

# FRIENDS

NEWSLETTER

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



OCTOBER  
2023



## Inside this issue

p1  
**Friends Executive Board  
2022-2023**

p2  
**Foreword**

Prof Josh Yiu, Director of  
Art Museum CUHK

Mr Edwin Mok, Chair,  
Friends of the Art Museum, CUHK

Mrs Christina McFarlane, Chair,  
Friends of the Art Museum CUHK,  
U.K. Chapter

Mrs. Belinda Piggott, Chair,  
Friends of the Art Museum CUHK,  
Australian Chapter

p8  
**Study Group  
Art on the MTR**  
by Patrick Moss

p10  
**Welcome Message**  
New Board Member  
Artist Jacky Tao Hoi Chuen

p11  
**Letter of  
Congratulations  
from Overseas**  
Colin Sheaf

p12  
**Past Events and  
Happenings**

p18  
**Essays**

An Introduction to the Dunhuang  
Items in the British Library's  
Stein Collection  
by Luisa Elena Mengoni

Friends of the Art Museum, CUHK  
Visit to the Bodleian Libraries  
by Mamtimyn Sunuodula

The Art of the Goldsmith  
at the Coronation  
by Timo Koopman

Trade Ceramics 貿易陶瓷  
by Prof. Wang Guanyu

p32  
**Exploring the  
Inspirations of a  
Hong Kong Artist**

Journey to Artistic Inspiration:  
Exploring the Factors Influencing  
Wong Sze Wai's Art

p37  
**Friends Products**

p40  
**Membership Form**

p41  
**Art Museum  
General Information**

## Friends Executive Board 2022-2023

Position	Name	Email Contact
Chair	Edwin Mok	chair@friendscuhk.com
Vice Chair	Candice Lee	friends.collectorscircle@gmail.com
Secretary / Library Applications	Gillian Kew	secretary@friendscuhk.com
Treasurer	Iris Kwan*	treasurer@friendscuhk.com
Friends Fortnightly Flash	Patrick Moss	newsletter@friendscuhk.com
e-Communications	Patrick Moss	newsletter@friendscuhk.com
Membership	Lucia Ho	membership@friendscuhk.com
Museum Liaison	Paul Yu	activities@friendscuhk.com
Study Group	Patrick Moss	prross@netvigator.com
Products	Edith Pong	products@friendscuhk.com
Events	Paul Yu	activities@friendscuhk.com
U.K. Chapter Chair	Christina Macfarlane	chair.ukfriendsamcuhk@gmail.com
Australian Chapter Chair	Belinda Piggott	brighthouseone@icloud.com

*\*Non-executive volunteer*



Friends of the Art Museum  
The Chinese University of Hong Kong

**Front Cover:  
Vase**

Copper with painted enamel  
Qing dynasty, Qianlong, 18th century CE  
H 14.5, W 8 cm

Published by:

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

GPO Box 9861, Hong Kong.  
Website: [www.cuhkmuseumfriends.com](http://www.cuhkmuseumfriends.com)

Patron: Professor Rocky S Tuan



## Art Museum, The Chinese University of Hong Kong A review of 2022-2023

The Art Museum enjoyed a strong start to the 2022 academic year with the prestigious University Museums and Collections (UMAC) Annual Award conferred by the International Council of Museums (ICOM). Using open-source technology to connect paintings and vintage photos of old Hong Kong from the museum's permanent collection with contemporary street views, the virtual tour titled "Time Travel" was inspired from, and had built on, the exhibition *Hong Kong Impressions* held in 2020-2021. Commended "for its innovation, creativity, excellence, transferability, and significant impact on the university, the community and society at large," the project marked the first instance in which a university museum from East Asia finished in first place.

Another first was achieved when the Art Museum collaborated with the Art Institute of Chicago to mount a retrospective of the pioneering Hong Kong artist Lui Shou-kwan in a major North American institution. A scholarly publication by Prof. Josh Yiu, who co-curated the exhibition, was sold out before the exhibition ended in July. This Hong Kong story was not only told prominently on a global stage, but also reported globally from New York to New Zealand.

Meanwhile, a China story was being re-discovered in Japan through Dr. Guanyu Wang's research on teaware and Sencha tea ceremony. Having visited museums, cultural heritage institutes, and archaeological sites in Tokyo, Kyoto, Osaka, Fukuoka, Nagasaki, and Okinawa with funding support from the Lo Kwee Seong Foundation and a GRF grant, Dr. Wang and the Education-Outreach-Communications team interviewed tea masters and documented the consumption of

Chinese export ceramics in Japan and Ryukyu from the 16th to the 19th century. Dr. Wang was subsequently invited to join the Chinese Society for Ancient Ceramics, and became the only Hong Kong member to join this prestigious society over the past ten years.

Closer to home, the Art Museum renewed its strategic partnership with the Beijing Palace Museum, signed an MOU with the Tsinghua University Art Museum, and initiated collaborative research with the Institute of High Energy Physics of the Chinese Academy of Sciences during a CUHK delegation to Beijing led by the Vice-Chancellor Prof. Rocky Tuan. An earlier partnership with the Shanghai People's Press on the 48-volume publication of the Sheng Xuanhuai archive 香港中文大學藏盛宣懷檔案全編 bore fruit, and was awarded the Grand Prize in the 24th East China Book Award Ceremony (第24屆華東地區古籍優秀圖書特等獎), in addition to being nominated and shortlisted for other national publication awards.

In addition to winning global recognition and strengthening collaborations with mainland institutions, the Art Museum leveraged local partners to amplify the impact of the museum, programmes. Prof. Xiaodong Xu's exhibition *Sparkle and Charm: Canton Enamels of the Qing Dynasty* had an extension on contemporary enamel designs at the PMQ Loupe. The success of this original research-exhibition, funded by the China National Arts Fund, led to a tour of the exhibition to Shenzhen Museum and prompted the discerned collector David Chuang to donate 63 works of Qing enamelware to CUHK. Meanwhile, Dr. Phil Chan curated the exhibition *Majestic Vistas: Selected Landscape Paintings from the Collection of the Art Museum, CUHK*

with a satellite show titled *Seon—Cultural Symbols of Chinese Landscape Painting*, which featured three generations of contemporary painters at Oi!. The spring exhibition *Golden Techniques II: Art of the Chinese Goldsmiths*, drawn on the inspired research by Dr. Sam Tong and Prof. Xu on gold and silver inlaying, damascening, wire-making and chain-making, enhanced our strategic partnership with Chow Tai Fook Jewellery Group, which contributed to the chic exhibition design in Gallery 1. These series of exhibitions also contributed to the growing digital presence of the museum, which published 77 videos with 311,486 (and counting) views. Complementing these rigorous research and outreach programmes were promotional participations in the Hong Kong Book Fair and Art Basel Hong Kong, which raised awareness of the Art Museum.

As the Art Museum bears greater responsibility to address growing demand for art education, two funded initiatives have enabled the museum to develop bespoke programmes for secondary-school students. First, we joined forces with the Department of Computer Science and Engineering, which spearheaded the \$98M 'A.I. for the Future' project sponsored by the Hong Kong Jockey Club, to create an art module that explored Wang Xizhi's calligraphy through generative A.I. While the module has yet to be launched, it has already created buzz in the education sector for being shortlisted in the Times Higher Education Asia Award (2023) in the category 'Excellence and Innovation in the Arts'.

To further enhance our reach to pre-tertiary schools, the Art Museum took a proactive approach to engage

school teachers, recognizing the important role that they played in both reinterpreting museum exhibits and connecting them to the education curriculum. With the visionary support of the Bei Shan Tang Foundation, the Art Museum led a coalition with the Hong Kong Museum of Art, Hong Kong Heritage Museum, and the University Museum and Art Gallery of Hong Kong University to develop custom-made educational programmes in conjunction with ongoing exhibitions with 32 teachers from 15 schools. Positive responses from both participating institutions and the Education Bureau encouraged the Art Museum educators to collaborate more closely with select schools.

Having anticipated the growing demand of art education in Hong Kong, the Art Museum reconfigured the first floor of the museum's West Wing into an experiential learning lab of approximately 5,000 sq. ft. Separated from the exhibition galleries, this innovative educational space will provide a safe and stress-free environment for art educators and students to engage in close-up and/or hands-on observations of artworks. The \$12 million renovation is supported by the government with a fifty-percent matching grant under the competitive 'Alterations, Additions, Repairs, and Improvements' (AA&I) scheme, and is scheduled to be completed prior to the opening of the Lo Kwee Seong Pavilion, when school tours are expected to grow substantially.

**Prof Josh Yiu,**  
Director of Art Museum, CUHK





## Message From the Chair

It is almost two years since I took up the role as Chair of The Friends of the Art Museum CUHK.

2023 has indeed been a year of appreciation, fellowship, and thanksgiving.

We have to give thanks to the Event Committee, including our fellow board members Ms. Gillian Kew, Ms. Lucia Ho, Mr. Patrick Moss, and Mr. Paul Yu for arranging such interesting events, such as the visit to the “Green Luminosity” exhibition of Yaozhou wares in August, the exhibition on Canton Enamels from the Qing Dynasty in April, all held at the Art Museum of CUHK, as well as the exhibition “Eternal Enlightenment - The Virtual World of the Jiajing Emperor”, in May at the Hong Kong Museum of Art, led by the Chair of the Art Museum Advisory Committee, Mr. Anthony Cheung, as well as the Artwork tour of the Hong Kong MTR, spearheaded by Mr. Patrick Moss.

It is indeed with great sadness that we announced that our former Friends Board Member and Secretary, Danush Vir Maini passed away in London, UK on August 26th 2023. Dan was a fervent and constant supporter of the Friends CUHK. He brought his massive enthusiasm and knowledge to every event and Board meeting. He will be deeply missed by all of us.

On a different note, our board member and Vice-Chair, Ms. Candice Lee has tendered her resignation from the board, owing to her health concerns over recent months, which have prevented her from fulfilling as many of her duties as Vice-Chair as she would have wished. Her continued health is of paramount concern to all of us and we wish her a speedy recovery. On behalf of the Friends, I would like to offer our heartfelt thanks

for the many services with which she has provided us, especially her efforts in encouraging younger members to participate, in the Friends activities, and her invaluable contacts, which gave us access to many exhibitions and fairs in Hong Kong.

On a happier note, I would like to welcome our three new board members:-

Ms. Judy Tong, who completed her degree in the UK and then studied traditional Chinese painting at the Lignan School in Hong Kong. A well-known artist, her work combines the Eastern tradition with Western art. She uses mixed media to capture the spirit of her subject, aiming for her work to be “one with nature”. Judy is a widely exhibited artist and art expert.

Mr. Daniel Roberts, who came to Hong Kong in 2011 where he initially worked for two years teaching Cultural Studies at the Hong Kong Polytechnic University before turning to his real passion, Decorative Arts. He currently works with a number of notable collections including the Liang Yi Museum, where he holds the position of Director of Silver Archiving.

Mr. Jacky Tao, a renowned artist, who graduated from the Chinese University of Hong Kong having earned his Bachelor’s and a Master’s degrees in Fine Arts. In 2022, Jacky was awarded the Talent Development Scholarship by the HKSAR Government, the Professor Mayching Kao Fine Arts Fund from the Chinese University of Hong Kong. He is currently commissioned by The Hong Kong Jockey Club to paint murals at its Shatin Club House.

We are deeply grateful that Judy, Daniel, and Jacky have joined the Board, as we continue our exciting journey in art and culture.



Last but not least, I must highlight the Friend’s tour to France and the UK in May this year – over 18 members joined our trip to the Louvre, the Guimet, and to Fontainebleau Palace in Paris. Additionally our UK chapter friends joined us for the tour to the exhibition of C19 Chinese works of Art at the British Museum, led by the Curator, Mrs. Jessica Harrison-Hall and to the Bodleian Library and to the Ashmolean Museum in Oxford, led by Prof. Shelagh Vainker, the Ashmolean’s Curator of Chinese Art.

It was a fun time for our friends to bond together and to strengthen each other’s knowledge in Chinese art and European culture.

I hope we can travel together again in 2024 to explore European art and culture.

May I take this opportunity to thank you for your support in 2023 and to wish you all the best of health and safe travels.

**Edwin Mok**  
Chair of Friends of the Art Museum, CUHK





**Message From the Chair, London Chapter**

In 2022 life finally started to return to normal after Covid. In July, the Decorative Art Fair came to the Evolution tent at Battersea Park. We began by visiting Timo Koopman's silver display, including the sensational, 19th century silver gilt, decorative "Shield of Achilles," with the maker's mark of Philip Rundell for Rundell, Bridge & Rundell. There were several galleries exhibiting Asian art in addition to the European focussed exhibitors. This thoroughly enjoyable event is repeated every spring, autumn, and winter.

During autumn I attended the 25th Anniversary party of Asian Art at the V&A, where I enjoyed meeting up with Jacqueline Simcox, the textile expert, and Sharon Fitzsimmons, dealer in Shanxi Province antique furniture. Colin Sheaf kindly gave us a tour of the Bonham's sale of the Sam and Marion Marsh Collection and Sam gave a talk. The collectors were young dentists in Hong Kong for during the 1970s, starting with mainly wood brush pots and Scholars' items, graduating to ceramics of the Transitional Period (1620 to 1683), whilst still collecting other items which attracted them. As a young dentist in Hong Kong a few years later I feel I had a miss-spent youth!

Our best attended event of 2022 was the gallery visits in St. James's during Asian Art in London. We visited galleries that I don't think we would have visited without the incentive of going as a group: most of the dealers do not have commercial premises and hire space for the period. We saw fabulous snuff bottles at Susan Page Snuff Bottles. At Daniel Crouch Rare Books we were wowed by a wonderful large, 19th century Chinese map of the Celestial Heavens. It was made up of woodblock prints on eight sheets taken from an original stone engraving in the Suzhou Confucian Temple, dated 1247, itself from the 'oldest recorded celestial planisphere' produced during the Southern Sung dynasty (<https://www.crouchrarebooks.com/>). We visited the Priestley & Ferraro (Chinese and Korean early ceramics) galleries, Simon Pilling (Japanese lacquer), and Hanga Ten (Flowers for 25 x 25 - Contemporary Japanese prints and paintings), all giving us unexpected pleasure.

In Spring 2023, Friends members from Hong Kong visited, and some of us joined in with the interesting events they organised in London.

Lastly in September a group of us attended the fabulous "China's Hidden Century" exhibition at the British Museum, led by curator, Jessica Harrison-Hall. A bonus was the presence of Teresa Coleman of Teresa Coleman Fine Arts in Hong Kong, who had lent many textiles.

I would like to pay tribute to the late Dan Maini. I was very sad to hear of his premature death. I met him here a few years ago, and he was a great supporter, attending most events. I will miss his charming and dependable presence. My condolences to his friends and family.

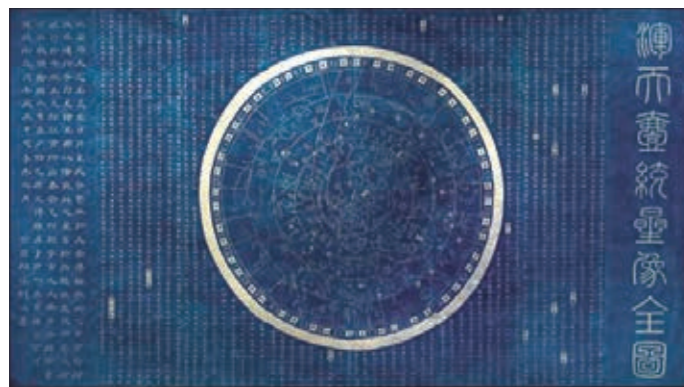
**Mrs Christina McFarlane**  
Chair of Friends of Art Museum CUHK ,  
London Chapter



Photo with Timo Koopman and the Shield of Achilles.



Susan Page & snuff bottles.



Huntian yitong xingxiang quantu 渾天壹統星象全圖 [Complete Celestial Chart] Publication [China], April 1826.

Description: Large woodblock-printed celestial map printed on eight sheets. Dimensions 1230 by 2160mm (48.5 by 85 inches). <https://www.crouchrarebooks.com/>



Teresa Coleman with one of her textiles exhibited at the British Museum.



Sculptor, Belinda Piggott, with some of her works

**Message From the Chair, Australian Chapter**

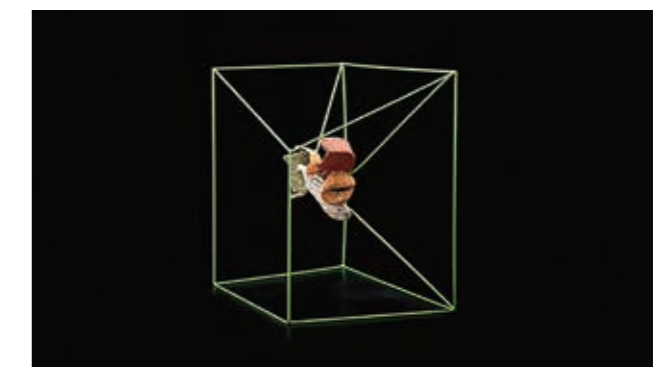


Like the rest of the world, we in Australia have gradually returned to "normal", and the Friends Australian Chapter has begun to pick up where we left off.

In autumn, 2022 we hosted an online talk by Jackie Menzies, former Head of Asian Art at the Art Gallery of NSW, on **Chinese Ceramics in Australian Public Collections**. Jackie discussed the process of building public and private collections, highlighting the NSW State Library and the Museum of Applied Arts and Sciences (<https://www.sl.nsw.gov.au/collection-items/chinese-export-ware-punchbowl-featuring-scene-sydney-cove-1820>). She covered some of the finest pieces from the Song dynasty to the present day, charting the changing tastes in Chinese ceramics amongst Australian collectors, and showcasing important gifts presented to institutions, including the National Gallery of Victoria, the Art Gallery of New South Wales, and the National Gallery of Australia.

In spring 2023 we visited the Barometer Gallery in New South Wales to experience a joint exhibition of contemporary art, featuring fibre artist, Catriona Pollard and Australian Chapter Chair, Belinda Piggott. Then we attended Belinda's solo exhibition, "All That Twinkles", showcasing her sculptures crafted from ceramic and steel, presented against a soundtrack of recordings made in space [See Linden New Art - Belinda Piggott ([lindenarts.org](http://lindenarts.org))]. We were also delighted to be joined by renowned collector, James Turnbull (those who joined the Melbourne / Hobart tour a few years ago will remember the wonderful viewing he hosted of his private collection). As we move into the autumn of 2023 we hope to enjoy more gallery visits and talks, both on line and in person.

**Belinda Piggott**  
Chair of Friends of Art Museum CUHK ,  
Australian Chapter



# Underground Art

Study by  
Patrick Moss

**HK** people are well known for always being in a hurry around the city. Rushing to catch the MTR trains is no exception. What many do not realise is that they are missing so many amazing works of art commissioned by the Corporation, which decorate the stations' walls, ceilings, and even floors.

Groups of Friends members and their guests have twice been privileged to be taken on a guided tour of a selection of the stations where the art works demonstrate the local talent that has gone into creating these eye catching examples of decorative art in keeping with the locality in which they are placed. Our guide has been Mr. Andrew Mead, the Head of Architecture, Capital Works, for the MTR and the man who planned and commissioned so many of the displays that delighted us. We are grateful to him for giving us the opportunity to learn about them.

Just spare a moment to enjoy the murals in Wanchai station, which dramatically reflect the talents of the Academy of Performing Arts' young ballet stars set against a background of everyday activities in the streets of the district. Who has passed by the mosaics in Central station lovingly displaying Hong Kong landmarks without a second glance at this elegant display?



Wanchai MTR station



Wanchai MTR station



Central Station

Go to Hin Keng to view a reminder of the local custom of hanging out blankets to air in the sunshine; to Sung Wong Toi to see the Song-Yuan ceramics excavated before the station was built; to Hunghom, provided you avoid tripping over the decorative luggage at the side of the platforms, or spare a moment at Exhibition Station to view the unexploded (now rendered harmless) 2nd World War bomb on show.



Outside Hin Keng station



Sung Wong Toi station



Hung Hom station



Exhibition station



Sai Ying Pun station

A personal favourite are the three-dimensional, large murals at Sai Ying Pun depicting everyday life in the neighbourhood and scenes of a sadly disappearing way of life.

So many choices and so much to see if you can take the time to pause a while. You will enjoy these eye-catching decorations created to brighten our travel underground.

# Welcome aboard our new board member, Artist Jacky Tao Hoi Chuen!



Jacky Tao, born in Hong Kong in 1996, is an emerging talent in the city's art scene. He holds Bachelor of Arts in Fine Arts and Master of Fine Arts degrees from the Chinese University of Hong Kong. Tao's artistic journey revolves around the creation of Gong-bi figurative paintings, where he explores the interplay between two-dimensional and three-dimensional spaces.

His work delves into the concept of flatness in traditional ink art within the context of contemporary art. Tao also participated in the Friends of the Art Museum's, "Celebrating Our 40 Years!" charity show and auction in 2021 at Sotheby's Hong Kong.



Recently, Jacky and his "Artisan Dream" team unveiled a series of impressive, large-scale murals at the Sha Tin Racecourse, celebrating the intricate connections between horse racing and everyday life in Hong Kong. These vibrant murals, spanning five zones, totalling 200 square meters, bridge the gap between reality and surrealism, past and present. They offer viewers an immersive experience, transporting them through the city's bustling streets, iconic landmarks, and beloved café culture, all while highlighting the importance of horse racing in the city's social fabric. We are thrilled to have Jacky Tao join our board and look forward to his contributions to Friends.

# Friends of the Art Museum: An Affectionate Retrospective

by Colin Sheaf  
Formerly Chairman, Bonham's Asia



It is always a pleasure to contribute to a Society's anniversary celebrations, when the intervening years have been productive and successful! That's certainly the case with the Friends. The level of scholarship and public involvement in Hong Kong about Chinese antiques has increased astonishingly from when I first visited your great city in 1984, the moment when I began to meet the many active enthusiasts and members of the Friends at the interesting cultural events they have arranged for over forty years. The Friends has provided an essential role in bringing together seasoned Chinese art professionals from both the academic and the commercial world, who have willingly helped to educate (and hopefully entertain!) changing generations of your enthusiastic, non-specialist members, always keen to learn more about China's astonishing seven millennia of artistic creativity.

This is a great compliment to the generations of scholars who have built the study of Chinese arts and crafts at such pre-eminent Hong Kong institutions as The Chinese University, Hong Kong University and now at the increasing numbers of societies like the Friends and museums (like the Hong Kong Museum of Art, and now the Hong Kong Palace Museum). These all continue to serve for public benefit as key centres of scholarship, extending across the entire range of China's extraordinary cultural history, and offering unprecedented quantities of accessible information about their collections and their specialist areas of Chinese art and antiques.

Over 40 years I have been invited, and enthusiastically accepted, to collaborate on a regular basis with the Friends in organizing events for the membership. These events have mostly involved leading curated tours at many different auction previews, to enlighten your committed members. For decades, these events were held only in Hong Kong, but now events have also been initiated in London as a great innovation, which I have been keen to support from my London home.

I have always enjoyed working with the Friends, and I wish the Society equal success and enjoyment for the next 50 years of your existence...though I may not be available to lead curated tours for ALL of them!



Friends  
Garden Party 2022



Our 2022 Garden Party, held on December 10th, was a splendid success. Held at the stunning Vice-Chancellor's Lodge at CUHK, this event was a delightful mix of old and new friendships, featuring delectable food, refreshing drinks, and live music played by students from the university's Music Department. Two things made this day truly special; the student art exhibition, showcasing the talents of our Fine Arts Department students, and the presentation of Friends prizes in recognition of the high standards achieved by these students. Attendees had the chance to discover and support budding local artists, making it an unforgettable afternoon of culture and camaraderie!



Meet the Artist,  
Joseph Tong  
at Ora-Ora



We now have the chance to experience the captivating world of contemporary art as we revisit a recent event, featuring the Hong Kong-born artist, Joseph Tong, renowned for intricately weaving together Eastern and Western philosophical traditions. With a background in philosophy and a keen eye for aesthetics, Tong challenges conventional notions of passive viewing. His art, composed of diverse materials, including Plexiglass®, aluminium, brass, dichroic film, and calligraphy paper, invited us to engage in profound contemplation. Hosted at Ora-Ora, gallery, renowned for its commitment to fostering innovative and thought-provoking art, this event provided a unique opportunity to delve into Tong's artistic vision in a dynamic and intellectually stimulating setting. Ora-Ora, which has been a driving force in nurturing Hong Kong's art ecosystem, continues to expand its horizons by representing artists from various cultural backgrounds.

Overseas Tours  
2023



It's almost impossible to sum up the amazing experience that was the Paris / UK tour. Our first UK leg began socially, with our former Chair, Vicki Firth, hosting a welcome cocktail party in her London home. We visited the British Library, viewing Dunhuang paintings and ancient artefacts (See article, page 18), and Koopman Rare Art, followed by a guided tour of Goldsmith's Hall, where we were bombarded with a glorious explosion of antique silver and silver gilt (See article, page 25). Finally, we attended the Mok OCS Lecture, where Ming Wilson, formerly Senior Curator in the V&A's Asian Department, gave a spell-binding presentation on Foreign Tributes to the Qing Court.



In Paris, the wonder continued, with visits to the Musée Guimet, the Louvre (including a private viewing of the collection of the President - Société des Amis du Louvre) and a guided tour of the Louvre's Chinese collection of jade and porcelain. We visited Musée des Arts Décoratifs, and on our final day enjoyed a guided tour of the Château de Fontainebleau and its Empire rooms and Chinese Museum.



Back in the UK, we toured Bonhams Auction House in London, with Deputy Chairman, Colin Sheaf, and were hosted to dinner by Friends Chair, Edwin Mok, in his home. We travelled to Oxford to view the ancient Chinese books at Bodleian, and to view Canton enamels with Professor Vainker at the Ashmolean.

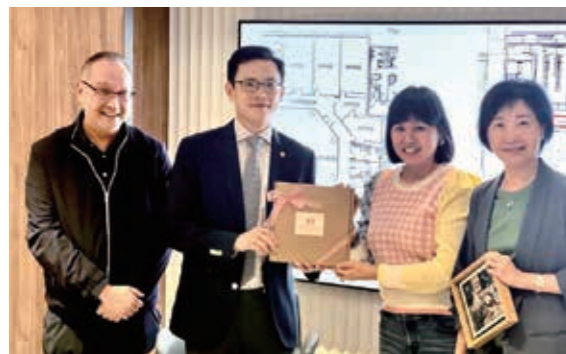
This fabulous tour, so briefly reviewed, ended with a guided visit to the exhibition of Chinese works of art and a handling session at the British Museum, led by Jessica Harrison Hall.



**Friends Talk  
Chinese Trade  
Porcelains Across  
the Globe**



Delving into the intriguing history of Chinese trade porcelain, the Friends of the Art Museum at CUHK hosted a captivating talk. Dr. Wang Guanyu, the Associate Curator of the Art Museum, provided a fascinating journey through time and across continents. Exploring the design, production, transportation, and sale of Chinese export porcelain during the Ming and Qing Dynasties, the talk shed light on how these exquisite ceramics became global commodities. By examining textual records, historical images, and the museum's exhibit from "Enchanting Expeditions: Chinese Trade Porcelains across the Globe," attendees gained a deeper understanding of the profound impact of Ming and Qing porcelain on the international market and the broader world of porcelain production.



**The Arts of CUHK  
2023 (Phase I)  
B.F.A. Graduate  
Exhibition**



This event examined faith and individuality in the digital age, showcasing thirty-one talented graduates' works, each likened to a potent water droplet in a stagnant, societal pond. The artists unveiled both the bright and dark facets of our world, urging viewers to respond to the contemporary moment with unwavering conviction. This immersive experience underscored art's enduring power to engage and inspire.

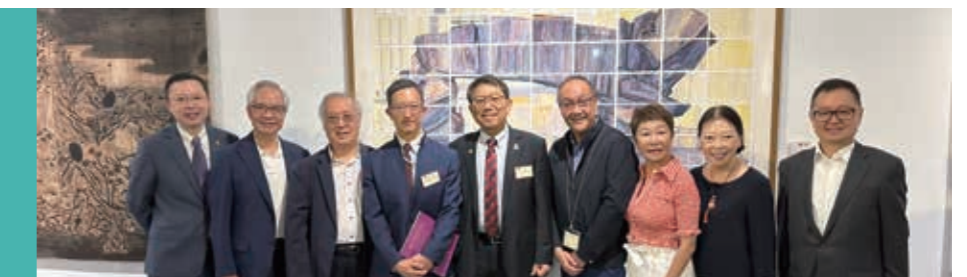
**The Arts of CUHK  
2023 (Phase II)  
M.F.A. Graduate  
Exhibition**



Dazzling art enthusiasts, this exhibition featured the creations of five CUHK Fine Arts Master's graduates. Their individual journeys explored themes from vitality to diasporic identity, expressed through diverse artistic mediums. CHAN Ting, Dony CHENG Hung, Weera-it ITTITEERARAK, Jay LAU Ka Chun, and Frank TANG Kai Yiu each brought unique propositions and styles, honed through the intensive M.F.A. programme, celebrating artistic growth and expression.



**CUHK 60th  
Anniversary  
New Asia College  
Alumni Art  
Exhibition**



In celebration of CUHK's 60th anniversary, the New Asia College Alumni Association curated an exceptional showcase of artistic brilliance. From June 23rd to 25th, 2023, the "Where Great Minds Shine" exhibition illuminated the Arts Pavilion in the bustling West Kowloon Cultural District. This dynamic event featured over 60 alumni artists, distinguished educators, and esteemed art maestros, including luminaries, Prof. Jao Tsung-I and Prof. Ting Yin-yung. Through their mesmerizing artworks, the exhibition underscored CUHK's profound impact and enduring legacy in the realm of art. This was a testament to the university's unwavering commitment to nurturing creativity and fostering a vibrant artistic community. As we look back on this remarkable event, we eagerly anticipate CUHK's continued contributions to the world of art and culture.

### Yuet Tung China Works Visit



Our Friends' Group recently had the privilege of visiting Yuet Tung China Works, a true Hong Kong treasure established in 1928 as the city's first hand-painted china shop. Stepping into this historical establishment was like taking a journey back in time, as we marvelled at the exquisite craftsmanship and the rich heritage of hand-painted china. It was an enlightening experience that deepened our appreciation of the city's cultural history and artistic traditions.



### Golden Techniques II Exhibition: Art of the Chinese Goldsmiths

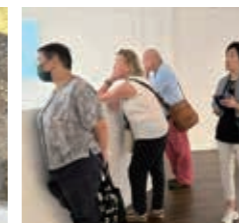


The Art Museum of The Chinese University of Hong Kong, in collaboration with the Chow Tai Fook Master Studio and other institutions, concluded its "Golden Techniques II" exhibition in May, 2023. This event marked the culmination of an extensive research project that explored ancient Chinese gold craftsmanship spanning 3,500 years. The exhibition showcased results from the project's second phase, focusing on gold and silver inlay, damascene, and gold wire production. During our visit, we had the opportunity to witness ornate craftsmanship from late Bronze Age Chinese wares and the cross-cultural exchange of precious metal techniques. Dr. Tong Yu, an expert in Chinese art, provided insightful guidance, unravelling the secrets of these ancient Chinese gold techniques.

### Anselm Kiefer: Golden Age Exhibition



In a celebration of artistic mastery and utopian ideals, the "Anselm Kiefer: Golden Age" exhibition opened its doors on May 19, 2023, at Villepin Gallery in Hong Kong. This remarkable showcase of works by renowned German artist Anselm Kiefer invited visitors to journey into the mythology and nostalgia of the fabled "Golden Age". Drawing inspiration from Greek and historical myths, Kiefer's creations painted a picture of human civilization's peak, embodying a time of boundless prosperity and tranquillity.



The exhibition, curated collaboratively through the profound relationship between Villepin's founders and the artist, offered a curated glimpse into the oeuvre of one of the most influential artists of our era. Spanning three gallery floors, the display featured Kiefer's paintings and sculptures produced between 2020 and 2022, each laden with layers of symbolism and meaning. Iconic motifs like mountains, bicycles, and wheels played pivotal roles, signifying utopian ideals and the cyclical nature of change. As we look back on this transformative exhibition, it stands as a testament to the enduring power of art to convey hope, renewal, and human aspiration.

### A History of the Imperial Cannon - The Weapon and Ritual Protocol in the Qing Dynasty



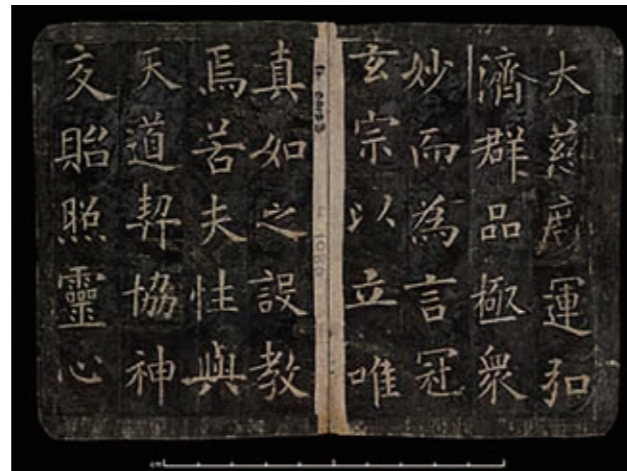
Dr. Chou Weichiang, the Curator of the Hong Kong Palace Museum, delivered an insightful talk on the fascinating historical intersection of weaponry and ritual protocol during the Qing Dynasty. Exploring the innovative use of cannons and firearms as sacrificial vessels, Dr. Chou highlighted the Qianlong Emperor's emphasis on military effectiveness during an era of fire kegs and muskets. The talk, conducted in Mandarin, shed light on the Emperor's military etiquette and the significance of these ceremonial artillery pieces. Dr. Chou's extensive expertise in military history brought a unique perspective to this captivating discussion.

# An Introduction to the Dunhuang Items in the British Library's Stein Collection

Essay by  
Luisa Elena Mengoni

The British Museum Library collection includes more than 300,000 volumes dedicated to excellence in the research of human cultures, past and present, across the globe.

The collection is in the nine study spaces of Africa, Oceania and the Americas, Asia, Britain, Europe, and Prehistory including Horology, Coins and Medals, Egypt and Sudan, Greece and Rome, Middle East, Prints and Drawings, and Conservation and Scientific Research. On Tuesday May 9th, the Friend's UK Chapter examined Dunhuang paintings and pre 1997 Hong Kong documents with curator Luisa Elena Mengoni. Below are some of the objects we viewed together.



Booklet of ink rubbings

Or.8210/S.5791  
Ink on paper  
Dunhuang, Cave 17, 9th-10th centuries  
12 x 8.5 cm



This booklet of ink rubbings is made of five extant leaves. The impression could have been taken in the 7th century or later, but the strips of paper must have been cut and mounted onto supporting paper to form a booklet in the 9th or 10th century. The text is a eulogy relating to the Dhyana master Yong 故僧嵩禪師 of the Huadu Temple 化度寺. The original was composed by Li Baiyao 李百藥 (564-647) and written by the calligrapher Ouyang Xun 歐陽詢 (557-641). The first folio of this booklet, Pelliot Chinois 4510, is held at the Bibliotheque nationale de France.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8210/S.5791;img=1#.ZGlaCG8NUdU](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8210/S.5791;img=1#.ZGlaCG8NUdU)



Printed Prayer Sheet

Or.8210/P.20  
Ink on paper  
Dunhuang, Cave 17, 947  
31.5 x 20.4 cm



Printing using woodblocks was invented in China by the eighth century and was used by Buddhists to replicate the word and image of the Buddha. This prayer sheet showing Mañjuśrī riding a lion and accompanied by two attendants was printed at Dunhuang. A large number of similar prayer sheets were found in the walled-up 'Library Cave' and are amongst the earliest examples of printing in China. We know from duplicates of this item using the same woodblock that the carver's name is Lei Yanmei.

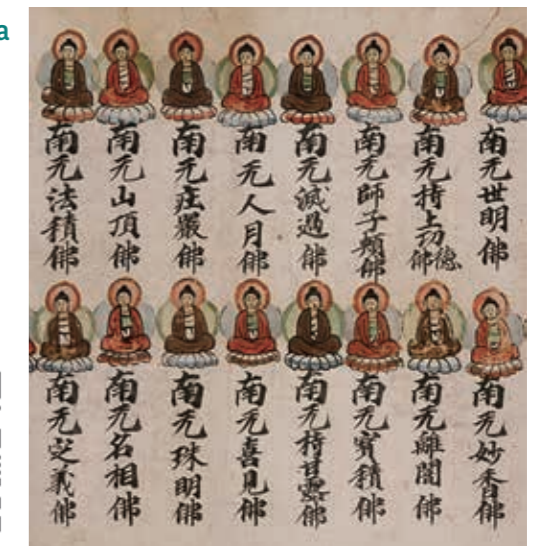
[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8210/P.20;img=1#.ZF5VlkX9L20](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8210/P.20;img=1#.ZF5VlkX9L20)

This Sacred Buddhist text is said to have been taught by the Historical Buddha. It includes the names of the 1,002 Buddhas to appear in the good aeon, hence its English title the "Fortunate Aeon Sūtra". The original Sanskrit text, now lost, is thought to have been written in c. 200-250 CE. Dharmarakṣa, a native of Dunhuang, translated the Bhadrakalpika Sutra into Classical Chinese between the third and fourth centuries. The scroll format is typical of Chinese texts of this period.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8210/S.253;img=1#.ZF5VyTqXDzU](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8210/S.253;img=1#.ZF5VyTqXDzU)

Bhadrakalpika Sutra

Or.8210/S.253  
Ink and pigments on paper  
Dunhuang, Cave 17, 9th-10th centuries  
27.5 x 225 cm



Tantric Ritual Implement

IOL Tib J 1364  
Ink and pigments on paper  
Dunhuang, Cave 17, 9th-10th centuries  
18.2 x 11 cm



This paper sign mounted on a wooden stick is similar to the tsakali used in Tibetan empowerment rituals. The figure depicted here holding a vajra and a bell and wearing a crown displaying the five Buddhas is probably the tantric deity Vajrasattva.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=IOL%20Tib%20J%201364;img=1#.ZF5TLnko-oc](http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%201364;img=1#.ZF5TLnko-oc)

An Introduction to the Dunhuang Items in the British Library's Stein Collection



**Buddha stencil**

IOL Tib J 1361  
Ink on paper  
Dunhuang, Cave 17,  
9th-10th centuries  
32.5 x 28 cm



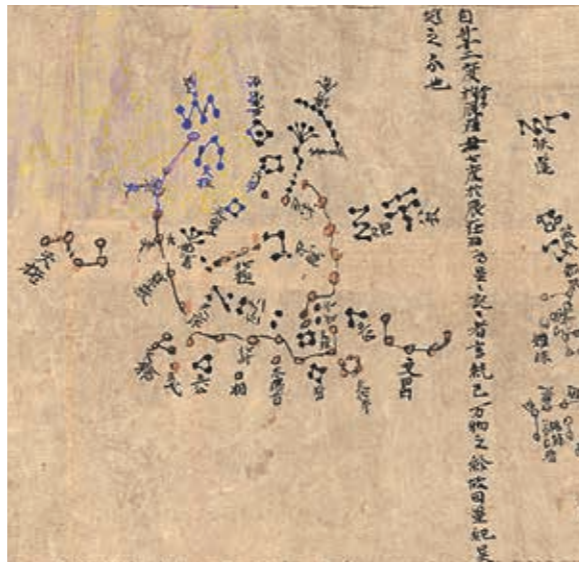
Stencils were probably used to produce the repetitive Thousand Buddha designs on the ceilings of the Mogao Caves painted in the ninth and tenth centuries. The upper sections of cave-shrines were difficult to reach and the design demanded the execution of identical figures. This stencil has holes punctured along the lines of the design. It would have been placed against the wall so that powder could then be applied over its surface. When removed, it would have left a skeleton of dots on the wall, which an artist could easily paint over.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=IOL%20Tib%20J%201361;img=1#.ZF5UPyALZ4E](http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%201361;img=1#.ZF5UPyALZ4E)

A testament to the depth of Chinese astronomical knowledge, this scroll covers the Chinese sky in its entirety. It is divided into zones centred on the equator, each with explanatory text, and it ends with a circular chart of the North Pole region. 1,345 stars are shown in total. All of which except three have been identified. They are grouped into asterisms, similar to constellations, but far greater in number and some only containing one star.

**Star Chart**

Or.8210/S.3326  
Ink and pigments  
on paper  
Dunhuang, Cave 17,  
8th century  
24.4 x 330 cm



[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8210/S.3326;img=1#.ZF5WBfWykQY](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8210/S.3326;img=1#.ZF5WBfWykQY)



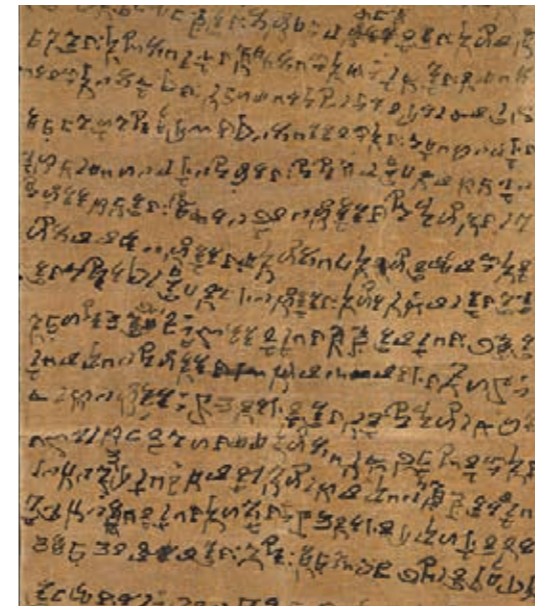
**A preparatory drawing**

IOL Tib J 1363  
Ink on paper  
Dunhuang, Cave 17,  
9th-10th centuries  
29.5 x 42 cm



Dozens of preparatory drawings were preserved in Cave 17. Most of them were produced locally and they offer rare insights into premodern painting processes and techniques. This sketch features two protecting deities standing on rocks and holding vajras in mirrored positions. Architectural and figure studies are visible on the reverse.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=IOL%20Tib%20J%201363;img=1#.ZF5S2Xw2U04](http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%201363;img=1#.ZF5S2Xw2U04)



**A Chinese-Khotanese phrasebook**

Or.8212/162  
Ink on paper  
Dunhuang, Library Cave,  
10th Century  
26 x 385 cm



In this phrasebook, Chinese is written phonetically in Brāhmī script, followed by a translation into Khotanese. It consists of phrases such as 'Where are you going?', 'Do you know Chinese?', 'Bring me vegetables' etc. Several similar examples of phrasebooks support the fact that there was a sizeable community of Khotanese in Dunhuang at this time, and that there were constant travellers passing through from Khotan on their way to China.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8212/162;img=1#.ZF5a\\_zw2oek](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8212/162;img=1#.ZF5a_zw2oek)

This booklet, rebound in leather as a codex in the European style, is a Turkic omen text known as the 'Irk Bitig', or 'Book of Predictions' in English. The language is Kok Turkic written in Runic script, which was invented by Turks specifically for works in their own language, possibly as a deliberate reaction against the more usual 'Uighur' script which was derived from Sogdian. It is the longest and most extant manuscript text in the Old Turkic script. The colophon in red ink on the last two pages indicates that it was written on the 15th day of the second month of the year of the Tiger at the Taygüntan Manicheean monastery. The first five and final three leaves were filled at a later stage with Buddhist devotional texts in Chinese.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8212/161;img=52#.ZF5bv8sUyU](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8212/161;img=52#.ZF5bv8sUyU)



**Kok Turkic Booklet**

Or.8212/161  
Ink on paper  
Dunhuang, Cave 17, 9th century  
13.1 x 8.1 cm



**Vertical banner painting or scroll**

Or.8210/S.5684  
Ink and pigments  
on paper  
Dunhuang, Cave 17,  
9th-10th centuries  
30.5 x 61 cm



This painted drawing represents the eleven-headed Avalokiteshvara (Guanyin 觀音), one of the many manifestations of the Bodhisattva of Compassion. The eleven faces symbolize steps on the path to enlightenment. Two Buddhist devotees are kneeling at his feet.

[http://idp.bl.uk/database/oo\\_loader.a4d?pm=Or.8210/S.5684;img=1#.ZGS6G7awu8A](http://idp.bl.uk/database/oo_loader.a4d?pm=Or.8210/S.5684;img=1#.ZGS6G7awu8A)

*Please note that this painting is not digitised and cannot be issued in our reading rooms or displayed as it requires some conservation work.*

The International Dunhuang Project  
The British Library  
96 Euston Road  
London NW1 2DB UK  
Email: [idp@bl.uk](mailto:idp@bl.uk)  
<http://idp.bl.uk/>

# Friends of the Art Museum of CUHK Visit to the Bodleian Libraries

Essay by  
**Mamtimyn Sunuodula**  
Head of East Asia Section at the Bodleian Libraries

**Oxford's libraries are among the most celebrated in the world, not only for their incomparable collections of books and manuscripts but also for their buildings, some of which have remained in continuous use since the Middle Ages.**

Libraries in the Bodleian Libraries group include major research libraries; libraries attached to faculties, departments and other institutions of the University; and, of course, the principal University library – the Bodleian Library – which has been a library of legal deposit for 400 years. The Friends of the Art Museum, CUHK and their UK Chapter were given a special tour. See here some insights of their collection as shown to the Friends.



**Bodleian Library MS.Chin.c.40**  
義獻像 (元) 趙孟頫原作，明成化年間摹本



On a pleasant summer's day in May 2023, we were fortunate to host a delegation from the Friends of the Art Museum of the Chinese University of Hong Kong (CUHK) led by the current Chair, Mr Edwin Mok. Edwin is of course no stranger to the Bodleian and Oxford as he was educated in Law at Wadham College just across the road from the Library. He is a long-time loyal supporter of the Bodleian Libraries, in particular concerning the access and preservation of the Bodleian's prominent Chinese rare books, manuscripts and art collections. He rarely fails to find time to visit the Bodleian whenever he is in Oxford and we have met on multiple occasions and examined and discussed Chinese rare books, calligraphy and culture which I very much enjoy. This time was no exception. I am grateful to Edwin for taking the time to visit the Chinese collection at the Bodleian and for his insightful views and suggestions. The difference this time is that Edwin was accompanied by a group of very well informed, academically engaged, and delightful new friends that we were only too happy to welcome and show our Chinese treasures and the conservation work that Edwin is generously supporting.

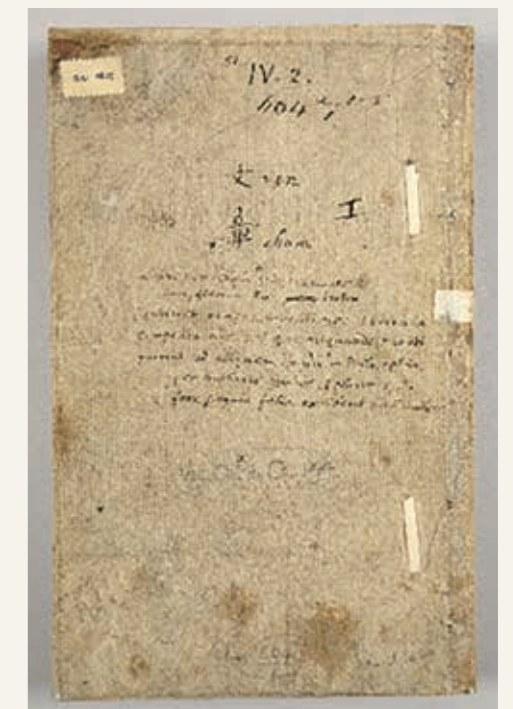
## Conservation

The delegation saw in detail the conservation of a set of 16th-century civil service examination example questions and model answers 程墨 bound in multiple fascicles by the Bodleian Libraries' Senior Conservator, Robert Minte, an expert in East Asian book conservation, assisted by conservation student, Anna Gallwey.



The fascicles were among the earliest Chinese acquisitions by the Bodleian Libraries in the early 17th century and had been rebound in vellum in the 1970s to give them extra protection. But as the time went by the vellum binding stiffened, making the books difficult to open and browse. That in turn could potentially cause more damage to the book than protection. The removal of the vellum binding and conservation of the fascicles with their original Chinese soft bindings has substantially improved their accessibility and long-term preservation. Holding the book now, one feels like a bird has been released from a cage.

The delegation also saw the Bodleian Libraries' first Chinese book which was bought in 1604. The book is an incomplete copy of an annotated edition of 《四書》 (Four Books) covering only part of 《論語》 (Analects) and 《孟子》 (Mengcius), edited by late Ming Dynasty scholar Su Xun. The book was published in 1573 in Jianyang in northern Fujian and contains an inscription written by Sir Thomas Bodley, who founded the Bodleian Library in 1602, giving 1604 as the date of purchase and the name of the donor. But the inscription was written on the back endpaper while the book was held upside down. No other known copy of this edition survives today, and the Conservation Team is planning to start work on its preservation next.



Friends of the Art Museum of CUHK Visit to the Bodleian Libraries



Chinese Treasures

Among the treasures on display for the delegation were two volumes of the original Yongle Encyclopaedia (永樂大典) copied during Jiajing era in 1562-1568. One of the volumes is a section about paediatrics 兒科, listed under the character for child 兒. The other volume is a section under character 遼 which includes the local history of 遼州 with a map of the prefecture as drawn during the Yongle era. We all admired the beauty of the calligraphy, design of the pages, quality of the paper and binding, organisation and classification of the content, original magnitude of the encyclopaedia, and very importantly for me personally, the layout and systematic recording of bibliographic information. The encyclopaedia is a monument to the whole of human cultural history and embodiment of the advancement of Chinese culture during Ming Dynasty.

There were two other items the delegation enjoyed viewing which represent Chinese art and calligraphy at the Bodleian: a scroll of 'Along the River During the Qingming Festival' (清明上河圖) painted on silk attributed to the Ming Dynasty artist Qiu Ying (仇英) and a scroll 'Portrait of Wang Xizhi and Wang Xianzhi' (羲獻像) attributed to Yuan Dynasty artist Zhao Mengfu. Both of those scrolls arrived at the Bodleian Libraries in the second half of the 19th century and are believed to be copies of the originals, painted in late Ming Dynasty period.



A part of Bodleian Library Manuscript MS.Chin.b.1  
清明上河圖 (明) 仇英原作, 明末摹本



The Chinese printed books, manuscripts, scrolls, paintings, and other miscellaneous objects of interest in the Bodleian Libraries are among the finest and most significant outside of East Asia. The collection contains many fine Chinese editions, including palace editions (內府刊本), 19 volumes of Yongle Encyclopaedia (永樂大典) as well as other unique printed books, manuscripts and paintings.

Building and strengthening global connections and making the collection accessible to a global audience is an important part of the Bodleian Libraries' mission. The Bodleian has already made substantial progress in making some of its valuable and unique Chinese items available digitally through its online platform Digital Bodleian, thanks to generous support from friends and donors, including many from Hong Kong. We look forward to building and strengthening our links with the Friends of the Art Museum of the CUHK in future.

# The Art of the Goldsmith at the Coronation

Essay by  
Timo Koopman



Pawel, Pajor. Photograph. Shutterstock. Web.15 September 2023.

This year has seen the crowning of King Charles III, and once more the art of the goldsmith and jeweller was at the heart of this historic ceremony. Central to this are the Crown Jewels, which are housed in the Tower of London. The Coronation Regalia are sacred and secular objects that symbolise the service and responsibilities of the monarch. The Regalia have played a central role in Coronation Services for hundreds of years and are held in trust by the Monarch on behalf of the nation.

The two maces symbolising Royal authority 1660-1695 are carried at the State Opening of Parliament. The Sword of State, symbolising Royal authority has a steel blade with a silver-gilt hilt, enclosed in a wooden scabbard, which is covered in velvet. In 1660 and 1678, during the reign of King Charles II, two such swords were made, the elder of which has not survived. The remaining sword has been used at several Coronations and, in 1969, the Investiture of The Prince of Wales. The sword is carried with the point upwards, and the scabbard carries the coat of arms of King William III.

Three further swords were used at the most recent Coronation for the Procession to Westminster Abbey: the Sword of Temporal Justice, signifying the Monarch's role as Head of the Armed Forces, the Sword of Spiritual Justice, signifying the Monarch as Defender of the Faith, and the Sword of Mercy or Curtana, symbolising

the Sovereign's mercy. The swords were first used at the Coronation of King Charles I in 1626, and the steel blades date back to the sixteenth century, with early seventeenth century gilt-iron hilts and wire-bound grips. The three swords are carried without their scabbards, with their points up.

The golden St Edward's Staff, with its steel spike, was created by the Crown Jeweller, Robert Vyner, in 1661. It derives from an earlier staff, which was often referred to as the 'Long Sceptre' and carried in fifteenth and sixteenth century Coronation processions as a relic of the Royal saint, Edward the Confessor.

The Chrism oil with which The Monarch is anointed is consecrated in The Church of the Holy Sepulchre in Jerusalem. The oil is contained within the Ampulla, made from gold, and cast in the form of an eagle with outspread wings. The oil is poured through an aperture in the beak. The Ampulla was supplied for the coronation of King Charles II in 1661 by the Crown Jeweller, Robert Vyner, and is based on an earlier, smaller vessel, which in turn was based on a fourteenth-century legend in which the Virgin Mary appeared to St Thomas à Becket and presented him with a golden eagle and a vial of oil for anointing future Kings of England.

The Art of the Goldsmith at the Coronation

The oldest of all the objects used at the coronation is the silver-gilt Coronation Spoon having been first recorded in 1349 among St Edward's Regalia in Westminster Abbey. It was used to anoint King James I in 1603, and at every subsequent Coronation. In 1649, the Spoon was sold to the Yeoman of King Charles I's Wardrobe, who returned it for King Charles II's Coronation in 1661, when small seed pearls were added to the decoration of the handle.

The Spurs were made in 1661 for King Charles II, but the use of spurs at Coronations dates back to King Richard I, the Lionheart, and his Coronation in 1189. The gold, leather and velvet Spurs symbolise knighthood, and they were altered in 1820 for King George IV.

The Sword of Offering was made in 1820, and has a steel blade, mounted in gold, and set with jewels, which form a rose, a thistle, a shamrock, oak leaves, acorns, and lion's heads. The sword is contained in a gold-covered leather scabbard. It was first used at the Coronation of King George IV.

The two Armills are bracelets made from gold, champlevé and basse-taille enamel, lined in velvet, and are thought to relate to ancient symbols of knighthood and military leadership. They have been referred to during previous Coronations as the 'bracelets of sincerity and wisdom'. The Armills date back to 1661 and have been used at every Coronation from King Charles II's until King George VI's in 1937.

A representation of the Sovereign's power and symbolising the Christian world, the Sovereign's Orb was made from gold in the seventeenth century and is divided into three sections with bands of jewels, for each of the three continents known in medieval period.

The Sovereign's Ring is composed of a sapphire with a ruby cross set in diamonds. A symbol of kingly dignity, the ring was made for the Coronation of King William IV in 1831, and all Sovereigns from King Edward VII onwards have used it at their Coronations.

The Sovereign's Sceptre with Cross represents the sovereign's temporal power and is associated with good governance. It comprises a gold rod, surmounted by an enamelled heart-shaped structure which holds the Cullinan I diamond. The sceptre was created for King Charles II, and the Cullinan I was added in 1901. The Sovereign's Sceptre with Dove, traditionally known as 'the Rod of Equity and Mercy', represents the Sovereign's spiritual role, with the enamelled dove with outspread wings representing the Holy Ghost. It was created by the Crown Jeweller, Robert Vyner in 1661.

St Edward's Crown was used to crown His Majesty the King.

The crown was made for King Charles II in 1661, as a replacement for the medieval crown which had been melted down in 1649. The original was thought to date back to the eleventh-century royal saint, Edward the Confessor – the last Anglo-Saxon king of England. The crown was commissioned from the Crown Jeweller, Robert Vyner, in 1661. Although it is not an exact replica of the medieval design, it follows the original in having four crosses-pattée and four fleurs-de-lis, and two arches. It is topped with an orb and a cross, symbolising the Christian world, and is made up of a solid gold frame set with rubies, amethysts, sapphires, garnets, topazes, and tourmalines. The crown has a velvet cap with an ermine band. St Edward's Crown was worn by Queen Elizabeth II at the Coronation in 1953.

In time honoured tradition, this year saw the making of a new special ceremonial cross. The "beautiful and symbolic" Cross of Wales which lead the King's Coronation procession at Westminster Abbey. King Charles III received the cross as a personal gift from Pope Francis to mark his Coronation.

In addition to these spectacular treasures is silver, which often goes unnoticed. At the coronation of a monarch the canopies were traditionally carried by the barons of the Cinque Ports as a symbol of the role that they played in defending the king and the country. Samuel Pepys described the coronation of Charles II in great detail in his diary entries 22nd and 23rd April 1661 including the King's entry into Westminster Hall "And the King came in with his crown on, and his sceptre in his hand, under a canopy borne up by six silver staves, carried by Barons of the Cinque Ports, and little bells at every end ...

The Cinque Ports: Hastings, Romney, Hythe, Dover, and Sandwich were granted privileges by the king in exchange for supplying ships and men to protect England's vulnerable southern coastline.

The staves were usually converted into a piece of plate, as in this case. This practice ceased after the coronation of George IV. Examples of the coronation bells of George I, II, III and IV are in the collections of the Victoria and Albert Museum and a bell, probably from the coronation of Charles I, was in the Albert Collection (Robin Butler, *The Albert Collection*, 2004, p. 304, no. 374).



**A Historic & Important James II Cup & Cover**

Silver-gilt  
Unmarked, circa 1685  
Height: 5.1in, 13cm  
Weight: 16oz 1dwt, 500g

The cup stands on a cast circular gadrooned foot, the lower part of the body is applied with cut card work and the upper part is flat-chased with chinoiserie and on one side, with a coat of arms within a cartouche with an inscription below and a further inscription within a cartouche on either side, with two beaded handles. The reverse has a scene of figures carrying a canopy. The stepped, domed cover also has a gadrooned border and is applied with cut card work, with a spool finial.

The inscription reads: "Hoc obtinui Ex in aug: Iac 2d Et Mar: Ap=23 85" and the motto: "Tria pocula Fero" – "I bear three cups; I obtained this from the coronation of James II and Mary, April 23, 1685".

The arms are those of Draper for Cresheld or Gawden Draper of Winchelsea.

**The Royal Shield of Achilles**

The King of Hanover's Coronation Shield  
Made in London in 1823  
by Philip Rundell for Rundell, Bridge & Rundell

Diameter: 35 3/4in (89.7cm)  
Weight: 723oz (22,490g)



This is the shield that sat behind King Charles III for the coronation dinner after the crowning at Westminster. It was created for the coronation of King George IV in 1821.

The spectacular shield of Achilles, the triumphant collaboration between the great firm of Rundell and Bridge and the designer John Flaxman, sits illustriously between history and mythology, destined to inspire generations through the myth of the hero Achilles.

Although John Flaxman – the designer who shaped the Regency in England – had been supplying Rundell and Bridge with drawings since 1805, he modelled only one piece for the firm, the shield of Achilles. Flaxman's design is an interpretation of the shield given to Achilles by the gods after the demigod lost his armour, which he had lent to Patroclus; it having been seized as the spoils of war by Hector.

The original work remains in the British Royal Collection. A plaster cast (1827) may be seen at the Royal Academy.



**A rare silver-gilt George II coronation canopy bell**

by Francis Garthorne  
Made London circa 1727

height 7.1cm, approx. weight 7.3oz.

Of conventional form, with a loop attachment and reeded borders, inscribed 'ONE OF THE BELLS BELONGING TO THE CANOPY BORN OVER KING GEORGE THE SECOND AT HIS CORONATION GIVEN TO THE LADY ELIZ GERMAIN BY THE HON. GEORGE BERKELEY HER BROTHER ONE OF THE BARONS OF THE CINQUE PORTS'

Provenance:

The Hon. George Berkeley, d.1746  
to Lady Elizabeth Germain, d.1769  
by family descent to Col Sir Joseph Weld, Lulworth, Dorset, d.1992  
by family descent to the present owner.

Note: This article was extracted from the Koopman Rare Art website, with the permission of the author. For the more detailed, in-depth article, visit <https://www.koopman.art/blog-detail/34443>.

LITERATURE

Arthur Taylor, *The Glory of Regality: An Historical Treatise of the Anointing and Crowning of the Kings and Queens of England*, London, 1820  
*The Cinque Ports*, Blackwood's Edinburgh Magazine, November 1900, vol. 168, p. 711-718  
E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpoint Morgan*, 1908, p. 33, pl. XXIX  
Edward Perry, *Gift Plate from Westminster Hall Coronation Banquets*, Apollo, June 1953, vol. LVII, no. 340, p. 198-200  
Timo Koopman, *The Art of the Goldsmith at the Coronation*, <https://www.koopman.art/blog-detail/34443>, Last Accessed Sept 20, 2023

# Trade Ceramics

## 貿易陶瓷

Essay by  
Prof. Wang Guanyu  
Associate Curator (Antiquities), Art Museum,  
The Chinese University of Hong Kong

中國陶瓷大規模外銷，始於唐宋之際。借助興起的海上貿易，陶瓷器被運銷至亞洲各地、印度洋沿岸，最遠觸及非洲東岸。這些產自中國，銷往海外市場的陶瓷器，通常被稱為貿易陶瓷或外銷陶瓷 (trade ceramics or export ceramics)。

**The large-scale export of Chinese ceramics began during the Tang and Song dynasties. Leveraging the emerging maritime trade routes, ceramic wares were transported to various parts of Asia, along the Indian Ocean coast, and even as far as the east coast of Africa. These ceramics, produced in China and sold in overseas markets, are commonly referred to as “trade ceramics” or “export ceramics”.**



**Dish with the arms of Yonge family in overglaze wucai enamels**

Jingdezhen ware, Jiangxi Province  
Qing, Yongzheng (ca. 1725)  
H 1.8, MD 16, FD 9.3 cm  
Collection of the Art Museum, CUHK (1972.0001)  
Gift of Mr. Brian S. McElney

十六世紀，隨著中西航路貫通，全球貿易興起，瓷器因其潔淨、輕薄、不易磨蝕等特質，以及神秘的東方韻味，躍升為熱銷的國際商品，受到皇室、貴族乃至宗教領袖的熱烈追捧，進入生產銷售的黃金時期。全球市場的急劇擴張，促使活躍於貿易的各國商人積極參與瓷器設計、生產、運輸及銷售等環節，以賺取高額利潤。貿易陶瓷的產地、類型及裝飾風格豐富多元，回應不同目標市場的審美趣味與功能需求，是研究中國陶瓷生產、全球貿易與區域性消費的重要主題。

In the 16th century, with the establishment of the Sino-Western maritime trade routes, global trade flourished. Ceramic wares, known for their smoothness, light weight and translucency, resistance to wear and erosion, as well as their mysterious oriental charm, became highly sought-after international commodities. They received enthusiastic acclaim from royalty, aristocrats, and even religious leaders, entering a golden era of production and sales. The rapid expansion of the global market led to active participation by international merchants in all aspects of ceramic design, production, transportation, and sales, aiming to earn substantial profits. The origins, types, and decorative styles of trade ceramics are rich and diverse, responding to the aesthetic tastes and functional requirements of different target markets. This makes trade ceramics an important subject for the study of Chinese ceramic production, global trade, and regional consumption.

文物館藏的建立始於貿易陶瓷，1972年（建館翌年），文物館接收了第一批捐贈，當中包括被編為1972.0001的第一件館藏——五彩「容格家族」紋章盤。此盤製作於江西景德鎮，為英格蘭第四代庫利頓從男爵威廉·容格（Sir William Yonge, 4th Baronet of Culliton, 約1693-1755）於1731年訂製。上世紀七十年代，文物館策劃「東亞及東南亞貿易陶瓷」專題展覽並舉辦學術研討會，集結亞洲、歐洲及美洲知名學者及藏家系統探討貿易陶瓷及古代亞洲航運貿易，極具開創性及前瞻性，推動各界對貿易陶瓷議題的關注，影響深遠。九十年代，考古學及美術史學家鄭德坤教授伉儷惠贈貿易陶瓷及東南亞陶瓷二百六十八項，文物館貿易陶瓷收藏漸成規模。崑頤歷任館長持續貢獻及社會賢達鼎力支持，時至今日，文物館已擁有跨越千年（9-19世紀）、涵蓋全球市場的中國貿易陶瓷逾二千項，包括傳世文物、陸上遺址出土以及沉船出水標本。反映中外窯業互動、技術交流的東亞、東南亞以及歐洲加工的陶瓷實物及標本亦超越六百項。



**Large dish with a theme of antiquarianism (bogu) in underglaze blue**

Jingdezhen ware, Jiangxi Province  
Ming, Wanli to Tianqi (1573-1627)  
H 8, MD 53, FD 26 cm  
Collection of the Art Museum, CUHK (2013.0002)  
Art Museum Acquisition Fund



**Bowl with western figures in overglaze wucai enamels**

Jingdezhen ware, Jiangxi Province  
Enamelled in Holland  
Qing, Qianlong (1736-1795)  
H 7, MD 14.5, FD 6.3 cm  
Collection of the Art Museum, CUHK (1996.0327)  
Gift of Friends of the Art Museum (Mufei Collection)

The establishment of the Art Museum of CUHK's collection began with trade ceramics. In 1972, the year following the museum's founding, it received its first donations, including the inaugural collection item catalogued as 1972.0001—the polychrome “Yonge Family” armorial plate. This plate was made in Jingdezhen, Jiangxi, and was commissioned by Sir William Yonge (circa 1693-1755) 4th Baronet of Colyton, Devon, in 1731. In the 1970s, the museum curated a special exhibition titled “Trade Pottery in East and Southeast Asia” and hosted a symposium that brought together renowned scholars and collectors from Asia, Europe, and the Americas. In this groundbreaking and forward-thinking move, they systematically explored the topics of trade ceramics and ancient Asian maritime trade, thus fostering widespread attention on the subject of trade ceramics, and leaving a profound impact. In the 1990s, Professor Cheng Te-k'un, a distinguished archaeologist and art historian, and Mrs. Cheng, generously donated 268 pieces of trade ceramics and Southeast Asian ceramics to the museum. Over the years, with the commitment of several generations of curators and collectors, the museum's collection of trade ceramics has grown substantially. Today, the museum boasts a stellar collection of over two thousand Chinese trade ceramics spanning over a millennium (9th-19th centuries), covering global markets. This includes heirloom artifacts, items unearthed from terrestrial archaeological sites, and samples retrieved from shipwrecks. The collection also comprises more than six hundred physical items and specimens that reflect the interactions between the Chinese and foreign ceramics industries, technological exchanges, and ceramics processed in East Asia, Southeast Asia, and Europe.



## Essays

### Trade Ceramics

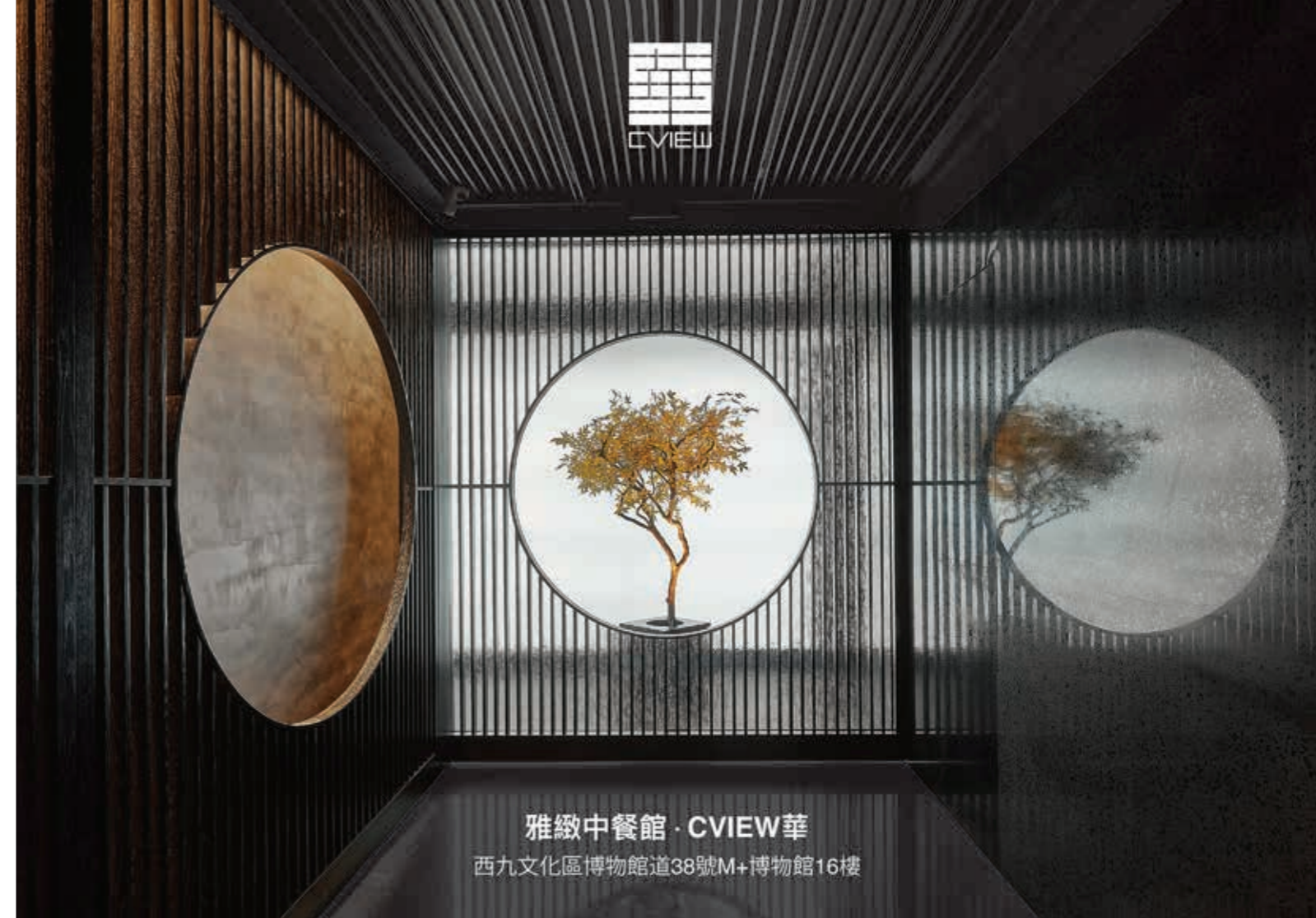
香港中文大學文物館曾舉辦的貿易陶瓷專題展覽包括：「東亞及東南亞貿易陶瓷」專題展覽（1978）、「木扉藏瓷」專題展覽（1996）以及「萬國同風：全球化浪潮中的明清外銷瓷」專題展覽（2021）。近年，我們對館藏明清貿易瓷器展開專題研究，以實物研究配合文獻記載、歷史圖像，重構瓷器由設計生產、運輸貿易，到進入海外市場發揮不同功能的進程。回顧明清時期中歐海上瓷器貿易的歷史，理解中國瓷器對世界製瓷業發展的獨特貢獻。以「全球視野」展示及研究貿易陶瓷的深度與廣度，實踐大學「融匯中西」的宗旨。

The Art Museum of CUHK has organized several special exhibitions on trade ceramics, including “Trade Pottery in East and Southeast Asia” in 1978, “The Mufei Collection of Ceramics” in 1996, and “Enchanting Expeditions: Chinese Trade Porcelains across the Globe” in 2021. In recent years, we have conducted in-depth research on our collection of Ming and Qing trade ceramics, using physical analysis in conjunction with historical documents and images to reconstruct the process of ceramics from design and production to transportation and trade, as well as their various functions in overseas markets. By examining the history of maritime porcelain trade between China and Europe during the Ming and Qing periods, we aim to understand the unique contributions of Chinese porcelain to the global ceramics industry. We are proud to systematically present the breadth and depth of the museum’s export ware collection, with a “global perspective” view that dovetails with the university’s mission to bring together the East and the West.



### Dinner service with willow pattern in underglaze blue

Jingdezhen ware, Jiangxi Province  
Qing, Qianlong (1736-1795)  
Collection of the Art Museum, CUHK (2021.0007)  
Gift of Mr. Anthony K.W. Cheung



雅緻中餐館 · CVIEW 華  
西九文化區博物館道38號M+博物館16樓

## CAMI, HUI WAN YU

b.1999

### Non-Delivery

acrylic on canvas, mixed media

60 x 80 cm

2023



CONTEMPORARY  
BY ANGELA LI

info@cba1.com.hk | www.cba1.com.hk | @cba1hk  
G/F, 248 Hollywood Road, Sheung Wan, Hong Kong



## Journey to Artistic Inspiration: Exploring the Factors Influencing Wong Sze Wai's Art

Interviewed by  
Edith Pong

Photos courtesy of  
Wong Sze Wai

The Fine Arts Department of the Chinese University of Hong Kong has fostered numerous talented artists, among whom Wong Sze Wai stands out as a graduate with a distinct artistic voice. Her work has captivated audiences both locally and internationally, drawing attention to her ability to seamlessly merge contemporary aesthetics with traditional Chinese art techniques. In order to gain insight into her artistic journey, it would be fascinating to explore the things that inspired her as a painter and her affinity for traditional Chinese art and ancient art, including the ancient grottoes from Dunhuang, cultural relics from the past and other renowned artists. Wong Sze Wai's artwork is characterized by a unique blend of contemporary and traditional elements. Her pieces often incorporate earthy colors, layers, and textures, evoking a sense of timelessness and depth. Amidst these aesthetically rich elements, her fondness for cats also shines through, adding a personal touch that further enhances the narrative of her art.

### 1. How did your interest in fine arts and painting develop? Were there any specific experiences or encounters that fuelled your passion for art, particularly in the context of traditional Chinese aesthetics?

My interest in fine arts and painting began to take shape during my teenage years when I discovered that drawing and painting allowed me to immerse myself in a world of focus and to escape from the demands of reality. It was through my artwork that I found a means to convey the unspoken, to express emotions and thoughts that words alone could not capture. However, during that early phase of my artistic journey, I also came to realize that my knowledge of Chinese art was inadequate. I strongly believe that art and philosophy are intrinsically connected, and this belief propelled me to explore the world of traditional Chinese aesthetics. Growing up in a family with deep-rooted Chinese traditions and customs, I naturally embraced a mindset that values harmony with nature, echoing the principles often found in Chinese art. Interestingly, my initial fascination with oriental aesthetics was kindled by Japanese traditions and cultures. This served as the starting point for my exploration of the rich tapestry of Chinese artistic heritage.

### 2. Your artwork exhibits a unique combination of traditional and contemporary elements, with a focus on earthy colors. Can you share how your interest in ancient art and traditional methods influenced your artistic style?

My interest in ancient art began when I first encountered a replica of the Dunhuang Cave at the Hong Kong Heritage Museum in 2014. I was immediately drawn to the lost parts of our cultural relics and impressed by the age of the murals and the cave, even though they were replicas. Since then, I have travelled to various places, such as Dunhuang in China and Bulgaria in Eastern Europe, to view their ancient murals. What intrigues me most about ancient art is not only its academic and historical significance but also the powerful impact of time that it brings to us. I am fascinated by the broken pieces of relics and I enjoy imagining the missing parts. In 2015, I began developing my techniques based on traditional methods to represent the passing of time. Through much trial and error I have developed my own style in representing memory and time by combining traditional and contemporary elements through the use of clay and mineral pigments.

### 3. The ancient grottoes and cultural relics that have been unearthed provide a rich historical background of the past, although they are mostly fragmentary. In what ways has the study of ancient art influenced your own artistic style? In what ways do you incorporate such elements into your work?

Studying ancient art has opened up new possibilities for me to explore different approaches in my own artwork, such as experimenting with various materials and techniques. I use clay and mineral pigments to connect the past with the present. Exploring these materials allows me to think in new ways and to find fresh inspiration. My fascination with the fragmented and broken pieces of ancient murals aligns with the Eastern aesthetic appreciation of imperfection, sparking the imagination and inviting viewers to envision what once was.



### 4. Your fondness for cats is often evident in your art. Can you explain the significance of these feline creatures in your work? What do they represent to you personally, and how do they contribute to the narrative or symbolism of your pieces?

I often depict my cats in tranquil and peaceful settings to create a sense of calmness and serenity in my pieces. Cats can represent the idea of home, as they are often associated with domesticity and warmth. In my art, cats contribute to the narrative and symbolism of my pieces by adding a layer of playfulness and whimsy. They can be a source of surprise and unexpected interactions with other elements in my pieces.

### 5. Do you feel a connection to Chinese culture through your artwork? How do you fuse your own experiences and identity as a Hong Kong native with the traditional art forms and techniques that inspire you?

As a Hong Kong native, I feel a strong connection to Chinese culture, which is reflected in my artwork. I draw inspiration from my surroundings, memories, and projections of the past to create a sense of nostalgia and tranquility in my pieces. These are important elements that I have learned from Chinese art, and I strive to incorporate them into my work. As an artist, I find myself in a constant struggle between Chinese and Western art. While it is challenging to pick a side, I believe that my preference for Chinese philosophy is reflected in my work. I have been studying Dunhuang's mural and the different styles that evolved in China over time. This has been particularly meaningful to me because Dunhuang, like Hong Kong, serves as a channel to the West where cultural exchange was developed. The experience has helped me to deepen my understanding of Chinese art and how it has evolved. As a symbolic echo, I have also been incorporating clay from Dunhuang into the artwork, which adds a layer of meaning to my pieces.

### 6. What emotions or messages do you aim to convey through your art? How do you hope viewers will engage with your work and interpret its deeper meanings?

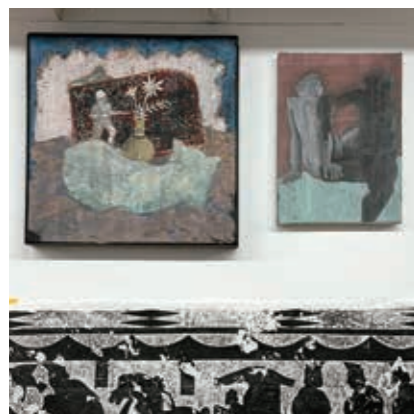
My artwork focuses on the relationship between memory and imagination. I aim to encourage viewers to explore their own history, similar to how an archaeologist unearths historic relics from the ground. By looking through my artwork, I hope viewers can expand their imagination space and travel through time. This transcendence of time and space allows viewers to insert their own view into the painting and created their personal journey through my works. Most of my artworks are set within a still, quiet atmosphere in time, by creating a calm intimate framework, I would like to allow the viewer meandering within my works to experience the sense of peace and comfort, which I would like to convey through the paintings.



## Education and Memories: New Asia College and Chinese University

As we pause to transition from exploring the origins of Wong Sze Wai's artistic journey to delving into the profound impact of her education at the Chinese University, we invite you to reflect on the intricate relationship between one's passion and their pursuit of knowledge, to celebrate the intersection of creativity and academia, where inspiration finds a fertile ground for growth.

Wong Sze Wai's journey is a testament to the power of art to transcend boundaries and bridge cultures. Her art, shaped by her personal experiences, resonates with the echoes of time and memory. As we venture further into her educational journey, we ponder how learning and creativity intertwine, igniting the sparks of innovation and self-discovery.



1. How did your studies at the Chinese University, and specifically at New Asia College, influence your artistic development? Were there any pivotal moments or experiences that left a lasting impression on you?

New Asia College was founded in 1949 at a time of extreme adversity by Mr. Ch'ien Mu and other scholars from mainland China. The aim for the College is to facilitate the cultural exchange between East and West, which is also deeply rooted in my own practice. The college is located at the beautiful hilltop overlooking the whole CUHK campus, this fascinating scenery became an important inspiration source for my thoughts about humanity and nature.

2. Are there any specific professors or mentors who played a significant role in your artistic journey? How did their guidance and support shape your artistic style and inspire your creative vision?

Professor Zhou Jin and Lukas Tam played significant roles in shaping my artistic journey during my BA and MFA studies. Their vast knowledge in art and personal experience helped me significantly in finding my own artistic direction throughout the academic years. Their guidance and support have been the cornerstone for me.

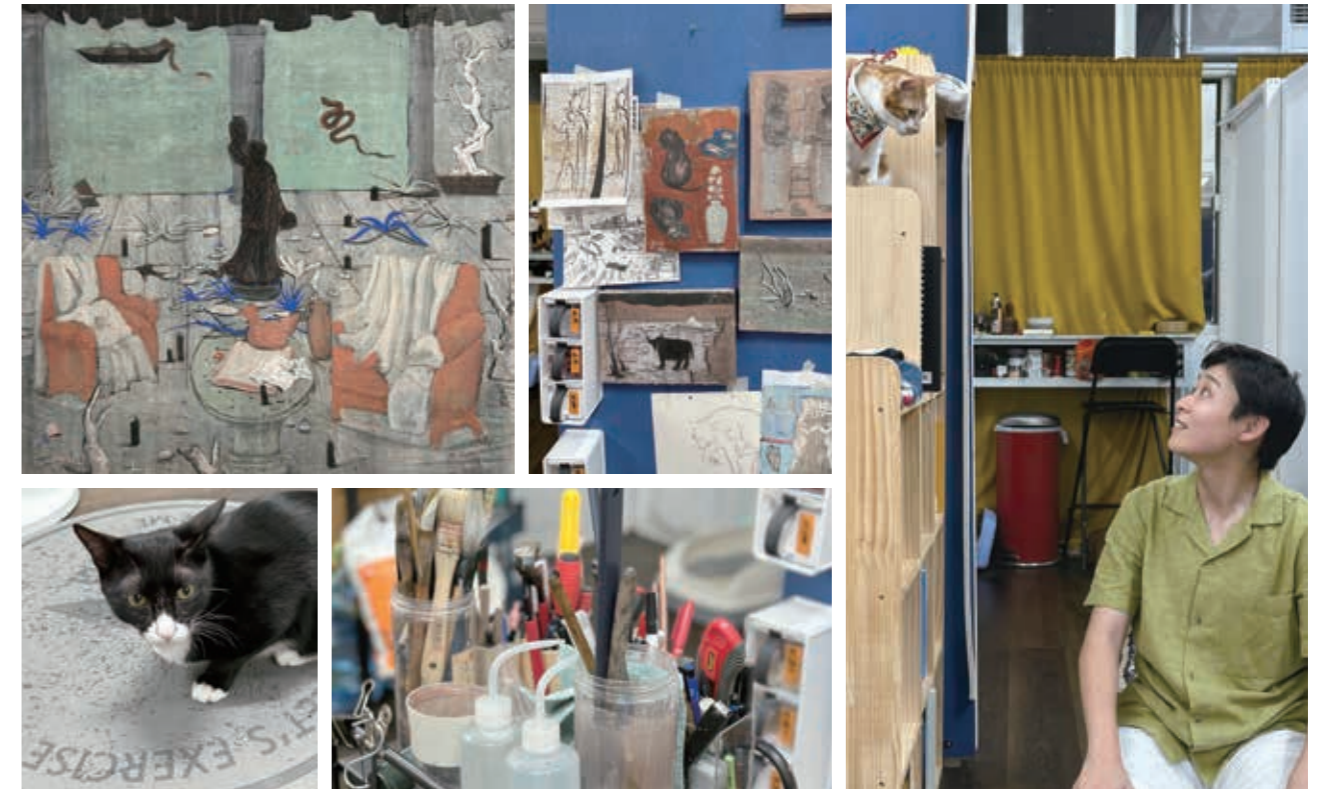
Professor Zhou extended my perspective on Chinese art and ancient art, while Professor Tam broadened my horizons on Western art and philosophy. Their teachings and insights brought me to understand more about the historical and cultural contexts of art and offered different perspective to read my works.

Their continued friendship and mentorship have been invaluable to me, I still keep in touch with both professors. We meet up to visit exhibitions, have lunch, and even go on sketching day trips together from time to time. I am truly thankful for this lifelong relationship.

3. Looking back at your time at the Chinese University, are there any particular memories or milestones that profoundly affected your growth as an artist? Are there any artistic projects or collaborations during that period that hold a special place in your heart?

Those years during my MFA programme had a profound effect on my growth as an artist. I had a wonderful time with my peers, who not only imparted knowledge about different media but also extended my perspectives towards art. I enjoyed the late-night conversations, artist discussions, and our postgraduate trip to India, which are all reflected in my artwork development and have shaped my artistic direction.

## Future Plans: Artistic Evolution and Aspirations



As an artist with a strong foundation in traditional Chinese art and a unique contemporary style, Wong Sze Wai undoubtedly has a promising future in the art world. Her work has already garnered significant attention, both locally and internationally, showcasing her ability to captivate audiences with her distinctive fusion of old and new aesthetics. When discussing her future plans, it becomes apparent that Wong Sze Wai is committed to further evolving her art while also staying true to her cultural roots.

Now, let's take a deeper look at Wong Sze Wai's aspirations and the exciting journey that lies ahead as she continues to shape the art landscape with her vision and creativity.

1. You have already achieved great success and recognition with your art. How do you envision your artistic journey progressing in the future? What new themes or ideas do you hope to explore?

While I'm grateful for the recognition I've received so far, I see my artistic journey as a continuing process of growth and exploration. I believe it's important to keep challenging myself and pushing the boundaries of my own creativity.

2. Can you share any insights into any ongoing or upcoming projects that you are currently working on? What excites you the most about these projects, and what challenges do you anticipate?

I have just started a new project that involves creating a sanctuary of time and space based on my thoughts and recollections. In terms of long-term goals, I would like to have an establishment where I can peruse my artistic direction with fewer concerns over practical issues and share my artwork with the general public. The challenge I anticipate is how dedicated and honest I can be with myself during the process of establishing my own history.

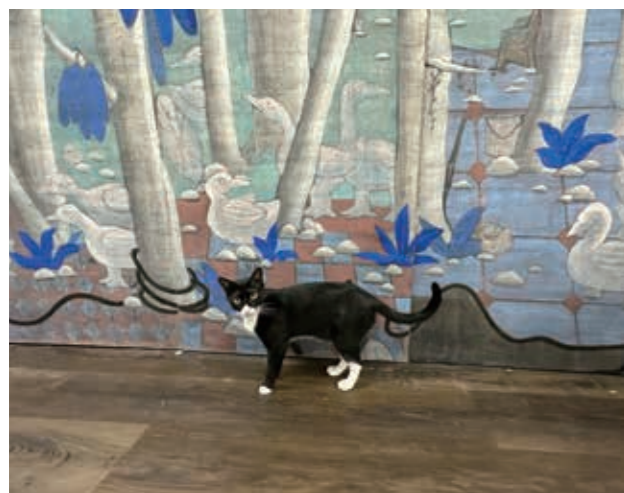




3. In addition to your personal artistic growth, do you have any aspirations for contributing to the art community or inspiring other aspiring artists? How do you see yourself giving back to the artistic landscape of Hong Kong or the wider art world?

I would love to contribute to the art community by sharing my knowledge and experience with aspiring artists both in Hong Kong and overseas. In addition to creating my own art, I also teach art programmes at schools and am sometimes invited to give talks and workshops to students to share my knowledge of art. My goal is to promote greater awareness and appreciation of art.

When it comes to giving back to the wider art world, I aspire to create works that resonate with people and inspire self-reflection. I believe that art has the power to make a positive impact on individuals and society as a whole. By creating a space for people to think about themselves and their place in the world, I hope to make a meaningful contribution to the art world and beyond.



In our captivating conversation with Wong Sze Wai, we embarked on a journey through the intricate tapestry of her artistic life, one woven with threads of traditional Chinese aesthetics, contemporary innovation, and a profound connection to the past. Wong's unique ability to harmonize these elements has not only garnered her a considerable recognition but has also left an indelible mark on the art world.

As we explore her future plans, it becomes clear that Wong Sze Wai is committed to a lifelong pursuit of creativity. Her sanctuary of time and space promises to be a testament to her unwavering dedication to her craft, a place where she can nurture her artistic roots and let her creativity flourish without constraints. Wong's association with Contemporary by Angela Li stands as a testament to her emerging success and the gallery's unwavering support for local artists. It has become a platform for her to showcase her work and connect with fellow artists, collectors, and enthusiasts.

In our exploration of Wong Sze Wai's art and life, we have witnessed the merging of past and present, tradition and innovation, and the boundless possibilities that await in the realm of artistic expression. Her journey reminds us that art is not merely a reflection of the world but a transformative force that shapes our understanding of it. As we end this enriching conversation, we eagerly await Wong Sze Wai's future endeavours, knowing that her art will continue to captivate, inspire, and leave an indelible mark on the canvas of the art world.

# New Friends Merchandise

## TOTE BAGS



"The Collections" by Wong Sze Wai (CBAL)  
Courtesy of "IJK Select"

"The Collections" by Wong Sze Wai (CBAL)  
Courtesy of "IJK Select"

"Percival Street"  
by Shen Ping

Size: 34.5 × 40 cm (without straps)  
Material: 340g Cotton Flannel

Friends of the Art Museum,  
The Chinese University of Hong Kong  
cuhkmuseumfriends.com



**LONGEVITY PEACH CRYSTAL PAPERWEIGHT  
(EDITION OF 300)**

**Longevity Peach Crystal Paperweight**  
Calligraphy by  
Past Friends Chair  
Peter Woo  
8 x 8 x 8 cm

**LIMITED EDITION ART PRINTS (EDITION OF 50)**



**Chess Game in the Moon Palace**  
by NGAI SE NGAA, ELSA  
Giclée print on archival paper  
22 x 22 cm with frame

\* comes in a wooden frame and environmentally friendly cardboard box.

**PLASTIC FOLDERS**



Courtesy of the "Art Museum, CUHK"



Courtesy of the "Huaihaitang Collection"



Courtesy of the "Edrina Collections"



Courtesy of the "Edrina Collections"



Courtesy of the "CHAN Family Collection"



Courtesy of the "Mok Family Collection"



Courtesy of the "Sanyu Tang"

Size: 22 x 31 cm



## MEMBERSHIP FORM

Membership runs annually from October 1<sup>st</sup> to September 30<sup>th</sup> 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

Under 30 years old: month/year of birth: \_\_\_\_\_

Regular Joint

Full-time Student: please provide copy of student ID card

TYPE/PAYMENT: (Please circle)	By Cheque / Bank Transfer / FPS	*By PayPal w/ credit card (Includes processing fee)	*By PayMe w/ QR CODE (Includes processing fee)
Regular Single	\$500	\$530	\$510
(Under 30 years old)	\$350	\$380	\$360
Regular Joint:	\$600	\$650	\$615
Full-time Student:	\$100	\$110	\$105

### Payment Options:

- By Online payment: Go to <https://cuhkmuseumfriends.com/payment-options/>
- 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/email a copy of deposit slip with your membership number to us for reference)
- By FPS # 107100216

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](mailto:membership@friendscuhk.com)

Website: <https://cuhkmuseumfriends.com>

## 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 | 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 (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).



# KALEIDOSCOPE IN CLAY (II)

## Life in Ceramics during the Song and Yuan Dynasties

From Collections of Members of the  
Society for Chinese Ceramics Studies

Source: National Palace Museum, Taipei  
来源：台北故宫博物院藏

# 泥 火 之 二 色

# 品韵宋元

中华陶瓷学会会员收藏展

Date 日期:

15.07.2023  
30.11.2023

Time 时间: 10am – 6pm  
Closed on last Monday  
of the Month  
每月最后的星期一为休馆日  
Free Admission 入场免费

Fort Canning Centre  
Fort Canning Park,  
5 Cox Terrace,  
Singapore 179620

Organiser 主办单位

**SOCIETY FOR  
Chinese  
Ceramics  
Studies**  
中华陶瓷学会

Venue Partner 场地赞助

**NATIONAL  
PARKS**  
LET'S MAKE SINGAPORE  
OUR CITY IN NATURE

**FORT  
CANNING  
PARK**

SCCS Facebook

