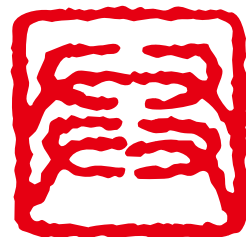


Friends Newsletter



*Friends of the Art Museum, the Chinese University of Hong Kong
Spring 2017*

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Front Cover:

Sat Chi Ching
Untitled, 2016
27x30 cm
Chinese delineative painting

薩至晴
無題 2016
27x30 厘米
工筆

FRIENDS EXECUTIVE BOARD 2016 - 2017

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e-Communications
Librarian
Events & Gallery Group
Products and Museum Liaison
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Young Friends
Young Friends

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Looking ahead.....

We hope to bring you the following exciting events and tours over the course of the next 12 months. Some are in final planning stages, and some are still to be crystallised. Full details will be provided in our fortnightly email update (The FFF), which is available to Friends members only. If you are interested in joining the Friends, please contact membership@friendscuhk.com or complete the membership form on page 26 of this issue

Events

Gallery Tours will start again in February. We will focus on two or three galleries with exhibitions that can be shared by the curator or the artist. We will visit not only the well-known, but also new and lesser-known galleries. Each tour will end with an optional lunch.

Ad Lib – Recent Works of Konstantin Bessmertny

Date: 16 February 2017

Venue: Macao Museum of Art

Full details are available on page 9

Ethnic Textiles from the Southeast of Guizhou Province

Date: 21 February 2017

Full details are available on page 9

Antique dealers on Hollywood road

Date: 28 February 2017 at 11:30 am.

As one of the world's leading art cities, Hong Kong has galleries that offer an incredible array of fine Asian antiques. And Hollywood road has some of the city's most prestigious art and antiques galleries. Enjoy the exquisite and rare treasures crafted throughout the centuries, in the intimate settings of small galleries. To enhance our experience, the dealers will give us their insights on the works of art. We will visit two to three antique dealers and end the tour with a culinary tasting lunch at a local restaurant.

Her Distinguished Brushwork Exhibition

Date: 4 March 2017, Saturday

Full details are available on page 10.

Art Cocktails at the residence of the Dutch Consulate General

Date: March 2017 at 18:30 pm

Art Basel Hong Kong brings the world's best curators and artists to Hong Kong. We have a rare opportunity of inviting some of the world's art experts to share their thoughts and insights into the art market and trends of today and tomorrow. Join us for an enjoyable evening at the residence of Ms Annemieke Ruigrok, the new Dutch Consulate General of the Kingdom of the Netherlands, for a rare peak inside the global art market.

Tea at Sotheby's

Date: 6 March 2017, Monday

Full details are available on page 11.

Latitude 22N – creative porcelain

Date: April / May 2017

This studio workshop in Chai Wan is invigorating Hong Kong's design scene with creative porcelain pieces. In addition to commercial pieces, the owners, Julie Progin and Jesse McLin, focus on their own artworks inspired by trips to Jingdezhen, where they have been documenting the changes to the city as it grows and transforms. Julie and Jesse will discuss their background and the inspiration for their work, provide a guided tour of their studio exhibits, and time permitting, provide a demonstration of the techniques they use.

Overseas Tours

Jingdezhen, China: the ceramic capital of China

Date: 7 – 11 September 2017

Dr. Guanyu Wang, Postdoctoral Fellow at the CUHK Art Museum, will accompany the Jingdezhen trip in September as well assist in planning the itinerary to ensure we have access to historical and archaeological sites and kilns as well as tours given by local experts. Expressions of interest sought: Tours@friendscuhk.com

India: Mumbai, Vadodara, Ahmedabad – Jewels of Gujarat

Proposed dates: 5 – 12 November 2017

Jewels of Gujarat is a journey exploring the art, architecture, heritage, and culture of Vadodara, Ahmedabad and Champaner. We will visit the exquisite stepwell, Rani ki Vav, and the magnificent sun temple in Modhera. Admire the private collections of the Gaikwad exhibited in their palace museum and the beautiful textiles exhibited in the Calico Museum. Enjoy a private tour of the Patan Patola Museum with the Salvi family. Savour some of the finest culinary delights from the royal kitchens in Baroda and the House of Mangaldas in Ahmedabad. Expressions of interest sought: lamba@netvigator.com

Seoul, South Korea

Expressions of interest sought: Tours@friendscuhk.com

Message from the Chair



Happy New Year! I hope that you had a fun holiday season with family and friends. I welcome you back to another year with the Friends and look forward to seeing you at the various wonderful programmes we have planned for the Spring.

Our 35th anniversary celebrations ended with the Gala Dinner on the 10th November. It was a fantastic evening with old friends and new, and the warmth and friendship in the room was wonderful. We were pleased that several previous Chairs attended the dinner, which was a testament to the devotion the Friends instils in its members. Our previous chair, Dominica Yang, presented the Art Museum with several gifts from funds raised by the 35th Anniversary Collectors Circle, which was launched during her term.

Due to our very hectic fall schedule, we missed our annual Garden Party, which is usually an opportunity for the students to display their work, and a much-anticipated event for our members. So, we decided to include the student art show at our Annual General Meeting; slightly unconventional, but successful for the students and our members. The event was supported by our host, Willis Towers Watson. Many thanks to Rhiannon Alban Davies and her wonderful team who made it possible. Rhiannon was also our AGM speaker with amusing tales of misadventures in the art world.

The AGM also gave us an opportunity to present our annual student awards. We presented 12 awards from the Friends and one from the Madeline Tang Foundation to some talented and gifted artists. It is such a pleasure for the Friends to support young artists through these awards. We are proud that previous award recipients have gone on to be represented by local and international art galleries and their work has been exhibited at major art fairs.

The Friends' board has had some changes. Cynthia Lackey, our vice-chair and products person, is returning home. We will miss her quiet, efficient, and effective presence. Candice Lee is taking over from Cynthia and I look forward to tapping into her Asia Week experience. Linda Ferguson is co-ordinating events with great gusto, and I am absolutely delighted with her energy, enthusiasm, and knowledge. Jennifer Kozel is taking responsibility for managing products and she brings with her a great deal of museum experience. We will miss Laure Raibaut's knowledge and experience, as she steps down this year. Vicki Li is joining the board as our second Young Friends representative, and as the Young Friends membership continues to grow, I am sure she will be very busy organising interesting and unusual events. Gillian Kew and Therese Lesaffre are both remaining on the board, but with reduced responsibilities.

There are a lot of things happening this spring, so please watch out for details in the FFF. Study group will focus on architecture this Spring. And our gallery group tours are starting again. We hope to bring you a wide variety of events; from private collections and artist studio visits to museum exhibitions and art fairs. I look forward to seeing you at these various events.

We have four travel destinations planned for this year.

The itineraries have been carefully considered to be interesting and exciting. We expect them to be popular, so book early to avoid disappointment.

Please have a look at our products pages. We have some wonderful new products that are very reasonably priced, especially the shopping bags.

I would like to thank Pearl Lam Galleries for being our Newsletter sponsor. Without this support, we would be unable to produce this high-quality publication.

Lastly, I would like to wish everyone a very happy and healthy year of the Rooster.

Sagiri Dayal



Student Awards at the Friends Annual General Meeting 2016

Young Friends Report

Young Friends has had an exciting 2016 as we end this glittering 35th anniversary year. We have enjoyed a number of events for YFs over the last 3 months, beginning with a collaborative event with the Friends of Hong Kong Museum of Art. Thanks to their kind invitation to join their organized private tours of Richard Winkworth's exhibition at Ping Pong and Fung Ming Chip's studio, YFs enjoyed a very cultural Saturday morning strolling past the walls of Ping Pong decorated with Winkworth's seascapes, and getting up close with Fung Ming Chip's work and the renowned artist himself at his studio.

YF members were well represented at the last of the Friends' 35th anniversary events, the Gala Dinner at the China Club where we supported and celebrated the auctioning of five stunning artworks by CUHK graduates. Old and new members were able to catch up and discuss various art happenings both past and future, surrounded by great company, good food and wine, whilst raising funds for the Friends and supporting our local artists. The last of our events organized this year took place in late November, when we had a generous venue and drinks sponsorship from Eaton House for our annual welcome drinks. It was a great opportunity for all members to get to know one another a little better over a festive drink.

We also enjoyed free VIP tickets to Ink Asia in December to view the contemporary ink works on display. The popularity of our YF drinks gathering has been noted and we plan to organize more in the early New Year



before the art months begin. We look forward to seeing many familiar YF faces over the year to come. Do keep up with past and upcoming events by following us, and liking us on Instagram and Facebook!!

Young Friends coordinators

Alexandra Choa | Vickie Li
[@YoungfriendsCUHK](#)



雞年大吉

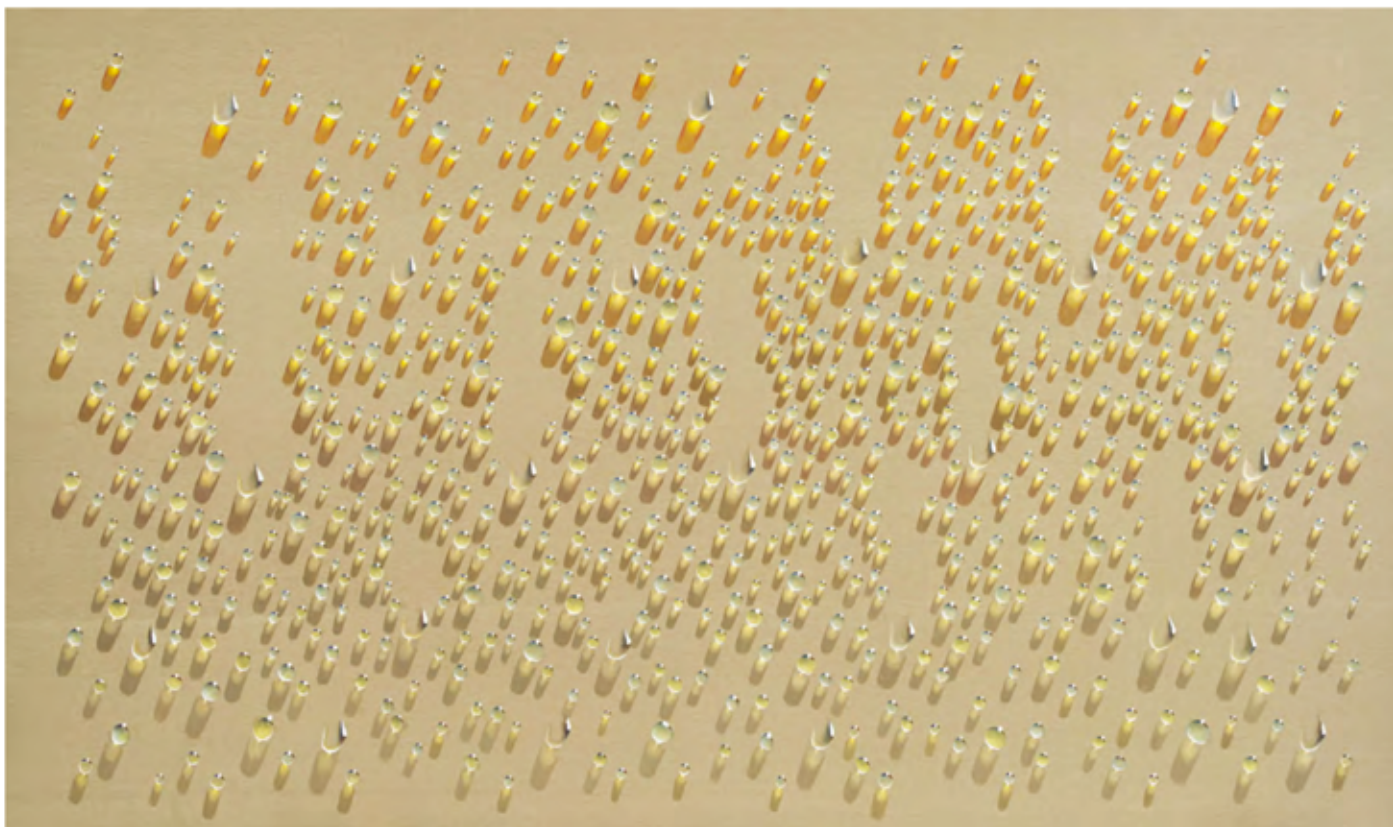
**The Friends Board wishes our members,
sponsors and friends a happy and auspicious year of the Rooster!**

**A COMMUNION OF BEADS:
KIM TSCHANG-YEUL**

18 March–9 March
Pearl Lam Galleries
6/F, Pedder Building, 12 Pedder St, Central, Hong Kong

PearlLam
Galleries

Proud sponsor of The Friends Newsletter



KIM TSCHANG-YEUL b. 1929, *Waterdrops*, 2014, Oil on canvas, 195 x 300 cm (76 3/4 x 118 1/8 in.)
Courtesy of the artist and Pearl Lam Galleries

Pearl Lam Galleries is pleased to announce its first solo exhibition by post-war Korean artist Kim Tschang-Yeul (b. 1929, Maengsan, Korea) at the Pedder Building. Kim is regarded as one of the most influential figures in Korea's modern art history and is renowned for his "waterdrop" paintings. The exhibition will feature pieces from this signature series from the 1970s through to the present, which reflect his personal experiences, such as poverty, love, wars, and pain. Through the continued act of painting water drops, Kim is able to erase traumatic memories of the tragedy of the Korean War (1950–53). The exhibition will be curated by Sunhee Kim, who is the current director of Kim Tschang-Yeul Art Museum in Jeju, Korea and the former director of the Daegu Art Museum, Korea.

The language Kim Tschang-Yeul uses in his "waterdrop" paintings combines the discourse of photorealism and abstract expressionism, placing the paintings in an ambiguous space between abstraction and reality. For Kim, water is the origin of all things, highlighting that nothing in our universe would exist without water. Through exploring water as an

independent subject, Kim has brought the origin theory of Thales, the father of Western philosophy, to mind.

Many of his works from the early 1970s feature water drops individually. In these pieces, Kim does not employ water as a subject itself but shows water drops seeping out of a wall or sitting alone. An artificial impression is given and he begins to visualise the quality of existence. By 1972, his paintings show a conceptual shift and water is no longer alone on his canvas. The water drops radically increase in size and quantity and bring forth a surreal impression. He also refines the composition through the removal of colour in his painting process.

The transition into the 1980s shows Kim beginning to explore textures in his water drops. He uses oil paint, applied to the back of a wet canvas. *Recurrence*, the series he developed in this period, shows frames full of calligraphic texts from *Thousand Character Classic* or deconstructed strokes of Chinese letters, all used to construct the water drops. Kim continues to work on this series to this day.

He has taken the works a step further by placing Xuan sheet paper and rice paper on the canvas first before writing on the paper with ink and composing water drops, which reflects Kim's childhood experiences of practicing reading and writing and also the art tradition he inhabits.

In the 1990s, the artist started to experiment with the use of new techniques and media, such as painting water drops on wooden boards and a range of other materials. Kim also began to create sculptures with rock, iron, and bronze, and he used glass for water drops in his installations.

Kim believes that water and water drops exist anywhere around us, including in space and time, but are also vulnerable and exposed to an infinite emptiness. Over the decades we see the water drops become a path through which Kim searches for an infinite revelation.

About Kim Tschang-Yeul

Born in 1929, Kim Tschang-Yeul is a prolific Korean artist who led the Korean Art Informel movement in the 1950s and 60s and is known for his "waterdrop" paintings. For over four decades, Kim has been focusing on evolving his distinct spherical transparent water drops.

Recent and selected works have been showcased in numerous local and international exhibitions and events. He has presented his works in France, Korea, Taiwan, the United States, Belgium, China, Japan, Germany, Brazil, Switzerland, Canada, Singapore, and other nations. Recent and selected solo exhibitions include ones at the Gwangju Museum of Art, Gwangju, Korea (2014); National Taiwan Museum of Fine Arts, Taichung, Taiwan (2012); Busan Museum of Art, Busan, Korea (2009); National Art Museum of China, Beijing, China (2006); and Galerie Nationale du Jeu de Paume, Paris, France (2004).



KIM TSCHANG-YEUL b. 1929, *Waterdrops*, 1975
Acrylic and oil on canvas, 285 x 385 cm (101 5/8 x 151 5/8 in.)
Courtesy of the artist and Pearl Lam Galleries



KIM TSCHANG-YEUL b. 1929, *Recurrence*, 2012
Acrylic and oil on canvas, 182 x 228 cm (71 5/8 x 89 3/4 in.)
Courtesy of the artist and Pearl Lam Galleries

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China. Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai, and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Friends Study Group Spring 2017 Hong Kong's Architecture - "From the sublime to the ridiculous"?

Date: Starting Tuesday 28 February 2017 and continuing every Tuesday until early April

Time: 10:00 am to 12:30 pm followed by an optional lunch

Venue: Education Room, Maritime Museum, Pier 8, Central, HK

Cost: HK\$500 (to be confirmed).

We live in a place where the skyline has become an icon for the city's dynamism and development. Skyscrapers demonstrate, not only the way to overcome the shortage of space in urban environments, but also the ego of developers who strive to build the tallest.



*Needlework by Alexandra Martin,
a Study Group Member*

However, pleasure can be gained from the older buildings constructed in a more leisurely age, buildings that display the designs of their time, buildings created for specific purposes, and buildings, tucked away out of the limelight, which remain an attraction for those who have an interest in the history and development of Hong Kong,

its changing architectural fashions, and the changing purpose and usage of these older buildings.

The list of buildings is almost endless: the Tea Museum, Bethany, the Matilda Hospital, the Courts of Final Appeal buildings formerly the French Mission and the Supreme Court, Wanchai Post Office, PMQ, the Museum of Medical History, Marine Police Headquarters (now 1881), West Wing of Government Offices, the Heritage Hotel in Tai O, and the Man Mo Temple. Modern buildings are not excluded and include IFC, ICC, the Cruise Terminal, Hong Kong Design Institute and Opus, all of which have their own unique style. We aim to discuss the attractions of buildings, old and new, that make Hong Kong such a visually and historically remarkable place.

Any facet of Hong Kong's architecture can be chosen; it could be an architectural style or some other area of interest that you would like to research. We are good, non-critical listeners and would enjoy your participation in our friendly group of enthusiastic amateurs.

If you would like to join us on Tuesday mornings, do please let me know. If you can identify your choice at the time of registration, it would be helpful to avoid duplication. Although the following have already been chosen by members, TST Clock Tower, Chungking Mansions, HSBC Building, Government House, King Yin Lei, and HK's Public Housing, there are many left to choose.

For further information, please contact Patrick Moss at memberservices@friendscuhk.com

Orientations special offer for Friends Members

Orientations, published since 1970, features scholarly articles of Asian art, as well as important news and market insights. We are pleased to offer the Friends of the art Museum, CUHK a 20% discount on our one-year subscriptions and reprint volumes.

	Cover price (HK\$)	Discounted price(HK\$)
1-year subscription	700	560
Korean Art	650	520
Chinese Jade	415	332
Chinese Bronzes	565	452
Chinese and Central Asian Textiles	500	400
Art of Tibet	500	400
Art of Tibet (Chinese edition)	350	280

Please contact us at info@orientations.com.hk for more information on these offers.

ORIENTATIONS
The magazine for collectors and connoisseurs of Asian art

Ad Lib – Recent works of Konstantin Bessmertny Macao Museum of Art and the artist's studio

Date: 16 February 2017

Time: 9:15am to 6:15pm

Venue: Macao Museum of Art (MAM)
Meet at Macau Ferry Terminal

Cost: HK\$1,800 Members
HK\$2,000 Non-members

Bookings & Enquiries:

Linda Ferguson at <http://bit.ly/2i05i08>

The contemporary art exhibition “Ad Lib – Recent Works of Konstantin Bessmertny” is now on at the Macao Museum of Art (MAM). This exhibition features a total of 34 recent works by the artist in the forms of painting, sculpture, installation and mixed media, offering viewers a bustling and humorous visual feast.



*The Battle of Macao by Konstantin Bessmertny
oil on canvas*

On this curated tour, we will be guided by the artist himself, Konstantin Bessmertny, who was born in Blagoveshchensk, USSR, but has lived in Macau for over 2 decades. He is described as “an artist of collage, clash, collision and conundrum”. His works combine elements of literature, music, history, and politics in new and surprising ways. Inspired by Macao’s history, multicultural coexistence, and its recent transformation into a gambling centre, Konstantin uses a visual language that is seemingly absurd and humorous.

This is a full day event. We will meet at the Macau Ferry terminal at 9:15am to catch the 9:30am ferry to Macau. We will have lunch at the Military Club, before visiting Konstantin’s studio for a more in depth look at his work. Lunch and transportation costs are included in the pricing. Because we need to book the ferry tickets in advance, the last day to sign up for this trip is 11th February, 2017.

Come join us for this day trip to Macau to view the most recent exhibit by a well-known Macau artist.

Ethnic Textiles from the Southeast of Guizhou Province

Date: 21 February 2017, Tuesday

Time: 6:30pm light refreshments
7:00pm lecture

Venue: Willis Towers Watson, 18 floor, Lee Gardens One,
33 Hysan Avenue, Causeway Bay

Cost: HK\$175 Members
HK\$275 Non-members
HK\$100 Young Friends
CUHK Fine Art Students

Bookings & Enquiries:

Linda Ferguson at <http://bit.ly/2hjtYnk>

Hidden in remote and inaccessible hills, the southeast corner of Guizhou province in China is a cultural island and the last sanctuary for a very rich and unique ethnic heritage. Despite the encroachment of modern urban life, many of the people in these small remote villages have maintained their unique cultural traditions, including their beautiful textiles and costumes.

The textiles are primarily made from hand woven and dyed cottons and include elaborate embroidery work and tailoring. Silver is used for decoration and to create stunning personal adornments. In this region, each ethnic group follows its own local traditions and cultural practices. This has led to a great diversity in textile design with each village developing its own personal style.

Learn more about the cultural context of these unique textiles and personal adornments.

About our speaker: Kwok-leung Paul Lau, has been visiting this region since the early 1980s. He is a professional photographer who, over the years, has developed an extensive collection of photographs and oral histories of the people living in this region. During this talk, Paul will share his photographs and knowledge. He will also bring a few items from his personal collection to illustrate the remarkable cultural heritage of the people of Southeast Guizhou.



Detail from woven baby carrier - Gejia People

Her Distinguished Brushwork: Paintings by artist Li Yin

Date: 4 March 2017, Saturday

Time: 10:30am – 12 noon

Venue: The Art Museum, The Chinese University of Hong Kong, Shatin, N.T.

Shuttle bus from Central GPO

Cost: Free of charge

Bookings & Enquiries:

Linda Ferguson at <http://bit.ly/2iW7jGw>

The exhibition: Her Distinguished Brushwork focuses on the life and work of Li Yin (1616-1685) and the various issues faced by women painters during the Seventeenth Century. Although women painters were often “deemed” less skilful than their male contemporaries and their works of art were frequently considered to be naive and rustic, examining their paintings and writings can offer a new understanding of the social history of women living in Seventeenth Century China.

Using the example of Li Yin works, the exhibition explores how women painters established their artistic personae and how their works benefited their families. The exhibit includes items from the Art Museum’s permanent collection as well as items from the Palace Museum in Beijing and the Shanghai Museum.

The exhibition is divided into four parts; Part 1 presents collaborations between husbands and wives, Part 2 features paintings believed to have been executed by Li Yin during the time she was a professional painter, Part 3 compares flower-and-bird paintings by Li Yin with two famous male painters from the same time period, and Part 4 displays forgeries imitating paintings by women and asks the question – can you spot the difference?

The second exhibit we will visit is entitled Year of the Rooster. It contains items from the Art Museum’s permanent collection that celebrate the Rooster (and other auspicious birds) as a way of welcoming in the New Year.

The tour will be led by Dr. Sylvia Lee, the curator of the Li Yin exhibition. Professor Josh Yiu, the Museum Director, will also be on hand to show us through the exhibit prepared for the Year of Rooster.



Tea at Sotheby's – Diamonds and other beautiful things

Date: 6 March 2017, Monday

Time: 2:30am – 4:30pm

Venue: Sotheby's Gallery,
5th Floor, One Pacific Place, 88 Queensway,
Admiralty.

Cost: HK\$150 Members
HK\$250 Non-members
HK\$100 Young Friends (limited)

Bookings & Enquiries:

Linda Ferguson at lindakferg@gmail.com

This is a busy time of year with Art Basel and Art Central just around the corner. What a great time to slow down a bit, have a cup of tea and admire diamonds and other beautiful things. Katherine Don has invited us to tea at Sotheby's to introduce us to the Sotheby's Contemporary Art and Diamond Collections.

Katherine will share her experiences in the world of fine arts. As a specialist in contemporary ink art, she will introduce us to this special category at auction and illustrate examples of art works with their corresponding market context. What is ink art? What is the potential market for contemporary ink art and how is this reflected in the current trends at auction?

Tea will be held in the room that also houses the Sotheby's diamond and jewellery collection. Lisa Chow, Sotheby's jewellery expert, will also be on hand to show us the diamonds and other items in their collection. These beautiful pieces are often sold through private sales as well at the semi-annual jewellery auctions. Lisa will show us the pieces and discuss how the jewellery is sold at auction and trends in the current market.

Please join us for this behind the scenes look at Sotheby's. This will be small intimate gathering so space is limited. Please register early if you are interested in attending.



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

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

The Art Museum relies on the generosity of benefactors and donors to continue to build on its permanent collection. The original Collectors Circle was launched in 2006 to mark the 25th Anniversary of the Friends of the Art Museum. The goal of that Collectors Circle was to raise funds for the Art Museum to assist in the acquisition of a piece that would enrich the Museum's permanent collection.

In March 2014, the funds raised through the Collectors Circle, together with a matching amount from the Friends' general reserves, enabled the purchase of the painting titled *Zen Lotus* by Lui Shou-kwan valued at over HK\$1.2 million. The original Collectors Circle of 2006 had met its goal with all funds disbursed.

During Asia Week Hong Kong of 2015, the Collectors Circle was re-launched in June with a view to contributing another significant work to the Art Museum's collection to commemorate the Friends' 35th Anniversary, as well as the Collectors Circle's 10th Anniversary in 2016.

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

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, conservation, and security. Our events will give our members unique access to top museum curators around the world and foster appreciation, connoisseurship, and ongoing study of works of art of the highest quality.



Upcoming events for Spring 2017

21-25 March 2017 Art Central
VIP tickets for our Collectors Circle members

23-25 March Art Basel Hong Kong
VIP tickets for our Collectors Circle members

25 March 2017 Art Basel Hong Kong
VIP guided tour by Dr. Jeannette ten Kate, contemporary art specialist from the Netherlands

April 2017 – date to be confirmed.
Chair's series by Francois Curial, CEO of Christie's

May 2017 – date to be confirmed
Lecture by Sophie Makariou Musee Guimet, Paris

Acknowledgements

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

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Therese and Benoit Lesaffre

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

Her Distinguished Brushwork

An exhibition featuring painting by the Seventeenth-Century Artist, Li Yin

by Dr. Sylvia W.S. Lee

Dr. Sylvia W.S. Lee is an assistant professor at the City University of Hong Kong, specialising in garden history and women painters of the seventeenth century. She completed her PhD at the Chinese University of Hong Kong in 2011 and returned as a Post-doctoral fellow from 2015 to 2016 to teach in the Fine Arts Department and organize this exhibition, *Her Distinguished Brushwork*, at the Art Museum, The Chinese University of Hong Kong.

Her publications include “‘Co-Branding’ a Cainü and a Garden: How the Zhao Family Established Identities for Wen Shu and Their Garden Residence, Hanshan.” *Nan Nü: Men, Women, and Gender China* 18, no. 1 (2016): 49-83; and “Orchid Paintings by Seventeenth-Century Chinese Courtesans: Erotic Performances and Tokens of Seduction.” *Harvard Asia Quarterly* 16, no. 3 (2014): 31-41.

This exhibition, running from 14 January to the 12 March 2017, has been made possible by the generous loan for a limited period, of some of the paintings by Li Yin. The exhibition highlights how the study of the writings and paintings by women painters can provide an insight into the lives of women living in the seventeenth century in China.

Although the facts around the family background and early life of Li Yin 李因 (1616-1685) are obscure, we know that she was well-trained in literati pursuits, starting at a young age. A high-ranking scholar official, Ge Zhengqi 葛徵奇 (unknown-1645), married her as a concubine because he was impressed by her poetry. Their marriage was said to be a companionate one based on artistic and literary interests, and Ge Zhengqi was very supportive of Li Yin's engagement in writing and painting. Li Yin travelled with Ge Zhengqi to Beijing and other locations while Ge Zhengqi occupied various government positions. During this time, the couple jointly created many poems and paintings. Ge Zhengqi commented that when painting the subject of flowers-and-birds, he was not as skilful as his concubine; but when painting the subject of landscapes, his concubine could not surpass him. In 1643, they returned to their hometown, Haining 海寧. Two years later, Ge Zhengqi passed away. After the death of her

husband, the family's financial situation declined and Li Yin became a professional painter to support herself. This exhibition will also feature a painting by Ge Zhengqi, *Landscape* (image 1)

According to the inscription: “Painted in the fourth month in the year of *jimou* at *linhua fang* on the West Lake, Ge Zhengqi of Haishang” 己卯清和月寫於西湖之臨花舫 海上葛徵奇, this painting was completed in 1639 when Ge was still serving in the government. It demonstrates his skill in painting landscapes. To paint the mountain rocks, Ge Zhengqi first created outlines of mountains. Layers of dry brushstrokes of different tones were applied to model the rocks. The artist also used calligraphic hemp-fibre strokes to create further texture. Distant mountains were formed with light washes of ink. The pictorial treatment of the waterfall plunging down, the white water, the splashes, and the water surface in this painting also demonstrates Ge Zhengqi's skill in depicting landscapes.

Another important painting by a woman painter featured in the Exhibition is the work, *Pine Tree after Xia Chang* (Image 3) by Cai Han 蔡含 (1647-1686). Two of Mao Xiang's 冒襄 (1611-1693, zi Pijiang 辟疆) concubines, Cai Han and Jin Yue 金玥, were accomplished painters. They were known as, “the two painters of the orchid chamber at Waterpaint Hermitage of the Mao family at Zhigao” 雉皋冒氏水繪庵蘭閨雙畫史.

From the seals and colophon, scholars deduced that this unsigned painting of pine trees was created by Cai Han. Mao Xiang's inscription did not specify the painter, but he strongly suggested that the artist was a lady in his inner quarters. Mao wrote that after he had viewed a pine tree painting by Xia Chang 夏昶 (1388-1470) with Fang Shaocun 方邵村, he went home and described it to his family: And someone could just “put effort into her brush and copy it” 奮筆臨之. The seal “Zhigao Maoshi Shuihuian langui shuang huashi” 雉皋冒氏水繪庵蘭閨雙畫史 (the two painters of the orchid chamber at Waterpaint Hermitage of the Mao family at Zhigao) also indicates that the painting was created by Cai Han, Jin Yue, or both artists, working together. It was also a common practice for Mao Xiang to make an inscription on the paintings by his concubines stating that he had ordered them to paint something to present to his friends or acquaintances.



Ge Zhengqi; landscape (section); 1639; handscroll; ink on satin; 24 x 180.2cm; Art Museum, The Chinese University of Hong Kong (1998.0055), a gift from Bei Shan Tang Foundation.

According to Zhang Geng 張庚 (1685-1760), Cai Han was skilful in painting and had produced a large screen 巨障 of pine trees, which was inscribed by Mao Xiang. Therefore, *Pine Tree after Xia Chang* was more likely to have been painted by Cai Han.

The subject of a pine tree symbolizes the upright, unyielding, and steadfast character of a literati scholar. In this painting, the pine trees were painted in a horizontal format in ink monochrome. The artist chose to depict the middle section of the pine trees with branches that are bending, twisting, and interlocking. Bold and forceful brushwork was used to model the tree trunks, while fine lines were used to depict the pine needles. Dense ink dots were used to highlight parts of the trunks and create a slightly three-dimensional effect.

In addition to Cai Han's work, the painting, *Playing Butterflies* (image 2) by Wen Chu 文俶 (1595-1634, also commonly known as Wen Shu), is also featured in this exhibition.

Wen Chu was a descendent of Wen Zhengming 文徵明 (1470-1559), and her father and brother were both painters. She married Zhao Jun 趙均 (c. 1591-1640).

The Zhao and the Wen families were elite families of Suzhou. Contrary to popular belief, gentry women did not paint only for personal enjoyment and self-expression. Many of their paintings were exchanged for financial or other benefits. For example, Qian Qian 錢謙益 (1582-1664) wrote that Wen Chu seemed to have financially supported both the household and her husband's idyllic lifestyle after the death of her father-in-law in 1625. Coincidentally or not, most of the paintings attributed to Wen Chu that are available for study are dated between 1626 and 1633.

Qian Qianyi also wrote that Wen Chu's husband would occasionally watch his wife apply ink and colour to paintings, and he would inscribe on her paintings to distinguish them from forgeries. Qian raised an interesting point: Similar to their male counterparts, women's paintings enjoyed market demand and women artists needed to cope with other painters creating work and signing the women's names. Jiang Shaoshu 姜紹書 (1573-1638) described Wen Chu in *Wusheng shishi* 《無聲詩史》 (*History of Silent Poems*) as being very skilful in capturing the beauty of exotic flowers and plants, which she often situated next to a rock:



Image 1 : Ge Zhengqi; *Landscape*; 1639; hand scroll; ink on satin; 24 x 180.2cm; Art Museum, The Chinese University of Hong Kong (1998.0055), a gift from Bei Shan Tang Foundation.



Image 2 : Wen Chu; *Playing Butterflies*; 1630; handscroll; ink and colour on paper; 22 x 273cm; Art Museum, The Chinese University of Hong Kong (1995.0676). Gift of Bei Shan Tang Foundation.



Image 3 : Attributed to Cai Han; *Pine Tree after Xia Chang*; 1676; hand scroll; ink on paper; 48.5 x 441cm, Art Museum, The Chinese University of Hong Kong (1995.0691), a gift from Bei Shan Tang Foundation.

.....When painting flowers and plants, Wen Chu could portray the freshness of the buds and leaves, the softness of the stems, as if they were being blown in the wind. Wen Chu could also portray the spirit and essence of the flowers and plants near the river bank or exotic flower and plants that could not be named or classified. Usually next to the flowers and plants, Wen Chu often painted rocks; the elegance of the rocks was fully represented by her brushwork. Even the untrammelled [style/brushwork of] Xu Xi could not surpass her.

Wen Chu frequently painted flowers and butterflies. She painted with delicate brushwork, meticulously depicting the patterns, antennae, legs, and hair on the butterflies. Careful outlines were drawn and layers of paint were filled in to form the subjects. The flowers and butterflies appear in a "realistic" manner; that is, we can identify the species of the butterflies through her painting. Even so, the butterflies look as though they were specimens laid flat on the paper, creating a surreal experience.

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The many talents of Water Poon: an interview

by Marianne Yeo

Before the Shaw brothers started producing their iconic Cantonese martial arts movies, their studio experimented with many literary genres. One of their earlier box office successes was the 1963 tragic romantic opera "The Love Eterne" (produced in Mandarin), based on a Jin Dynasty folk legend of the two "Butterfly Lovers". In addition to the film's cinematic success, the posters broke new ground: instead of painted images, they used actual photographs and film stills. The audiences loved it. The idea came from a young design apprentice in the Shaw Brothers' studios, barely out of his teens and in his first job, whose passionate hobby was photography.



Lotus2 2011 (image courtesy of Blink Gallery)

Water Poon was born in 1944 in Nanhai City, Guangdong Province. He left for Hong Kong with his family soon afterwards and received his education and upbringing here in Hong Kong.

After several years working at Shaw Brothers, he became a photojournalist for the Chinese "Readers Digest" and found fame for his landscape photographs of China. He was urged to adopt a more "professional" and "English sounding" name so he chose "Water" and "Shui Wo Tin" as playful renderings of his surname.

Later he worked for Radio Television Hong Kong, (RTHK) as an artist, where he developed an interest in documentary film making, where he won many international awards. He is known to Chinese audiences in Hong Kong and abroad but there is little written about him in English. I was excited when he agreed to an interview.

When we met in Causeway Bay he carried a small Leica camera, housed in a Huawei smart-phone and as we walked, he snapped images which caught his eye. Later, he shared some of these photographs and explained why he liked certain pictures more than others.

During the 1980s he travelled extensively, taking photographs of the Silk Road, the Yellow River, the Grand Canal, and Ethiopia. These images have been published in photographic albums and exhibited in Hong Kong, Penang, Singapore, Kuala Lumpur, and Manila. At a time, when China was less open, Water was the first artist to

exhibit photographs of Taiwan in Beijing and of Beijing in Taipei.

Water's next step was to turn his attention to art. He became celebrated for his delicate, detailed watercolour paintings of a fashionably dressed, young Chinese woman standing in lone contemplation in urban Hong Kong.

Yi Shu was the pen name of the romantic novelist, Isabel Nee Yeh-su, the author of the best-seller, "The Story of Rose". Rose was a modern young woman in the city, educated, working at a white-collar job, looking for true love. At the time, this was a totally new image and role model for Chinese women. Rose captured the imagination of a generation and the series continued to be published into the 1990s. Water Poon began illustrating the book covers for these Yi Shu novels in 1988. Over time the heroine had other names and other stories. Today, Water's depictions of Rose are an amalgam of all these young women whom he collectively calls Ga-ga ("family" in Cantonese). They enchant old and young alike who identify with the wistful modern Chinese girl and the landmarks depicted. Many assumed that these dreamy pictures were painted by a young girl, much like Yi Shu when she wrote her first novel. They were unaware that these images were the work of a middle-aged husband and father. The public knew of Water Poon, the photographer, but were surprised to discover Water Poon, the artist.

Water Poon's latest art works are on display at a small art gallery in Hong Kong. The variety of the work emphasises the different aspects of his artistic skills.



Enlightenment (Image courtesy of Blink Gallery)



Water Poon 2015 阿水 (Image courtesy of Blink Gallery)

There were minimalist canvases of Gui Lin in lilac and canvases of giant blue/white lotus leaves and flowers, and a sculpture of a sparrow delicately perched upon a twig balancing on a scholar's rock, like a 3-dimensional Chinese painting but composed entirely of building site rubble.

There was pottery, handmade and hand painted in traditional shapes but with bits missing as they dropped off during the making process and were not replaced; nevertheless, giving the finished product a strangely moving aesthetic appeal - appearing "ancient" and modern, imperfect yet beautiful at the same time.

And his ink paintings using traditional Chinese ink on rice paper depicting swimming goldfish, spring blossoms with birds, a huge mythical quasi-human, hideous monk and little sparrow (whose nickname in Chinese is "kindness").

Water regards himself as a self-taught, humble craftsman/manual worker. Although he studied graphic design, graduating from the Hong Kong Polytechnic and studied photography at night school, he still thinks he learnt more through experience and practice. He studied graphic design in the days when everything was done by hand and there were no computers. It was just the draftsman's or artist's brain and the skill of his eye and his hand.

Despite living in Canada for decades, he falls back on Cantonese to express his deepest thoughts. His replies to my questions were considered; he would lean back and close his eyes, searching for his deepest feelings, to tell me about his body of work. He felt that everyone could be an artist if they wanted to be because everyone has their own view of the world. He was not an artist because he called himself "artist" but because what he produced made other people call him one.

Water and his fashion designer/artist wife, Romy Cheung, divide their time between Vancouver, Hong Kong, and Guangzhou. When in Hong Kong, he visits relatives and revisits old places for sentimental reasons. He paints and works mostly in Guangzhou and Vancouver, where he has his own art studio in each city. He continues to experiment tirelessly with different media. For example, he has produced a book for a Vancouver children's hospital composed of line drawings in ballpoint pen with simple thoughtful encouraging words.

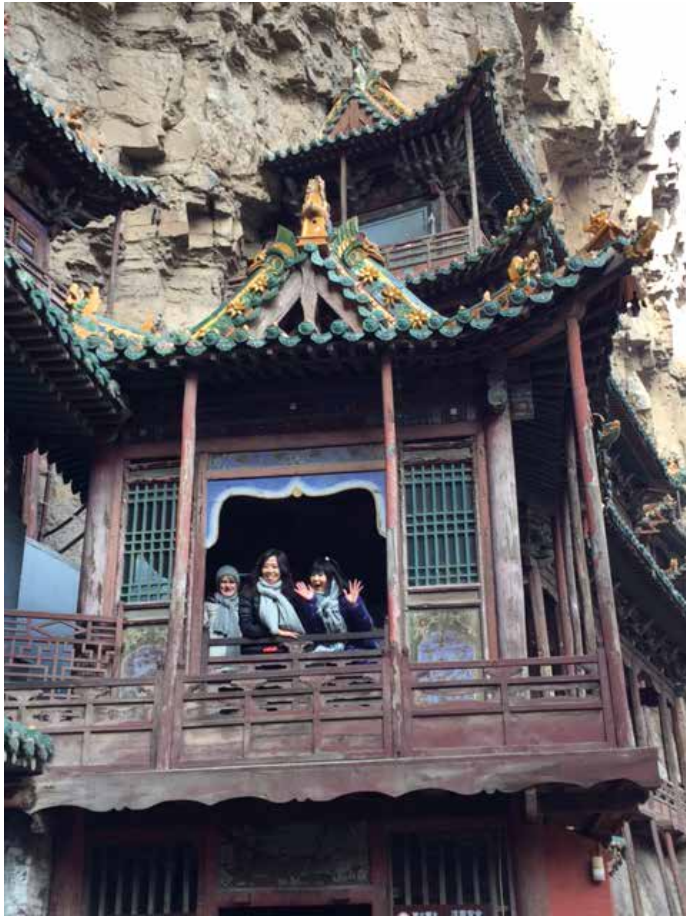
Water has painted city landscapes of Vancouver in watercolour on old editions of that city's newspapers and has done the same for Hong Kong. He plans to repeat the process with newspapers in several major mainland cities. Water says that local newspapers capture the essence of the city's life in reporting news and events, announcements, and advertisements that make a city a living, alive place. The paintings on the newspapers are another layer of representation of life in that city. The strong emotions that Water Poon feels for these two cities, Hong Kong and Vancouver, that have become his homes, were very evident to me whilst he was describing this work.



No 25 Running Water Mountain High 2007
(Image courtesy of Blink Gallery)

As the interview ended, we walked together in the early evening light and boarded a tram to our different destinations within the city of Hong Kong; truly a memorable afternoon.

June 2016



Hanging Monastery

Five days in the birthplace of Chinese culture

The name Shanxi means “West of the Mountains”. Shanxi is located on a high loess plateau between two mountain ranges, Taihang to the east and Luliang to the west. The Yellow River forms the southern border and the Great Wall of China separates it from Inner Mongolia to the north. Shanxi province is the birthplace of Chinese culture with archaeological records dating back more than 3,000 years to the Zhou Dynasty. Today the loess plateau is heavily eroded, arid, and bleak, but in the past, it was fertile agricultural land. This area, with its rich historical past, was a very suitable destination for the Friends 35th Anniversary Tour.

Our journey began early Saturday morning with a private car pickup from our doorstep; what luxury! Within a few hours we were driven from Hong Kong to the Shenzhen airport to catch our flight to Taiyuan, the capital of Shanxi province.

Our first stop in Taiyuan was at the Grand Courtyard of the Chang Family compound. This “compound”, which could more accurately be called a small town, was built in the Qing dynasty by a Chinese merchant family involved in the tea trade between Fujian province and Russia. This sprawling complex, which was built up over a two hundred year period by successive members of the Chang family, boasts over 1,500 houses, 40 communal buildings and

more than 6.7 square kilometres of land. It is described as a fusion of northern and southern Chinese architectural styles, but what struck me was the incorporation of western design elements and motifs. Many of the buildings had western inspired carvings and the manmade lake on the northern edge of the compound, with its lawns, orchids, and ornamental trees, felt very European. The Chang family must have been very cosmopolitan, with business interests from southern China to northern Europe, and their family compound reflected this. It was truly unique, unlike any other Chinese Family compound I have seen.

After dinner at the hotel we were treated to a lecture by Dr Xu Xiaodong on the history of the Bronze and Jade artefacts that had recently been discovered in Shanxi province. These items were found in a series of tombs belonging to the Jin State, one of the feudal kingdoms during the Western Zhou period (685-591 BCE). They provide a near continuous record of the Jin burial system. The next morning, we went to the Shanxi Provincial Museum in Taiyuan to see the items for ourselves. This was one of the highlights of the trip for me. The Museum was very well organized, our Museum guide was very knowledgeable, and the bronzes and jades were spectacularly beautiful.

We also visited the Taiyuan Museum of Contemporary Art. This recently opened museum was designed by the American architect, Preston Scott Cohen. The building itself was beautiful, but unfortunately for me, I was less impressed with the artwork on display. Then it was back on the bus for the 2-hour drive to Pingyao.

Pingyao is a well-preserved, traditional Han Chinese city, with buildings dating back to the Ming and Qing dynasties. During the 19th century it housed more than 20 bank headquarters and was the financial centre of China. We visited one such building, the Ri Shang Chang, now a museum. We had about an hour to wander around the old city and visit the many small shops. Pingyao black vinegar is one of the specialties of the town, and we were so impressed with the shop owners’ descriptions of the health benefits of drinking vinegar every day, that between us we bought over 10 litres. I’m not sure if it will actually make us healthier, but it is worth a try!

We headed north to Datong to see the Yungang Grottoes. This is one of the most famous ancient Buddhist temple sites in China. There are over 250 grottoes dating back to the 5th and 6th centuries, described by UNESCO as a “masterpiece of early Chinese Buddhist cave art... [that] ...represent the successful fusion of Buddhist religious symbolic art from south and central Asia with Chinese cultural traditions”. The grottoes were constructed over a 70-year period during the Northern Wei Dynasty. They have been modified and repaired over the centuries so what you see today is an amalgamation of many different styles. Some of the statues in the grottoes are huge, with the largest being over 17 metres tall. In some instances

the Buddha's face looks out through an opening in the rock face, as if Buddha is peering through a window onto the world. I'm not sure if this was the original design intent or if it was the result of erosion of the rock face, but it was very moving.

On the fourth day, we headed southeast to the Wu Tai Mountains to the Xuankong Hanging Monastery, which had also been built during the Northern Wei dynasty. Perched on a cliff face above a small river, the monastery is remarkable for its combination of Buddhist, Taoist and Confucian relics within a single structure. We were able to walk (or rather, climb) around inside to admire the artefacts and artwork. The structure looks more precarious than it actually is, with oak crossbeams fitted into holes chiselled into the cliffs to provide structural integrity. I suspect that the Chinese government carried out extensive repairs before it was opened to the public, including the construction of concrete steps and guard rails to ensure that visitors and the faithful do not fall to their deaths!

After the excitement of the hanging temple, we drove for three hours to the sacred Buddhist mountain of WuTai Shan. Associated with Manjushri, the bodhisattva of wisdom, who is the special guardian of Tibetan and Mongolian Buddhism, much of the temple architecture has a "Tibetan" look to it. A testament to the religious piety of the area, Tibetan monks, dressed in their distinctive red robes, wandered the village streets. The area is home to over 53 sacred monasteries, mostly from the Ming Dynasty but some go back as far as the Tang Dynasty. Unfortunately, we only had time to visit a few of them. My personal favourite was the upper terrace of the Tayuan Monastery. It was a bit of climb to get there, but the view from the top was spectacular and well worth the effort.

Exhausted but happy, we celebrated a successful tour at the Wutai Friendship Hotel in Taihuai village, where we enjoyed a traditional Chinese banquet before retiring for the night, in readiness for an early start for our long journey back to Hong Kong and modernity.



Group Photo at Mount Wu Tai

Japan: The Arts Constellation' A journey through tradition and modernity 25 November - 3 December 2016

by Michele Ferguson



*Yokoo House collaboration between artist Tadanori Yokoo
and architect Yuko Nagayama*

The harmonious blending of art, architecture, and nature that we encountered on the Friends tour of Japan was an inspiration for the contemplation of beauty, the natural world, and our place in it. Our journey was a unique opportunity to join a diverse group of travellers, all of whom share a passion for art and an interest in Japan, its culture, traditions, and contemporary life.

The Isamu Noguchi Garden Museum at Mure near Takamatsu on the island of Shikoku was the first of many extraordinary experiences. Noguchi's work is steeped in the spirit of the land, echoing his belief that sculpture is a way of teaching people about nature and that art should become one with its surroundings. This place was his refuge. Here the great Japanese-American artist worked on large stone sculptures and created a sculpture garden of such meditative beauty that it continues to inspire artists and visitors.

We looked out to the world beyond as he would have done, and onto the garden area where stone works were placed like performers on a stage. We saw streams of stone and imagined the sound of running water. Around the studio were more sculptures, artworks, and tools.

My expectations were high for the art islands of Teshima, Inujima, and Naoshima in the Seto Inland Sea. I had heard tales of their extraordinary installations and wanted to see the ways in which contemporary art had

contributed to the revitalisation of these islands. I had also heard it was complicated to arrange travel to the islands. Travelling with the Friends was a different story! We crossed the Inland Sea in the comfort of a private boat as our tour leader, Keiko Packard, spoke about the islands and shared her knowledge with us.

Teshima, our first island, had been a prosperous agricultural area until the 1970s when it became an illegal dumping ground for industrial waste. It is now undergoing environmental restoration. Our local guide, Yoshi Ohora, took us to Christian Boltanski's Les Archives Du Coeur where we had our heartbeats recorded and heard the amplified heartbeats of others drawn from thousands of stored recordings.

Teshima linked into the Seto Sea art expansion when the Teshima Art Museum opened in 2010. Sited on a hillside like a drop of water fallen to the ground, the graceful curved structure nestles alongside thriving rice fields. The vision of artist Rei Naito and architect, Ryue Nishizawa, this astonishing creation comprises a thin white concrete shell without pillars. Two oval openings bring in light and bird sound. Tiny drops of water rise from a natural spring, streaking across the floor in thin, silvery lines.

We also saw the Teshima Yokoo House, an old building renovated to display Yokoo's artworks, and the Shima Kitchen, a popular restaurant reconstructed from an old building that connects people to art through food.

Inujima, our next stop, is home to the intriguing Inujima Seirenscho Art Museum, which opened in 2008 on the site of an abandoned copper refinery. How fascinating to see new plants slowly creeping across the preserved remains of old chimneys and other structures. The new buildings were designed by architect Hiroshi Sambuichi, while artwork by Yukiori Yanagi references the Japanese post-war writer, Yukio Mishima, who warned of the dangers of modernisation.

Also on the island is the Inujima Art House project, developed by artistic director, Yuko Hasegawa, and architect, Kazuyo Sejima. It comprises art installed in small spaces constructed from local materials and in old, converted houses.

What does the future hold for these islands as their small, aging population diminishes? Art is a key to attracting visitors, yet the issue of increasing the permanent population seems unresolved.

As dusk fell and the islands turned to indigo, our boat arrived at Naoshima's Benesse House. Designed by Japanese architect, Tadao Ando, Benesse House Museum opened in 1992 as the central facility within Benesse Art Site Naoshima. Its theme is the co-existence of nature, architecture and art. Ando's later buildings on Naoshima include the Chichu Art Museum, Lee Ufan Museum, Ando Museum, and new accommodation at Benesse House.

We had close encounters with artworks in galleries and guest rooms, in the buildings, the gardens, and along the seashore. It was astounding! Japanese artists whose work we saw included Hiroshi Sugimoto, Kazuo Katase, Yayoi Kusama, Shinro Ohtake, and Kan Yasuda. Among the other artists were Cy Twombly, Andy Warhol, Jean Michel Basquiat, Frank Stella, Antony Gormley, Yves Klein, Alberto Giacometti, Niki de Saint Phalle, Nam June Paik, and Cai Guo-Qiang.

In the Chichu Museum, Tadao Ando's quiet, poetic spaces house its permanent collection: five water lily paintings by Claude Monet, Time/Timeless/No Time by Walter Maria, and three works by James Turrell. Although much of the building is underground, natural light is the sole source of illumination.

Walking through Naoshima's Honmura district we saw the seven houses of the Art House Project, each transformed by a different artist.

On Shikoku, we had the opportunity to explore some of the more traditional and historic aspects of Japan. At Shikoku Mura, an open air "village" museum, 33 old buildings and structures have been reconstructed in their original forms. The entrance, a shaky timber and vine suspension bridge, was an exciting introduction to the farmhouses, storehouses, workshops, and the historic lighthouse.

Our introduction to the elaborate world of Kabuki took place at Japan's oldest Kabuki theatre, the Konpira Grand Theatre, also known as Kanamaru-za. Built in 1835 the theatre is still a home for Kabuki, retaining its original Edo atmosphere.

Strolling through the rich autumn colours of historic Ritsurin Garden was a rare pleasure, around every

corner we came across another exquisite gem. This famous garden was designed for a local feudal lord, later opening to the public after the Meiji Restoration. More garden delights were in store in Kyoto. On the last night of autumn, we walked up to Kiomizu-Dera Temple to see spectacular red foliage bathed in theatrical lights.

Beyond Kyoto, we visited the Miho Museum designed by Chinese-American architect, I.M. Pei, and sited in a hillside. While the roofline reflects traditional Japanese architecture, great glass structures bring light and modernity into the interior. We were fortunate that our visit coincided with an exhibition of the work of 17th century ceramic artist, Kenzan.

The Sagawa Art Museum, also outside Kyoto, focuses on expressions of the spirit of Japanese art. Exquisite ceramic work by Raku Kichizaemon was displayed in stunning surrounds. In the adjoining tea room we gained an appreciation of the tea ceremony, its ceremonial preparation, and presentation.

Food was an important part of our tour. It was a delight to taste Japan's fresh, seasonal produce and so many delicious snacks along the way. We had a lot of fun and memorable meals, from a simple bowl of fresh udon noodles to the delicate beauty of a Kaiseki dinner at Benesse House Museum, all embodying the Japanese belief that food should be enjoyed with all the senses. Our tour was a fascinating journey of discovery and a tribute to the organisers, tour leader and former Chair of the Friends, Keiko Packard, supported by Belinda Piggott and Therese Lesaffre, and Keiko's assistant, Seiko Kobayashi, who had the dual roles of advance scout and boundary rider.



Friends about to enter the IM Pei designed Miho Museum outside Kyoto



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香港中文大學·中國文化研究所·文物館
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THE CHINESE UNIVERSITY OF HONG KONG

Her Distinguished Brushwork

An Exhibition Featuring Paintings by
the Seventeenth-Century Artist Li Yin
明代女畫家李因繪畫展

14.01 – 12.03.2017

Art Museum, Institute of Chinese Studies
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Opening Hours

Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 a.m. – 5:00 p.m.
Sundays and Public Holidays 1:00 – 5:00 p.m.
Closed: Thursday (except Public Holidays) and January 27–31, 2017 (Lunar New Year Holiday)
www.cuhk.edu.hk/arts/museum

開放時間：

星期一至三、五、六、日及公眾假期

星期四及農曆新年假期（一月二十七至三十一日）

休館時間

星期四（公眾假期除外） 二零一七年一月二十七至三十一日（農曆新年假期）



明代女畫家李因繪畫展 Her Distinguished Brushwork

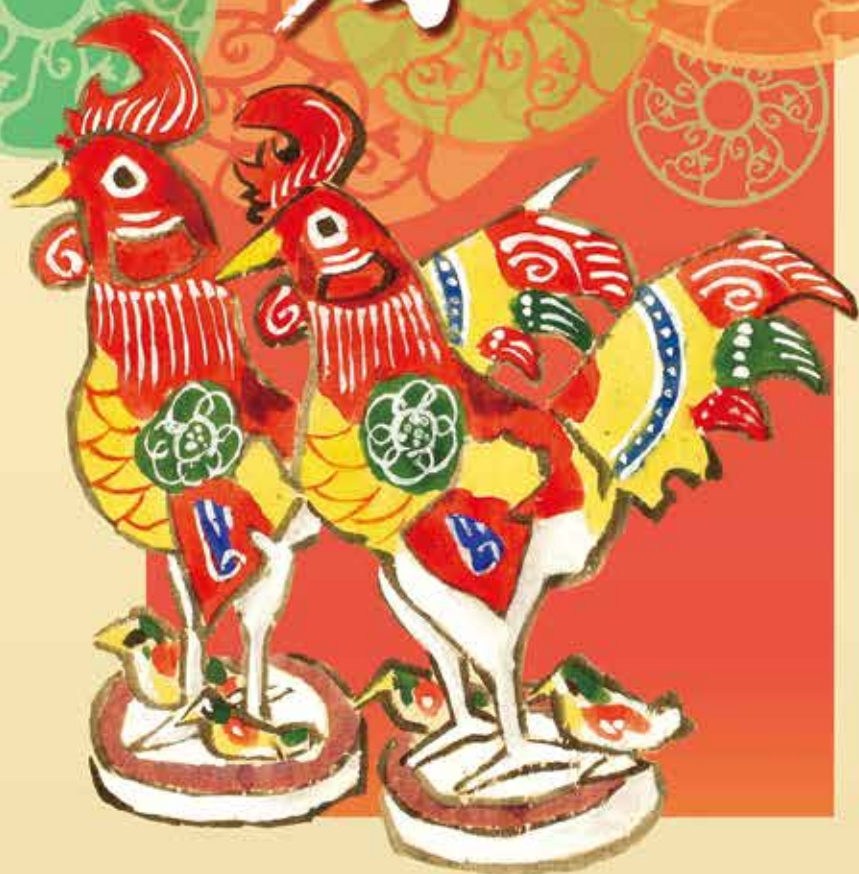


herdistinguishedbrushwork



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百鳥迎春



2017.1.13 - 3.5

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

開放時間:

星期一至五、六、日 上午十時至下午五時

星期日及公眾假期 下午一時至五時

假期休息 (公眾假期除外)：二零一七年一月廿七至三十一日閉館

Opening Hours:

Monday, Tuesday, Wednesday, Friday and Saturday 10:00 am - 5:00 pm

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

Closed on Thursdays (except Public Holidays) and January 27-31, 2017

www.cuhk.edu.hk/ics/am/

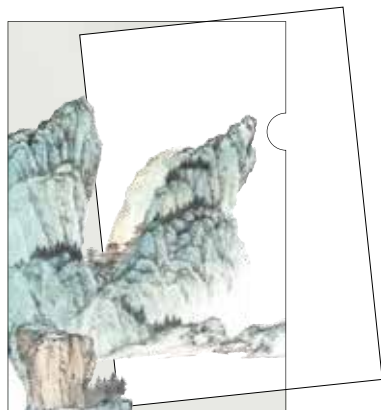
雞年賀歲展

HERALDS OF SPRING

Celebrating the Year of the Rooster



Friends Products



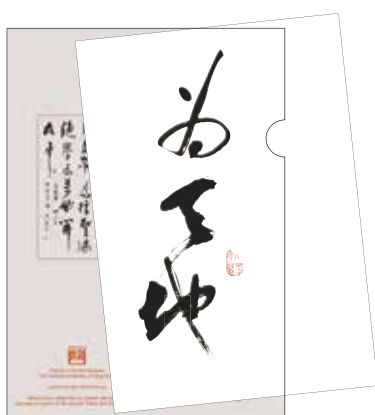
Landscape
A4 Folder HK\$25 each



Fruit
A4 Folder HK\$25 each



Jade
A4 Folder HK\$25 each



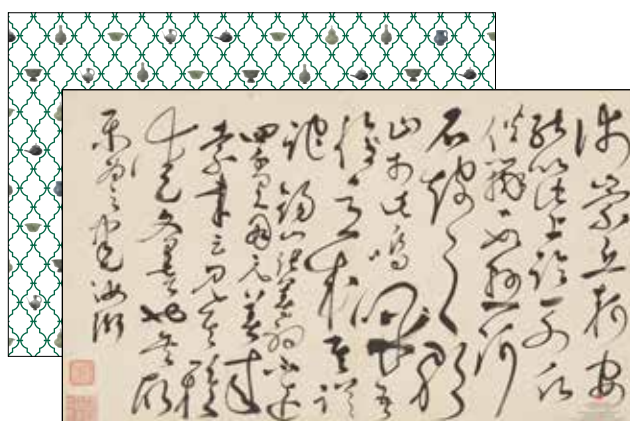
Calligraphy
A4 Folder HK\$25 each



Blue and White Ceramics
A4 Folder HK\$25 each



Caption Dragon
A4 Folder HK\$25 each



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

Friends Products: For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products are sold at various Friends' events throughout the year, the Asia Society Store, holiday fairs and St. John's Cathedral Bookstore.

Friends Products



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



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



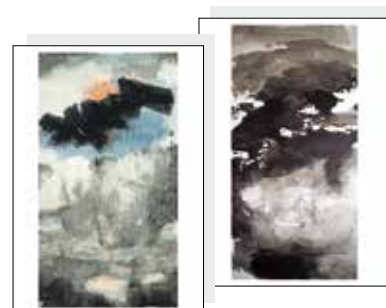
"Zaffer Chan" card set
(2 designs) HK\$60 / 6 cards



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



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



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



Blue and white ceramic pattern shopping bag
HK\$50



"Henry Lo" Calligraphy bag HK\$100



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

Friends Products: For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products are sold at various Friends' events throughout the year, the Asia Society Store, holiday fairs and St. John's Cathedral Bookstore.



Friends of the Art Museum

The Chinese University of Hong Kong Ltd.



Welcome to the Friends of the Art Museum, the CUHK. We are a non-profit organization established in 1981 to promote art education and to raise funds for the Chinese University Art Museum, through various fund-raising activities.

(Please tick ✓ the appropriate box)

☐

NEW MEMBERSHIP APPLICATION

☐

MEMBERSHIP RENEWAL

Please note that this application form can be completed on our website: cuhkmuseumfriends.com

Surname _____

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

Surname _____

Address _____

Telephone _____

Mobile _____

Email _____

We are all volunteers and greatly appreciate any help you can offer. Please let us know if you would like to assist us with our activities.

FOR OFFICE USE ONLY:

Date Processed: _____

Membership Number: _____

Membership Category: _____

Member Since: _____

Directory: _____

Cheque: Amount: _____

Number: _____ Bank: _____

Cash: Amount: _____

Given to: _____

Given Name _____

Given Name _____

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

Signature: _____

Date: _____

Please tick the category you desire:

☐ Single Member: \$500

☐ Joint Member: \$600

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

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

☐ Life Member *single*: \$8,000

☐ Life Member *joint*: \$10,000

Make crossed cheque payable to:

"The Friends of The Art Museum, the CUHK Ltd" and mail to:

Membership Coordinator,
GPO Box 9861, Hong Kong.

Email Enquiries to: membership@friendscuhk.com

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

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

**** Note****

Friends membership runs annually from October**

NOTES:



Friends library and resource centre and archive library, Art Museum, CUHK

Librarian: Gillian Kew
Tel: 9231 1724 **E-mail:** gilliankew@yahoo.com
Art Museum: Telephone: 39437416

Remarks

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

Membership renewal: It is now time to renew your membership of the Friends

The Friends of the Art Museum, CUHK annual membership runs from 1 October through 30 September of the following year. Please complete the membership form, and return it with your cheque payable to Friends of the Art Museum, CUHK Ltd. to: GPO Box 9861, Hong Kong. Photocopies of the form are acceptable.

Benefits of Friends membership include special prices and priority booking on events, tours, and lectures, free admission to the Art Museum and our library, and regular updates via our newsletter and email notices, so that you don't miss any of our events.

Membership fees help support the Art Museum, its education outreach programme, and students of CUHK.

For membership enquiries, please contact Therese Lesaffre at membership@friendscuhk.com

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

Opening Hours: Mon-Sat: 10:00am to 5:00pm
Sun & Public Holidays: 1:00pm to 5:00pm
Closed: Thurs (Open Public Holidays)
Closed: Christmas, New Year, Lunar New Year, & Easter Holidays

Driving Directions to CUHK (from HK Island): Take any cross-harbour tunnel. Follow the signs to Shatin | Ma Liu Shui | Taipo | Racecourse | Penfold Park | University. Continue on the highway. When you see the Hong Kong Jockey Club Racecourse sign on your right, immediately look for the highway exit marked UNIVERSITY. Continue along Old Tai Po Road through two roundabouts until you reach the University Main Entrance Gate, the second gate on your right, the first gate is the Chung Chi College entrance to the university.

Getting to the Museum: Drive past the guard post and take a right fork. Drive 200 yards to the Art Museum's car-park, on the left hand side and up a short slope in the Institute of Chinese Studies beside the University Main Library.

Parking: Free to all visitors for the first 30 minutes.

Friends' members may enjoy additional free parking when visiting the Library and Art Museum.

For 3 hours free parking, validate your vehicle entry ticket at the Art Museum ground floor reception desk.

Taking the MTR to CUHK: Take the East Rail (light blue) line to **University Station**, Exit A or C. Turn right for CUHK shuttle (Route 3 or 4) to Sir Run Run Shaw Hall (2nd stop). Walk across the square to the Institute of Chinese Studies, where the Art Museum is located. To return, catch the same bus on the lower side of the Art Museum (opposite side of the square, down the steps to Central Avenue covered bus stop, located on the right).

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



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www.yfprint.com.hk



KIM TSCHANG-YEUL b. 1929, *Recurrence*, 2017
Oil on canvas, 162 x 130.5 cm (63 3/4 x 51 3/8 in.)
Courtesy of the artist and Pearl Lam Galleries

PearlLam
Galleries

6/F, Pedder Building, 12 Pedder Street
Central, Hong Kong
Monday–Saturday, 10am–7pm
www.pearllam.com

*Friends of the Art Museum, the Chinese University of Hong Kong
Spring 2017*