

FRIENDS

ANNUAL NEWSLETTER

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



JANUARY

2026



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2025-2026

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Friends of the Art Museum
The Chinese University of Hong Kong

Front Cover:
Yuan Dynasty
Large plate with design of lotus pond in underglaze blue
Jingdezhen ware, Jiangxi, (1301-1345)
MD 40.5 cm
Collection of Art Museum of the Chinese University of Hong Kong
Donated by the Friends of the Art Museum of the Chinese University of Hong Kong

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U.K. Chapter

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Message From Vice-Chancellor and President

It has been another fruitful year for the Friends of the Art Museum, The Chinese University of Hong Kong (the Friends) in terms of its activities to promote public interest in the CUHK Art Museum and encourage the study and appreciation of Chinese art and culture within the Hong Kong community. The year 2025 marks a significant milestone for the CUHK Art Museum with the grand opening of the Lo Kwee Seong Pavilion and the Harold and Christina Lee Gallery in March. The new extension, now an iconic landmark on campus, further facilitates art and cultural training for students, multi-disciplinary research, as well as international partnerships. We are grateful that the Friends has been lending its ardent support and standing alongside the Art Museum throughout its remarkable journey as a pivotal connector of Chinese art and culture with the global community.

Under the auspices of the Friends, the CUHK Art Museum has continued to prosper as a leading university museum and home to a growing and spectacular art collection of global renown. As we celebrate another year of rewarding programmes and collaborations of the Friends, may the deep-rooted connection it has with the University and its Art Museum flourish even further, yielding many more successful partnerships and shared achievements, and inspiring countless generations ahead to appreciate the beauty, depth and significance of the multiple facets of Chinese art and culture.

Professor Y.M. Dennis Lo,
Vice-Chancellor and President, CUHK

Director's Report 2024-2025

This spring equinox marked a new chapter for the Art Museum with the launch of the Lo Kwee Seong Pavilion, expanding our space by 1,770 sqm. Designed by Rocco Yim, the Pavilion connects seamlessly to our existing galleries and introduces the Harold and Christina Lee Gallery for special exhibitions, along with a lounge, bookshop, and artisanal café. These enhancements transformed the Museum into a hub for mindfulness and culture, fostering connections among students and the university community through shared appreciation of creative expression.

The launch was celebrated with our most ambitious exhibition to date, *Transcending Transience: Art and Culture of Late Ming Jiangnan*. Sponsored by the Bei Shan Tang Foundation and co-organized with the Shanghai Museum, the exhibition highlighted the golden age of 16th and 17th century Chinese art. Directed by Professors James Watt and Maggie Wan, supported by dozens of researchers and curators, the project showcased the artistic bloom in Ming China's most affluent region. Featuring 193 treasures from the Shanghai Museum, the Museum für Asiatische Kunst in Berlin, the Metropolitan Museum of Art, and local collections, the exhibition was curated by Dr. Raymond Tang, Dr. Jiang Fangting, and Dr. Joyce Chou. An onsite symposium and hybrid lecture series deepened engagement with Ming visual and material culture.



To integrate historical culture into campus life, the Museum hosted musical and dance performances, busking, yoga sessions, art fairs, and outdoor installations inspired by our permanent collection. These activities, part of 'Spring Fest' and 'Summer Fest,' extended creative energy beyond the Museum to the University Mall, Forum, and Cultural Square. The opening of the Pavilion drew 140,000 visits to all galleries, more than tripling last year's attendance.

Our Education-Outreach-Communications team organized 1,024 activities, engaging 60,371 participants from 21 CUHK departments, 180 schools, 45 tertiary institutions, and 44 NGOs/professional bodies—up from 21,062 the previous year. Online and printed materials reached 3.6 million, and our social media following grew by 26% to 91,075. Social and legacy media coverage earned \$83.2M Advertising Value Equivalency. Podcasts, videos, and journals featured the Museum, and *Orientalism*, a leading art journal, published a special issue (May/June 2025) on the Art Museum for the first time.

The Museum strengthened ties with the community and Hong Kong's reputation as an art hub through key partnerships. We served as a strategic partner for the Museum Summit 2025, co-organized by the Leisure and Cultural Services Department and Guimet Museum. The *Pride of Hong Kong: Three Preeminent Collections of Ancient Paintings and Calligraphies* opened at the Hong Kong Museum of Art. Dr. Phil Chan, our curatorial lead in Chinese painting and calligraphy, highlighted the Bei Shan Tang collection as the first major private collection donated to a public Hong Kong institution. We were also the largest lender to the M+ exhibition *Canton Modern: Art and Visual Culture, 1900s-1970s*, presenting twentieth-century Cantonese art and visual culture as an important chapter in global modernism. Dr. Wang Guanyu guest-curated *The Charm of Colour—Travel with Ceramics through Time and Space at Oi!*, featuring contemporary works by three ceramicists from Hong Kong and Jingdezhen, linking contemporary ceramics with historical pieces from our collection. Finally, the Canton enamel collection and exhibition, developed by the late Prof. Xu Xiaodong, continued to raise our profile nationally, earning high praise at the Hubei Provincial Museum following successful tours in Tianjin and Shanghai.

In addition to showcasing the arts from late Imperial to contemporary China, the Art Museum continued to research and exhibit its ancient art collection. The *Bei Shan Tang Legacy: Chinese Seals* exhibition last autumn, sponsored by Bei Shan Tang Foundation, presented nearly 400 seals or related artifacts, offering an overview of the forms, mediums, functions, and inscriptions of the ultimate symbols of dynastic power. Prof. Tian Wei (authority on Chinese paleography and visiting CUHK scholar) of Zhejiang University, published a meticulously researched volume and co-curated the

exhibition with Research Associate Dr. Sam Tong. The exhibition coincided with an international symposium fostering collaboration among scholars from mainland China, Japan, and Hong Kong.

These scholarly projects ran hand in hand with experiential learning aimed at cultivating young minds. Non-credit bearing workshops trained students to clean seals, build display stands, and classify shards; a credit-bearing course, sponsored by D.H. Chen Foundation, brought forty students to Jiangnan, enriching their understanding of the cultural milieu that underpinned the *Transcending Transience* exhibition. Curators contributed to teaching for various departments and colleges through General Education talk series, art history survey courses, and hands-on calligraphy courses.

For pre-tertiary students, we developed an art and AI module, following three years of collaboration with the Department of Computer Science and Engineering under the CUHK Jockey Club AI for the Future Project. The gamified module enables secondary-school students to learn how AI sees, decodes, and makes correlations of a Chinese character, calligraphy script, and style. We will continue exploring AI's applications in art historical research and investigate Generative AI's potential in reconstructing specific artistic styles.

Above all, we are encouraged by the heightened sense of belonging among students. The Art Museum Ambassadors Scheme 2024-25 reached a record 197 participants across 67 programmes in multiple disciplines, contributing 3,300 service hours to docent tours, workshops, public engagement, and administration. Half of the 749 group tours were led by student ambassadors. Twenty outstanding ambassadors with an additional 200-hour training joined "SEEDS," an initiative sponsored by the Lo Kwee Seong Foundation to equip students as peer trainers and future art professionals. Outstanding students of the Fine Arts Department have received scholarships from the Friends of the Art Museum, which has also funded multiple summer internships at the Art Museum. We are confident our students will continue to drive the sustainable growth of the Art Museum.

Professor Josh Yiu,
Director of Art Museum, CUHK



Message From the Chair

It is a great honour to begin my first year as Chair, alongside the exciting opening of the new wing of the Art Museum at CUHK, led by Professor Josh Yiu. This marks fresh opportunities to further the Friends' mission.

As Friends of the Art Museum, our mission is to be a partner of the Art Museum and the University, to help them reach their goals, to support their students, and to support art education and art awareness in the community. We hope that this partnership will ensure a vibrant cultural environment benefiting the art students and the wider public.

In 2025 the Art Museum has curated an impressive series of exhibitions highlighting Chinese literati culture and heritage. Hence the Friends' focus has been on celebrating and promoting many enriching local exhibition tours here in Hong Kong. These events have included the Art Museum's top-tier collection among university museums globally on ancient Chinese seals, masterpieces from the ceramics collection of the Art Museum, the exhibition exploring various perspectives of ceramic art, jointly organised by the Art Museum and Oi!, the Art and Culture of the Late-Ming Jiangnan exhibition, co-organised by The Shanghai Museum, the Art Museum, and the Department of Fine Arts of CUHK, the outreach exhibition at the Hong Kong Museum of Art, which brought together three renowned collections from Xubaizhai, Chih Lo, and Bei Shan Tang, as well as the landmark exhibition at CUHK on the Wong Family's century-long collection.

If you have already enjoyed all these wonderful exhibitions, there is even more to come. Those of you who missed the "Rare Rubbings of the Song Dynasty" exhibition co-organised by CUHK and the Palace Museum in Beijing in 2023 can now view a National Treasure-class exhibition right here at CUHK. And that is not all. The Art Museum is also putting on a fantastic symposium and exhibition about Yuan Dynasty Blue and White porcelain, which is attracting international attention. You can experience all these magnificent, world-class artefacts simply by joining our tours here in Hong Kong.

Special thanks go to the Art Museum for their support during every tour. It is a great privilege for our members that the curators, and on many occasions the Director of the Art Museum, Professor Josh Yiu, personally guide our tours. This not only enriches our experience but also strengthens the bond between the Friends and the museum.

We especially appreciate the enthusiastic support from Professor Dennis Lo, our Vice-Chancellor and President of CUHK, who serves as the Friends' Patron, showcasing his guidance and commitment to the Friends.

Finally, I wish to express my heartfelt gratitude to all our board members. Each of them volunteers their valuable time and expertise, enabling us to fulfil our mission. Without their dedication, none of this would be possible.

Let's look forward to a great year of growth, teamwork, and getting even more connected to art in our community.

Mr. Paul Yu,
Chair, Friends of the Art Museum, CUHK



The Friends UK Chapter – a brief report

It's been a quiet year for us in the UK. A small group met for a Chinese New Year lunch.

As a group we suffer from being geographically spread across the UK. We also have two members living in Portugal and the furthest members of whom I am aware are in Mauritius. It is not easy for many members to join in, although there is an enthusiastic core of us in London and southern England.

I held a small drinks party for a few local members, when our past chairman Edwin Mok visited at the end of September. We discussed interesting plans for next year.

Our main event was, as usual, Asian Art in London. The number of dealers participating seems to have reduced in recent years. A small number of us lingered over a delicious lunch at Masala Zone in St. James's, then dropped in to Eskanazi and enjoyed their exhibition of Li Hua Yi, accompanied by a display of fine Sung and earlier ceramics. We focussed our visit on Sotheby's,

where a select group of dealers were showing. This does seem a good location, though apparently expensive for the dealers. Without listing all the exhibitors, the stand outs were Susan Page's charming snuff bottles and Jacqueline Simcox's fabulous textiles, one of which was very early (5th or 6th Century if I remember correctly). We also enjoyed the contemporary Korean ceramics at Lloyd Choi Gallery, and Japanese prints at dealers Hanga Ten, The Japan Gallery, and Anastasia von Siebold. Schoeni also participated. There were eleven participant dealers in total in the adjoining Conduit Street and George Street galleries of Sotheby's. Asian Art in London also hosts talks and handling sessions so it is a great treat for we UK residents.

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

DEC
2024

The Charm of Colour - Travel with Ceramics Through Time & Space



Friends members visited Oi! Space in North Point for a guided tour of the exhibition, curated and led by Dr. Wang Guanyu. We were joined by the museum's deputy director, Dr. Raymond Tang and 22 other museum staff. Student Ambassadors, trained as docents through the Art Museum's program to engage students from diverse faculties, enthusiastically participated.

Dr. Wang Guanyu introduced ceramic works by three artists based upon their interpretation of historic pieces in the museum's collection by three artists from Jingdezhen and Hong Kong, each reinterpreting historic pieces from the museum's

collection. Their creations explored three perspectives: traditional ceramic heritage, contemporary practice, and the sustainable future of ceramics, highlighting the vast possibilities of colour.

A presentation by Dr. Wang deepened understanding of the works, and was followed by an interactive session with colour cards at Oi! Space,

illustrating the range and nomenclature of ceramic hues. The visit concluded with a thoughtful discussion led by Dr. Tang, reflecting on the exhibition's themes and the insights gained.



JAN
2025

Guided Tour to Hong Kong Palace Museum: The Origins of Chinese Civilisation

This fascinating walk through Chinese archaeology and civilisation was conducted by Dr Raphael Wong, Associate Curator at the HK Palace Museum, and a distinguished Bei Shan Tang Scholar who holds a DPhil in archaeology from the University of Oxford.

Under his guidance, participants explored an exhibition showcasing over one hundred remarkable archaeological treasures.

These exhibits, drawn from fourteen institutions and museums across Mainland China and Hong Kong, offered a sweeping view of nine distinct archaeological cultures and nine major sites. Together, they illuminated the richness of China's heritage and the enduring significance of its ancient civilisations.



FEB
2025

A Talk on "Navigating Design in a Dynamic World" by Mr. Ka Chi Law



The Friends were privileged to hear fellow Friends member and award winning architect, Mr. Ka Chi Law, deliver an enthralling talk. As winner of the "40 under 40" distinguished designer award, Mr. Law shared insights from his remarkable career, focusing especially on the transformation of Canada Square, once the Headquarters of HSBC. Once the headquarters of HSBC, this site has been reimagined under his vision into an iconic landmark on the city's skyline, reflecting both architectural innovation and the evolving character of urban design.

FEB
2025

Triple Treat Tour

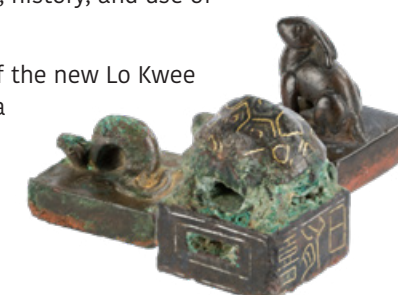


An excited group of Friends members and their guests visited the Art Museum at CUHK for a three-part tour, exploring current exhibitions..

We were greeted by Professor Josh Yiu, the director of the museum, who provided an insightful introduction to the seals collection. The selection of some 400 seals from the Bei Shan Tang legacy showed the development of seals from the early Qin through to the modern era, offering insights into this rich aspect of carving skill and social history. Research Associate Dr. Sam Tong gave a detailed and helpful explanation of the individual attributes, history, and use of the seals displayed.

A highlight of the visit was a preview of the new Lo Kwee Seong Pavilion and Harold and Christina

Lee Gallery. Professor Yiu and architect Mr. Calvin Chan, involved in the planning and completion of this impressive extension, shared their vision. It has been a long wait but well worth it. The result is a spacious, well-lit area with state-of-the-art facilities. The new coffee shop and well-stocked museum shop were also close to completion in time for the official opening later in March.



MAR
2025

The Opening of the Lo Kwee Seong Pavilion & Harold and Christina Lee Gallery



Friday, March 21st marked a Red Letter day for the Art Museum with the launch of the new Lo Kwee Seong Pavilion and Harold and Christina Lee Gallery. The ceremony was graced by the Vice-Chancellor, Professor Dennis Lo, Museum Director Josh Yiu, and distinguished guest speakers, including CU alumnus Rosanna Law, Secretary for Culture, Sports and Tourism, and Dr. Peter Lo from the Lo Kwee Seong Foundation, whose \$100 million seed grant made the project possible. Their remarks highlighted the Museum's rich history and those who have nurtured it, with a welcome acknowledgment of the Friends of the Art Museum.

Guests then enjoyed a preview of Transcending Transience: Art and Culture of Late Ming Jiangnan, a collaborative exhibition with the Shanghai Museum. Featuring 193 works from the 1560s-1670s, the display illuminated a turbulent yet liberal era when art flourished despite political instability and dynastic change.

The pavilion and gallery impressed with their modern, airy design that nods to tradition. The



celebration concluded in the Lee Hysan Atrium, where refreshments were served alongside the welcoming coffee shop and museum store, which also features Friends products.

Fiona Li, a Friends member, was so impressed that she wrote, "My recent visit to the exhibition titled 'Transcending Transience Art and Culture of Late-Ming Jiangnan' held at the new wing of the Art Museum, CUHK was a delightful journey that left a lasting impression. The ambiance at the museum was serene, allowing quiet reflection on the artworks. The spacious layout on the other hand enabled visitors to appreciate each work without feeling rushed. Of course, highlights were the valuable and high quality exhibits from renowned artists, and we happily immersed ourselves in the world of Ming period paintings and calligraphy."



APR
2025

A Talk on "Blossoms Shanghai: Cinema Meets Tv"

Friends members enjoyed a behind-the-scenes look at "Blossoms Shanghai", the first television series by Wong Kar Wai. Film editor Adrian Lam, who worked with Jet Tone Films from 2018 until the series wrapped in July 2023, shared insights into Wong Kar Wai's unique creative process. Lam discussed the challenges of blending cinema and television, and described the transition from working under an auteur director to forging his own path in the industry.



MAY
2025

"Shopping in Canton: China Trade Art in The 18th and 19th Centuries (Phase V)" Exhibition



Thanks to the special arrangement by the Hong Kong Museum of Art, the "Shopping in Canton" tour received an overwhelming response, with more than 20 enthusiastic participants eager to explore Canton as a vital hub for cultural exchange between China and foreign countries during the 18th and 19th centuries.

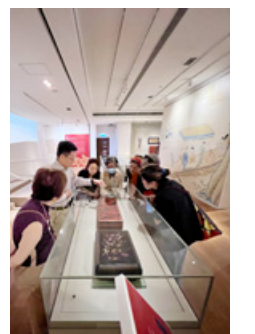
Attendees were treated to a captivating array of exhibits showcasing diverse art categories, including exquisitely crafted fans, vibrant enamel and porcelain pieces, and striking paintings that reflected the cosmopolitan spirit of the era. The tour not only highlighted the remarkable diversity of export ware but also deepened appreciation for Canton's artistic heritage, making the event both educational and memorable for everyone involved.

MAY
2025

Transcending Transience

Professor Josh Yiu, the Director of the Art Museum CUHK, personally guided Friends members through an enlightening morning tour of the art and culture of the late Ming Jiangnan, a period that marked a flourishing of arts and letters in China, when artists and craftsmen were inspired to transcend traditional boundaries, resulting in expressive and innovative works that reflected the dynamic cultural landscape of the time.

The significance of textile exports during the late Ming dynasty was highlighted, showcasing how it generated substantial trade surpluses for China and led to an influx of silver and economic growth. Professor Yiu also gave all visitors an insightful briefing on the architecture and design of the spectacular extension of the new Lo Kwee Seong Pavilion and the Harold and Christina Lee Gallery.



MAY
2025

The Art of Physics - Talk by Professor Wei Yao Liang



"The 'Art of Physics' talk featured a distinguished Cambridge scholar who captivated attendees with profound insights. Professor Liang emphasized that all meaningful endeavours embody art, beautifully providing pleasure and fulfilling the mind. The beautiful in science contains logic, the ability to extrapolate, the ability to predict, and dream of simple and powerful theory. A beautiful theory of science would be an instrument so ingeniously designed it opens the door to a new understanding of a historical mystery of nature.



All participants, including our special guest, our UK Chapter Chair, Christina Macfarlane, were engaged by the narrative of science, exploring topics from the universe's existence to elegant mathematical models, spanning from Einstein's relativity to quantum mechanics. The enjoyable morning fostered lively discussions, leaving all participants enriched and inspired by the intersection of art and science.

At the conclusion of the talk the Friends Chair, Paul Yu, presented Professor Liang, with a poem which he had written with calligraphy written by Friends member, Jenny Hui.

SEP
2025

The Pride of Hong Kong: Three Pre-Eminent Collections of Ancient Paintings and Calligraphies



The Art Museum of The Chinese University of Hong Kong and the Hong Kong Museum of Art jointly organised a special series of exhibitions and talks to explore the art of painting, calligraphy, and rubbings, presenting a broad perspective of Hong Kong's treasured collections. Kicking off the series, the Friends had the honour of inviting Dr. Phil Chan, Associate Curator, Painting and Calligraphy, at the Art Museum of the Chinese University of Hong Kong, and Dr. Nadia Lau, Curator (Chih Lo Lou) at the Hong Kong Museum of Art, to give an expert-guided tour of the masterpieces from renowned collections at the HKMoA.



In this exhibition, the three pre-eminent collections of ancient paintings and calligraphies—Lee Jung-sen's Bei Shan Tang, Low Chuck-tiew's Xubaizhai, and Ho lu-kwong's Chih Lo Lou—were brought together in a single exhibition for the first time.



OCT
2025

The Wong Family - A Century of Collecting

The Friends are grateful to Mr. Louis Lung, Assistant Curator at the CUHK Art Museum, an expert in Ming and Qing calligraphy and paintings at CUHK Art Museum and the curator of "The Wong Family: A Century of Collecting" exhibition, for providing us with an amazing and informative tour of this exhibition.

We explored the collections of the 'Xiaohuafang Zhai,' or 'Studio of the Small Pleasure Boat,' which the Wong family has been building up over the last hundred years.

During the twentieth century, The Wong family's contributions to the preservation of Guangdong-Hong Kong literary tradition and collecting activities among literati-scholars were significant. Since 1999, their descendants have generously donated many of the family's art collections to the Art Museum of The Chinese University of Hong Kong.



NOV
2025

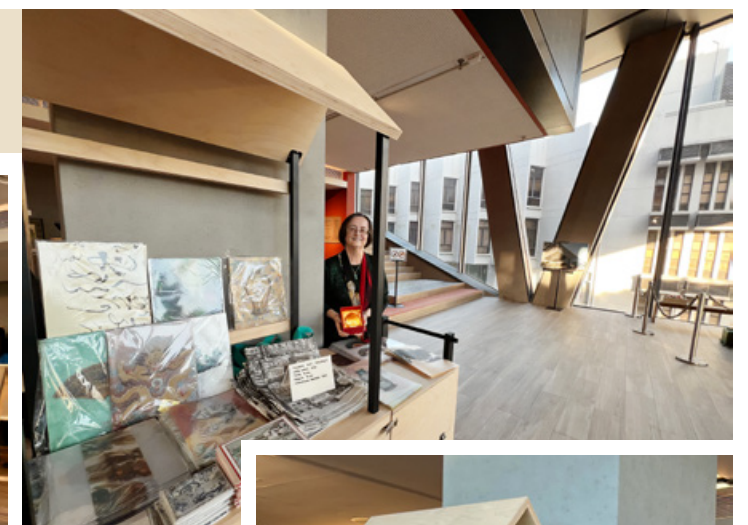
What's New at the British Museum? Behind the Scenes for the Min Chiu Society (敏求精舍) 2025



Jessica Harrison-Hall, Head of the China Section and Curator of the Sir Percival David Collections of Chinese Ceramics as well as Chinese Decorative Arts at the British Museum, visited Hong Kong in November. The Friends were honoured to co-organize her talk with the Min Chiu Society, providing members with a rare opportunity to hear her distinguished insights. During the engaging session, Friends members gained a deeper appreciation of the complexities involved in mounting major international exhibitions, and of the meticulous, often unseen work carried out by the British Museum's highly skilled restoration staff, whose dedication ensures cultural treasures endure.

NOV
2025

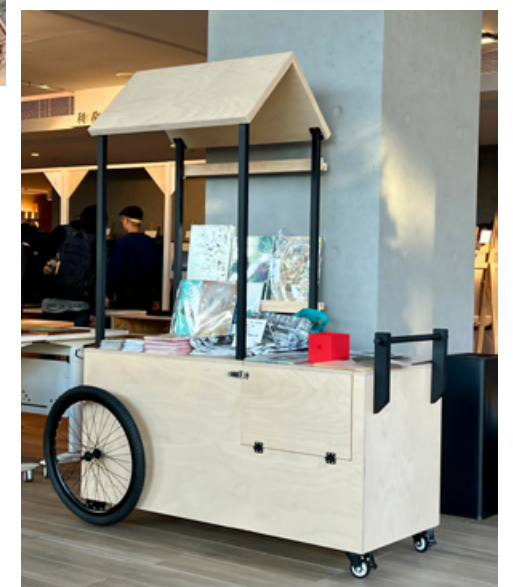
Friends Garden Party



In response to the tragic fire in Taipo, the Friends considered cancelling the Garden Party, feeling it was not a time for celebration. However, recognising the students' dedication in producing over 40 works of art and the importance of distributing the Friends prizes to honour their achievements, it was decided the event should proceed. The group felt it was vital to publicly acknowledge the students' efforts.

The proceedings began with a minute's silence. Speeches from distinguished guests reflected both collective grief and congratulations to the students and the Art Museum for a year of notable accomplishments, including the opening of the Lo Kwee Seong Pavilion. As a special gesture, the Art Museum extended its opening hours to 6:30pm, allowing guests to view exhibitions such as the Yuan Blue and White Collection, the Wong Family: A Century of Collecting, and Rare Rubbings of the Song dynasty.

After the presentations, guests interacted with students, discussed their artwork, and made purchases. While the atmosphere remained sombre, the event also offered a sense of hope and progress through art.



National Treasures in CUHK: Rare Rubbings of the Song Dynasty donated by Bei Shan Tang

Essay by
Peggy Pik-ki Ho

Research Fellow, Art Museum, The Chinese University of Hong Kong

In Chinese culture, the idiom “*kegu mingxin*” (刻骨銘心) describes a feeling so profound it seems carved into bones and inscribed upon the heart. This concept finds tangible form in China’s ancient engraving traditions, visible on Shang Dynasty oracle bones, Western Zhou bronze vessels, and Qin-Han stone carvings. These artifacts facilitate a dialogue across time, preserving history, thought, and art.

The invention of rice paper and ink led to the technique of rubbing. By pressing paper into the recesses of an engraved surface and applying ink to the raised areas, a black-and-white impression is created. This process directly transfers inscriptions onto paper, physically embodying the essence of “*kegu mingxin*.”



Figure 1a-b
Stele of Huashan Temple (165)

Ink rubbing; each leaf 25 x 17.6 cm, 11th–12th centuries.
Acc. no. 1973.0678. Gift of Lee Hysan Estate Company Limited
“National Catalogue” no. 11470

Chinese rubbings are mirrors to a rich past. They transform three-dimensional carvings into two-dimensional impressions, allowing stelae inscriptions to transcend time and space. When properly preserved, paper rubbings can last millennia, extending the life of the original stone. This is exemplified by rubbings such as the Eastern Han *Stele of Huashan Temple* (figs. 1a-b) and Song dynasty calligrapher Mi Fu’s (1051–1108) *Model Calligraphies of the Hall of Brilliance*, where the original works are now lost. Prized for their rarity and quality, these rubbings have been included in the “National Catalogue of Precious Ancient Books” (hereafter “National Catalogue”, fig. 2), sanctioned by the State Council of the People’s Republic of China.

The listed materials, chosen through a strict selection process, must demonstrate significant historical, ideological, or cultural value, or be rare editions. Key criteria include a pre-1912 origin, traditional compilation or binding, and a grade-two or higher classification according to “The Standard for Distinction of the Chinese Ancient Books”. Since 2008, six batches totaling 13,026 items of national importance have been announced, including rare books, bamboo and silk manuscripts, Dunhuang texts, rubbings, ancient maps, and foreign-language editions.

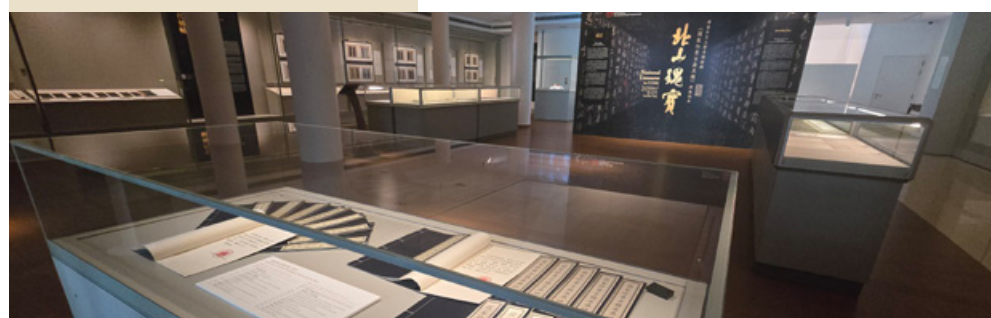


Figure 2
“National Catalogue of Precious Ancient Books” Certificates

A total of twenty sets of ancient rubbings from the CUHK Art Museum have been selected for the “National Catalogue”. These include the “Ten Treasures of Bei Shan Tang” and the “Lanting Preface from the Collection of the Southern Song Grand Councillor You Si”. Among them, was a generous donation from the Lee Hysan Estate Company Limited, the *Stele of Huashan Temple*, made by the Lee brothers, Mr Harold Hsiao-Wo Lee and Dr J. S. Lee. The remaining 19 sets were donated by Dr. Lee and his Bei Shan Tang foundation. This achievement marks the CUHK Art Museum as the first Hong Kong institution to be featured in the “National Catalogue”.

Stelae of the Han and Tang Dynasties: The Evolution of Calligraphy from Ancient Scripts to Classical Styles (2nd–9th centuries)

The allure of rare rubbings lies in their art of calligraphy. Like Western classical music, it is an art of line and time; the vigorous brushstrokes of script and the powerful melodies of a symphony both offer sensory pleasure and can touch the depths of the human soul. The flourishing of calligraphy from the 2nd to the 9th centuries finds a parallel in Antonín Dvořák’s *Symphony No. 9, “From the New World”*. Its rich structure mirrors the vibrant evolution of Chinese scripts—from the antiquity of seal (fig. 1a) and solemnity of clerical to the freedom of cursive (fig. 4 & 7), fluency of running (fig. 10), uprightness of regular (figs. 5 & 6), and expressiveness of wild cursive. Together, they create a symphony as diverse and interwoven as the timbres of an orchestra, capturing the grandeur of a rising world cultural power.

The shift of the first movement: *Adagio – Allegro molto* from a slow tempo to a lively theme mirrors the artistic transition from the majestic solemnity of Han clerical script (*Stele of Huashan Temple*, fig. 1b; *Stele for Xia Cheng*, fig. 3) to the dynamic energy of Wang Xizhi’s (303–361) running and cursive scripts from the Eastern Jin.

The poignant English horn melody of the second movement: *Largo*, expressing Dvořák’s homesickness, finds a calligraphic parallel in Wang Xizhi’s life. After relocating from Shandong to Shaoxing, his longing for his northern homeland was channelled into the elegant, introspective letters of his cursive script (*On the Seventeenth Day*, fig. 4).

The third movement: *Scherzo: Molto Vivace* parallels the Sui and Tang reunification which spurred a profound cultural synthesis, exemplified by Ouyang Xun’s (557–641) *Inscription on the*



Figure 3
Stele for Xia Cheng (170)

Ink rubbing; each leaf 26.4 x 15.6 cm, 11th–12th centuries.
Acc. no. 1981.0126. “National Catalogue” no. 11471



Figure 5
Inscription on the Sweet Spring in the Palace of Nine Perfections (632)

Ink rubbing; each leaf 28.3 x 13.3 cm, 12th century.
Acc. no. 1992.0024. “National Catalogue” no. 11472

Sweet Spring in the Palace of Nine Perfections (fig. 5). Commissioned by Emperor Taizong, it masterfully integrates the refined elegance of Wang Xizhi’s southern style with the robust simplicity of northern stele carvings. This artistic achievement mirrors Dvořák’s synthesis of European structures with American folk melodies, creating something rhythmically vibrant and new. Emperor Taizong’s own veneration for Wang Xizhi’s *Preface to the Orchid Pavilion Gathering* (also known as *Lanting Preface*) further cemented this style for the later literati.

The passionate and majestic finale of the fourth movement: *Allegro con fuoco* shares its imposing aura with Yan Zhenqing's (709–785) bold calligraphy in his *Record of the Altar of the Goddess of Hemp in Large Regular Script* (fig. 6). Yan's sturdy, profound strokes resonate with the power of brass instruments, heralding a new artistic vocabulary that represents the pinnacle of High Tang calligraphy.



Figure 6
Record of the Altar of the Goddess of Hemp in Large Regular Script (771)
Ink rubbing; each leaf 25.8 x 15.3 cm, 12th–13th centuries.
Acc. no. 1994.0061. “National Catalogue” no. 12407
Acc. no. 1992.0024. “National Catalogue” no. 11472

Model Calligraphies Engraved in the Song Dynasty: The Canonisation of the Calligraphies of Wang Xizhi and Wang Xianzhi (10th–13th centuries)

Following the upheavals of the late Tang and the fragmentation of the Five Dynasties, influential noble families declined, and precious cultural artifacts were scattered. In response, the early Song court initiated efforts to recover these dispersed masterpieces. A landmark achievement was *the Model Calligraphies from the Imperial Archives of the Chunhua Era* (fig. 7), compiled under Emperor Taizong's patronage. This collection dedicated five of its ten volumes to the works of Wang Xizhi and his son, Wang Xianzhi (344–386), cementing the “Two Wangs” tradition as the supreme standard in Chinese calligraphy.

The running and cursive scripts of Wang Xizhi, celebrated for their natural emotion and effortless flow, continued to be revered from the Yuan to the Qing dynasty. Their expressive quality, born during the relaxed Confucian orthodoxy of the Six Dynasties, finds a parallel in the lyrical melody and virtuosic technique of Mendelssohn's Violin Concerto in E minor. This artistic spirit was pushed to new extremes by Song dynasty master Mi Fu, whose powerful and dynamic brushwork in the *Model Calligraphies of the Hall of Brilliance* (fig. 8) mirrors the dramatic intensity of the concerto's final movement, *Allegro molto vivace*. Similarly, the Ming calligrapher Wang Chong (1494–1533) revitalised the tradition with his elegant and precise *Thousand-Character Classic in Running-Cursive Script* (fig. 9), demonstrating the enduring vitality of Wang Xizhi's legacy.

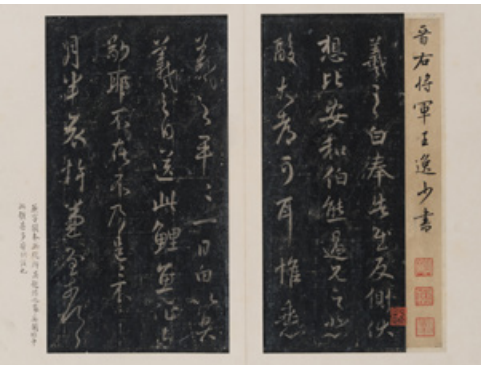


Figure 7
Model Calligraphies from the Imperial Archives of the Chunhua Era (992), Quanzhou version, vols. 6–8, featuring Wang Xizhi's calligraphy
Ink rubbing; each leaf 25 x 13.6 cm, 12th century.
Acc. no. 1988.0033. “National Catalogue” no. 11474

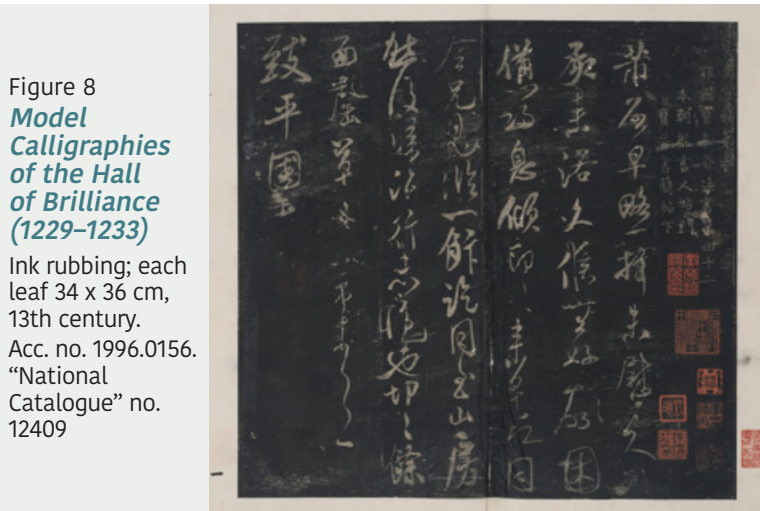


Figure 8
Model Calligraphies of the Hall of Brilliance (1229–1233)
Ink rubbing; each leaf 34 x 36 cm, 13th century.
Acc. no. 1996.0156. “National Catalogue” no. 12409

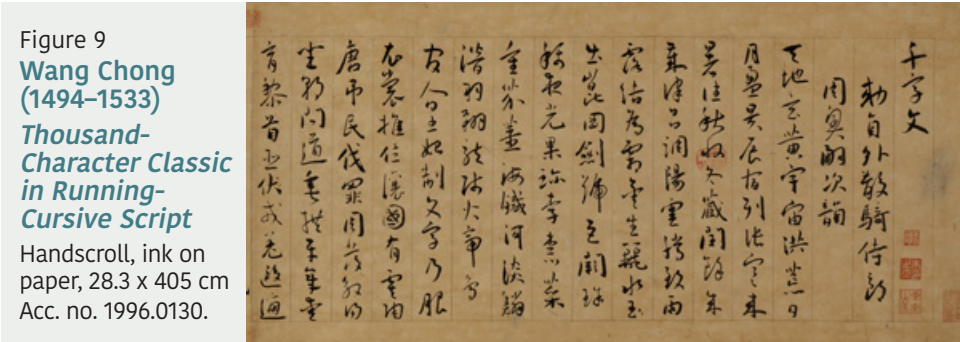


Figure 9
Wang Chong (1494–1533)
Thousand-Character Classic in Running-Cursive Script
Handscroll, ink on paper, 28.3 x 405 cm
Acc. no. 1996.0130.

The Lanting Preface from the Collection of the Southern Song Grand Councillor You Si: A Dialogue Across Time (12th–13th centuries)

In the history of Chinese literati culture, the *Lanting Preface* functions like a prelude in classical music, guiding intellectuals into the first movement of their cultural epic. Much like the Prelude from Bach's Cello Suite No. 1 in G Major, it stands as one of the most celebrated and frequently practised masterpieces in calligraphy. Within its text, Wang Xizhi mingled the convivial joy of a literary gathering with a profound contemplation on life's impermanence.

The ten versions of the “Grand Councillor You's *Lanting Preface*” originated from the Southern Song imperial court in its capital, Lin'an (present-day Hangzhou). Among them, two were rubbed from copies by Emperor Gaozong himself (fig. 10). Their distribution confirms that the Zhejiang region, centred on Hangzhou, was a contemporary hub of *Lanting culture*—the very area where Wang Xizhi had written the original preface in 353. Having lost its northern territories and been forced south, the Southern Song's fate powerfully mirrored that of the Eastern Jin. This historical resonance gave new weight to Wang Xizhi's lament: “Those who look at us in the future will be just as we now look at those before us”. The text struck a deep chord with Southern Song scholar-officials, stirring their sorrow and nostalgia and fuelling the proliferation of rubbings like the “Grand Councillor You's *Lanting Preface*” throughout the capital region.

Many rare rubbings featured in this exhibition and catalogue—initially collected by renowned Qing-dynasty Guangdong literati and later generously donated by the Dr J. S. Lee and Bei Shan Tang—have facilitated the rediscovery of a long-forgotten golden age of Lingnan culture. As these artefacts continue their journey into the future, our own finite and ephemeral lives underscore the very impermanence they evoke. Yet, those who come after will be captivated by their timeless allure, touched by stories whispered across millennia, experiencing that indelible emotion of *kegu mingxin*—etched into bone and inscribed upon the heart.

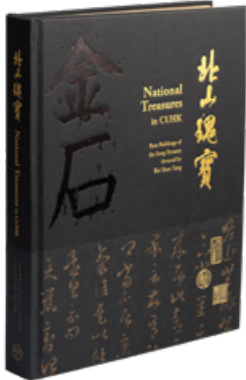


Figure 10
Grand Councillor You's *Lanting Preface*
Imperial Court Version with the Character Ling Topped by a Radical Shan
Ink rubbing; each leaf 26.3 x 12.5 cm, 12th century.
Acc. no. 1973.0618. “National Catalogue” no. 11475



Acknowledgements:
1. Exhibition catalogue and educational video sponsored by Bei Shan Tang Foundation.
2. All figures shown were donated by Bei Shan Tang and form an important part of the Collection of the CUHK Art Museum.

Why Art? Why The Friends?

A dialogue between Gillian Kew, Friends Vice-Chair and Friends member and avid art enthusiast, Jennifer Eagleton

As a group of art enthusiasts we are always interested in why our members love art and what makes them support different art groups. Our Friends Vice-Chair, Gillian Kew, asked art enthusiast, creator, and applied linguist, Jennifer Anne Eagleton, five questions about her art journey, and Jennifer responded in kind. Here's what they had to say...

Gillian: Jenny, What first sparked your interest in the art world, and how has that interest evolved during your time in Hong Kong?

Jenny: I don't know what initially sparked my interest in art. I think I was always interested to a certain extent. In Hong Kong in the new millennium there were loads of new galleries opening and I often went to the reception for each new show (and was given a glass of bubbly on arrival, very civilized).

Gillian: As an art-lover and a creator, what would you say "art" means to you, personally?

Jenny: I love art as it is another way of seeing the world, a way of opening up the imagination and getting ideas for writing and other projects. This is why I like conceptual art, in particular installation and assemblage art. I like contemporary art more than the "old masters", as it pushes boundaries about what can be "art". I also like performance art and have taken part in some that have been in art fairs and elsewhere. Art can make you look at ordinary things in new ways, for example, Marcel Duchamp's "Bicycle Wheel" (what is known as a "readymade", challenging the traditional notions about what is art.

I am interested in doing some art myself – for some reason collage interests me – and I will try to do some in the near future. I had an idea to make a collage at the end of each year to represent that year; still haven't done it yet. I'm trying to do more "artful" ways of writing – incorporating artistic practices – in words. I also like art that incorporates text, being an applied linguist myself.

Art can be almost anything in my opinion.

Jennifer Eagleton



"A tree from the West"

(Miller Gallery Asia Society Hong Kong Center – Fusion 2 "Poetry of Nature." exhibition, 2023)

A collaboration between Danny Lee from Hong Kong and Francesca Bernardini in Italy: The piece, called "A tree from the West," integrates marble and wood, the marble tree and teak stone becoming a "poetic cultural exchange of conceptually interchangeable materials."



Yellow Funeral – Huang Rui

Huang Rui, one of China's most highly regarded artists and one of the main protagonists of the first non-conformist art groups in 1979 China, was pivotal in initiating some of the first free art expressions in the Post-Mao era. He has sought to express art's function as a reflection of society and its strength in addressing contemporary concerns.



From the Antony Gormley, "Asian Field" exhibition at M+ (2023)

British artist Antony Gormley invited around 300 people from Xiangshan village (now Huadong Town in Guangzhou city) to make approximately 200,000 clay figurines over five days. Each figurine had to be hand-sized, capable of standing up, and have two eyes. Gormley's presentation also features the work of photographer Zhang Hai'er, who paired each maker and one of their works in a series of portraits. The subjects stare into the camera, allowing us to imagine how their character and attitude might relate to the figures they each created. Gormley often collaborates with ordinary people in his works and displays his work in public spaces.

Gillian: I know you enjoy attending art Fairs – what is it about these art showcases that attracts you? And do you have a favourite?

Jenny: The major art fairs are Art Basel in the Convention Centre and Art Central in big tents at Tamar. In my opinion, Art Central is friendlier and a little more laid back and fun, while Art Basel is a serious marketplace for potential art buyers. I find the overseas gallery people at Art Basel a bit more arrogant and unfriendly. I like talking to the gallery people and often find the artist is present – and I add "value added" information about creation of the artwork. I often take a picture of the artist and one of their works and later post it on social media.

My method of "doing" art at these fairs is the following: I wander up and down the corridors/isles and stop at an artwork that somehow appeals to me, look at it, take a photograph and perhaps talk about it to a gallery person present. I don't look at everything. I do this multiple times and different things catches my attention. I usually stay around 4 hours or so, but I only can do this if I sit down from time to time, and perhaps purchase an expensive coffee or snack that they sell at these fairs.

Gillian: What are your favourite ways to experience art on a budget?

Jenny: It is usually free to look at! It's only at the big art shows that tickets are required, and I am lucky to usually get gifted them through various channels.

I have no financial budget for art as a poorly paid part-time researcher and writer! Even the Affordable Art Fair is still a little pricy. Still, I am hopeful one day to bring something home. I have a game I play with myself. Whatever show or exhibition I go to, I ask myself "if you could choose one artwork to take home with you what would it be?" – and then I mentally carry it away.

I do take photographs of my favourite artworks in an exhibition, go home and post these on social media with the name of the artist, name of the work, the materials used, and often a comment about the work. As you can easily become exhausted with all the art around you at a big art fair, this enables me to contemplate the art work more thoroughly. I see people look at an artwork for about 30 seconds. I enjoy "slow art" – to make it more memorable.

Gillian: Can you share something about your work as a docent at the Asia Society, and how that role has shaped your relationship with art and other art-lovers?

Jenny: This year, I have had a break from docent duties due to a bad back, but I will be "back" (pun intended) in 2026. I choose to do this as I believe the more time you look at artworks, you draw more meaning from them and see new things as you become more familiar with the work. The Asia Society provides training for each new show (which usually features an Asian artist, often from Hong Kong) and information about the works, but I don't believe in having a "script" prepared, preferring more ad hoc discussion with participants on a tour and I often ask them questions about the artwork. A docent should not talk non-stop but should allow silence for contemplating the artwork.

Gillian Kew, Friends Vice-Chair, and art-lover

Jenny: I am interested in why you support an art charity and The Friends, in particular.

Gillian: Art, to me, is more than painting, sculptures, ceramics, and beautiful things. It is a representation of our shared culture and history, and needs to be preserved and accessible to everyone, not just the wealthy or elites. Yet public museums often face chronic underfunding, and in difficult times, they're among the first to suffer cuts.

I came to support The Friends because the group supports the Art Museum at CUHK, which in turn supports art students and scholarship, and promotes art in the wider Hong Kong community. The Museum quietly preserves China's cultural heritage while making space for new voices, especially those of its students and graduate artists. Each year, their work is celebrated through the Museum's student exhibitions and the Friends' Garden Party, where Friends grants are awarded to promising students. The Garden Party also offers the art students the opportunity to exhibit and sell their works, often for the first time.

Jenny: How has your understanding of art grown being a member of the Friends of the CUHK Art Museum?

Gillian: I like to think that I've absorbed something during my 30+ years as a Friends member, though I can't compare myself to our other, more scholarly art lovers and collectors. We have some genuine experts within our membership and some extremely knowledgeable collectors and art enthusiasts. I have learned about many aspects of art, old and new, and I have learned to appreciate art in many forms. I'm still a traditionalist at heart, but I admire the way young artists challenge our perceptions while the old masters remind us of our heritage.

Gillian Kew



Sunset by Lisi Tsao – the first painting I bought in Hong Kong



The first painting I ever bought – a still life by Robert Cox. 1985.



I make it look easy by Charles Billich



18th Century Japanese lacquerware tray with William IV Silver teapot



Two paintings purchased at a Friends Garden Party, of New Asia College's scenic beauty, featuring the silver sculptured "stones" donated by local artist, Mr. Lee Chin-fai Danny.

Jenny: I know you have a small collection of artworks. Can you describe some of these and why you selected them?

Gillian: I am definitely a magpie! I have silver, ceramics, oils, and watercolours. I buy because I like the work; never for "investment" – I wouldn't know how. I like to support artists and art charities, and have several CU student works in my collection. I love trees and woods, so my collection of forest renditions is reaching dangerous levels! As a lover of history and culture, I also enjoy my tiny collection of Chinese porcelain, my single, 18th Century lacquer tray, and my slightly larger collection of antique silver. Does that count as art? I suspect not, but I love it anyway. Choosing my favourite pieces is a bit like picking a favourite child, so I won't go there, but I will say how it started. I bought my first oil painting in Glasgow, back in 1984. The artist has become better known and my £25 still-life, bought at a homewares fair, has appreciated in value. More importantly, I still love it and it still hangs on my wall..

Jenny: Many of the Art Museum displays (and elsewhere) are calligraphic works or incorporate a lot of Chinese text – I think that this is a hindrance for the non-Chinese public. What is the Museum doing to attract a non-Chinese audience?

Gillian: I think the Museum Director would be a better person to answer that question, but I do know that the museum staff offer English speaking guided tours (by appointment) of their exhibitions, and that all the exhibition information boards are bi-lingual, as are the majority of their publications. They are also partners in the Museum Summit, which invites speakers from around the world.

They are also very active on social media, although most of the videos I have looked at are in Chinese with no English subtitles. Perhaps that is something they can consider for the future, although I expect it's expensive.

Jenny: It says on its website that the Art Museum of CUHK "advances object-based scholarship to illuminate the development of Chinese civilization for a global audience." In a nutshell, what is it currently doing in this area?

Gillian: Again, this is not a question I feel qualified to answer, but thinking of my own visits, I have seen exhibitions of Chinese calligraphy, art, and other antiquities such as ceramics, cloisonne, gold and jade spanning the centuries and demonstrating China's global cultural influence, going way back to before the Silk Road. The Chinese University Art Museum contributes to local and global scholarship through its bi-lingual catalogues, specialist texts, and by giving students and scholars hands-on access to rare artefacts for the pursuance of study and research. The Art Museum also has excellent relationships with other world-renowned institutions like The British Museum and the V&A.

A Curious Mind's Artistic Awakening: Interview with Best Student Award Recipient Chu Cheuk Ying

Interviewed by
Edith Pong

Artist
Chu Cheuk Ying



Background and Bio

**Can you tell us about your journey into the arts?
What sparked your initial interest?**

Since I was young, I was the kind of child who constantly raised questions—curious about how the world works across spectrums like history, art, and philosophy. I enjoyed exploring different ideas and observing the small details in everyday life that people often overlook. This curiosity and awareness naturally led me to explore art across various mediums—Western art, Chinese art, and theoretical art history—rather than limiting myself to a single form.

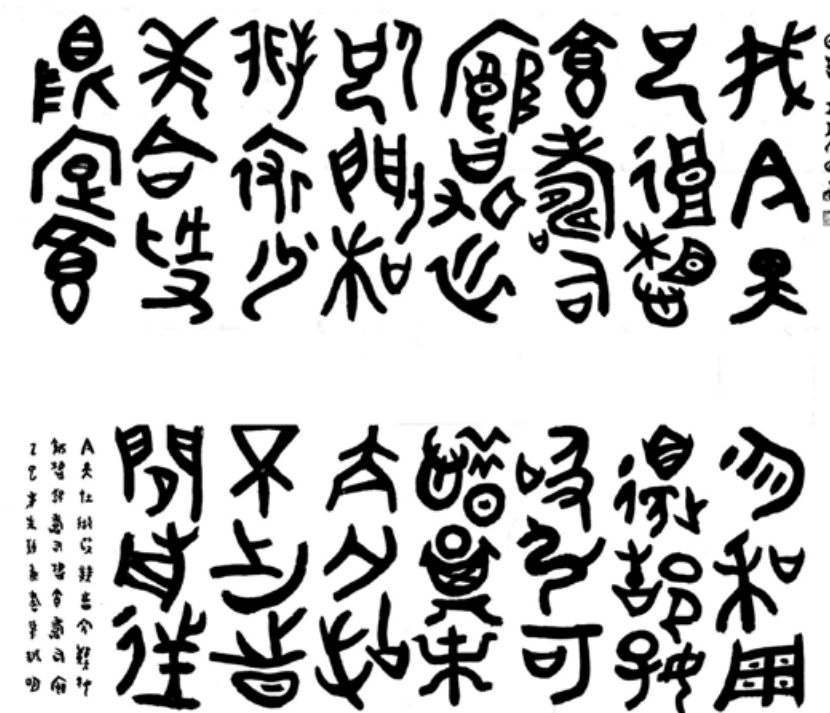
What do you like about art?

Art is deeply intertwined with several fields and the world at large. It helps us understand our surroundings and invites us to keep questioning phenomena, existence, beauty, meaning, and truth. This broad spectrum of connections gives art its enduring relevance and power. Whenever I create artwork or walk through a gallery, I feel as if I am thrown into a much bigger world—an indescribable, expansive feeling.



How would you describe your artistic style? How does it reflect your experiences or personality?

In Western art, I usually gravitate toward rich colour palettes. Recently, I've been exploring a fusion of Chinese gongbi painting with Western elements, focusing on delicate lines and soft, pastel-like tones for a more elegant atmosphere. In Chinese calligraphy, I'm particularly drawn to "chubby" characters and pictographic forms, especially bronze script, which carry a sense of childhood wonder. This interest has encouraged me to explore seal script, running script, and other styles. Overall, my practice reflects my personality: I enjoy challenging myself, experimenting with different media, and embracing the cheerful, slightly childish aesthetic that brings joy to my work.



As a student, were there any teachers or mentors who inspired your practice?

Yes—Professor Tao and Professor Maggie both played meaningful roles in my journey. I never expected to be so keen on Chinese calligraphy. In fact, I used to dislike it and had no idea how to use the brush properly. It wasn't until I met Professor Tao that I began to appreciate its beauty and eventually embraced it as a core part of my practice. Although I didn't spend much time with Professor Maggie, her incredibly supportive presence during my thesis writing was invaluable.

Looking back at your time at CUHK, are there memories or milestones that significantly shaped your growth as an artist?

I'm honoured to have been part of the Documentation and Editorial Team for "The Art of CUHK," as well as holding an "academic" position in The Fine Arts Committee, where I helped organize workshops, academic activities, and talks for Fine Arts students. Participating in and contributing to student-led exhibitions, such as the Freshman Show, has also been crucial. Another unforgettable experience was the Summer Term Course Life and Arts in Pre-Modern China, an eight-day study trip across mainland cities, including Shanghai and Hangzhou. It deepened my understanding of late Ming Jiangnan art and culture and fostered meaningful connections with my peers.

Career Path and Practices

You've interned at several museums. How were these experiences, and how have they influenced your artistic journey?

I genuinely love the museum environment. It's quiet, reflective, and offers a liminal space where visitors can step away from everyday life and engage more deeply with art. Working in museums has helped me understand their inner workings, which I believe will better prepare me for my future career. Last summer, I interned at the Hong Kong Maritime Museum and the Hong Kong Museum of History. At the History Museum, I helped develop and deliver An Oracle Journey, an educational workshop that introduced Chinese traditional culture by designing tote bags decorated with Oracle Bone Script. At the Maritime Museum, I handled social media content planning and information collection, leading to a 30% increase in online engagement in July 2024—an achievement I'm proud of. This summer, I interned at the CUHK Art Museum, where I had the freedom to explore different projects, support educational programs, and develop proposals for interactive Chinese calligraphy workshops. These experiences allowed me to combine creativity, research, and public communication in fulfilling ways.

Thoughts on Receiving the Friends Prize 2024-2025

What was your initial reaction when you learned you received the Friends Prize?

I was genuinely surprised but incredibly honoured. It feels like a meaningful affirmation of my path so far. I also want to express my deep gratitude to the Friends of the Art Museum for their continuous support in providing opportunities to aspiring artists, which serves as a significant motivation for young people like me to keep exploring and growing in our artistic journeys.

How will this award support your artistic and academic journey?

I plan to put it toward my research. My current study examines 19th-century blue-and-white porcelain with Christian or Jesuit-related motifs preserved at the Museu da Santa Casa da Misericórdia de Macau. Through formal and iconographic analysis, I hope to understand how these objects reflect the city's trade environment and cultural-religious exchanges. The award will support multiple field trips to Macau and help me to access the necessary museum collections and books for this research.



Future Plans

What are your aspirations moving forward? Are you excited about any upcoming projects?

I am currently serving as a CUHK Art Museum Ambassador, helping mentor activities such as the "My Inkscape: Ink Handscroll Workshop" during the Autumn Fest. After graduation, my immediate goal is to gain hands-on experience in the art sector—ideally at a smaller institution where I can build a strong foundation in art administration. In the longer term, I hope to pursue a degree overseas in contemporary art, art history, or curatorial studies—preferably in a programme that offers an international internship. Experiencing museums abroad will help me develop a more global perspective and aligns with my vision of contributing to an internationally engaged art landscape.

How do you see your practice evolving over the next few years?

I plan to keep practicing Chinese calligraphy and teach myself new scripts such as kaishu (standard script). I am also exploring the possibility of combining paper cutting, calligraphy, and gongbi painting into a cohesive artistic practice. Ultimately, I hope to continue pursuing my artistic journey while remaining open to new paths and discoveries.

Can you share some of your artwork?

I have designed a playful series titled "Artifact Pokémon" (文物精靈), which analyses and interprets the exhibition "Transcending Transience: Art and Culture of Late-Ming Jiangnan" from my own discipline. These cute and symbolic illustrations were inspired by exhibits featuring animal motifs like toads and shrimps, symbolizing prosperity and vitality. I also redesigned 白猿圖 in a brighter, cuter style, integrating modern slang like "老best" and "世一," bridging traditional art with contemporary digital culture.



Friends Merchandise

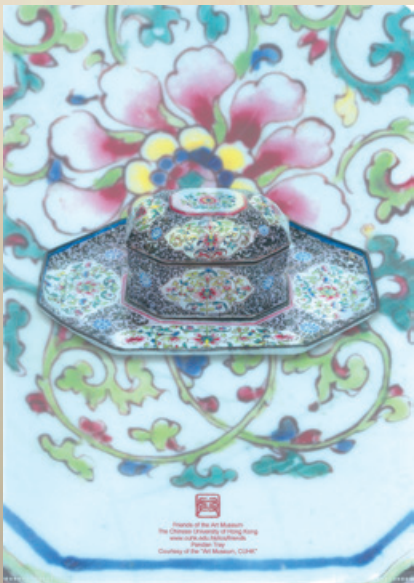
CALENDAR



2026 Calendar
Friends of the Art Museum
The Chinese University of Hong Kong

PLASTIC FOLDERS

Size: 22 × 31 cm



Courtesy of the "Art Museum, CUHK"



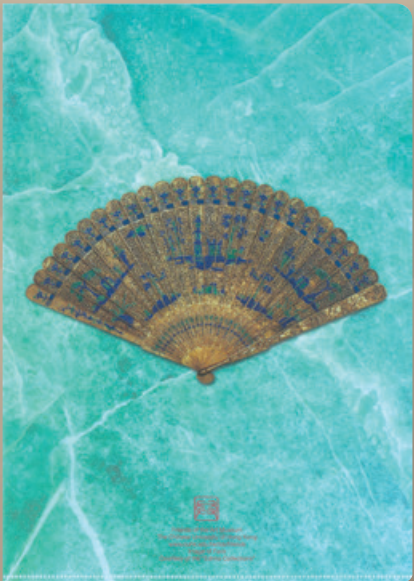
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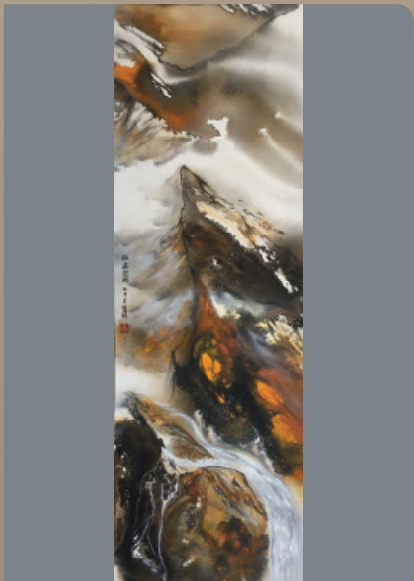
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Art Museum General information

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 MTR 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).



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ART MUSEUM
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Art Museum

The Chinese University of Hong Kong | Gallery III

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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

Opening Hours

Mondays, Tuesdays, Wednesdays,
Fridays and Saturdays
10:00 a.m. – 5:00 p.m.
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