

FRIENDS

ANNUAL NEWSLETTER

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



DECEMBER
2024



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Art Museum General Information

Friends Executive Board 2024-2025

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* Non-executive volunteer



Friends of the Art Museum
The Chinese University of Hong Kong

Front Cover:

Dish

With coat of arms in underglaze blue and
overglaze *famille rose* enamels
Qianlong period, Qing dynasty, (1736-1795)
H 4, MD 25, FD 12.8 cm
Collection of the Art Museum,
The Chinese University of Hong Kong

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Art Museum, The Chinese University of Hong Kong A review of 2023-2024

The Art Museum became the first public institution in Hong Kong to present a thematic exhibition from the collection in the Forbidden City. The initiative was part of the Museum's broader effort to substantiate Hong Kong's aspiration to become an arts hub by showcasing our curated collections nationally and globally. *Rare Rubbings of the Song Dynasty* was a collaborative exhibition with the Palace Museum, Beijing, to shed light on a category of highly coveted collectibles by literati scholars but which remained poorly understood by contemporary collectors. Research Fellow Dr. Peggy Ho was the curatorial lead of this project who, together with Mr. Wang Yi of the Palace Museum, selected complementary pieces from both museum collections and unveiled their nuances and appeal to viewers, both on site and online. The exhibition was widely reported in the media, from CCTV to TVB and I-Cable News, drawing approximately 100,000 visitors over the span of 55 days. It augured a strong start for the 60th academic year of CUHK.

Another celebratory exhibition of CUHK's 60th anniversary held on campus featured sixty art objects from the Shang to the modern period. The Education-Outreach-Communications team engaged distinguished alumni and members of the University, including Olympic gold-medalist Lee Lai-shan and award-winning actress Dr. Brigitte Lin Ching-hsia, to reflect, in audio recordings, on art objects that resonated with their personal experiences. Their thoughtful responses

provided refreshing perspectives on some of the well-publicized objects on view.

Support from scholars and collectors was evident in two concurrent exhibitions, namely *Cast for Dignity: Early Chinese Belt Hooks from the De-Neng-Tang Collection*, and *Green Luminosity: Yaozhou Wares from the Shang Shan Tang Collection*. The former was guest-curated by Prof. Peng Peng who led a team of young scholars to investigate advanced metalwork techniques, which included interlock casting, brazing, soldering, hammering, and various schemes of inlaying. The latter exhibition, curated by Prof. Liu Hui of Shanxi University, charted the rise of a local kiln that produced fine celadons deemed suitable for the Song imperial court and beyond. Both collections were introduced to CUHK by Associate Director, Prof. XU Xiaodong.

Sadly, the Art Museum mourned the loss of Prof. Xu in January, 2024. Her substantive contributions to CUHK and the museum field will be remembered through her original scholarship, in-depth exhibitions, astute acquisitions, and above all, compassionate camaraderie. Her visionary exhibition of Canton enamels won national acclaim this year through epic presentations in the Tianjin Museum (386,139 visitors), World Expo Museum (169,031 visitors) in Shanghai, and the Hubei Provincial Museum (counting), thereby transforming a niche research topic into a blockbuster. Strong interest in our curated exhibitions exemplifies the growing trajectory of the museum's national impact.

Prof. Xu also laid the foundation for fellow curator Dr. Sam Tong to continue collaborative research on ancient Chinese gold techniques with Chow Tai Fook Jewellery Group Limited. The industry leader pledged \$7.5M over the next four years to deepen technical investigations on casting, filigree design, and the setting of precious stones.

In addition to gold research, other research projects were boosted by substantial funding support from the Bai Xian Foundation (\$5M) and the Harold Wong Memorial Fund (\$5M). The Harold Wong Estate, managed by former CUHK Council Chairman Dr. Norman Leung and Ms. Juliana Wong, also donated eight classical paintings and calligraphy works to the Art Museum. They were among 167 gifts registered this year. Other highlights included a seventeenth-century bronze censer and two pieces of enamelware donated in memory of Prof. Xu by Advisory Committee member Mr. Andrew Lee and Mr. Leung Kar Lok respectively. Advisory Committee Chairman Mr. Anthony Cheung and Dr. Ka-kon Kwan continued to fill our collection gaps in Ming and Qing ceramics with discerning purchases, and the Fine Arts Department's distinguished alumnus Mr. Sou Si-tai donated 35 items of seals, paintings, calligraphy, and manuscripts pertaining to *quqin* master Ms. Tsar The-yun 蔡德允 (1905-2007). These generous seed grants and art gifts will inspire and support our museum curators to initiate original research.

Another timely support this year was the Lee Hysan Foundation's pledge of \$20M to revamp the Art Museum. While the Lo Kwee Seong Pavilion will soon become the University's new landmark, the older museum facilities needed more than a facelift. Part of this generous donation was used to reconfigure the first floor of the museum's West Wing into an experiential learning space for students of all age groups, as well as a new archive library for over thirty thousand titles. The learning space also connects Gallery 1 and Gallery 4, which will have a direct link to the Harold and Christina Lee Gallery of the Lo Kwee Seong Pavilion.

Despite the temporary closure of Galleries III & IV (part of the construction site connected to the Lo Kwee Seong Pavilion), followers on social media rose by 42% to 63,177. The Education-Outreach-Communications team delivered 236 sessions of educational programmes, serving 21,062 participants from 12 CUHK departments, 46 schools, 10 NGOs, and 3 professional bodies. After years of proactively reaching out to various institutions and departments, museum staff helped other colleagues to mine museum resources creatively. The Department of Translation trained both undergraduate and graduate students in simultaneous translations using our curatorial content, and the Department of Anthropology introduced 3-D scanning to students in the Museum. The Institute of Chinese Studies launched the *Digital Repository of Rare Books, Calligraphy, and Paintings of Guangdong Gentry from the Ming Dynasty to the Republican Era*, which highlighted and contextualized the museum's strong holdings of Guangdong art by illustrating the connections among Guangdong intellectuals (<https://lingnancrf.ics.cuhk.edu.hk>).

Last but not least, the Centre for Learning Sciences and Technologies, CUHK, invited the Art Museum to co-organize "Hong Kong in Arts: Creative Arts Technology and Cultural Inheritance Programme for Gifted Students". Funded by the Education Bureau, the year-long programme trained 38 gifted students from 24 secondary schools in various aspects of Art-Tech, from art history, art appreciation, and art handling, to animation, coding, and digital drawing. The programme culminated in the year-end exhibition of eight team projects held in the newly renovated experiential learning space, harnessing and exuding youthful energy.

Professor Josh Yiu,
Director of Art Museum, CUHK



Message From the Chair

Over the last two years, we have made great progress as Friends of the Art Museum. During my tenure as Chair, I invested time and energy in promoting the Australian and UK Chapters of the Friends of the Art Museum.

Indeed, I have to give thanks to Ms. Vicki Firth, our former-UK Chair, Ms. Christina Macfarlane, our current UK Chair, and Ms. Belinda Piggott, our current Australian Chapter Chair for their hard work in looking after our overseas members.

It has been the greatest honour of my life to serve as your Chair.

For now, let me express my deepest gratitude to all the Board members who have worked so hard to support the Friends with our Newsletter, museum exhibitions (in Hong Kong, the United Kingdom and France), especially Ms. Iris Kwan, our honorary Treasurer in keeping our books and accounts.

My heartfelt appreciation goes out to all the Friends for your faith and for the trust you have placed in the Board.

I wish everyone good health and good fortune and I look forward to the leadership of Mr. Paul Yu as our next Chair.

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



U.K. Chapter Message From the Chair,

The last 12 months kicked off with a visit to Asia Art Week in London (see Past Events on Page 14). I would like to thank Duyi Metcalf for writing the summary. Also, thank you to Vicki Firth for standing in for me during my absence.

In January 2024 some of us were able to meet up to celebrate Chinese New Year over dim sum lunch at the Royal China restaurant on Baker Street, London.

Then in March we visited the Ashmolean Museum in Oxford. We started by seeing the Fang Lijun exhibition with Associate Professor and Curator of Chinese Art, Dr. Shelagh Vainker. After lunch we viewed the exhibition 'Bruegel to Rubens: Great Flemish Drawings,' escorted by Cat Campbell, the Development Officer for Gardens, Libraries And Museums at the University of Oxford. The Ashmolean is always worth visiting and these interesting exhibitions did not disappoint, though their content was very different.

In addition, four of us attended the annual Mok sponsored lecture at the Oriental Ceramic Society in May, followed by dinner. The topic was 'Ming porcelain from the Portuguese shipwreck Espadarte (1558)', given by Dr. Teresa Canepa and Beth Gardiner. This shipwreck took place off the coast of San Sebastian, Mozambique Island. The porcelain can be dated to the Jiajing reign of 1522–1566 and illustrates the maritime trade between China, Africa, and Europe.

For me, the events of Edwin's visit have made up for not going to Asian Art Week in London this year. His recent

October visit started with a group of us visiting the Bloomberg headquarters in the City, kindly organized by Law Ka Chi. This award winning Norman Foster building boasts a swirling open plan design to fit the remit that employees can see each other from one side of a floor to the other. The floors are connected by transparent glass lifts within glass shafts and a spiral bronze ramp. The open plan space also has a double height, 'town square' meeting place, 'the pantry', a wonderfully airy space with sofas, tables, and chairs and with refreshments for employees. This allows views of historic sites, such as the dome of St. Paul's Cathedral and Sir Christopher Wren's St. Stephen Walbrook church, as well as newer, modern developments. Sustainability is built into the design. The exterior is clad with sandstone slabs, a material used in historic buildings in the area. Bronze fins externally (made by specialists in Japan) act as shades to minimize solar gain, to keep the building cooler. Within these bronze fins are flaps that can open to direct cooler air into the building, and warm air is expelled from louvres in the roof. An on-site water treatment plant enables rain water from the roof and 'grey water' from sinks to be recycled and is used in the 'air-line style, vacuum flush toilets.'

There are many other interesting innovations and commissioned art works by various artists including Cristina Iglesias, David Tremlett, Pat White, Olafur Eliasson, Michael Craig-Martin, Adam Dant and Arturo Herrera. Underneath the building is another wonder, the reconstructed, third century Roman Temple to Mithras, the remains of which were first excavated in 1954 on this site. There is also a museum. Unfortunately, this is closed on Mondays so we couldn't visit. A future Friends event possibility I think. I would recommend looking at Bloomberg's website for further information.

On the Wednesday of Edwin's visit the UK Friends enjoyed a visit to the Silk Roads exhibition at the British Museum. Dr. Luk Yu-ping, the Basil Gray Curator: Chinese Paintings, Prints and Central Asian Collections, kindly gave us an introduction to the exhibition. Dr. Luk, originally from Hong Kong, is one of the curators responsible for putting together this block-buster of a show, which involved several different departments within the museum, due to the geographical reach encompassed by the Silk Roads. The centre-piece is a huge wall painting from the Hall of the Ambassadors of the palace in the capital city of the Sogdians, Afrasiab, which is the site of an extensive architectural dig outside Samarkand in Uzbekistan. I was thrilled to see this and I feel that it is quite a coup for the BM as it has only been outside of Uzbekistan once before, and moving it safely must have been a massive effort. The exhibition covers the extent of the Silk Roads from Japan to the remnants of Viking sites in Scandinavia and Sutton Hoo in Suffolk. The exhibition's very first object sets up this richer version of the Silk Roads: a figurine of the Buddha, made in what is now northwest

Pakistan in the decades around AD 600, but found thousands of kilometres away on the tiny island of Helgö in eastern Sweden, where it had arrived by about AD 800. Its message is that this story goes far beyond desert dunes into less familiar lands (See <https://www.britishmuseum.org/blog/beyond-sand-and-spices-introduction-silk-roads>).

I loved seeing the little bronze Buddha figure, something that I knew existed but had not seen. However, the labels of the exhibits were positioned very low so reading them meant bending over and blocking other people, which also slowed progress around the exhibition as it caused a bottle-neck. Another grumble is that S. E. Asia was not well covered, not a mention of the textile trade from India to Indonesia for example and little mention of the maritime routes, which were illustrated by examples from the Belitung wreck. However, it was an expansive view of the wonders of early trade across continents and a subject of which I think many people are not very aware. The time frame covered is AD500 to 1000. Another visit is required!

The next day, I accompanied two former Friends Chairs. Rosemarie Leckie and Vicki Firth, to the Dulwich Picture Gallery to view their current exhibition of Japanese prints 'Yoshida: three generations of Japanese Printmaking,' covering the artistic output of various members of the Yoshida family from 1876 to the present. We thoroughly enjoyed our excursion and I was glad to have made the effort. The overground train from Victoria was easy and quick, followed by a very pleasant walk through a leafy green part of Dulwich. I

would recommend a visit as their permanent exhibition is also very interesting.

The week finished with a visit to Koopman Rare Art in Mayfair to hear Mr. Timo Koopman (Liveryman of the Worshipful Company of Goldsmiths and a Freeman of the City of London) talk about the silver gilt objects that he has helped Edwin to collect, and a celebration of the publication of the book on this collection, named after Edwin's wife. In addition we were shown some other wonderful objects, a beautiful 'necessaire' by Biennais, an inlaid mahogany box containing the necessities (made of silver gilt, crystal, inlaid wood etc. in a fitted leather interior) required to enable Napoleonic officers to enjoy tea and other beverages when at war. Napoleon's own version by Biennais, the imperial goldsmith, is in the Louvre. Timo is an engaging speaker and there was an enjoyable conversation about the pieces on show, which we were invited to handle and examine closely, followed by a glass of champagne to toast Timo and our Chair, Edwin Mok. When visiting London do visit Koopman Rare Art, on Dover Street, where there is also a fine selection of jewellery.

Quite an active year for the Friends UK Chapter.

More UK Chapter activities detailed on Page 14-15 (Past Events).

Mrs. Christina McFarlane

Chair of Friends of Art Museum CUHK,
U.K. Chapter



Past Events and Happenings

NOV
2023

When Art Speaks: Art Museum, CUHK

Art Museum, CUHK In two guided tours of the Art Museum, CUHK, Professor Peng Peng introduced us to **Early Chinese Belt Hooks from the De-Neng-Tang Collection** and Dr. Wang Guanyu introduced us to 60 treasured artefacts from the Shang dynasty onwards. In the museum's **Cast For Dignity** exhibitions, we were treated to a detailed tour of early Chinese Belt Hooks showing the intricate gold and silver decorated metal belt hooks from the Zhou, Qin and Han Dynasties. If that were not impressive enough Dr. Wang then showed us rare imperial porcelain, calligraphy, and paintings all of exceptional quality and beauty. Both exhibitions demonstrated the prodigious artistry, skill, and craftsmanship of the artisans of the period.



NOV
2023

The Caisson Ceiling of Mogao Cave 361

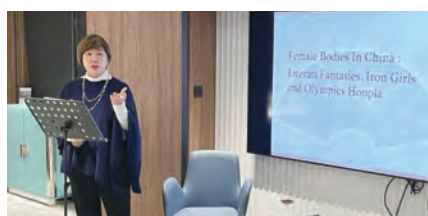


Friends met at the Flying Club in Central to hear Dr. Shen Li Shella (Department of Fine Arts, CUHK) give a most informative talk on the “viśvavajra” among Buddhist esoteric art in the Mogao Caves of Dunhung. Using first-hand materials she had acquired from cave 361, Dr. Shen discussed Buddhist maṇḍalas with this sign in the caisson ceilings (Chin.藻井). Using examples from several caves, including cave 361, Dr. Shen led the audience to a greater understanding of sutra-based images and maṇḍalas.

JAN
2024

Female Bodies in China: Literati Fantasies, Iron Girl, and Olympics Hoopla

We gathered again at the Flying Club to listen to Professor Eva Man (Chair Professor of Humanities, Hong Kong Metropolitan University) explore the development of the “feminine ideal” in China, highlighting its historical and cultural context, and the sometimes controversial economic and political aspects. Using studies of courtesan culture in Imperial China, this philosophical discussion ran the gamut of the Chinese patriarchy and the male gaze, and how these determined the Chinese feminine ideal as the projection of male desires. Professor Man then discussed the female aesthetic under Communism and how this aesthetic continues to evolve in a more open, 21st century China.



FEB
2024

Hong Kong Jockey Club Mural Tour

Friends members travelled to Shatin Racecourse to see the artwork of our own member, Jacky Tao. He and his team were commissioned by the Jockey Club to decorate the Betting Hall and public area with a series of large-scale murals. Using horses and riders from the races and equestrian events, the eye catching and colourful paintings reflected the excitement and enthusiasm Hong Kong people have for horse racing. Jacky's work also portrays an old way of life of treats of sweets and drinks that is sadly disappearing.



MAR
2024

The Friends Annual Garden Party

Although the sun did not shine for the Friends Garden Party, the shared warmth of welcome dispelled the grey clouds and cool wind. Speeches were delivered, awards made to the many deserving students, and glasses raised before the throng moved indoors for one of the main attractions – the student artworks. To a backdrop of music played by two groups of students, artworks were admired and purchased, students discussed their work and aspirations, and everyone enjoyed the tea buffet and spectacular iced cake, made by Jade Ng and presented by the Friends as a Thank You to our hosts.



Past Events and Happenings

MAR
2024

The Friends Cultural Tour to Zhaoxing

Adrian Wu writes, “Until I joined this tour to Zhaoxing (肇慶), home of the Duan inkstone (端硯), my somewhat frugal experience with inkstones came from school-days learning calligraphy, and I considered inkstone as merely a tool for calligraphy and painting. Taking the high speed train to the city, we visited the inkstone museum (端硯博物館). There, we learned the historical background of the Duan inkstone, and details of the geology of the area that gives rise to this remarkable material.

The quality is variable, with stone from only a few of the quarries being suitable for making works of art. Local artisans use these stones to create beautiful sculptures, incorporating their natural pattern and colour variations into each design. Visiting a local workshop to observe the artisans at work led some of us who are collectors to a treasure trove of objects for our indulgence. This trip deepened my understanding of this art form, being guided by experts throughout our visit. I very much look forward to the opportunity to join the next tour.”



MAR
2024

Two Exhibitions – One Visit: Art Museum, CUHK

Celebrating The Year of the Dragon, we saw over 50 dragon-related objects from the Art Museum’s collection, including jades, bone carvings, gold and bronze pieces, ceramics, and objects from the scholar’s desk. Led by Dr. Sam Tong we enjoyed learning about the Chinese paintings and calligraphy pieces, the iconography of the Dragon in Chinese art, and the jades, bone carvings, gold and bronze pieces, and scholars’ stationery on display.

To double our delight, Dr. Wang Guanyu showed us some of the 100 ceramics works on display in the Art Museum, from the Neolithic period up to the Qing dynasty. The depth and breadth of these two exhibitions had to be seen to be believed!



Ink ingot with ascending dragon design and inscription of “ten thousand longevity”



銅鑲金嵌石龍紋帶鉤

MAR
2024

The Art Gallery of NSW

Friends board members welcomed patrons from the Art Gallery of NSW on a visit to Hong Kong. Over drinks and canapes at the Flying Club in Central, our Chair offered a warm welcome and we shared our appreciation and love of art, with our hopes for future visits.



MAR
2024

The Development of The West Kowloon Cultural District

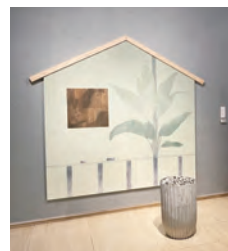
Current Chair of the M+ museum and a former Executive Council Convenor Mr. Bernard Chan presented Friends members with the history of the reclamation of what is now the West Kowloon Cultural District, discussing the challenges of funding such a project and plans for the future. He related how only some of the development was completed and how the government endeavours to reach a compromise between offering an exciting cultural and leisure area and the need to “balance the books” of public funds. Mr. Chan gave us all a clear insight into this fascinating world of politics, high finance, and artistic achievement.



JUN
2024

The Arts of CUHK 2024 B.F.A. & M.F.A. Graduation Exhibition

It was a very hot day when we joined this graduate exhibition showcasing the talented young artists of CUHK! Following the opening of the exhibition we were introduced to many of the exhibiting artists, who shared their works with us. We also found the time and energy to walk up the hill to the graduate exhibitions at the Cheng Ming building, where more artists awaited us. It was rewarding to see the art and the students who the Friends help to support. After the visit, we enjoyed a delectable lunch in the Hyatt's Shatin 18 restaurant.

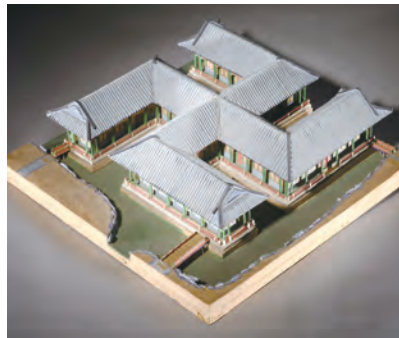


Past Events and Happenings

JUL
2024

Yuan Ming Yuen Exhibition at The HK Palace Museum

Friends members were given a very special tour by the Lead Curator of the Yuan Ming Yuan Exhibition, featuring over 190 paintings, architectural models, and other works associated with the Qing dynasty imperial garden-palace and principal residence of five Qing emperors. The exhibition highlighted the imperial garden's space and layout, featuring a model of the Hall of Universal Peace, and our members learned about the aesthetic tastes of the emperors and the lives of the imperial family and the Qing imperial court.



JUL
2024

A Passion for Silk – The Road From China to Europe

Led by the co-curator, Laure Raibaut, we viewed exquisite silk artefacts from China, India, and Europe, many on loan from Mr. Chris Hall, Friends member and renowned collector. In this interactive exhibition we saw the origins and growth of Chinese silk, and how the craft spread to Europe, fostering international exchange between Chinese and European silk manufacturers, shaping fashion from the Tang through the Qing dynasties. Through this stunning exhibition, we also gained a deeper understanding of silk's significance in the cultural and economic development of China, Europe, and the world.



JUL
2024

Exhibition Visit - Muted Love



Proud Friends member, Marianne Lau, held an exhibition of her work entitled "Muted Love" at the Touch Gallery in Tai Kwun. A number of Friends members including the Chair were delighted to visit the exhibition and enjoyed the viewing with the artist as she shared with our members what stimulated her artistic creations and her artistic motivation.

AUG
2024

Ming Dynastic Ceramic Treasures from The Palace Museum

In August, a group of Friends was privileged to be led on a tour of the exhibition at the Hong Kong Palace Museum of Ming Dynasty Ceramic Treasures, by Associate Curator, Dr. Raphael Wong. Members were thrilled to see this incomparable collection, consisting of mostly inherited items from the imperial collections of the Ming and Qing dynasties. Whilst it wasn't possible to see all of the over 100 pieces, we were, with the help of Dr Wong, able to appreciate the outstanding craftsmanship on display.



AUG
2024

Friends Visit To Sotheby's New Maison

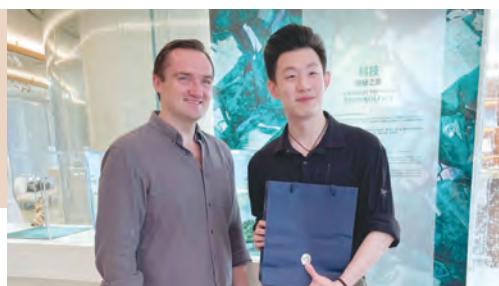
"Great Art" isn't often seen in shopping centres, but Sotheby's has turned a new page – and Friends members were treated to a guided tour of this new chapter, at Sotheby's Maison. Although the art is for sale, rather than just for viewing, enjoyment and appreciation are also encouraged, and the Maison was positively buzzing with art lovers and interested passers-by. The tour offered us a glimpse into millennia of history, art, and culture through hundreds of objects priced from a relatively reasonable HK\$5,000 to a staggering HK\$50 million!



Past Events and Happenings

SEP
2024

Journey with Minerals at L'Ecole Asia Pacific School of Jewelry Arts



During this guided tour, we were captivated by the world of minerals as we explored the many fine examples of jade, ruby, aquamarine, tourmaline, garnet, and other stones. But this exhibition had so much more, revealing the surprising beauty in “rocks,” from their colours and vibrancy to their glittering and reflective surfaces. And the most surprising examples were the stunning meteorites that had survived the journey through our atmosphere to land in our earth, creating pieces of great beauty for us to marvel at and enjoy.

SEP
2024

Chinese Paintings, Connoisseurship & Everyday Encounters as a Specialist

Art professionals, collectors, and enthusiastic amateurs all have one thing in common when it comes to authenticating their chosen pieces: It is hard – so hard in fact that even the professionals have been duped more than once! Christie's Chinese paintings expert, Yorkie Tam shared his experience of authenticating Chinese paintings, demystifying the issue and giving our members a few tips on how to spot a fake.



OCT
2024

Fine Art Asia 2024

After a hiatus of four years, the Friends were back at Fine Art Asia. The fair offered a cornucopia of creativity, including paintings, calligraphy, sculptures, porcelain, jewellery, silver, and lacquerware, to name just some of the items on sale. The Friends' booth sold our wonderfully designed products, including crystal peaches, tote bags, cards, and limited edition prints, as our volunteers promoted the Friends and the Chinese University Art Museum. Thank You to all who took part, and we hope we can do it again next year!



OCT
2024

Lovers of Fans

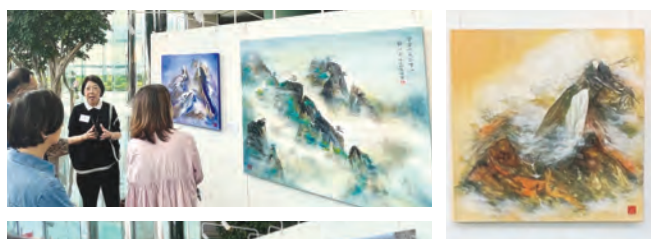
The Friends Chair, Edwin Mok, gave an illustrated talk on his fine collection of fans to a packed audience at the Flying Club in Central. Vice-Chair, Paul Yu also showed several fans from his own collection. The comprehensive talk elicited many questions and lively conversation, and the guests were subsequently invited to view the fans, which were carefully arrayed on the large conference table. Finally, our Chair generously gave everyone a souvenir of the talk to take home – a beautifully decorated silk fan, commissioned by Edwin from the CU Art School for his family's building at Wellington Street, with the symbols for prosperity, longevity, and great fortune, as suggested by Professor Peter Y K Lam, former Director of the Art Museum. The calligraphy on the fan was written by Edwin Mok.



NOV
2024

Artists Abroad at The Podium

Friends members were privileged to enjoy a curated tour of this exhibition, where all six artists, including Friends Board Member, Judy Tong, were present. The artists, Tamara Bedford, Sarah Bent, Eliza Cheng, Bonnie Kwan Huo, Mark Talbot Roberts and of course, Judy Tong, all shared their work, discussing their motivations, challenges, and the joy of artistic creation. They produced works on the theme of 'The Journey Back,' using mixed media, digital art, oils, and watercolours, presenting a variety of artworks, from classic calm of a seascape to the riot of colours in Chinese mountain scenes, where imagination and reality became creative bedfellows.



THE FRIENDS UK CHAPTER 2023-2024

(Supplemental to the Detailed Report from Christina Macfarlane, UK Chapter Chair)

OCT
2023

Asia Art Week London

Duyi Metcalf reports, “During Asian Art Week in London, the UK chapter of the Friends visited 4 Cromwell Place, led by our former Chair, Vicki Firth. During the course of the afternoon we visited five galleries: Alisan Fine Arts, Jacqueline Simcox Ltd, Mo Hai Lou, Schoeni Projects, and Hanga Ten. Daphne, the owner of Alisan Fine Arts gave us a thorough tour of what she had brought to London this time, demonstrating a history of over 80 years of Chinese ink and oil artists’ achievement. During our visit to Jacqueline Simcox (a dealer of Chinese and Central Asian textiles), Jacqueline took us on a journey through time, spanning over a thousand years, as she showcased her beautifully presented collection of Chinese textiles. We encountered some interesting pieces at Mo Hai Lou and Schoeni Projects. At Hanga Ten, we were shown the Modern woodblock prints not only created by the Japanese artists but also by Western artists who adapted the art form. The highlight of the day came later with a lecture given by Dr. Malcolm McNeill. His talk focused on Media and Materiality in Contemporary Chinese Art. It was such a full and fun day with plenty of learning experiences.”

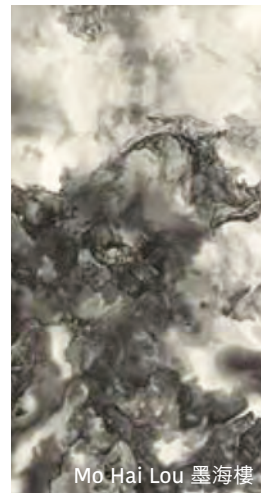


Photo credit: Asian Art in London

NOV
2024

Tour to The British Museum

Friends members and guests were expertly guided through the Silk Roads exhibition in British Museum by Dr. Luk Yu-ping. Following the introduction, Dr Yu shared insights and novel information about the artefacts in the exhibition, as our guests viewed objects from many regions and cultures alongside those from the British Museum collection itself.



NOV
2024

A Talk on Silver-Gilt

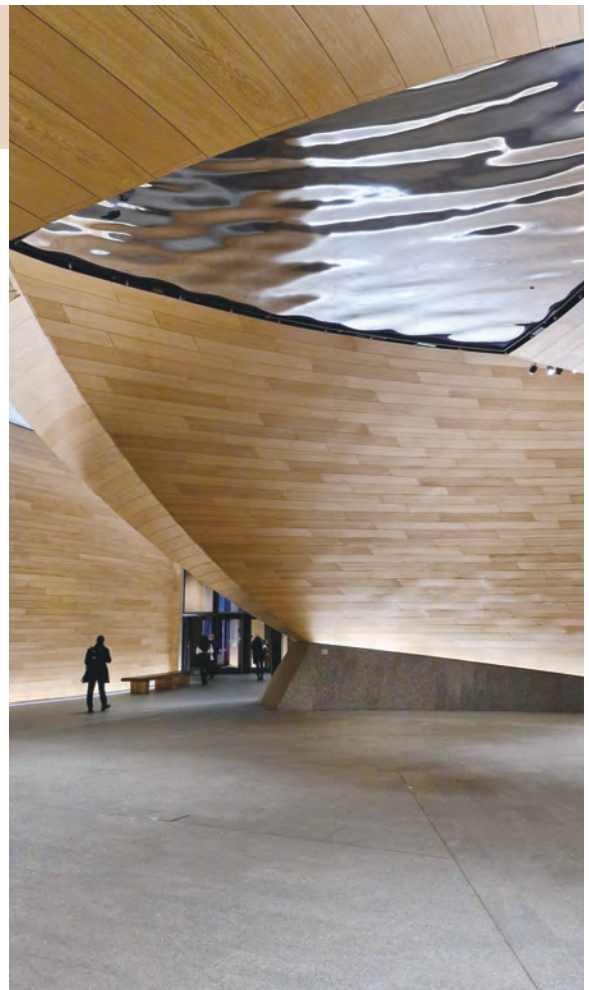
Once again, Mr. Timo Koopman gave generously of his time and expertise, treating another group of Friends members and guests from Hong Kong and London to a scholarly and lively talk. Mr. Koopman used Mr. Edwin Mok's newly collected objects from his renowned collection as the media to introduce the art of silver-gilt. This fascinating and informative talk was followed by a happy gathering that included many life members of Friends from Hong Kong and UK.



NOV
2024

Visit to The Bloomberg Building

Our group was very fortunate to visit the Bloomberg HQ in Victoria Street, London building, where we were able to enjoy its inspiring architecture and environment. It was truly enlightening. The chance to experience Bloomberg's unique environment and view its remarkable art collection was a highlight that greatly enriched our understanding of the ways in which corporate philanthropy can contribute to cultural preservation and education.



Revisiting the Mengdiexuan Collection of Ancient Chinese Gold

Essay by

Dr. Raphael Wong

Associate Curator, Hong Kong Palace Museum; Member, Friends of the Art Museum, The Chinese University of Hong Kong

It was back in 2013 when The Chinese University of Hong Kong's Art Museum staged the special exhibition, *Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection*. Curated by Professor Jenny So, then Chair of the Fine Arts Department, the exhibition and its accompanying catalogue presented new and refreshing research into ancient Chinese gold through a multidisciplinary perspective. The exhibition has since propelled a worldwide traction for the study of ancient Chinese gold, with the Mengdiexuan Collection being a main research subject or point of reference. Even though more than a decade has passed since the close of the exhibition, its framework and findings are still significant. This article aims to contribute to the ongoing study of ancient Chinese gold and the Mengdiexuan Collection, through revisiting some highlights of that exhibition and proffering some new discoveries and observations that I have made.



Figure 1
Ear ornament
18th–15th century BC
Gold and turquoise,
L 54 cm, W 3cm
Hong Kong Palace
Museum Collection.
Gift of Mengdiexuan.
Photo courtesy of the
Department of Fine
Arts and Art Museum,
The Chinese University
of Hong Kong.

The oldest gold artefacts ever found in the world came from a burial in Bulgaria. Known as the Varna Treasures and dated to about 4000 BC, these artefacts included personal ornaments and other equipment. In China, gold artefacts appeared relatively late, and the earliest type was the ear ornament shown in Figure 1. Often found in present-day Shaanxi province, which lay between the steppe and the agricultural lands, these artefacts point to the possibility that gold-making technology was introduced to China through mobile herders. The latest research suggests that the dating of these artefacts should be pushed back to the 18th to 15th centuries BC.

Gold only gained wider traction in the eastern steppe and dynastic China during the 1st millennium BC. Such development is evident by the spectacular finds at the Majiayuan cemetery in Gansu province, China, where elites of a steppe group were buried with lavish gold ornaments and chariots in their tombs. The gold U-shaped pectoral in the Mengdiexuan Collection, judging from its form, likely belonged to one of these elite members (Figure 2). Interestingly, the engraved bird pattern shows a mixture of steppe and Chinese features and points to an interest in foreign culture and aesthetics.

Figure 2
Pectoral with birds
4th–3rd century BC
Gold and turquoise,
L 27.5 cm, W 5–6 cm
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Department of
Fine Arts and Art Museum,
The Chinese University of Hong Kong.



Another steppe object in the Mengdiexuan Collection deserves some attention. The roundel shows a tiger trampling on a prostrate goat, while devouring another goat (Figure 3). The ornament was thought to have been made in China. However, the recent publication of a pair of gold belt buckles with similar designs that were excavated from a Sarmatian burial site of the 1st century BC in Russia points to the possibility that the object was made outside of China. (I would like to thank Kenneth Chu and Betty Lo, masters of the Mengdiexuan Collection, for bringing my attention to this new discovery in Russia.)



Figure 3
Roundel with animals in combat

2nd-1st century BC
Gold
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Department of Fine Arts and Art Museum, The Chinese University of Hong Kong.



Figure 4
Ornamental plaque in the shape of a mounted archer

Tubo Kingdom (7th to 9th century AD)
Gold, leather, wood, and lacquer
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Department of Fine Arts and Art Museum, The Chinese University of Hong Kong.

In addition to artefacts from the steppe and early China, the Mengdiexuan also has one of the world's largest private collections of gold from the Tubo Kingdom (7th–9th centuries) and the Tang dynasty (618–907). Tubo was located in Tibet Autonomous Region and Qinghai province in China and was part of the vast networks of the Silk Roads. The gold and silver produced there show a mixture of foreign and native elements. One such example is a gold plaque shown in Figure 4. The artefact depicts an archer in traditional Tubo attire shooting on horseback. On the one hand, the overall design corresponds to that of the royal plates of the Sassanian Empire (3rd–7th centuries).

On the other, the image of the horse – with strong muscles and a knotted tail – bears a striking similarity to the images of the “six steeds” once owned by Taizong (r. 626–649) of the Tang dynasty. A new acquisition by Mengdiexuan similarly shows a mix of foreign and indigenous sources. The bow-case ornament shows a composite animal with the body of a leopard and the head and tail of a horned lion running among foliage (Figure 5). Executed in a typical Tubo style and decorated with turquoise inlays, this animal likely has its origins in the Tang dynasty where it was often presented in the forms of burial figures and tomb-reliefs.



Figure 5
Bow case ornament with a composite animal and foliage

Tubo Kingdom (7th to 9th century)
Gilt Silver, L 70cm
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Hong Kong Palace Museum.

Revisiting the Mengdiexuan Collection of Ancient Chinese Gold

Objects from the Tang dynasty in the Mengdiexuan Collection are equally fascinating. One of the rarest is a set of gold headdress ornaments with granulation and colourful inlays, similar to that which was found in the tomb of princess Li Chui (d. 736) (Figure 6). The set consists of three pieces. The centre piece is a three dimensional peacock or phoenix that stands on a floral ground. The smaller pieces similarly show a pair of mandarin ducks standing on a floral branch.

The headdress is comparable to a crown made of gold and semi-precious stones found in the contemporary tomb of a Tuyuhun (313–663) or Tubo elite in Qinghai province. Together, the examples pose new questions about the relationships of these communities and how power was communicated through objects in the region.

The Mengdiexuan Collection also offers us a wealth of materials to survey the cultures of the Liao (907–1125),

Song (960–1927), Yuan (1279–1368) and Ming (1368–1644) dynasties. Figure 7 shows an exquisite filigree hairpin of the Yuan dynasty in the Collection. The hairpin's head takes the form of a *ruyi*-cloud with floral scrolls, a pattern commonly found on contemporary blue-and-white porcelain. The depressions suggest that the hairpin head might have originally been inlaid, although no traces of these remain. Such treatment anticipates the style of Ming dynasty jewellery, which are often embellished with colourful gemstones.

Figure 8 illustrates another Yuan dynasty hairpin. The high-relief head shows a lotus pond with a pair of mandarin ducks. Known as “*manchijiao*” (pond of beauty) in Chinese, the pattern is also commonly found on ceramics of the period. All these examples not only show the interchangeability of decorative motifs, but also the importance of the study of gold in enhancing our knowledge of the visual culture of a certain period.



Figure 6
Headdress ornaments with birds and foliage
Tang Dynasty (618–907)
Gold, glass, turquoise, and shells
L 8.7–15.2 cm, W 5–9.3 cm
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Department of Fine Arts and Art Museum, The Chinese University of Hong Kong.



Figure 7
Hairpin in the shape of a *ruyi*-cloud with floral scrolls
Yuan Dynasty (1279–1368)
Gold, Head L 6.7, W 4 cm
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Department of Fine Arts and Art Museum, The Chinese University of Hong Kong.

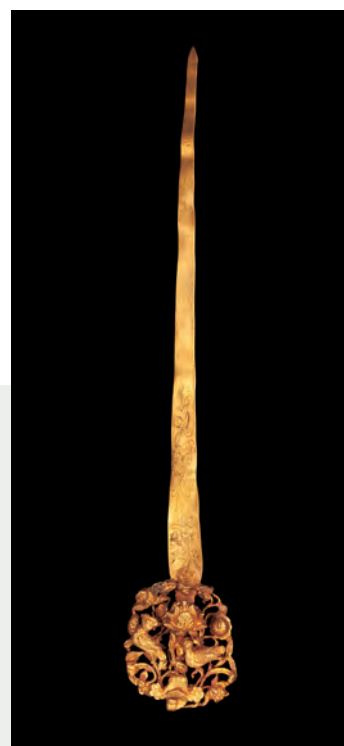


Figure 8
Hairpin with mandarin ducks in a lotus pond
Yuan Dynasty (1279–1368)
Gold, L 14.6 cm, W 2.5 cm
Hong Kong Palace Museum.
Gift of Mengdiexuan.
Photo courtesy of the Department of Fine Arts and Art Museum, The Chinese University of Hong Kong.

The last object to be introduced is a gold headdress of the Ming dynasty (Figure 9), which became the first object in the Hong Kong Palace Museum Collection in 2022. The only example of its type, the headdress has a hemispherical top and a flat, collar-like base made from a variety of techniques including hammering, chasing, filigree, granulation, and inlaying. The back of the headdress has two five-clawed dragons chasing a flaming pearl made from a ruby. The heads of the dragons and the pearl are attached to the headdress with springs, and therefore they would sway when the wearer moved, consequently creating a realistic impression. The five-clawed dragon is a symbol reserved

for the emperor, thereby indicating that the ornament belonged to one of the emperors of the Ming dynasty. This opinion is supported by a painting in the Palace Museum Collection, titled “Qianlong Emperor Enjoying the Lunar New Year” (Gu6506) in which the emperor and his princes are shown to be wearing similar headdresses with historical costumes. Another portrait of the Ming dynasty in the same collection (Xin00070441) shows a noble woman wearing a similar but less elaborate headdress. The painting points to the fact that headdresses like these were worn by both men and women as status markers.

Figure 9

Headdress with dragons chasing a flaming pearl

Ming Dynasty (1368–1644)

Gold and ruby, D 9.6 cm, L 6.4 cm

Hong Kong Palace Museum.

Gift of Mengdiexuan.

Photo courtesy of the Department of Fine Arts and Art Museum,

The Chinese University of Hong Kong.



The Mengdiexuan Collection of ancient gold is such an important one. It provided, and continues to provide, a treasure trove of historical information for students studying China and the world. Like the *Radiant Legacy* exhibition and its accompanying catalogue, the collection will certainly continue to inspire next generations to find wonder in the past, and to engage in creating a world with mutual understanding and respect.

Andy Hei: The Visionary Behind Fine Art Asia

Interviewed by
Edith Pong

Photos courtesy of
Andy Hei



Founder and Co-Chairman of Fine Art Asia, Mr. Andy Hei at Fine Art Asia 2024

A Journey Rooted in Culture

Nestled at the crossroads of East and West, Hong Kong serves as a vibrant canvas for artistic expression, and within this dynamic landscape, Andy Hei has established himself as a significant force in the art world. His journey into the realm of art and antiques transcends mere professional pursuits; it is a rich narrative woven from threads of passion, resilience, and a firm belief in the power of storytelling. For Hei, each artwork embodies a story waiting to be unveiled.

Growing up in a household filled with historical artifacts and tales of the past, Hei developed an acute sensitivity to the nuances of art and its historical context. In 1989, he first assisted Robert Hatfield Ellsworth at an art fair in New York that opened his eyes to the intricacies of event organization and management. “Art is not solely about visual appeal; it is fundamentally about the



Founder and Co-Chairman of Fine Art Asia, Mr. Andy Hei and Chief Executive Officer, Ms Susanna Lo at the inaugural edition of the fair in 2006

narratives and emotions that each piece conveys,” he reflects thoughtfully. This understanding would become the cornerstone of his future endeavours, guiding him through the complexities of the art market with both enthusiasm and purpose.

Overcoming Challenges: The Birth of Fine Art Asia

In those formative days, Hei was enthusiastic about organizing an exhibition and numerous sources inspired him. The first major exhibition finally materialized in Hong Kong in the 1990s, at the Hong Kong Convention and Exhibition Centre, spearheaded by Christie’s and Sotheby’s. In addition, attending prestigious art fairs in New York during Asian Art Week, where Asian art was celebrated and revered, also ignited Hei’s ambition and fueled his desire to create his own art fair.

“The idea of having an art fair of my own had been germinating since the 1980s, but there were significant hurdles to overcome,” he explains. His father’s perspectives on advertising and art sales also influenced him to take a revolutionary step in his career – believing that if people could discover products independently, they did not require promotion – leading Hei to organize



a public and transparent platform for art collectors.

Determined to fill the void in the Hong Kong art scene, Hei began exploring potential venues, including hotels and libraries, to establish a public platform for artists. “I vividly remember needing to wear waterproof clothing, reflective gear, and a hard hat to inspect the construction site of Asia World Expo,” he chuckles, recalling the trials of establishing a dedicated space. One remarkable location, the Hong Kong Exhibition Centre, became the chosen venue where they constructed the inaugural fair.



Fine Art Asia
2024
Fair Scene

The Early Days: Seizing Opportunities in the Mainland Market

In 2006, during his inaugural term as an organizer, Hei recognized a pivotal moment in the evolution of the art market. His mission was straightforward yet ambitious: to create pathways for mainland collectors and to elevate the appreciation of Asian art. While many observers believe that the mainland market began to gain traction in 2000, he recalls that “Back then, gaining access to information was incredibly challenging. “Establishing a physical presence was crucial, as it attracted attention and fostered connections.”



Andy Hei Ltd. at Fine Art Asia 2024

At that time, Fine Art Asia hosted just over ten galleries, but by 2008, that number had skyrocketed to more than sixty. The first fair took place at the Hong Kong Exhibition Centre located in the China Resources Building (today, recognized as the St. Regis Hotel). The inaugural exhibition captivated its audience even before the official opening.

The energy and excitement during that first exhibition were nothing short of electric. Art enthusiasts and collectors flocked to witness the talent and creativity on display, marking a significant moment in Hong Kong’s artistic development. For many attendees, it was their first encounter with high-calibre Asian art, and for Hei, it represented the realization of a long-held dream.

Building a Platform: Creating Public Spaces for Artists

Drawing on his international experience, Hei developed the skills necessary to design booths and to craft engaging displays, despite the challenges he faced. “Initially, my objective was simply to host an art fair just for this time in 2006,” he asserts. The launch night of his first fair proved to be a resounding success, garnering accolades from all who attended.

“My success began to draw attention,” he shares, acknowledging that he started out as a relatively unknown. However, this situation quickly evolved as recognition for his efforts began to grow. Esteemed galleries and collectors started to flow in, affirming his rightful place in the art community.

To his astonishment, after a successful launch, a representative from the Hong Kong Convention and



Fine Art Asia 2023 – Special Exhibition
“Le Jardin à Fine Art Asia”

Exhibition Centre reached out, inviting him to host a fair in the Centre in 2008. Initially advised that he would need to wait five to six years to enter this world-class venue, Hei received an invitation only one day after the launch – an early opportunity that took him by surprise.

Resilience Amidst Challenges: Navigating the Pandemic

Despite facing a multitude of challenges, including the unprecedented pandemic, Hei and his team maintained their resilience, adapting their mode of operation as necessary. “In 2019, we successfully continued our events with minimal disruption, even though the pandemic in 2020 presented our most significant obstacle,” he explains.

The rise of new trends, and the integration of technologies such as AI, NFTs, and blockchain, has become increasingly prevalent in the art world. “Engaging with these technologies has sparked a variety of experiments within the field,” he remarks. Fortunately, the fair organizers managed to navigate critical periods without lockdowns, allowing for effective collaboration with other organizations such as Art Basel Hong Kong to promote Hong Kong artists and their work.

Andy Hei: The Visionary Behind Fine Art Asia

The Birth of Ink Asia: Celebrating the Legacy of Ink Art

In 2015, Ink Asia emerged as an independent choice in the art world, dedicated to honouring the rich tradition of ink art while also embracing contemporary interpretations. This platform offered artists the freedom to explore the boundaries of traditional ink techniques, showcasing their innovative approaches and vibrant expressions. Hei's earlier attempts to organize related activities in 2007 ultimately paved the way for partnerships that evolved into what we now recognize as Ink Asia. "It's astonishing to witness how these initial ideas have transformed into something truly significant," he reflects.

Ink Asia not only celebrates the historical relevance of ink art but also seeks to inspire a new generation of artists. The fair serves as a gathering point for collectors, artists, and enthusiasts, facilitating dialogue and fostering appreciation for this timeless medium. "Ink is a living art form, constantly evolving," Hei emphasizes, underscoring the importance of preserving traditions while encouraging artistic experimentation.



INK ASIA 2023 – Special Exhibition
"INK ASIA 2023 Immersive Ink Art Experience Corner"



INK ASIA 2023 Fair Scene

Looking to the Future: A Legacy of Creativity

Reflecting on his multifaceted experiences, Hei recognizes that creativity often necessitates an indomitable spirit – something he felt deeply during the challenging times when he started the fair with his wife and a part-time employee. "Our unwavering focus on craftsmanship and our passion for promoting the arts only intensifies in the face of adversity," he concludes, embodying an ethos of resilience.

As he gazes into the future, Hei remains optimistic and motivated to evolve alongside the ever-changing landscape of art and technology. His vision for Fine Art Asia transcends mere adaptation; it is about spearheading efforts to foster an inclusive and vibrant art community. In an industry characterized by constant evolution, Andy Hei is resolute in his commitment to remaining at the forefront, nurturing creativity and collaboration, and ensuring that art continues to flourish in Hong Kong and beyond.

Future and Beyond: The Power of Art to Unite

In a world that often feels fragmented, Hei's journey is a powerful testament to art's ability to unite, inspire, and convey stories that resonate across generations. Through Fine Art Asia, he is not merely curating and organizing art fairs; he is constructing a legacy for future artists and collectors alike – a legacy that honours the rich tapestry of Asian art and heritage while embracing the innovations of tomorrow.

Andy Hei's vision continues to evolve, crafting a future where art remains an essential thread in the fabric of Hong Kong's cultural identity. His unwavering commitment to cultivating a vibrant art community assures that future generations will have the opportunity to explore, appreciate, and connect with the rich artistic heritage that defines their culture.



Founder and Co-Chairman of Fine Art Asia,
Mr. Andy Hei at Fine Art Asia 2024

FINE ART ASIA



WHERE CLASSIC AND CONTEMPORARY CONVERGE



Fine Art Asia

Fine Art Asia is recognised by the international art world as Asia's leading fine art fair. On show are museum-quality artworks spanning over 5,000 years of cultural history, from ancient Chinese bronzes through to contemporary art.

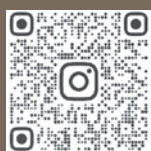
Since its inception in 2006, Fine Art Asia has attracted an increasing number of renowned international galleries. Fine Art Asia is unique: it is the only fair in Asia to showcase a wide range of collectable fine art from Asia and the West. The fair has earned a worldwide reputation for quality and elegance.

Fine Art Asia is staged during the peak art season in Hong Kong, featuring exquisite antiques, art and design, as well as Japanese and Chinese crafts, ink art, and photography. The fair coincides with major fine art auctions and attracts a high-profile, sophisticated audience of dealers, collectors, curators, connoisseurs, and art lovers from all over the world.

Hong Kong: Centre of the Art Market in Asia

Hong Kong is the hub of art business in Asia. Not only is it the gateway to the Greater Bay Area in China, but its central location in Asia also makes it accessible to collectors and dealers from Japan, Taiwan, and Southeast Asia. Confirming Hong Kong's status as a global art centre will be the West Kowloon Cultural District. The complex will comprise first-class arts and cultural facilities.

Hong Kong is a free port, allowing the import and export of artworks without restrictions. There is no sales tax on art. Hong Kong has become one of the three most important art auction centres in the world, with New York and London.



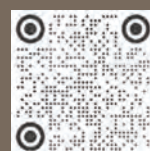
Instagram



Facebook



微信 Wechat



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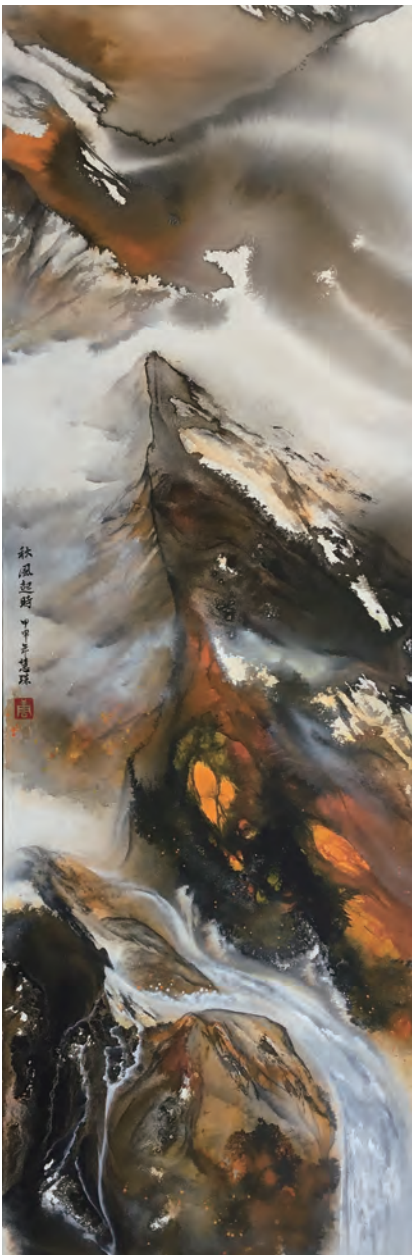
For enquiries, please contact us at info@aaifair.com

fineartasia.com

The Harmonious Journey of Judy Tong: Bridging Cultures Through Art

Interviewed by
Edith Pong

Photos courtesy of
Judy Tong



Autumn Breeze
Ink & Acrylic on Canvas
41 x 122 cm

Tong reminisces:

On the top corner of the painting there is a touch of red that has been diluted with water and allowed to run and fuse with the colour of the mountain, thus resembling a soft wind caressing the mountain side. Sure enough, if you put your heart to it, you can actually feel the presence of the warm Autumn breeze.

「秋風起時」唐氏憶述：
秋，是聽風的季節，
看着畫面上方的那一抹被微風吹散的淡紅
你可感受到惠風和暢？



On a warm sunny afternoon in autumn, we had the privilege of speaking with Judy Tong, a dedicated member of the CUHK Friends of the Art Museum committee, whose journey in the realm of art is as captivating as her creations. Judy's passion for painting ignited during her school years, spurred on by her father's encouragement to explore her artistic talents. She fondly recalls summer afternoons spent learning from the masters of the Lingnan School – the late Cheung Shao Zhe (張韶石) and the late Professor Chao Shao'ang (趙少昂), where they imparted to her the techniques and the knowledge of Chinese ink paintings.

Her artistic evolution took a significant turn as she transitioned from traditional ink on paper to the more expansive canvas. Initially, her works were steeped in the classical concepts of Chinese landscape painting, intricately tied to notions of “qi” (氣) and “qi yun” (氣韻). However, as life's responsibilities mounted, Judy found it increasingly challenging to maintain the fluidity required to capture these ethereal qualities. The interruptions in her creative flow often disrupted the essence of her work, compelling her to embrace canvas as her primary medium, where she discovered a newfound ease in maintaining that vital connection.

Over the past decade, Judy has masterfully blended traditional Chinese ink and colour with contemporary techniques, often incorporating acrylics and oils. She describes her style as a fusion of Chinese landscape painting and philosophical thought, deeply influenced by her cultural roots. This cultural backdrop serves as a wellspring of inspiration for both scholars and artists alike.

Judy's work embodies a stark contrast between Chinese philosophy, which accentuates an idealized expression of experience, and Western art's inclination towards logic. In her creations, she seeks to evoke harmony and tranquillity – a central tenet of her aesthetic philosophy. Unconventional in her approach, Judy refrains from creating sketches, viewing art as an expressive medium for conveying emotions. Each brushstroke is a spontaneous act of meditation, capturing the spirit of China through lyrical flows.



The Hidden Cave
Ink, Acrylic on Canvas
61 x 75 cm

Tong reminisces :

While taking a stroll in the forest after the rain, I encountered by chance this hidden cave. Due to the mineral content, the entrance glimmered mysteriously with a fuchsia glow, as if pairs of eyes scrutinizing from within. Immediately came to mind was the lodging of the Monkey King in the novel Journey to the West.

「別有洞天」唐氏憶述：

雨後 澳洲林中漫步 偶見此一景致。山洞因礦物質的含量發出了紅光 充滿了神秘感 洞內好像有數千隻眼睛在盯着外面看。
‘好一個孫悟空的水簾洞’。

As our conversation shifted towards the upcoming exhibition on November 4th (see page 13 for more details), Judy shared her excitement about showcasing both Chinese and Western artists. This unique blend reflects the desire to foster a dialogue between cultures through art. The exhibition, aptly named “The Journey Back,” marks a significant moment after a five-year hiatus due to the pandemic, allowing artists to reflect on their growth and achievements.

Judy plans to display five to six of her latest creations, each one a testament to her artistic journey. As we wrapped up our discussion, she graciously offered to share details about her featured works, each encapsulating her dedication to bridging cultural divides through the universal language of art.

In Judy Tong, we find not only a talented artist but a humble spirit dedicated to exploring the profound connections between nature, culture, and the human experience. Her journey is a reminder that art transcends boundaries, inviting us all to partake in a harmonious dialogue.

Her upbringing in an artistic environment played a crucial role in shaping her perspective. With a father who collected antiques and had friends connected to an art gallery in Hangzhou, Judy was immersed in a world that ignited her fascination with art. Weekend excursions to Hollywood Road enriched her understanding and appreciation of the art world.

During our conversation, we explored the essence of her work and the interplay of Chinese and Western influences on her artistic expression. Despite the vibrant colours she employs, Judy perceives her work as a harmonious blend of styles rather than simply a reflection of contemporary Western art. She believes that when she wholeheartedly intertwines her emotions with her brushwork, the essence of both cultures can coexist meaningfully in her art.

Reflecting on her creative process, Judy expressed pure joy in the act of painting. For her, it is a journey of emotional release — a form of meditation that brings serenity to her mind. This intrinsic connection to her work is evident in her meticulous preparation, requiring several uninterrupted hours to complete a piece.

Judy’s commitment to her art is evident in her preference for solitude. During her time in Australia, she found solace in her studio, dedicating herself entirely to her craft for weeks at a time. In contrast, the social distractions of Hong Kong make this level of focus more challenging, leading her to favour canvas painting over paper.

Looking to the future, Judy remains open to opportunities rather than actively pursuing exhibitions. She often facilitates connections for fellow artists, creating meaningful collaborations within the art community.



Shifan Waterfall
Ink & Acrylic on Canvas
122 x 122cm

Ross Yau Wing Fung: The Evolution of Contemporary Chinese Ink

Interviewed by
Edith Pong

Photos courtesy of
Ross Yau



Intergradation 擺渡
2023
Ink and color on paper
(a set of 2),
weathered wood
120 × 60 cm each
paper
Exhibition: Ink Art
Ensembles, Shenzhen
Art Museum
“Ink Beings”,
L1 Gallery, JCCAC

In the vibrant world of contemporary art, few narratives resonate as deeply as the journey of an artist discovering their true voice. Ross Yau, a contemporary Chinese ink artist based in Hong Kong, has dedicated his life to the exploration of traditional Chinese ink painting. Initially aspiring to become a graphic designer, Ross's artistic path took a profound turn during a visit to an art museum, where he encountered a captivating work by Chinese ink master Pan Tianshou (潘天壽). This moment ignited a passion that would lead him to embrace the rich traditions of ink painting, shaping his identity and creative expression. As we delve into Ross's story, we uncover the pivotal moments that have defined his journey, the inspirations that drive his creativity, and the challenges he has faced along the way. It's a tale that invites us to reflect on our own artistic journeys and the moments that have shaped our paths.

Can you share your career journey and the moment you discovered your passion for art?

My artistic journey began in middle school, where I was initially drawn to design. At that time, my sights were set on pursuing a design career at Hong Kong Polytechnic University, the only institution offering that programme. However, everything changed during a visit to an art museum. I was captivated by a large painting by Chinese ink master Pan Tianshou (潘天壽). The connection I felt in that moment was strong, igniting a desire to dive deeper into the world of art. It was during this visit that I confided in my friends about my newfound passion, leading one of them to introduce me to my mentor, Leung Lam Fat (梁林法). His guidance was key, illuminating my path and solidifying my decision to transition from design to Chinese ink painting.

What criteria did you consider when selecting educational programmes to advance your studies?

As I navigated my interests, I realized that Chinese ink painting courses were scarce. I was drawn to the Fine Art programme at the Chinese University of Hong Kong, which offered a more comprehensive curriculum than others. Ultimately, I chose CUHK, hoping to immerse myself in a programme that resonated with my true artistic inclinations. Although I had opportunities to study design, I knew my heart belonged to the world of ink art.

Can you discuss the challenges you faced on your journey to success and the strategies you employed to overcome them? What sources of inspiration influence your painting?

My three years at CUHK were filled with learning and exploration. I faced challenges, as any artist does, but I embraced them with a commitment to growth. For instance, when a teacher assigned five sketches, I would create ten, driven by an insatiable thirst for knowledge. This relentless pursuit of excellence became my method for overcoming obstacles. In terms of inspiration, I draw from various artists. Pan Tianshou remains a significant influence, but I also admire Wang Jiqian (王季遷), whose writings opened my eyes to appreciating Chinese paintings. Another artist that captivates me is Ding Yanyong (丁衍庸), known for his exquisite technique.



Into V
2024
Ink and color on paper
40.5 × 324 cm
Exhibition: Ink Beings 2024

What inspires your work? Are there new influences you've discovered recently?

Inspiration can strike from the most unexpected places. A simple crack in a wall or bricks on the ground can evoke entire landscapes in my mind. I believe that creativity thrives not just on inspiration but also from a persistent curiosity and a willingness to explore new ideas. This mindset fuels my artistic journey.

How do you feel about the way your work is perceived publicly? Has this influenced your artistic choices?

I've always believed that public preferences should not dictate my work. Creating art to cater to the audience risks diluting its authenticity. Instead, I focus on topics that resonate with me personally, sharing my explorations with others without concern for mass appeal. Ultimately, my satisfaction comes from the process, not from how my work is perceived.

Do you feel a connection to Chinese culture through your artwork? How do you fuse your experiences and identity as a native of Hong Kong with traditional art forms?

Ink painting is deeply intertwined with Chinese culture, reflecting its aesthetic values and philosophies. Living in Hong Kong, a place marked by cultural fluidity, allows me to explore diverse mediums without the weight of tradition. This unique position fosters innovation and experimentation in my work, enabling me to create art that resonates on multiple levels.

Can you describe your creative process and how you explore themes throughout your career?

My creative journey began just a year before university, where I honed my skills and developed my unique narrative through art. Initially inspired by the traditional techniques taught at my academy, I blended Eastern and Western styles. My early works were rooted in these teachings, but over time, I began to explore specific themes.

In 2014, during Chinese New Year, I encountered a massive rock at Kowloon Walled City Park. The fog swirling around it struck a chord within me, leading to my first series centered on stones. Armed with an eyebrow pencil I had purchased on impulse, I sketched that rock and embarked on a journey that would shape my artistic identity. The resulting piece, "Smog Clouded the Grotesque Rock" (雲抱詭峰), marked the beginning of my Stone Scape series.

Years later, that very work was included in a thematic exhibition of Wu Bin's (吳彬) "Ten Views of a Lingbi Stone" (十面靈璧圖卷) at LACMA, an exhilarating honor. Being among the few contemporary artists featured was a highlight of my career, especially as Wu Bin (吳彬) is one of my favorites.

What inspired your fascination with stones, and how have they shaped your artistic journey?

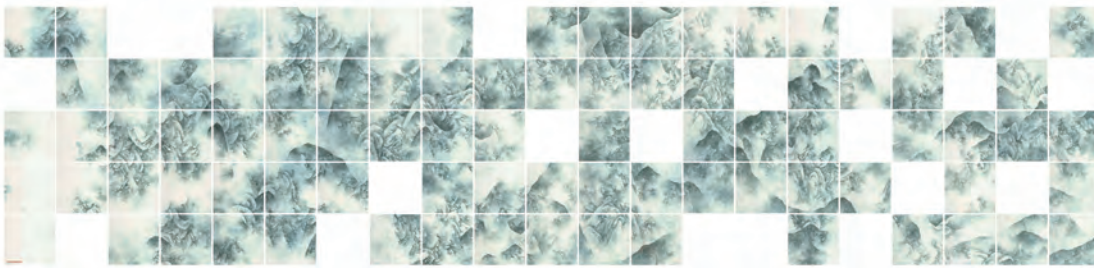
My fascination with stones evolved from a curiosity about the world around me. The encounter in Kowloon Walled City Park ignited a passion that grew over the years. Observing stones, I began to see vast landscapes and narratives embedded within each one. This exploration led to a dedicated series of works, encouraging me to discover patterns and formulas in my art.

However, I remain aware of the challenge presented by creating within the same thematic framework too often. The desire to capture the essence of temporal and spatial transitions drives me to innovate continually. With pieces from my remote sensing imagery series now part of the collections at M+ and the Hong Kong Museum of Art, I feel grateful for the recognition of my evolving perspective.



Mountains Beyond 山外山
2024
Interactive Ink Art Installation
800 × 800 × 310 cm
Commission Project by
Art Central & UOB

Ross Yau Wing Fung: The Evolution of Contemporary Chinese Ink



Transition Scenery
渡境 2020
Ink and color on
paper
a set of 85,
378 × 90 cm
Collected by M+
Exhibition:
Fine Art Asia 2020

Can you tell us more about your research on the spatial aesthetics of ink and how it reflects the transition of the ink spirit in contemporary contexts?

My research centers on the spatial aesthetics of ink, particularly the interplay between time and space. I explore these concepts through my art, using transitions in perspective and installation formats to convey these relationships. I'm intrigued by how contemporary artists express their personal viewpoints through ink, creating a collective yet diverse narrative.

What does the idea of 「遠」 (translated as “far”) represent in your art?

In my work, “far” transcends physical distance; it embodies a spiritual journey. Through atmospheric elements and spatial flow, I aim to evoke a poetic longing, inviting viewers into a mental realm — a space akin to reading a poem or listening to a song that transports them to another world.

How do you hope viewers will engage with your work to interpret its deeper meanings?

My aim is to provide viewers with an escape from reality, encouraging them to immerse themselves in my art. Some installations invite physical interaction, like “Mountains Beyond” (山外山), which reflects light pollution's impact on nature. As viewers engage, they experience a duality — the closer they look, the more elusive the image becomes, prompting deep reflection.



Microcosm 觀微
2024
Ink on silk
47 × 57 cm
Exhibition:
Ink Asia 2024

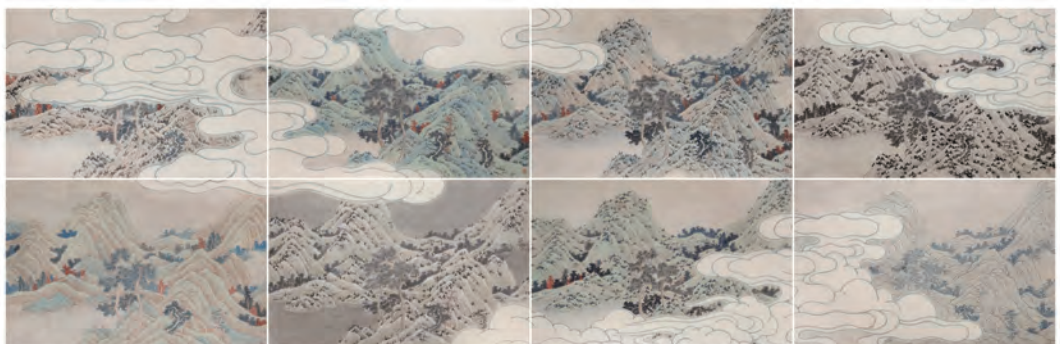
What's next for you as an artist?

My future is filled with exciting prospects. In the coming year, I'll undertake several projects, including creating large-scale ink installations for the Hong Kong Museum of Art and hosting a solo exhibition featuring a new series. I'll also participate in a dual exhibition in Guangdong and the exhibition of "Ink Beings 2025" collaborating with fellow professors on experimental works.

Long-term, I aspire to develop a classification system for ink art, a project that has been on my mind for years. Having immersed myself in the field, I've witnessed its evolution and hope to establish a framework that nurtures its unique expression in Hong Kong.

Through each brushstroke and ink drop, Ross Yau's journey continues — a narrative woven through tradition, innovation, and the ever-changing landscape of art. As he reflects on this conversation, Ross is filled with gratitude for the opportunity to share his insights and experiences. He recognizes how deeply inspired he feels by the art world and the artists he encounters. Looking back on his career, Ross remembers the pivotal moments that ignited his passion and the challenges he has faced along the way. In the end, it is these shared experiences — the inspirations, struggles, and triumphs — that connect Ross to the broader artistic community and remind him of the power of creativity to inspire and unite across time and space.

Meta-2
2023
Ink and color on paper
a set of 8,
42 × 62 cm each
Exhibition: Ink Art
Ensembles, Shenzhen
Art Museum Ink Asia
2023



The Friends and the Art Museum, CUHK lost two inspiring members of our community in the last year.

In August of 2023, our Friends Member and former Secretary, *Danush Maini* passed away suddenly in the UK. Dan had been a fervent and constant supporter of the Friends, sharing his infectious enthusiasm and knowledge. He is deeply missed by all who knew him.

Then in January this year we lost *Professor Xu Xiaodong*, Associate Director of the Art Museum, following a long illness. Also a Friends member and steadfast supporter, Xiaodong was always happy to share her deep, classical scholarship with us, supporting our events, giving us fascinating talks and guiding us through the world of Chinese art and scholarship. We were truly blessed to have known this gentle woman of great intellect and kindness.

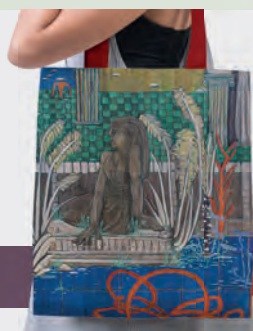


Friends Merchandise

TOTE BAGS

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

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



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



“Percival Street”
by Shen Ping



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

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

Size: 22 × 31 cm



Courtesy of the "Art Museum, CUHK"



Courtesy of the "Huaihaitang Collection"



Courtesy of the "CHAN Family Collection"



Courtesy of the "Edrina Collections"



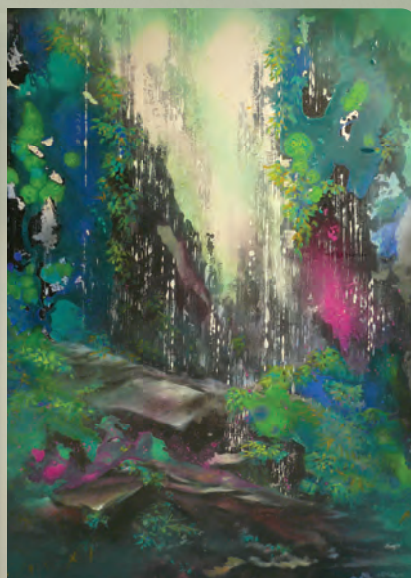
Courtesy of the "Edrina Collections"



Courtesy of the "Mok Family Collection"



Courtesy of the "Sanyu Tang"



Courtesy of "Judy Tong"



Courtesy of "Judy Tong"



MEMBERSHIP FORM

Membership runs annually from January 1st to December 31st 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

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

☐ Regular Joint

TYPE/PAYMENT: (Pls circle)	By Cheque/Bank Transfer/FPS	*By PayPal w/ credit card (Includes processing fee)	*By PayMe w/ QR CODE (Includes processing fee)
Regular Single:	\$600	\$630	\$610
Regular Joint:	\$800	\$850	\$815
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

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/3zbY0hy>

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

Getting to the Museum: Drive past the 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).



The Bei Shan Tang Legacy

Chinese Seals

中國
璽
印

北
山
堂
古



28.9.2024 – 9.2.2025

Art Museum
The Chinese University of Hong Kong
香港中文大學文物館

Free Admission 免費參觀

Opening Hours
Mondays, Tuesdays, Wednesdays, Fridays and Saturdays
10:00 a.m. – 5:00 p.m.
Sundays and Public Holidays
1:00 p.m. – 5:00 p.m.

開放時間
星期一至三、五、六 上午10時至下午5時
星期日及公眾假期 下午1時至5時

Details 展覽資訊



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ART MUSEUM
THE CHINESE UNIVERSITY OF HONG KONG

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北山堂基金
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