季), *Osmanthus fragrans* (osmanthus 桂花), *Chrysanthemum morifolium* Ramat (chrysanthemum 菊花), *Orchidaceae* (cymbidium 蘭花), *Narcissus tazetta* L. var. *chinensis* Roem. (narcissus 水仙), and *Chimonanthus Lindl* (wintersweet 蠟梅). The Twelve Flower Cup sets were widely copied after the Kangxi era, in eras such as Yongzheng (雍正 1723-1735 AD), Jiaqing (嘉慶 1796-1820 AD), and Guangxu (光緒 1875-1908 AD).

Not only were these cup sets produced by the Qing official kiln, but also in more common kilns. Their popularity re-emerged during the period of the Republic of China (1912-1949 AD).

Despite the fierce competition within the art market to collect a full set of matching Twelve Flower Cups, it is still possible to do so. Of course, collections of sets are available from museum souvenir shops! As a memento of my dissertation, my mentor, Lin Chan, kindly sponsored me in the purchase of one set of Wucai and another set of blue-and-white from the Hong Kong Heritage Museum souvenir shop. It is never easy to come by such an interesting research collection, so I am very grateful for the experience and for my new collections.

This research project has landed me an opportunity to be one of the candidates of the Dr. H. Y. Mok Summer Internship Programme, organised and managed by Edwin Mok and the British Museum. This is a two-week internship at the British Museum with their Chinese Department. I would like to take this opportunity to thank Edwin Mok and Lin Chan for their support and assistance through my research and career development.

























May I end this with a couplet on the theme of flowers and fate:

花開花落終有時，  
緣來緣去緣如水

There is always time for flowers to blossom and fade;  
Fate comes and goes just as water.



**Table 1** Comparison between Modern Flowers and Flower Motif on Cups

Month	Flower	Modern Biological Name	Modern Flower Image	Flower Motif on Cup
1st Month	Prunus (梅花)	<i>Prunus mume</i> (Sieb.) Sieb. Et Zucc.		
			Figure 1 Prunus illustrated by Pan (2010).	Figure 2 Prunus illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
2nd Month	Apricot blossom (杏花)	<i>Prunus armeniaca</i> Linne		
			Figure 3 Apricot blossom illustrated by Pan (2004).	Figure 4 Apricot blossom illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
3rd Month	Peach blossom (桃花)	<i>Prunus persica</i> (L.) Batsch		
			Figure 5 Peach blossom illustrated by Pan (2010).	Figure 6 Peach blossom illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
4th Month	Tree peony (牡丹)	<i>Paeonia suffruticosa</i> Andr.		
			Figure 7 Tree peony illustrated by Pan (2004).	Figure 8 Tree peony illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
5th Month	Pomegranate blossom (石榴花)	<i>Punica granatum</i> L.		
			Figure 9 Pomegranate blossom illustrated by Pan (2010).	Figure 10 Pomegranate blossom illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
6th Month	Lotus (荷花)	<i>Nelumbo nucifera</i>		
			Figure 11 Lotus illustrated by Pan (2010).	Figure 12 Lotus illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
7th Month	Chinese rose (月季)	<i>Laurus nobilis</i> L.		
			Figure 13 Chinese rose illustrated by Pan (2004).	Figure 14 Chinese rose illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
8th Month	Osmanthus (桂花)	<i>Osmanthus fragrans</i>		
			Figure 15 Osmanthus illustrated by Pan (2010).	Figure 16 Osmanthus illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
9th Month	Chrysanthemum (菊花)	<i>Chrysanthemum morifolium</i> Ramat.		
			Figure 17 Chrysanthemum illustrated by Pan (2014).	Figure 18 Chrysanthemum illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
10th Month	Cymbidium (兰花)	<i>Orchidaceae</i>		
			Figure 19 Cymbidium illustrated by Pan (2004).	Figure 20 Cymbidium illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
11th Month	Narcissus (水仙)	<i>Narcissus tazetta</i> L. var. <i>chinensis</i> Roem.		
			Figure 21 Narcissus illustrated by Pan (2004).	Figure 22 Narcissus illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).
12th Month	Wintersweet (蜡梅)	<i>Chimonanthus</i> Lindl.		
			Figure 23 Wintersweet illustrated by Pan (2004).	Figure 24 Wintersweet illustrated by Qing gongye bu taoci gongye kexue yanjiusuo (1987).



## Rare and beautiful Canton enamelled pandan and tray set

*by Xiaodong Xu*



This pandan and tray set, enamelled on copper, is believed to have been made in Canton sometime between the second half of the 18th and the early 19th century in Canton. The flower designs, set against a white enamel background and the gold lines on black interlacing leaves, are typical Canton styles that were popular in the 18th and 19th centuries. The workmanship is well executed with soft colours.

Betel-chewing is a leisure pastime practised since ancient times in many parts of south and southeast Asia, and the Asia Pacific. It has traditionally played an important role in social customs, religious practices, and cultural rituals. It involves wrapping areca nut, slaked lime and other ingredients in a betel leaf to make a 'quid' or small package, which is chewed to create a mild stimulant effect.

The ingredients for the betel quid were kept in sets of containers of various materials and forms. The wealthiest had sets of silver, jade, crystal, or gold crafted with elaborate designs to delight the eye; during the 19th century and earlier, sets were also markers of rank and status. The best betel equipment was often made of gold forming part of the standard royal regalia for rulers in South East Asia. Much time and effort was put into their creation and beautiful, artistic pieces were the result. A person's standing was clear from the materials and decorations of their betel set. Betel sets were exchanged as gifts between foreign rulers and given to loyal retainers as rewards for

services rendered. Betel sets used in different regions were made of different materials, varying in form and combination, and are not usually presented with a tray.

Pandan containers made in enamel are rarely seen and sets with their original tray are even rarer. This enamel set is identical in shape to a jade set from Mughal India, dated 1700-1800 currently in the Victoria & Albert Museum, London. This type of pandan and tray set can be seen in Mughal paintings depicting courtly entertainment. With the evidence we have so far, we can conclude this set was most probably made for the Indian market, as indicated by the intricate motifs and form, which caters specially for Islamic taste.

Enamel painting techniques were first introduced into the Imperial Workshops in Canton and Beijing during the late 17th century. At least from the first quarter of the 18th century, these workshops became major production centres of enamelled metal wares, though intended for different consumers or markets, which resulted in significant differences in terms of function, shape, colour, decorative style, etc.

The Art Museum, CUHK would like to take this opportunity to express our sincere gratitude to the Friends of the Art Museum for their continued support in purchasing this splendid example of Canton enamelled ware.



## Amazing Clay: The Ceramic Collection of the Art Museum

Exhibition Period: from 13 June 2020

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

The history of Chinese Ceramics is a long one. Over ten thousand years ago, the ancient Chinese began shaping and firing clay at low temperatures (approximately 600-800°C) to produce a large variety of pottery. Following successive advances, firing at high temperatures (approximately 1250-1350°C) became possible, allowing the production of hard, durable, and impermeable porcelain.



*Pillow in the shape of a reclining child  
Cizhou type ware, north China, Jin dynasty*

The history of ceramics is arguably the history of science and technology. To achieve better quality ceramics, firing temperatures needed to increase, and to achieve this, kiln design needed to improve and clay composition needed to change. To enhance impermeability and palette, glazes with the right components were essential. Ceramic wares passed down through the ages fully demonstrate the chemical and physical know-how that the potters possessed at the time.

The history of ceramics is also that of culture. From their first appearance, ceramics have featured as either utilitarian or funerary objects. They provide posterity with clues to life and death in the past. Widely used, they reflect the different strata in society, with imperial power embodied in imperial wares and the tastes of the literati and general populace reflected in ceramic folk objects. The rise and fall of the industry was likewise closely connected with those of the dynastic eras.

The history is also that of cultural exchanges. Blessed with a wealth of natural resources and quality clay, China is a civilization renowned for its ceramic expertise and technologies. Export of Chinese ceramics has never ceased since the Tang dynasty, while the influences of Buddhism, Islam, and Christianity have, during different periods, found their way into Chinese ceramics.

To present the development and culture of Chinese ceramics in their entirety as far as possible, a fine selection of ceramics dating from various periods in the Art Museum collection is displayed in this exhibition. Thanks to the generous support and donations from the community over the years, the Museum has built up a comprehensive collection of ceramics, and it has been one of our major collecting interests since the Museum's foundation in 1971. Specifically, the Qing imperial wares are gifts from the B. Y. Lam Foundation, the early pottery and Ming and Qing hallmarked porcelains are from the Zande Lou Collection, the late Qing imperial wares were donated by Dr Simon Kwan and Mr Anthony Cheung, the purple clay and the Shiwan wares are from the Bei Shan Tang Collection. Taoshi Zhai provided Tang Dynasty Changsha wares and our export porcelains are acquisitions bought with funds from the Friends of the Art Museum, CUHK, Prof. and Mrs. Cheng Te-k'un, and Bei Shan Tang.



*Large vase with ten thousand "shou" characters  
22nd year of the Kangxi reign (1683), Qing dynasty*

Being a university institution, the Museum attaches great importance to putting our collections to good and proper use. In addition to collecting artefacts of research value to meet the needs of academic teaching and research, as well as in-house projects, an archive of specimens from different periods has been set up for teaching purposes. It is our intention that the present exhibition will further facilitate teaching through actual objects and will provide our visitors with an understanding of the development of culture and history through ceramics.

# 窯火天工 AMAZING CLAY

香港中文大學文物館藏歷代陶瓷展  
The Ceramic Collection of the Art Museum

首日登場  
OPENING 13.6.2020

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、三、五、六 上午十時至下午五時 星期日及公眾假期 下午一時至五時  
休館時間：星期四（公眾假期除外） 新年、農曆新年、復活節及聖誕假期  
Opening Hours: Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am - 5:00 pm  
Sundays and Public Holidays 1:00 - 5:00 pm  
Closed on: Thursdays (Except Public Holidays) New Year,  
Lunar New Year, Easter and Christmas Holidays  
[www.artmuseum.cuhk.edu.hk](http://www.artmuseum.cuhk.edu.hk)







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

*Celebrating the Year of the Rat*

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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：  
逢星期四

## 2020

Opening Hours:  
Mondays, Tuesdays, Wednesdays,  
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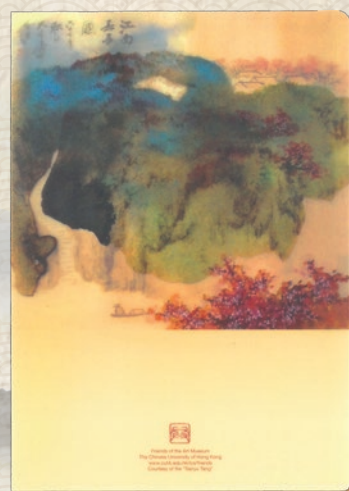
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Young Friend (<35 years old)	\$100	\$110	\$105
Full Time Student	\$100	\$110	\$105

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**Payment Options:** (see Friends website for online payment)

By Cheque: Payable to "The Friends of the Art Museum, The CUHK Ltd". Mail to Friends Membership Coordinator, GPO Box 9861, Hong Kong.

By Bank Transfer: HSBC #848-196101-838. Account name: *Friends of the Art Museum, The Chinese University of Hong Kong Ltd*. Please send or email a copy of deposit slip with your membership number to us for reference.

Please click the relevant box below:

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

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

Website: <https://cuhkmuseumfriends.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 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 I Ma Liu Shui / Taipo I Racecourse I Penfold Park I 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 (ignore the first gate, which is the Chung Chi College entrance).

**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 purposes.

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



Northern Song (AD960-1127)  
Jiangle Ware ( 將樂窯 ) Carved Celadon Vase with Phoenix Head  
Height: 25cm  
Claire & Francis Heritage Lane Collection  
More Information on page 27