

Friends Newsletter



Friends of the Art Museum, the Chinese University of Hong Kong
Annual Newsletter 2021

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*denotes a volunteer working with the Board of the Friends

Front Cover:

Plate with florals and birds in Kakiemon style in overglaze enamels
Jingdezhen ware, Jiangxi Province
Enameled in Holland
Qing (1644-1911)

H 4.4, MD 27, FD 15.7 cm
Collection of the Art Museum, CUHK (1996.0365)
Gift of Friends of the Art Museum (Mufei Collection)

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Message from the Chair



The Friends have gone through yet another interesting year in 2021. The year saw the Museum suffer many disruptions, cancellations, and long periods of closure. Such difficulties notwithstanding, its expansions and renovations have gathered pace. The Museum fully

reopened in late February. On behalf of the Friends, I would like to express my gratitude to Professor Josh Yiu and the Museum staff for their perseverance and dedication in what must have been an extremely frustrating time.

For our part, the board members and volunteers have all endeavoured to make our presence felt despite the restrictions imposed on us as a result of the pandemic. The lack of in-person events does not reflect the steady efforts of our board members. This is especially true for all the work that was put into online events and the planning efforts that bore no fruit when events were forced to be cancelled.

This year will mark the 40th anniversary of the Friends. We shall be looking forward to a major fund raising event with the auction of donated artworks in December. Despite lingering concerns about the epidemic, the board is working hard on the final details.

During the tough lockdown period last year, a number of events were cancelled including our popular Garden Party and New Members' Welcoming Party. However, we started to organize more online events and launched our first webcast *'Tales of eccentrics and exemplars'* in October. This was followed by a series of six online lectures organised in conjunction with the Fine Arts Department of the University, chaired by Professor Frank Vigneron and delivered by six PhD students, who discussed their various research topics. The quality of the talks was very high, and we were thrilled that they were well attended. In June, we had the *'Tibetan Murals'* talk. Our online efforts continued with two further lectures, the *'Bactrian Camel in Chinese Jade'* and the *'School of the South: French Artists and the Côte d'Azur'* in August.

I am happy to report that since the second quarter we have gradually regained normality. The board started to work on physical events around March after the Museum reopened with the exhibition *'Artistic Confluence in Guangdong'*. A guided visit with Dr. Peggy Ho was quickly put together for May. Around this time, we also organized a visit to the Hong Kong Museum of Art to see the excellent Min Chiu Society ceramics and a fabulous imperial gown collection. Our enthusiasm was such that a record breaking seven events were lined up for the month of June! These

included the excellent gold jewellery collection of the renowned collector, Betty Lo, at the K11 Museum and a tour to learn about the history and view the collection of the Po Leung Kok. June also saw our first day trip for some time, *'The Disappearing Victoria City walk'* which was very enjoyable. These were followed in August by another well attended curated visit to see the *'Tsar of all Russia'* exhibition in the Heritage Museum.

Our "Young Friends" have also been very busy planning their *'Forty under Forty'* exhibition and auction in support of the Friends, for early next year, which will showcase the modern face of the local art scene. The Study Group concluded the spring term successfully with presentations on the subject of China's Republican Era. The autumn term on the topic of Macao saw an excellent response.

A very big thank you is due to our board members: Edwin Mok, Candice Lee, and Edith Pong who are continuing with their strong efforts to ensure that our 40th anniversary event will be a success. I would also like to thank our board members who do the tedious work that is less visible but essential to the smooth functioning of the Friends, Gillian Kew, our excellent secretary, Patrick Moss who keeps our e-communications going through thick and thin and Iris Kwan who always keeps our accounts straight, Josie Taylor, our dedicated museum liaison, and Lucia Ho who is always happy supporting everyone else and looking after membership. I must mention Sue Sandberg who has edited and supported the production of our annual Newsletter for a number of years.

Sadly, I have to announce the news that one of our board members, Ms. Lin Chan, passed away in June this year. Lin joined us in 2018 and was a keen advocate of our cause, she was instrumental in helping to organise our very successful ArtLink event and made a major contribution in redesigning our products portfolio. We certainly miss her bubbly personality and hard work.

Finally, I would like to announce that this will be my last year of service to the Friends. For me, the past four years serving the Friends was a memorable privilege, I made many friends, and the experience has enriched my life in numerous ways. Once again, I would like to thank the Board for its generous support throughout my term. We have certainly gone through some extraordinary times together! My thanks also to all the donors, volunteers and the Museum and University staff who helped me along the way. Specifically, Professors Josh Yiu and Frank Vigneron have been invaluable in their support to me during these past 4 years.

I wish the Friends all the best in the coming years.

Peter Woo

Art Museum, The Chinese University of Hong Kong

A review of 2020-2021



The Art Museum resolved to convert the challenges wrought by the pandemic into opportunities. Museum educators broadcast 57 videos, which were viewed over 60,000 times, organised 16 online lectures with nearly 2,000 attendees, and piloted workshops for virtual student exchanges with special topics such as *'Writing of the Ultimate CV: A Death Ritual in Medieval China'*. The success of the videos, along with those from the acclaimed *"HeART-to-HeART"* talks last year, merited an invitation from RTHK for the Art Museum to contribute to a video production on aesthetics, to be launched later this autumn. By the same token, the number of followers on social media ballooned: Facebook increased by 23%, YouTube by 92%, Instagram by 214% and Bilibili by 471%. Media coverage of the museum programmes increased by 185% from 117 to 333 items.

During the pandemic-stricken year, the Art Museum supported exhibition loans to ten institutions including the National Museum of China and the Palace Museum and embarked on a HK\$16M renovation of the Art Museum's East Wing. With generous funding support from the Bei Shan Tang Foundation and the university, the renovation upgraded the heating, ventilation, air conditioning, and lighting systems in Galleries III and IV, and installed four sets of custom-made showcases spanning the length of the galleries. The cases are equipped with anti-bandit glass and an energy-efficient climate-control system to enhance long-term preservation of delicate scroll paintings from our permanent collection. Aptly, the first works displayed in the new cases were our own masterpieces donated by the Bei Shan Tang Foundation, and the reprised exhibition *The Bei Shan Tang Legacy: Chinese Painting*.

Another exhibition that was extended to the current academic year was Hong Kong Impressions. The popular exhibition was supplemented with innovative VR tours that juxtaposed current street views with

historical artworks and with an informative and entertaining guidebook of 'old Hong Kong'. The out-of-the-box marketing and promotion campaign was shortlisted for the prestigious GLAMi (Galleries, Libraries, Archives, and Museums Innovation) Awards. Tell-tale souvenirs inspired by the paintings earned the museum a national prize in the 2020 Beijing Cultural Creations Competition 北京文化創意大賽全國百強. The catalogue was sold out before the exhibition ended.

As the Art Museum approached the golden anniversary this September, museum staff planned a series of exhibitions, publications, and events. The series kicked off with the spring exhibition *Artistic Confluence in Guangdong: Selected Painting and Calligraphy from Ming to Mid-Qing China*, in which Dr. Peggy Ho explored the development of Guangdong art, shedding new light on our collection of Guangdong paintings, which had been acquired in the early years of the museum. The sequel to this exhibition will be featured this autumn and next spring.

Speaking of important donations of art, Mr. John Wong entrusted the Art Museum with his family heirlooms, including a rare and early painting by Yun Shouping, a pair of Jun ware cup stands, and a translucent jade bowl. Advisory Committee Vice-chairman, Mr. Anthony Cheung, also donated paintings from his family collection and purchased an 80-piece fine dining service specifically for a future exhibition on export ware. Retired conservator Master Wong Pok-man donated a rare calligraphy by Gao Qifeng.

A significant monetary donation came from the Lo Kwee Seong Foundation. Following its major gift in 2019 for the construction of the museum's new wing, the Foundation pledged further funds to support educational and outreach programmes over the next five years. The Art Museum has successfully applied for a grant from the Government's Job Creation Scheme. Prof. Xu Xiaodong was influential in raising funds donated by Mr. Song Tao, Mr. Tsai Chun Lung, and a government-matching grant to support research and exhibitions under the Research Programme for Chinese Art and Archaeology. The Art Museum is increasingly well positioned to scale up art education for the university and our city.

Professor Josh Yiu
Director

The Friends' Overseas Chapters

UK Chapter

The Friends are delighted to announce the appointment of a new Chair of the UK Chapter. Vicki Firth fulfilled a wonderful role in creating this chapter and we would like to pay tribute to her for all her hard work in setting up this vibrant group. Vicki has decided the time has come for her to take a well-earned rest, and we are happy to announce that the position has been filled by Tina Macfarlane.

Tina is keen to maintain the links between the UK Chapter and Hong Kong. She can be contacted at chair.ukfriendsamcuhk@gmail.com.

Tina has kindly provided the following biography:



Although I left Hong Kong in 1998, after living there for nearly 15 years, I have been back many times. When I first arrived in 1981, my mother and I attended extra mural evening classes run by the Hong Kong University. I remember one on Japanese prints, an introduction to the Chinese Arts, and another

I particularly remember, was the lecture on cricket cages given by the daughter of the owners of the much missed Honeychurch Antiques. They were so quirky I decided I'd collect them. Also, I could afford them! I returned to Hong Kong in 1989, after getting married in London, when I set up my own dental practice in Repulse Bay and became an active member of the Friends. I participated in, and even ran, a few study groups. I was always interested in Chinese and Asian cultures, particularly South East Asia. My mother was born in India, leaving before WW2 and partition. Her parents returned later, and my aunt married a tea planter in Assam. My family also lived in Singapore, and I grew up with Indian and Chinese things around me, with Singaporean food (my mother took cooking classes with Mrs Lee, Lee Kuan Yew's mother) and Malaysian textiles (I still have a couple of my mother's tailor made dresses in Songket, which she commissioned from the Malaysian weaver I can remember visiting), etc.

In 2010-11 I did the post-graduate Diploma in Asian Art at SOAS (three modules, Indian, Chinese, and South-East Asian) followed by a fourth module (Japan/Korea) a year later. These were some of the most enjoyable years of my life. I continue to do the short courses periodically and aim to do the remaining two modules of the diploma (Islamic and Buddhist) one day.

Friends may remember me as Tina Horton, my married name, but I reverted to Macfarlane, my maiden name, a few years ago after my divorce.

I am very pleased to be part of the UK Chapter of the Friends. We are a small, rather dispersed group, but I have always thought, in the years since I returned to the UK, that it would be a pleasure to meet up with other members. Thank you to Vicki for getting it going. My aim is to try to organise gallery visits a couple of times a year and an annual social event. I hope that other UK Friends will contact me with ideas, and I will try to keep people informed about what's on.

Australian Chapter

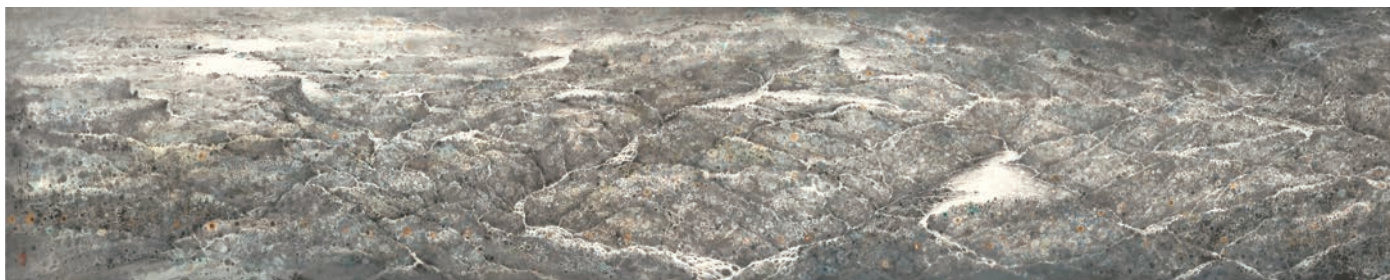
Although this has been a quiet year for the Australian Chapter, I would like to invite you to join me in congratulating Belinda Piggott, a previous Board Member and an active member of the Friends for many years. Belinda is a visual artist, working mainly with ceramics, exploring the intersection of nature and technology. Last year, Robin Gurr of the Australian Ceramics Society, interviewed Belinda in her studio, and the transcript of this interview appeared in the Journal of Australian Ceramics in July 2021. Belinda, many of your Hong Kong and Australian Friends are familiar with your work, and we are so pleased to be able to celebrate this success with you. More information on Belinda's work can be found at belindapiggott.com or via instagram [belindapiggott_article](https://www.instagram.com/belindapiggott_article).



For all enquiries, please contact Vicki Ozorio at membership@friendscuhk.com.

Vicki Ozorio

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
Maria Ho & Joseph De Silva
Karina & Peter Lam
Nancy C. Lee
Therese and Benoit Lesaffre
Nancy Leung (†)

Peggy Liu
Edith Yee Tai Pong
Robert and Cissy Tang
Richard Tsun
Peter Woo
Bing Wu
Paul Yu and Phyllis Chan

Corporate sponsors

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The Collectors Circle format has been so successful that we were inundated with requests to start a third one!

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 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.

“Honouring Tradition and Heritage: Min Chiu Society at Sixty”



This exhibition was especially curated to commemorate the 60th anniversary of the Min Chiu Society, a group of collectors famed for their exquisite collections and for their dedicated work in promoting the study of Chinese art through their collection of art works that include Chinese paintings and calligraphy, ceramics, jade, glass, lacquer wares, bamboo carvings, furniture, and textiles. The exhibition included over 300 works belonging to the Society’s members and spanned many centuries of artistic and creative endeavour.

The Po Leung Kuk Museum

The Po Leung Kuk Museum is housed in the headquarters of the Kuk in Causeway Bay. Built in 1932, the main building is registered as a Grade 2 Historic Building. The charity was originally established in 1878 as an anti-kidnapping society by Chinese merchants to counter the crime of kidnapping women and children. ‘Po Leung’ literally translates as the protection of the young and innocent. Gradually the society also reached out to refugees and victims of domestic abuse, and became one of the earliest social welfare providers for Chinese in the city.



Accompanied by the Assistant Curator, Jayson Leung, we were privileged to visit this historic site currently not open to the public.

A private, curated visit to ‘The Art of Gold’ exhibition

The Friends were delighted to host a private, curated visit to **The Art of Gold** exhibition, which was led by Betty Lo, a major contributor to the exhibition, and Kenneth Chu of the Mengdiexuan Collection.



The exhibition was supported by Van Cleef and Arpels and was the first such exhibition by L’École dedicated to jewellery craftsmanship in Hong Kong. It featured a selection of masterpieces from the Mengdiexuan Collection and illustrated over three thousand years of goldsmithing in China, through four major techniques, namely hammering and chasing, casting, granulation, wire and filigree. From necklaces, bracelets, and earrings, to hairpins, brooches, and belt plaques, visitors were taken on a journey across central China, the Steppes, Mongolia, and the Himalayas, spanning three millennia from the Shang to the Qing dynasties, presenting the goldsmithing techniques that continue to intrigue connoisseurs in the modern day.



Past Events and Happenings - the year in review

Student Art Exhibitions

This year was definitely unusual for the Friends - we sponsored two BA Graduate Exhibitions in one year! Covid-19, which forced last year's exhibition to be rescheduled into the current year, is the unsurprising reason. Anyway, we were glad that the 2021 exhibition proceeded as planned and returned to its rightful place in the Art Museum.

The exhibition entitled *"This is how we danced before the apocalypse"* opened on 5th June at the Art Museum. High quality works were displayed by 24 graduates. Apart from many impressive paintings, there were a number of large, 3-dimensional art pieces on display. The opening ceremony was attended by luminaries from the University including Professor Frank Vigneron, Chair and Professor, Department of Fine Arts, who presented merit awards. The guest of honour, Ms. May Fung, a renowned local artist, gave an inspiring speech to the students, and our own chair, Mr. Peter Woo, awarded the "Friends of the Art Museum" prize.



The MA Graduate Exhibition, which opened in July, also saw many excellent works by its 18 participants and was appropriately named *"Eight[∞]n"*. Again, there were creative, three-dimensional works. The Fine Arts Department obviously enjoyed a very successful year with both the graduate and undergraduate students!

Members who missed out on these creative events can still view them on the following Facebook link: [facebook.com/theartofcuhk](https://www.facebook.com/theartofcuhk)

Guided visit to the Fine Arts Department Graduate Art Show at the Cattle Depot Artists' Village

The Chinese University's Fine Arts Department Graduate Art show was held at the Cattle Depot Artists' Village in Ma Tau Kok Kowloon, in November, 2020.

Works from 22 graduates of the Fine Arts Department of CUHK's BA Class of 2020 were displayed, with works ranging from traditional ink to mixed media installations, ceramic works, video and photography.

This exhibition was titled, *"Elaine Elaine!"* sounding like *"Yi Ling Yi Ling"* in Cantonese or "2020." Graduate student, Raphael Tam, explained that the theme was an attempt by the class "to recall our experience, hopes, and fears towards the year 2020, by seeing it as a friend, as someone we hold dear." Several of the artists explained the creative thoughts and processes behind their works.

A morning at the Art Museum: Viewing Chinese paintings – a guided tour of *"Artistic Confluence in Guangdong"*

In May this year, we enjoyed a guided viewing of the exhibition *"Artistic Confluence in Guangdong"* with the exhibition curator, Dr Peggy Pik-ki Ho.

The exhibition is being shown in two phases during 2021 and we viewed phase one, which focused on selected painting and calligraphy works from the Museum's collection from the Ming to Early-Qing dynasties. The artworks helped us understand the thoughts of the Guangdong cultural elite in relation to art, culture, and history. They evidenced the development of artistic styles and schools in Guangdong during this period.



Our guide, Dr Peggy Pik-ki Ho, is a Research Associate of the Art Museum, CUHK, specialising in Chinese calligraphy, rubbings, literati culture, and, in particular, the painting and calligraphy of Guangdong. We were very appreciative of her shared knowledge.

The Friends also viewed a new hanging of works from the Bei Shan Tang Legacy of Chinese Painting in the recently renovated galleries III and IV in the East Wing of the Museum.

**A members only guided tour of the exhibition:
*Tsar of All Russia, Holiness and Splendour of Power***

This visit in August, 2021 was a specially arranged, docent-led tour in English on a day when the museum was closed to the general public. The exhibition, presented jointly by the Heritage Museum and the Moscow Kremlin Museums, showed an impressive and wide range of weapons, holy relics, icons, ceremonial apparel, armour, bejewelled saddlery, and decorative items from the 16th to 18th centuries; when new Tsar, Ivan the Terrible and his successors in the Romanov dynasty ushered in a new era of political and cultural change, creating an environment never seen before in Russia.



**Art Museum Exhibition *Amazing Clay:*
*The Ceramic Collection of the Art Museum***

The exhibition displayed the history of Chinese ceramics with specially selected highlights from the Museum's collection, ranging from Neolithic times to the Qing dynasty. The pieces from each period displayed both beauty and function as well as telling the story of how changing tastes in domestic and world markets shaped the development of Chinese ceramics. The exhibition also demonstrated the technical achievements Chinese potters made against the specific historical background. Several pieces donated by the Friends were included in the exhibition.

Given that tour groups were still restricted, Dr Wang Guanyu, Samantha, very kindly made herself available at the Art Museum to answer Friends' questions regarding the pieces on display in the porcelain exhibition



Other events held:

Throughout the year, despite the challenges presented by the pandemic, the Friends managed to hold a number of events in addition to those covered in detail above. These included:

- a visit to the studio of Kate Pong, an artist who creates whimsical mixed media paintings with sculptural accents,
- a talk by Daniel Chan of Chan Shing Kee on the joy of collecting and the appreciation of classical Chinese furniture,
- A guided walking tour featuring the disappearing trades and industries of Hong Kong,
- A private tour and tea with Arthur Villepin, featuring "The Art of Hope" showcasing a group of painters from the New School of Paris,
- A demonstration of ancient Chinese instruments by Mr. Keason Tang, a specialist at Bonhams and a CUHK alumni; and
- A guided tour of Fine Art Asia Hong Kong, Spotlight by Art Basel.



Webinars and Zoom lectures

2020 brought with it the new and unwelcome challenge of being unable to gather in person, but thanks to modern technology, we could still meet – virtually, and the Zoom platform allowed the Friends to host a varied series of talks:

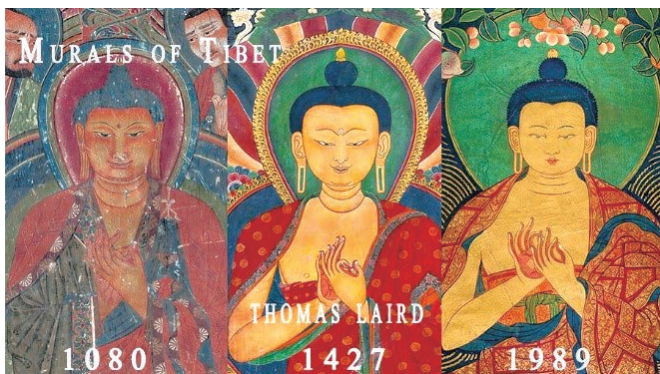
Tales of eccentrics and exemplars: Relationships in Chan Figure Painting – Dr. Malcolm McNeill.



13th Century painting by Ma Yuan.

Dr. McNeill of SOAS, University of London, gave us a fascinating insight into the network of connections between painters, subjects, and viewers of Thirteenth and Fourteenth Century Chinese paintings.

Tibetan Murals – Thomas C. Laird



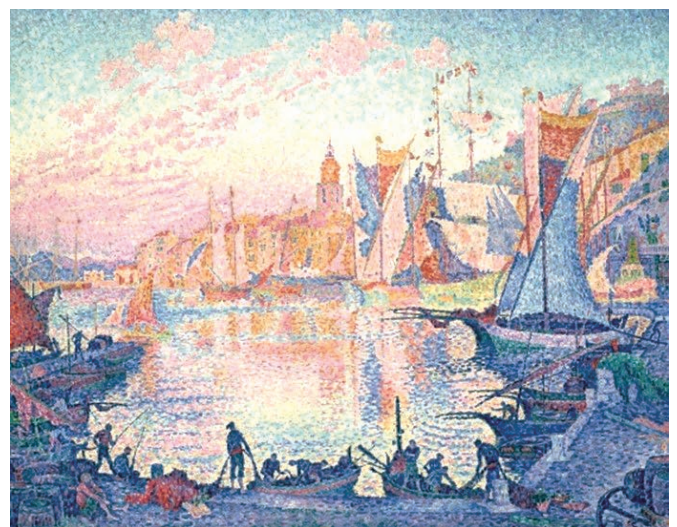
Photographer and writer, Thomas Laird, talked about his travels across Tibet to find and photograph the great Buddhist murals, sharing stories from the wide range of oral commentaries he collected from the scholars, monks, yogis, and artists around the world with whom he has shared these images.

Ships of the Silk Road: the Bactrian Camel in Chinese Jade – Angus Forsyth

For around a millennium, the temperamental yet hardy Bactrian camel served as the core means of transport for goods and people over the huge distances and unforgiving terrains of Asia, linking China in the East

with Rome in the West via Persia, and became a particularly popular subject for Chinese artists. Former president of the Oriental Ceramics Society of Hong Kong, internationally respected collector, and authority on Chinese jade, Angus Forsyth, explored the key role of Bactrian camels and the diverse jade pieces depicting this iconic beast of burden.

School of the South: French Artists and the Côte d'Azur– Dr Kathy McLauchlan



Paul Signac *The Port of Saint-Tropez* 1901-1902, National Museum of Western Art, Tokyo (source: Google Arts)

At the turn of the 20th century the Côte D'Azur became increasingly popular with artists who appreciated its climate and dazzling landscape, and by the 1920s, it was a new centre for modern art.

Dr Kathy McLauchlan, Course Director, Victoria and Albert Museum, highlighted some of the leading painters who relocated there, exploring the places they made home: Renoir in Cagnes, Signac in St Tropez, Matisse in Nice, and Picasso in Antibes. We learned how living in this beautiful region affected their painting styles and how those styles changed over time.

New Perspectives: A Series of Six Online Talks in English about Chinese Art

These fascinating and varied talks for Friends Members were given by PhD candidates of the CUHK Fine Arts Department.

Hubei Pop Art in Contemporary China

Xiaoman Li discussed the evolution of Pop Art in China, the role of Hubei, the growth in marketing Mao as a pop icon, and the meaning of Political Pop Art in China.

On the Art Activists in Hong Kong during 2003-2019

Doris Wong Wai Yin introduced us to five art practitioners from Hong Kong James Wong (王銳顯), Luke Ching (程展緯), Sanmu (三木), Kacey Wong (黃國才), and Sampson Wong (黃宇軒). She analysed how they use their art to examine and critique the cultural establishment and officialdom and generate a new understanding of the Art and social intervention relationship.

Socially Engaged Art in Guangzhou

Siyan Tse discussed youth art collectives in old Guangzhou, focusing on the grass-roots community of Seong Jeong Tai or 'SJT.' The SJT spatial experiment illustrates the staging of prefigurative politics and through the study of these intimate and allied youth collectives that practise as self-organized communities, we see an example of East Asian Activism.



'Seong Jeong Tai in Frankfurt' Image of show curated by SJT members (Frankfurt 2019)

Images in Architecture in the Teoswa Area – Late Qing to Early Republic of China

Yiying Yao discussed the architecture in this Eastern area of Guangdong, which profited from the opening of trading ports. This led to increased building by foreigners and local emigrants, who sent money from abroad for new mansions and to rebuild ancestral halls in novel "east meets west" styles.



Coloured painting in Confucian Scholar's Mansion in Shantou

Su Liupeng and Mobility in the 19th Century in Guangzhou

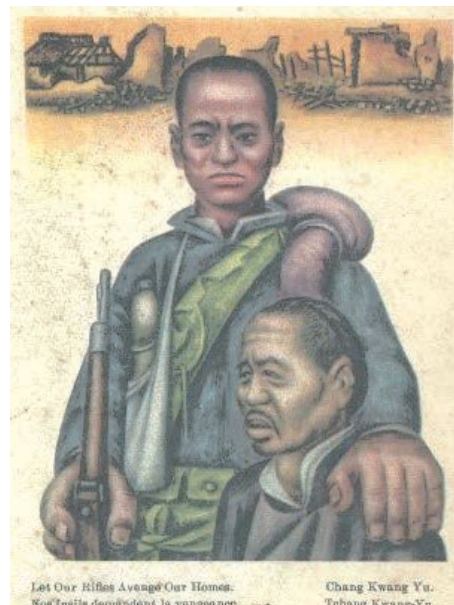
Yiying Yu explored the life of Shunde artist, Su Liupeng (c. 1796-c.1862), who began as a painter in Guangzhou during the Daoguang and Xianfeng periods, starting out as an artistic outsider without scholarly honour or official rank. He painted in the literati style but also used more common subjects and was one of the first painters in the region to be both geographically and socially mobile.



Collection of Guangzhou Museum of Art

Manhua as Painting: The Exhibition of Modern Chinese Manhua (Cartoon), 1939

Xin Xiong explored manhua art, its development, and changes that the War of Resistance against Japan (1937–1945) brought to the art form.



Zhang Guangyu (1900–1965), Let Our Rifles Avenge Our Homes 把仇恨寄託在槍桿上, 1939. Painting on cloth.

Friends Study Group

by Patrick Moss

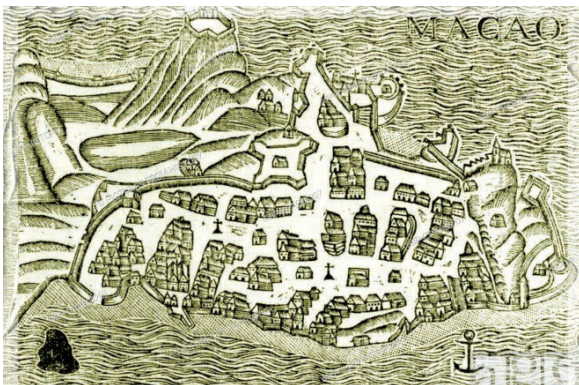
It was with regret that we announced the postponement of the Spring Study Group due to the pandemic. Fortunately we were able to go ahead in November 2020, albeit all masked and socially distanced, with the theme China's Republican Era 1912 to 1949. This was the final period in Chinese history we had been researching over a number of years. In March 2021 we were able to resume masked face-to-face meetings when the topic was Macao. This proved to be popular resulting in a diversity of presentations.

Alexandra Martin introduced us to **John Rabe-The Good Man of Nanking**. We heard how he almost singlehandedly established a Safety Zone in the city during the Japanese occupation and arguably did the most to save at least 250,000 people during the Rape of Nanking. He has become justifiably known as the Schindler of Nanjing although this brought him into conflict with the Nazi Party, which he had been forced to join.



John Rabe
in the shelter he constructed in his garden

In the Spring, Alexandra gave us an overview of Macao as an important trading outpost and its development into an integral part of the Portuguese Empire in a **History and Culture of the Macanese People in Macao**.



Early map of Macau

Sandra Yuen told us of the bravery and stoicism of the **30 Women** chosen by Mao Zedong **on the Long March** in 1934/5. All of them survived the extreme

hardships of the 4,000 mile tactical retreat and went on to use their experience of camaraderie and dedication to form a major force within the fledgling Chinese Communist Party.



Women from the Long March in 1949

Her Autumn topic focused on the **Bela Vista Hotel** in Macao, its history starting as a Western style luxury hotel, a sanatorium, a secondary school, an overnight stopover for early PanAm flying boat passengers, a refugee centre during World War II, a luxury hotel again and the venue for the annual Bela Vista Ball before becoming the residence of the Portuguese Consul General.



Patrick Moss, the writer, outlined the career of **Yuen Shikai**, the often maligned First President of China from his days reforming the army in which he served, his successful reforms and establishment of law and order in war-torn provinces, his advancement of educational and commercial reforms and his negotiations to bring about the end of imperial rule. Sadly it all "went to his head" and he is only remembered for his delusions of grandeur in his short "reign" as President and would-be Emperor.



Yuan Shi Kai, the Honxian Emperor

In the Spring term his choice was the White Russian refugee artist, **George Smirnoff** who, during his brief stay in Macao, painted a wealth of water colour paintings of the city as he saw it. His work has an attractive, dreamlike quality which reproduces so well the city that gave him shelter and to which he, in turn, provided a lasting memory of a by-gone age.



Praga Lobo D'Avila by Smirnoff

Penny Smith gave us **Music for a Party and the Party** tracing the development of the New Culture movement with the development of revolutionary mass songs such as the March of the Swords. In his short but musically prolific life, Nie Er composed a large number of patriotic songs the most famous being The March of the Volunteers, China's National Anthem.



Bright Moon Song and Dance Troupe

Her presentation this year was **The Jesuits and the Mater Dei** a history of the Jesuits in Macao, their influence, and the building of several versions of St. Paul's church. A detailed review of the mixture of Western and Oriental sculptures of the Mater Dei façade explained why the ruins are now a World Heritage site.



St. Paul's facade

Life in the City of Wuhan was the very appropriate subject chosen by Dede Huang. Few of us had previously appreciated the history or the size of the city, which lies at the centre of China, its capital city twice, and has been at the forefront of the industrialisation of China, as well as the birthplace of the 1911 revolution.



Leaders of the Wuchang Uprising

Wartime Macao was her theme this year. It was a tale of an international balancing act between neutral Portugal and the Japanese war machine. The city faced a tripling of its population after the fall of Canton when resources were fully stretched to give shelter to the influx of refugees and it was only due to the good governance and organisational skills of locals, such as the Lobo family and British consul, J.P. Reeves that averted starvation.



Pedro Lobo

In the Autumn term, Cynthia Lee gave us a detailed account of her grandfather, **Art Lim**, who is the hero and founder of Chinese aviation. We were told how Lim travelled to the USA early in the 20th Century where he took flying lessons and never looked back in his career to establish the first Chinese air force and the first Chinese made aeroplane, Rosamonde. He served under Sun Yat Sen, Yuan Shi Kai and Chiang Kai Shek as he led the development of the air force, building aircraft factories and landing strips for use in the war with Japan that he had foreseen. During WWII he assisted the US Strategic Alliance with their fight against the invading Japanese from his base in Guangdong.



Her topic in the Spring was **Macao's Foreign Trade in the Ming**. This was a stirring tale of the development of Macao's importance on sea routes between Canton and the New World, Macao, and Nagasaki with tales of gun running and tit-for-tat pitched battles between the Portuguese traders and the Japanese, and between Canton and Macao for Chinese silks in exchange for silver.



The final presentation in the Autumn was by Sabrina Aldana who educated us on **The Emancipation of Women in China**. We learnt in detail of the way in which the lifestyle and education of women emerged from centuries of repression to improve equality between the sexes. Every aspect of women's lives from the ending of foot and breast binding, to enhanced career prospects, the acceptance of modern fashion, and education has played its part in bringing the Chinese woman into an exciting, post-revolutionary world.



Joining us again in the Spring was Therese Lesaffre who gave us an appreciation of the life and times of the flamboyant artist, George Chinnery. Without doubt Chinnery was the outstanding European artist in Macao in the Nineteenth Century and one cannot tire of seeing his charming sketches of street scenes depicting views of a Macao long gone. We were happy to revisit his landscapes, learn the background and more of the subjects of his portraits, as well as enjoying tales of his constant battle with his creditors.



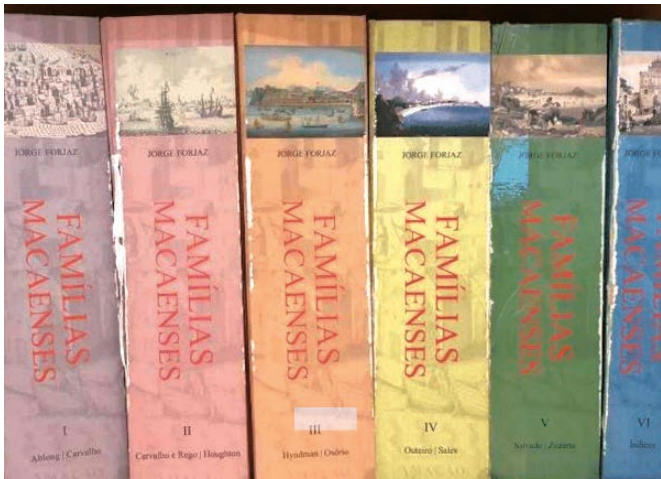
Jack, who spent almost his entire life in Macao. Jack documented the history of the Portuguese colony. He was instrumental in founding Macao's first newspaper, *Diário de Macao*, became involved in the Resistance during the war, and formed the Braga Collection of Archives of Macao.



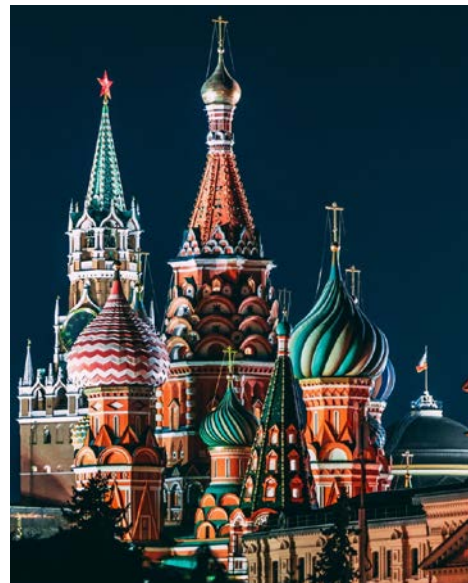
J.P. Braga

Alice Chu introduced us to ***Today's Macanese*** and we were reminded of the benevolent influence of such remarkable men as Sir Robert Ho Tung, the Ribeiro and Cordeiro families, Sir Roger Lobo and, of course, Sun Yat Sen, all of whom did so much to benefit the people of Macao.

Our final presentation came from Macao where Ida Chow was living during the pandemic. It had been our intention to travel to Macao to sample the culinary delights of the city, but Covid 19 forced us to imagine the tastes on line in ***The Cuisine of Macao***. A mouth-watering way in which to end our Spring term with the hope that it will not be too long before we can really feast on what we were shown by Ida.



The name and status of ***The Braga Family*** is practically synonymous with that of Macao and Naomi Molson explained why. A roll call of honour introduced us to the family through its association with such personages as Sir Robert Ho Tung and Sir Elly Kadoorie who invited J.P. Braga to join the board of the newly formed China Light & Power Company. He was the chair for many years. Whilst JP's career was almost entirely in Hong Kong where he was the first Portuguese to be appointed to the Legislative Council, it was his son,



Our next theme is Russia and already we have a number of intriguing topics to guarantee another successful term. Do join us if you can. If you would like more information, please contact prmoos@netvigator.com

Young Friends

Young Friends was established as a subsidiary of the Friends in September of 2012 by the former Chair Mrs Dominica Yang as an exciting and vibrant group for members below the age of 35 years.

The Young Friends will contribute to the 40th Anniversary of the Friends of the Art Museum, CUHK by organising their “40 under 40: Art for Change” Exhibition in 2022. The 40th Anniversary exhibition will be organised by Angela Cheung and Frankie Ho, who are currently serving as the Young Friends Committee Members.

The exhibition will showcase work from forty artists, which will include both well established artists, as well as emerging artists, setting up a conversation between generations, history and mediums, beginning in the present and looking to the future.



Frankie Ho is an art professional with 12 years of experience in arts and cultural management in the Asia region. He has served in various cultural organizations including Espace Louis Vuitton (HK), SCAD (HK), Foundation

Louis Vuitton (Peking) and K11 Art Foundation. Currently, Frankie works as Brand & Retail Manager for the leading art-book publisher TASCHEN.



Angela Cheung is a versatile art professional with over 7 years of experience in art programme curation, project management, and business development for real estate developers, museums, charities, and art festivals in the Asian region. Her clients and partners include Swire

Properties, Henderson Land Development, Hong Kong Jockey Club Charities Trust, K11 Art Foundation, Hong Kong Arts Festival, MGM Macau, and Royal Academy of Artsetc. Currently she is working as the Partnerships Representative for the leading international publishing platform ArtReview.

If you are under 35 years old and would like to join the Young Friends, please contact Angela or Frankie by email at: youngfriendscuhk@gmail.com.

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, produced this newsletter, 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.





萬國同風

全球化浪潮中的

明清
外銷瓷



2021.9.25 - 2022.4.24

開放時間：

星期一、二、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）、二〇二一年十二月二十四日至二十七日、二〇二一年十二月三十一日至二〇二二年一月一日、二〇二二年一月三十一日至二月三日、四月十五日至十八日

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), 2021.12.24-27, 2021.12.31-2022.1.1, 2022.1.31-2.3, and 2022.4.15-18

Enchanting Expeditions

Chinese Trade Porcelains across the Globe



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



Enchanting expeditions: Chinese Trade Porcelain across the Globe

Exhibition Period: 25/09/2021 – 24/04/2022

Venue: Galleries III and IV, Art Museum, The Chinese University of Hong Kong

At the height of the Age of Discovery in the 16th century, Europeans flocked to the Orient, surmounting geographic barriers, and plunging the Ming empire into the globalization matrix. The great variety of produce and finely crafted objects from Ming China, for daily use or decoration, quickly became sought-after international commodities in a growing world market, and a driving force for Europeans to expand their trade in the Orient. Among the most highly prized Chinese goods were silk, porcelains, lacquerwares, and tea.



*Yuhuchun vase with cranes and deer in underglaze blue
Ming, Jiajing (1552)
On loan from Huaihaitang (21R5.4)*

Very much a specialty of the Ming, porcelain took the Europeans by storm as soon as it arrived on the continent. Translucent and shiny, light and durable against wear and erosion, the exotic pieces with a mysterious oriental style were zealously coveted by royalty, aristocrats, and even religious leaders.



*Pomegranate-shaped covered box surmounted by
a monkey-shaped knob in susancai glaze
Late Ming (ca. 1550-1644)
Collection of the Art Museum, CUHK (1996.0303)
Gift of Prof. & Mrs. Cheng Te-k'un (Mufei Collection)*

To make the most of the dramatically expanding global market, merchants from various countries became actively involved in the design, manufacture, shipment, and sale of Chinese porcelain, resulting in diversification of production centres as well as an amazing array of types and decorations for this vibrant Chinaware. The Chinese trade porcelain thus entered its golden age and caused a marvellous ebb and flow in the globalised commercial world.

The present exhibition provides an overview of the Sino-European maritime trade in porcelain during the Ming and Qing dynasties. Integrating object display with textual records, as well as images from history, it features over 400 pieces (sets) of trade porcelain and related objects from the Art Museum, the Chinese University of Hong Kong, and other public and private collections.

The exhibition aims to reconstruct the design, manufacture, transport, and sale processes of Chinese export porcelain and their use and impact in overseas markets.

Visitors are invited to travel back in time and across the globe to see how Ming and Qing porcelain came to dominate the international market and how it profoundly impacted the porcelain industry of the world. The exhibition is organised in six sections: *Encountering Oriental Wonders, Thriving Country of China, Manufacture and Transport of Porcelain, Braving the Ocean Waves, International Fashions, and Profound Impact of Chinaware.*



Bowl with beaded tassels in overglaze wucai enamels outside and underglaze blue border inside the rim
Ming, Jiajing to Wanli (1522-1620)
Collection of the Art Museum, CUHK (1996.0289)
Gift of Prof. & Mrs. Cheng Te-k'un (Mufei Collection)

The Art Museum started its collection early in 1972, with an export porcelain dish donated by Mr. Brian S. McElney of the Min Chiu Society.



Dish with the arms of Yonge family in overglaze wucai enamels
Qing, Yongzheng (ca. 1725)
Collection of the Art Museum, CUHK (1972.0001)
Gift of Mr. Brian S. McElney

Since then, thanks to the financial support and donation of objects by generous benefactors, such as Prof. Te-k'un Cheng, Dr. Jung-sen Lee, Dr. K.S. Lo, Dr. Ka-kon Kwan, and Mr. Anthony Cheung, as well as the Friends of the Art Museum, we now house a remarkable collection of Chinese trade porcelain. On the occasion of the Art Museum's Golden Anniversary, the collective efforts of these long-term supporters are brought to the fore in this exhibition.

Dr. Guanyu Wang, Art Museum, CUHK.



Dinner service with willow pattern in underglaze blue
Qing, Qianlong (1736-1795)
Collection of the Art Museum, CUHK (2021.0007)
Gift of Mr. Anthony K.W. Cheung

8.27-12.19

開放時間：
星期一至五：上午十時至下午五時
星期六及公眾假期：下午一時至五時
休館時間：
逢星期四（公眾假期除外）

Opening Hours:
Mondays, Tuesdays, Wednesdays,
Fridays and Saturdays: 10:00am-5:00pm
Sundays and Public Holidays: 1:00pm-5:00pm
Closed on:
Thursdays (Except Public Holidays)



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from Ming to Mid-Qing China

第二期
Phase II
清代篇
Qing Dynasty

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Collection of the Art Museum
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Courtesy of the "Sanyu Tang"

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MEMBERSHIP FORM

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

Please tick the relevant box:

☐ **New Member Application**

☐ **Membership Renewal/Info Update**

Existing membership # _____

Family name: _____ First name: _____

Joint member name (if applicable): _____

Address: _____

Country: _____

Mobile: _____ Email: _____

Chosen Membership Category: (Please tick)

☐ Regular Single

☐ Life Single

☐ Young Friend: month/year of birth: _____

☐ Regular Joint

☐ Life Joint

☐ Student: Please provide copy of Student ID Card

TYPE/PAYMENT:	By Cheque/Bank Transfer	*By PayPal w/ credit card	*By PayMe w/ QR CODE
Regular Single	\$500	\$530	\$510
Regular Joint	\$600	\$650	\$615
Life Single	\$8,000	\$8,400	\$8,150
Life Joint	\$10,000	\$10,500	\$10,200
Young Friend (<35 years old)	\$100	\$110	\$105
Full Time Student	\$100	\$110	\$105

* Includes processing fee

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:

☐ I opt to receive the **AGM documents** by EMAIL instead of by POST

☐ I opt to receive the **Annual Newsletter** by EMAIL instead of by POST

☐ By checking this box, I/We acknowledge that I/We have read and agree with the **Personal Privacy Policy** of the Friends which can be accessed on our website.

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

SIGNATURE: _____

DATE: _____

Email enquiries: 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

In the interim, Friends members are invited to enjoy a special membership package allowing a fee-based use of the CUHK library system and its world-renowned archival and special collections, rare books, and excellent facilities available in seven libraries (six on campus plus the medical library at Prince of Wales Hospital). For further information, email the Friends Librarian at secretary@friendscuhk.com with your membership number for the necessary documentation and instructions.

Art Museum General information

Opening hours: Mondays, Tuesdays, Wednesdays, Fridays, and Saturdays: 10:00am to 5:00pm

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

Closed: Thursdays (Except Public Holidays)

For full and updated information, visit <https://bit.ly/3zbYOhY>

Driving directions to CUHK (from HK Island): Take any cross-harbour tunnel. Follow the signs to Shatin I Ma Liu Shui / Tai Po 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 Main Entrance 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. For a further 3 hours free parking, validate your vehicle entry ticket at the Art Museum ground floor reception desk.

Taking the MTR to CUHK (University Station): There are now several routes. For directions, visit <https://bit.ly/3Ew3WRJ> or download the MTR App. 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).

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 sharing 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.

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



Tang Dynasty (AD618-907)
Gongxian Ware White Glazed 'Phoenix Head' Ewer
唐代 (公元 618-907 年)
鞏縣窯白釉鳳首執壺
Height 高 : 16.3cm
Claire & Francis Heritage Lane Collection 鴻踪里藏品
More Information on page 23