



Friends Newsletter



*Friends of the Art Museum, the Chinese University of Hong Kong
Summer 2015*

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Young Friends x Le French May



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Front Cover:

Chan Kwan Lok
CUHK Undergraduate Year 4 student
Peony
ink on paper
100x65 cm

Back Cover:

Leng Hong
Caress of the Moon-13 II, 2013
Oil on canvas
100x80cm



Chinese Export Fans Exhibition

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EVENTS CALENDAR

Note: Unless stated otherwise: Young Friends are charged HK\$100. Full time students under the age of 30 are charged HK\$200 which includes 1 year Young Friends membership.

TALK: **CHAIR'S SERIES XIV:
A FAMILY IN WAR TIME HONG KONG:
"Never a dull moment...." by Ruy
Barretto**
Date: 2 June 2015, Tuesday
Time: 6:30pm – 8:30pm
Venue: Club Lusitano, 18 Ice House Street,
Central
Cost: HK\$300 Members
HK\$400 Non-Members
**Bookings &
Enquiries:** Clementina Cardoso at
friendscuhkevents@gmail.com

LECTURE: **INNOVATION AND EXCELLENCE IN THE
IMPERIAL ARTS OF 15TH CENTURY
CHINA by Jessica Harrison-Hall
(Members and Young Friends Only)**
Date: 10 June 2015, Wednesday
Time: 7:00pm – 9:00pm
Venue: Bonhams HK, 2001 Pacific Place One,
88 Queensway, Admiralty
Cost: Free – Members and Young Friends only
**Bookings &
Enquiries:** Candice Lee at
friends.collectorscircle@gmail.com

RELAUNCH: **THE COLLECTORS CIRCLE & PANEL
DISCUSSION ON "CHALLENGES IN
THE 21ST CENTURY FACED BY
CURATORS AND COLLECTORS"
(Members and Young Friends Only)**
Date: 11 June 2015, Thursday
Time: 7:00pm – 9:00pm
Venue: The Asia Society Hong Kong Center,
9 Justice Drive, Admiralty, Hong Kong
Cost: Free – Members and Young Friends only
**Bookings &
Enquiries:** Edwin Mok at
emok@emoksolicitor.com.hk

**GALLERY
GROUP:** **PRIVATE VIEWING: CONTEMPORARY
INK PAINTING with David Pong Chun-
Yee and Catherine Maudsley**
Date: 24 June 2015, Wednesday
Time: 6:30pm – 9:00pm
Venue: Mid-levels - to be advised on registration
Supper included
Cost: HK\$300 Members only
HK\$100 Young Friends
**Bookings &
Enquiries:** Belinda Piggott at
<http://tinyurl.com/mg6swpd>

**GALLERY
GROUP:** **SOHO 189**
Save the date - more details to
Date: 7 July 2015, Tuesday
Time: 6:30pm – 8:00pm
Venue: Sheung Wan
Cost: HK\$120 Members
HK\$220 Non-Members
**Bookings &
Enquiries:** Cynthia Lackey at
cynthia2265@aol.com

EVENT: **ANNUAL GENERAL MEETING
followed by a talk by Francois Curiel**
Date: 17 September 2015, Thursday
Time: To be confirmed
Venue: Christie's, 22 Floor, Alexandra House,
18 Chater Road, Central
Cost: Free – registration required
**Bookings &
Enquiries:** Emma Graham at
secretary@friendscuhk.com

TALK: **CONTEMPORARY TIBETAN ART
with Fabio Rossi and Tenzing Rigdol**
Date: 23 September 2015, Wednesday
Time: 6:30pm – 8:30pm
Venue: Christie's, 22 Floor, Alexandra House,
18 Chater Road, Central
Cost: To be confirmed
**Bookings &
Enquiries:** Elaine Riley at
erileycuhkfriends@gmail.com

TALK: **JOURNEYS IN TIBET with Jo Farrell**
Date: 14 October 2015, Wednesday
Time: 6:30pm – 8:30pm
Venue: Christie's, 22 Floor, Alexandra House,
18 Chater Road, Central
Cost: To be confirmed
**Bookings &
Enquiries:** Elaine Riley at
erileycuhkfriends@gmail.com

EVENT: **GARDEN PARTY**
Date: 7 November 2015, Saturday
Time: To be confirmed
Venue: The Vice-Chancellor's Lodge, CUHK,
Shatin (bus from Central)
Cost: Free – registration required
**Bookings &
Enquiries:** Emma Graham at
secretary@friendscuhk.com

MESSAGE FROM THE CHAIR



Dear Friends,

As I come to the last few months of my term as Chair, I cannot but feel very privileged to have served with such a great group. The Friends' programme is now very diverse with a lot of different and stimulating experiences for our members, as well as for our community.

2015 has been an exciting year for us. As we start planning for our 35th Anniversary year in 2016, we are working very closely with the Art Museum, the students and the community.

This May, Young Friends proudly co-hosted with Le French May an exhibition on Climate Change with the support of WWF Hong Kong featuring artwork by French Illustrator, Nicolas Vial, and five young Hong Kong artists, creating a cross cultural platform for our young talents in a long established art and culture festival.

The very popular Chair's Series continues with a conversation on the history and restoration of the Bethanie and a talk on family history dating back to the 1840s by Ruy Barretto - not to be missed.

Gallery Group is expanding from strength to strength with visits to galleries and private collectors' homes. I am sorry some of you were not able to attend but as these are private homes, we are allowed only a limited number for these very exclusive treats.

Do not forget to check out the fun and attractive destinations for Friends tours and sign up early to avoid disappointment. Study Group remains a regular favourite.

We have a fabulous range of stunning products, ideal gifts for friends and family in the summer. Our products are now available at Asia Society, St John's Bookstore and the Art Museum.

Please contact Cynthia directly if you have any queries.

This year we approached CUHK Fine Arts student groups directly to get to know them better and nurture a closer relationship. As we offer grants and scholarships to the CUHK students, we wish to understand their needs and how we can enhance our support. We are looking into increasing our sponsorship to the summer internship programme at the Art Museum for a student outside CUHK to broaden the exposure of the museum, and a grant for a Final Year PhD student as they may have difficulty finding funding towards the end of their research. All this is possible with the support of our members.

I would like to ask you to come and support us on the 11th June at the Re-Launch of the Collectors Circle at the Asia Society. Do not miss our exciting panel discussion on 'C21 Challenges faced by curators and collectors' with Professor Jenny So from the Art Museum, Jessica Harrison-Hall from the British Museum and Cissy Pao Watari, private collector, Honorary President of the Hong Kong Arts Centre and a member of the West Kowloon committee. We are honoured to have the support of the Asia Society, Asia Week Hong Kong and CA Artvisory. We will be sharing further news on the Collectors Circle. I hope we can rely on your support.

As the Friends expand with a wider programme, we are also expanding our workforce. We have some wonderful volunteers helping us with our events and activities, without whom we are unable to run such an extensive list of activities. I wish to thank the following volunteers for their support, enthusiastic energy and time in the last year: Clementina Cardoso, Ida Chow, Saima Chughtai, Christine Mar, Naomi Molson, Elaine Riley, Kumiko Matsushima, Peter Stuckey, Sharon Vipond, Carol Wong, Ida Yau and the Young Friends Committee members: Vickie Li, Cristine Li & Sophie Selby. As you will appreciate, without the help of all those behind the scenes, these wonderful events simply would not happen! If you are interested in helping the Friends and joining this

big happy family, please do not hesitate to contact one of the Board members. We actually have a lot of fun!

I am sure you will be delighted to hear news of some of our student award recipients. Our first Madeleine Tang Friends Research and Education Fund Awardee, Chan Lai Pik, is now senior curator at the Asian Civilisations Museum, National Heritage Board in Singapore. If you happen to be in Singapore, please drop by at the museum to say hello to Lai Pik! Sam Tsang, recipient of our Art Radar Art Journalism and Writing Course Scholarship 2014, has scored the highest marks ever in the final test at the institute. You can read Sam's article on Art Collecting at <http://artradarjournal.com/2015/05/15/whos-collecting-art-in-china/>. We are proud of the opportunities our collective efforts have created for our students!

As many of you have noticed, we are using Eventbrite to facilitate event booking which saves our event organisers a lot of work. We understand you may find the procedure unfamiliar, but please do not hesitate to contact one of us should you encounter problems or are not sure what to do.

I hope you enjoy reading this newsletter and again I would like to express our gratitude to Alisan Fine Arts for sponsoring the newsletter this year. The sponsorship allows us to share our news and fascinating articles with you as well as reach out to a larger community to expand our network. It is also an opportunity to feature the art work of our students on the front cover. We wish to thank Yick Fung Printing Company for their unfailing and invaluable support for the artistic and design layout which saves hours of labour for our editor!

May I take this opportunity to wish you all a happy summer and thank you again for your continuous support for the Friends.

Dominica



FRIENDS EXECUTIVE BOARD

POSITION

Chair
 Co-vice-chair
 Co-vice-chair
 Secretary
 Treasurer
 Communications
 Website & Newsletter
 Membership
 Overseas Tours
 Events & Gallery Group
 Study Group & Day Tours
 Librarian
 Collectors Circle
 Products
 Young Friends

NAME

Dominica Yang
 Sagiri Dayal
 Laure Raibaut
 Emma Graham
 Susan Kreidler
 Gillian Kew
 Sue Sandberg
 Therese Lesaffre
 Therese Lesaffre
 Belinda Piggott
 Patrick Moss
 Gillian Kew
 Edwin Mok
 Cynthia Lackey
 Alexandra Choa

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membership@friendscuhk.com
tours@friendscuhk.com
brighthouseone@gmail.com
memberservices@friendscuhk.com
newsletter@friendscuhk.com
emok@emoksolicitor.com.hk
products@friendscuhk.com
youngfriendscuhk@gmail.com

VOLUNTEERS

Events
 Events
 Events
 Events
 Events
 Events

NAME

Clementina Cardoso
 Elaine Riley
 Saima Chughtai
 Christine Mar
 Naomi Molson
 Coralie Otoshi

VOLUNTEERS

Overseas Tours
 Overseas Tours
 Overseas Tours

NAME

Peter Stuckey
 Ida Chow
 Sharon Vipond

YOUNG FRIENDS REPORT



Art Central Young Friends 2015

March was a most exciting month for the Young Friends. We were delighted with the offer of free VIP tickets to the Art Central Art Fair, where a private tour was offered to our members. Asia Week Hong Kong generously provided us with free tickets to Art Basel and included a private tour led by art consultant, Jeannette Ten Kate. Both events were extremely popular amongst our Young Friends members. On behalf of Young Friends; I want to say a very big, "Thank You" to both organisations.

With great thanks to Elizabeth Lackey, who runs the Young Art Professionals programme, we co-hosted a very successful 'Meet and Greet' event at Duddell's. We filled the Duddell's terrace and secured many new members for the Young Friends. As we received great feedback from

this event, we hope to collaborate on many more activities with Young Art Professionals in the future.

On the 13th May, the Friends co-hosted a Young Friends x Le French May exhibition at the Hong Kong Arts Centre. The exhibition featured renowned French illustrator, Nicolas Vial, and five young illustrators who displayed illustrations in response to Vial's most recent works on the theme of climate change. We enjoyed collaborating with Le French May this year and to have this exhibition at the Arts Centre was truly delightful. We hope that you attended and enjoyed the reception on the 13th to celebrate the opening of this exciting event. The exhibition continues until the 10th June.

As part of an outreach programme for the Young Friends x Le French May exhibition, we held an Artist's talk and illustration workshop on the 20th of May.

We look forward to announcing our autumn events schedule soon.

Alexandra Choa
 Co-ordinator
 Young Friends of the Art Museum, CUHK



Young Friends wish to thank LuxSurety for generously sponsoring transportation of the artwork for our Climate Change exhibition at the Hong Kong Arts Centre.

In Memorium

Mimie Che Chee Nash (nee Leong) 1940 – 2015

It is with great sadness that we note the recent passing away of Mimie Nash, a long time member and supporter of the Friends. One of Mimi's great joys was to travel with the Friends, where her lively wit and warmth made her a popular travelling companion. She will be greatly missed by all who knew her.

ALISAN FINE ARTS GALLERY

FEATURED ARTIST - YANG JIECHANG: '100 Layers of Ink' and 'Good Morning Hong Kong'



Circular Sky and Square Earth 1
1992-98
Ink on xuan paper, gauze
50x60cm

As part of Le French May 2015, Alisan Fine Arts is pleased to announce its forthcoming solo exhibitions "Early Works by Yang Jiechang – 100 Layers of Ink" at the gallery and "Good Morning Hong Kong" at the Central Library Exhibition Gallery, showcasing recent works by Yang. Included on display at the library are his signature pieces, a video installation, and the never before exhibited monumental 14 panel painting titled "Tale of the 11th Day".

For many artists, the founding of the People's Republic of China, and the subsequent purges signaled the end of inquiry into and exchange with the West. However, Yang Jiecheng (b. 1956, Guangdong, China) thrived during the Cultural Revolution; as leader of his Red Guard troop he had the authority to decide which books were kept, censored, burned or distributed. He was fortunate enough to spend his time learning classical Chinese, and while at the People's Art Institute in Foshan, began studying Chinese ink painting and calligraphy. During the late 1970s and early 1980s he attended the Guangzhou Art Academy where he was exposed to Western art through a lecture series given by Joan Lebold Cohen (the noted Chinese art historian and curator) and Taiwanese art magazines.

About '100 Layers of Ink'

In 1989 he was chosen to participate in "Magiciens de la Terre", at the Centre Georges Pompidou, Paris, and his series "100 Layers of Ink" caused quite a stir at the exhibition and in the international art scene. The paintings from this series are the result of focused repetition, Yang applied ink to the same piece each day, every day, until the paper became completely saturated. Maxwell K.

Hearn, the Douglas Dillon Chairman, Department of Asian Art at the Metropolitan Museum of Art, described '100 Layers of Ink' as "focus[ed] not on the process of creation or on the hand of the artist but on the materiality of ink as a medium...the large scale of these pieces; the sculptural quality of their wrinkled surfaces, with their almost metallic reflectivity...give them an imposing physicality".

The result is large, multi-layered ink paintings, shiny, and matte textured black spaces drawing the viewer in. The large, expansive, monochromatic, square paintings, similar to 1940-50s American colour field painting, produce a feeling of contemplative tranquillity, and resonate with Yang's studies of Zen Buddhism and Taoism. Larys Frogier, Director of the Rockbund Art Museum (RAM) in Shanghai, views this process as:

"Not so much the conceptual deconstruction of painting dogmas...but rather the sensitive creation of infinite variations and differences generated through the repetitive



Tale of the 11th Day (14 panels) (detail)
2012-2014
Ink and mineral colours on silk mounted on canvas
225x2000cm

act...which orients the autonomy of the paper towards a field of ink open to the inevitable relationships that are part of the changing surrounding space, as well as a strong physical and spiritual apprehension of the work through the spectator...This "laissez-faire" characteristic of Taoism is anything but senseless...suggesting bodily or organic references, sensitizing a material in perpetual metamorphosis, suggesting new topographies "

Present

Since his landmark exhibition at the Centre Georges Pompidou, Yang has lived and worked in Paris, producing an oeuvre that varies in style, medium, and inspirations. He has had numerous major exhibitions across China, Europe, and the North America. Most recently, '100 Layers of Ink' paintings were showcased at the Metropolitan Museum of Art, New York, in the exhibition "Ink Art: Past as Present in Contemporary China".

Yang returned to Hong Kong after his last major solo exhibition "Enlightened Blackness: Ink Paintings by Yang Jiechang" at the University Museum and Art Gallery, University of Hong Kong in 2001. This new solo show "Good Morning Hong Kong" at the Hong Kong Central Library will feature his most recent works. Through this exhibition, Yang wishes to bring positivity to Hong Kong, because he believes *"we live in a time of conflict and unpredictable change, where feelings of insecurity and disorientation prevail"*.

"Early Works by Yang Jiechang -100 Layers of Ink"

Exhibition at the gallery of Alisan Fine Arts, 2305 Hing Wai Centre,
7 Tin Wan Praya Road,
Aberdeen, Hong Kong.
8 June -18 July 2015, Mon - Sat 10:30am - 5:30pm
Opening reception: 13 June 2015, Saturday
4:00pm - 6:00pm

"Good Morning Hong Kong"

Exhibition at the Hong Kong Central Library,
26 June -10 July 2015, 10am - 8pm everyday
Opening reception: 25 June 2015, Thursday
6:30pm - 8:00pm
Yang Jiechang will give a talk, "Ink is difficult", at
5:30pm - 6:30pm prior to the opening ceremony. This
talk will be moderated by Anthony Yung, Senior
Researcher, Asia Art Archive



*Do not move
2000
Ink & acrylic on paper
190x95cm*

**THE CHAIR'S SERIES XIV:
A FAMILY IN WAR TIME HONG KONG:
"Never a dull moment...."**

– by Ruy Barretto

Date: 2 June 2015, Tuesday

Time: 6:30pm — 8:30pm

Venue: Club Lusitano,
18 Ice House Street, Central

Cost: HK\$300 Members,
HK\$400 Non-Members,
HK\$100 Young Friends,
HK\$200 Full-time Students (includes 1 year
Young Friends subscription)
(Drinks and snacks included)

Bookings and Enquiries: Email Clementina Cardoso at
friendscuhkevents@gmail.com



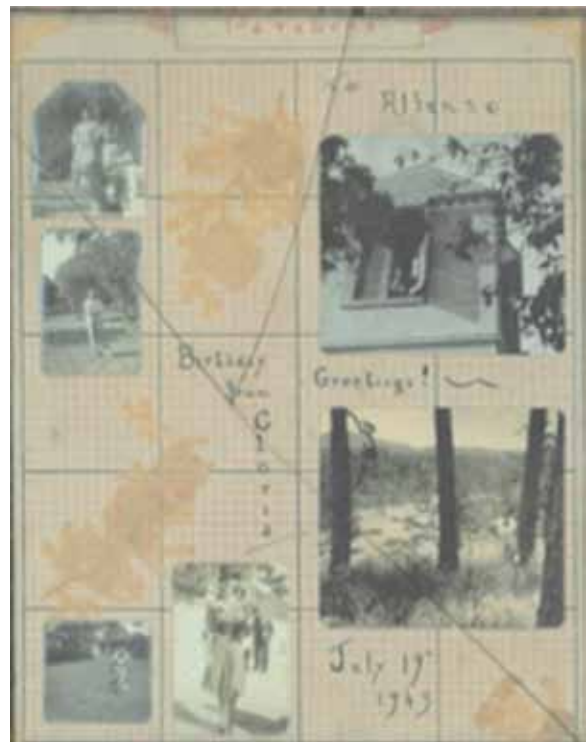
*Portuguese Company, Hong Kong Volunteer Defence Corps.
Training in the NT before WWII;
Top: Seated Volunteers, Christopher D'Almada e Castro
(front row, 2nd from right);
Bottom: Marching Volunteers, Alfonso Barretto
(2nd row, closest to the camera).*

"Never a dull moment...", as mother Gloria memorably used to say, encapsulates the family story that Ruy Barretto will be sharing with us. This story is based on the accounts that his parents, uncles and aunts, grandmothers, and his amah passed on to the family and it takes us through the family's personal experiences in Hong Kong during World War II.

The presence of the D'Almada and Barretto families in Hong Kong goes back to the early 1840s. They experienced their 100th anniversaries under enemy occupation. World War II was the most significant event in their lives. It shaped and influenced their futures and became a regular topic of dinner table chat. This is not surprising, as some of the family members had experiences for which they were not prepared and had to rise to challenges that they did not think they could meet. But mostly, they survived. This personal account will be rich in stories relating to the prelude to war, the sunlit years, then evacuation for some, and for those left behind, a chance to serve the people of Hong Kong by volunteering as ARP wardens or nurses, and by helping to feed the PoWs. We will hear of circular letters and secret communications from the Argyle Street PoW Camp, artistic creativity in the Sham Shui Po PoW Camp, daring escapes, and finally, liberation, in August 1945 after 3 years and 8 months of occupation, with the family picking up the pieces of their lives and staying on in Hong Kong.

Our Speaker

Ruy Barretto is a Senior Counsel, a Board Member of the Kadoorie Farm and Botanic Garden, and a member of numerous conservation groups, where he has advocated both heritage and nature conservation. Ruy lives with his wife, Karen, in the family's home in the New Territories, which is surrounded by a coastal forest and houses the belongings of five generations.



Gloria's birthday card to Alfonso Barretto for his birthday in the POW Camp

LECTURE: “INNOVATION AND EXCELLENCE IN THE IMPERIAL ARTS OF 15th CENTURY CHINA”

– by *Jessica Harrison-Hall, British Museum*

Date: 10 June 2015, Wednesday

Time: 7:00pm – 9:00pm

Venue: Bonhams HK, 2001 Pacific Place One, 88 Queensway, Admiralty.

Cost: Free – Friends and Young Friends only (Drinks and refreshments included)

Bookings and Enquiries: Candice Lee at friends.collectorscircle@gmail.com



Seated figure of Zhenwu, bronze with painted decoration, 15th c

China was the most sophisticated state in the world in the early fifteenth century. It was an extraordinary time of innovation and excellence. Two new capitals were constructed, furnished, and completed within a hundred years and a network of imperial and regional courts engaged with an extraordinarily complex landscape of people and places.

Spectacular materials survive which show palaces furnished with finely worked lacquer, exquisite gold, porcelain, and jade. Collections of paintings, calligraphy, and books circulated across China and internationally. In the Buddhist and Daoist temples, and mosques, ceremonies and services were conducted which were recorded in fabulous paintings and texts. The early fifteenth century was a time of building the Forbidden City in Beijing and sending treasure ships to the Middle East and Africa. These contacts made China cosmopolitan; full of foreign goods, people and ideas.



Jessica Harrison-Hall

About our speaker:

Jessica Harrison-Hall is Head of the China Section and Curator of Chinese Ceramics in the Asia Department of the British Museum. Jessica researches and interprets Chinese history, art, and material culture for a wide range of audiences. Her research interests focus on the Ming and Qing periods and China's interactions with the wider world. She is currently Principal Investigator, with Professor Craig Clunas of Oxford University, of a major Arts and Humanities Research Project entitled "Ming China: Courts and Contacts 1400-1450" (2012-2015). Recent outputs of this research include the exhibition and book "Ming: 50 years that changed China" and a popular book "Ming Art, People and Places". She is the author of several other books including "Ming Ceramics" (2001 translated into Chinese 2014); "Chinese Ceramics" with Regina Krahl (2009 translated into Chinese 2013); "Vietnam: Behind the Lines" (2002) and "Pocket Timeline of China" (2008).

Jessica curated the first digital-interactive gallery at the British Museum for Chinese Ceramics in 2009 and together with colleagues from the Victoria and Albert Museum, curated the 'Passion for Porcelain' loan exhibition at the National Museum of China in 2012 and the UK touring exhibition, 'China: Journey to the East' (2009-2012).

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HONG KONG

In collaboration with:

ASIA WEEK
HONG KONG

RELAUNCH OF THE COLLECTORS CIRCLE & PANEL DISCUSSION ON “CHALLENGES IN THE 21ST CENTURY FACED BY CURATORS AND COLLECTORS”

Date: 11 June 2015, Thursday

Time: 7:00pm – 8:30 pm

Venue: Asia Society Hong Kong Center,
9 Justice Drive, Admiralty

Cost: Free - Friends and Young Friends only
Drinks and refreshments included

Bookings and Enquiries: Edwin Mok at
friends.collectorscircle@gmail.com

The original Collectors Circle was launched in 2006 to mark the 25th Anniversary of the Friends of the Art Museum, CUHK. The Friends continue to encourage the study and appreciation of Oriental and Chinese art and culture within the Hong Kong community.

The goal of the Collectors Circle was to raise funds for the Art Museum to assist in building the permanent collection. A significant piece was acquired by the museum using the funds raised by the Collectors Circle together with a matching contribution from the Friends' budget reserves. An acquisition of the Lui Shou Kwan painting titled Zen Lotus was made, valued at over HKD \$1.2 million.

Now, ten years since the launch, the Friends will re-launch the Collectors Circle with the goal of contributing another significant piece of artwork to the Museum's collection to commemorate the Friends' 35th Anniversary – as well as the Collectors Circle's 10th Anniversary – in 2016.

This celebratory evening will be enhanced by an insightful panel discussion on the topic “Challenges in the 21st century faced by curators and collectors” between Professor Jenny So, Art Museum Director of the Chinese University, Cissy Pao Watari, Private Collector and Honorary President of the Hong Kong Arts Centre, Jessica Harrison-Hall, Curator at the British Museum and moderated by our own Vice-Chair, Laure Raibaut.

Asia Society Hong Kong Center is our partner in this event and Asia Week Hong Kong is co-hosting this event with the Friends as a closing event of Asia Week 3rd edition (27 May – 11 June).

About the panel members:

Cissy Pao Pui-lai, BBS

Cissy Pao Watari is President of Cornes World Company Limited and Director of its associate companies. With a vision of integrating business and the arts, Cissy founded Ferguson Lane in Shanghai, blending architecture, art and design, and dining outlets. She is now embarking on another Lane development in Shanghai. She is also Honorary President of Hong Kong-Shanghai Economic

Development Association Ltd. A graduate of Washington University with a BA in art history and the Cleveland Institute of Art with an MFA degree in painting/sculpture, Cissy Pao had been a painter and sculptor for years, and has participated in numerous group and solo exhibitions. She went into business upon returning to Hong Kong in 1971, but remained engaged in supporting local arts development. Cissy Pao was a Council Member of the Hong Kong Arts Development Council in 1996-97, Chair of Hong Kong Ballet from 1995 to 2007, and Chairman of Hong Kong Arts Centre from 2006 to 2012. In 2005, she founded Public Art Hong Kong where she serves as Chair. She is now the Honorary President of the Hong Kong Arts Centre and Chair Emeritus of Hong Kong Ballet. She is currently serving on the West Kowloon Cultural District Authority board and various WKCD committees. Cissy Pao was awarded the Hong Kong Dance Award by the Hong Kong Dance Alliance in 2004 and the Montblanc de la Culture Arts Patronage Award in 2012 for her contributions to the arts in Hong Kong.

Jessica Harrison-Hall

Jessica Harrison-Hall is Head of the China Section and Curator of Chinese Ceramics in the Asia Department of the British Museum. Jessica researches and interprets Chinese history, art and material culture for a wide range of audiences. Her research interests focus on the Ming and Qing periods and China's interactions with the wider world. She is currently Principal Investigator with Professor Craig Clunas of Oxford University of a major Arts and Humanities Research Project entitled "Ming China: Courts and Contacts 1400-1450" (2012-2015). Recent outputs of this research include the exhibition and book "Ming: 50 years that changed China" and a popular book "Ming: People Art and Places" (2014). She is the author of several other books including: "Ming Ceramics" (2001 translated into Chinese 2014); "Chinese Ceramics" with Regina Krahl (2009 translated into Chinese 2013); "Vietnam: Behind the Lines" (2002) and "Pocket Timeline of China" (2008). Jessica curated the first digital-interactive gallery at the British Museum for Chinese Ceramics in 2009 and together with colleagues from the V&A Museum curated the 'Passion for Porcelain' loan exhibition at the National Museum of China in 2012 and the UK touring exhibition 'China: Journey to the East' (2009-2012).

Jenny So

Professor So is Professor of Fine Arts and Director of the Art Museum, the Institute of Chinese Studies (since August 2013), at the Chinese University of Hong Kong. She received her Ph.D. in Fine Arts from Harvard University. Before her return to CUHK in 2001, she was Senior Curator at the Freer Gallery of Art and Arthur M. Sackler Gallery at the Smithsonian Institution, Washington, D.C., responsible for all research and exhibition programmes related to its collections of ancient Chinese art. She was Co-Chair of the Gallery Advisory Committee at Asia Society's Hong Kong Centre until January this year.

Laure Raibaut

Laure Raibaut is an expert in Chinese Contemporary art. Formerly an archaeologist and a postgraduate of SOAS (School of Oriental and African Studies) in London and the Sorbonne In Paris, she started her career after attending CAFA (Central Academy of Fine Arts) in Beijing at the time the art scene was booming and worked for Platform China Art Institute. While pursuing her studies in Chinese art and language in Paris and Beijing, she contributed to several projects as an intern, researcher and curator at various museums and institutions in France and China, including the Musée d'Orsay in Paris. Between 2007 and 2013, she worked successively for the Chinese Contemporary Gallery and Eli Klein Fine Art in New York, as well as the Schoeni Art Gallery in Hong Kong, amongst others. Ms Raibaut is a senior specialist, Asian 20th Century and Contemporary Art at Christies' Asia.

Partner:



Co-host:



Sponsors:



K Auction | 韓國拍賣



*Lui Shou Kwan
'Zen Lotus'*

GALLERY GROUP
PRIVATE VIEWING: CONTEMPORARY INK
PAINTING

*With David Pong Chun-Yee and
Catherine Maudsley*

Date: 24 June, 2015, Thursday
Time: 6:30 pm - 9:00pm
Venue: Mid Levels – exact venue to be confirmed
Cost: HK\$300 Members only
HK\$100 Young Friends
Cost includes supper, which will follow the viewing.

Bookings and Enquiries: Belinda Piggott at
<http://tinyurl.com/mg6swpd>

Ink painting can be traced back hundreds of years in China. Today artists draw on the literati tradition to reflect contemporary conditions in original and exciting ways.

David Pong Chun-Yee has been collecting art since 1991 with a focus on contemporary Chinese ink art. He is a long-time friend and patron of the Chinese University of Hong Kong and has collected many works of art by CUHK graduates. His knowledge and experience will be of great interest to those who are keen to venture into this exciting field of contemporary Chinese Art.

A limited number of Friends members is invited to Chun-Yee's home to view the current rotation of his collection. This selection of works is anchored by local artist Leung Kui Ting, and features other artists including Koon Wai Bong and Wai Pongyu. We will also be fortunate to have Catherine Maudsley join us to provide insights into the work shown. The private viewing will be followed by a light supper.

Catherine Maudsley has dedicated her career to Asian art and culture. Having lived in Asia for over 30 years, she is a unique and respected figure in the Asian art



Harold WONG
"Sublime Detachment"

world. In addition to being an art advisor, she has published and lectured widely on her area of expertise. She is keenly interested in and knowledgeable about the Chinese art market, Chinese ink painting, Buddhist art and thought, and innovation by creativity.

We recommend booking early to secure your place.



LEUNG Kui Ting
"Roaming Vision"



KOON Wai Bong
"Whispering Woods"



Friends Annual General Meeting
Friends of the Art Museum, The Chinese University of Hong Kong

NOTICE

**34th ANNUAL GENERAL MEETING OF
THE FRIENDS OF THE ART MUSEUM,
THE CHINESE UNIVERSITY OF HONG KONG LIMITED**

**Thursday 17th September 2015 at
Christie's, 22nd Floor, Alexandra House, Central, Hong Kong**

Guest Speaker : Francois Curiel
Christie's Chairman Asia-Pacific

Further details will be provided in due course

ADVANCE NOTICE OF TWO AUTUMN EVENTS: Fabio Rossi with Tenzing Rigdol and Jo Farrell

We are pleased to announce that the Friends is developing two events that explore Tibet through the eyes of two contemporary artists.

Fabio Rossi and Tenzing Rigdol

Date: 23 September 2015, Wednesday

Time: 6:30pm – 8:30pm

Venue: James Christie Room, Christie's, Alexandra House, Central

Gallerist Fabio Rossi will give a presentation on contemporary Tibetan art, its origin, recent developments and share some thoughts on what lies ahead. Tenzing Rigdol, a leading Tibetan artist visiting Hong Kong, will then talk about his work, projects he's been involved with and how they relate to other artists within and outside Tibet.

Rigdol's most recent work will be exhibited at Rossi & Rossi from the 26th September. For some, his interpretation of Buddha's image is an act of desecration, tearing the revered form from its haloed niche and reoffering it 'trashed for mere commercialism'. For others, his is a voice to be heard, reflecting the displacement of his people (and his own self) to other countries with deeply divergent cultures of their own. Some might say that his work has been done with the intention to provoke; others will say that art is an expression of thought and emotions, which cannot ignore their foundation as laid down by history, both general and individual.



With Great Power comes Great Entertainment : Rigdol

For advance bookings and enquiries for this series please contact Elaine Riley erileycuhkfriends@gmail.com



War and Peace : Jo Farrell

Jo Farrell : Journeys in Tibet

Date: 14 October 2015, Wednesday

Time: 6:30pm – 8:30 pm

Venue: James Christie Room, Christie's, Alexandra House, Central

Jo Farrell, photographer, will speak to the Friends again – she gave a fascinating talk on footbinding last Autumn. This time, she will recount her three journeys into Tibet in 1998, 1999 and 2003/4 and the changes she recorded within those seven years.

Farrell has been based in Hong Kong for the past eight years. Her prints are limited edition, silver gelatin from film, and she works mainly in the black and white medium. Her projects stretch over set timespans during which she revisits her subjects to continually document them. She sees her work as anthropology through the camera lens. *Living History*, her documentary on some of the few surviving women with bound feet, took eight years to complete.



Garden : Jo Farrell

SILVER PLATTER WITH TRACES OF GILDING

– by You Baoming

*Former Associate Researcher, Gansu Provincial
Museum*

This elaborately decorated platter was unearthed at Beitan town, Jingyuan county, Gansu province, 4.4cm height, 31cm diameter, 3,180g in weight. It is divided into three concentric bands that surround a central medallion. The outermost band, executed in repousse, is filled with a complex interlace of grapevines and ivy, inhabited by birds, insects, and reptiles. A narrow beaded border separates it from a circular band that contains the busts of the twelve Olympian gods accompanied by their symbols. In the center, in high relief, an epicene Dionysus lounges on the back of a feline, his cloak draped behind him and his thyrsus, or staff, resting against his shoulder.

The interwoven vines that fill the outer zone of the platter belong to the classical repertoire of Dionysian motifs that had spread by the third century CE from Roman East into Kushan Bactria and India and eventually into China. The figure of Dionysus is awkwardly rendered, his animal mount has the spots of a panther, as in classical Dionysian images, but its mane is that of a lion, a variant found in provincial workshops.

On the back of the platter, on the inside of the foot, is an incised inscription. Written in

pointille, the script is a variety of the Greek cursive used in Bactria in the Sasanian period. The platter was found during construction of a farmer's house, north of the Yellow River. Perhaps buried for safekeeping or part of the contents of a plundered tomb, the platter exemplifies the "life" of a luxury object on the Silk Road: fashioned somewhere in the Roman West in the second or third century CE, exported to Bactria where it acquired its inscription sometime before the early sixth century, and eventually brought or traded into the Gansu Corridor, where it remained, first in use and then buried, until its discovery in 1988.



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



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FRIENDS GALLERY GROUP

Over the last few months, Gallery Group has examined various components of the art ecology of Hong Kong. We visited commercial galleries, explored the secondary market with guided viewings at auction houses, participated in art fair tours and were given privileged insights into important personal collections.

In the article below, Jennifer Caroline Ellis brings some context to our activities by considering the interactions between various components of Hong Kong's art world. We hope to continue this series of events and will soon have information on viewings of corporate collections, talks investigating issues associated with public institutions, and how the latest technology is applied to art reproduction and distribution.

If you're interested in modern and contemporary art, we invite you to join our Gallery Group mailing list. In addition to advance notice about our dedicated events, we will send you notices of gallery exhibitions. Please email friendsnewgallerygroup@gmail.com

AT A GLANCE: HONG KONG'S CULTURAL ECOSYSTEM

– by Jennifer Ellis

Ecosystems and their variations

In a general sense, an 'ecosystem' is defined as a complex network or interconnected system. Purposely vague, this refers to the relationship between things, without suggesting the peculiarities of whom, what, or indeed, where they exist. When discussing the art world, specifically in the context of Hong Kong, it helps to draw from the term's scientific associations and think of an 'ecosystem' within the narrowed biological sense: that is, a community of interacting organisms and their physical environment. The analogy between an organism and a singular entity that composes the so called 'art world' is a helpful one in the sense that it alludes to the various properties each entity beholds: its particular nature, form of growth, relationship with other entities, and its response to its ever-shifting environment. Each variable that affects the entity is integrally important when considering its segregated and integrated position within the context of Hong Kong and the city's art world, for it fleshes out, not only its various positions of significance, but its evolving importance in the ecosystem or context described.

Arts entities as organisms

All this discussion of organisms and entities brings us crucially to what you count. Although the lines are increasingly blurred, on the commercial side you have primarily auction houses, galleries and art fairs. The auction house, as a marketplace for connecting secondary market artworks consigned by sellers with buyers, has notoriously been the headline-grabbing lynchpin of Hong Kong's international position in the global art world.

Beyond their flashing sales of antiquities, modern and

contemporary Asian art, these houses have been revising their models, seeking to tap into all markets burgeoning in Hong Kong, including the young and lower-budget collectors, and creating new sales to attract these markets as well as opportunities for year-long viewership through the opening of galleries.

The role of an auction house, despite its rotating viewing rooms, is not to be confused with that played by a gallery; the former is chiefly a marketplace, the latter, rather more subtly, a place for viewing and purchasing artwork by an artist whose development has been nurtured and supported by a particular dealer(s) and team. This relationship, with its level of risk-taking and long-term vision, is absolutely vital in the context of an art world; through it, artists are given platforms to exhibit their work and gain a position whereby they can focus on its creation, rather than self-marketisation. Especially in the context of a city such as Hong Kong, galleries play a further integral role in the determination of public arts viewership, education, and taste-making. The weight of this role is bound to shift with time following the physical opening of the M+ museum or the Central Police Station (CPS). For the moment, however, galleries - whether you are out to collect or not -- are where you can largely view works by established international artists or emerging talents that you may not have seen, otherwise known of, or indeed had an opinion about.

The above-outlined general tripartite breakdown of arts viewership brings us to the art fair; chiefly, Art Basel, which opened its third outlet in Hong Kong in 2013. Bringing together 230 plus galleries from all over the world, with a number of dedicated regional and international collectors, it plays an important role in being an occasion, over the course of several days, to see a lot of art. Each gallery brings works by one or several artists from its repertoire, providing the collector or viewer with a flash chance to get a sense of the gallery's programme and specifically some of its artists. The term flash is purposely used because the event - despite existing in a time warp -- is over before you know it. The term exhibition is purposely not used, for whilst each gallery has made a tremendous effort to be there - from qualifying through a competitive application process, to curating its booth and shipping the artworks - the overall conditions for viewing the artwork are not the same as those in a focused exhibition space. Nor do they need to be; the art fair is a place to buy, the perfect opportunity to put into practice the confidence gained by arts viewership and to take the economic plunge of purchasing an artwork that resounds with you. In the context of revising models, however, the art fair has been making an increasing effort to engage with the curatorial, either through having particular areas or theme-specific pavilions, or inviting curators to organise various projects in the fair grounds.

The relationship described between the three commercial entities above (there are many more, including advisors, art funds and online art portals) is but a skeletal brushstroke over the respective dynamics. These are already changing and, as touched upon, each entity is looking at the other: auction houses, which are looking to galleries in order to have continual foot traffic, galleries

are evaluating where they stand on the spectrum of commercial to curatorial through programming that varies between safe and experimental, whilst art fairs are looking to the exhibition in order to present viewing opportunities that engage and challenge the viewer. Ultimately, however, the places that have the freedom to do this, or at least should be given full rein to do this, are the not-for-profit entities: that is, the museums, art centres and project spaces.

Hong Kong as an Arts Hub

When discussing museums in Hong Kong, there are often two polar descriptions: the gold miner, who claims that Hong Kong, through its exciting and unrivalled developments, is the next Asian arts hub, and the cynic, who points to Hong Kong's 'lack' of museums and lists, either directly or indirectly, the pending West Kowloon Cultural District or M+ and the Hong Kong Art Museum's closure for refurbishment. The objective truth probably lies somewhere in the middle of the two. Museums are without a doubt integral to the art world as a place for arts viewership through exhibitions as well as public programmes but also arts conversation, placing artworks in new relations to one another through a process of curation, and arts history, either in the form of collection-building or documentation-collecting, so that future generations may understand the art being exhibited, discussed, and preserved over points in time. The museums' role extends beyond these three features though, and the cynic is factually correct (despite M+'s notable mobile exhibitions) in pointing to the lack of buildings as an arts hub pitfall. The gold miner is also

correct, not necessarily because Hong Kong is in the process of creating 'the MoMA of Asia' through M+, but rather because Hong Kong seems to be developing an art world ecosystem, not in terms of other international models, but more specifically around a framework intrinsic to the city's character and values.

When thinking about what drives the city, on a policy and personal level, the primary force is undoubtedly economic: the making of money and its growth. It therefore makes sense, returning to the commercial art entities, that these should be globally highlighted, and be the first organisms to adopt Hong Kong as their environment. Moving past this, it explains why the incredibly important non-commercial entities have developed privately rather than publicly. Asia Art Archive, Spring Workshop, Para-Site, K11 Foundation, and Design Trust, to name a few, have at their heart the entrepreneurial spirit but at some stage have liaised with private wealth, either at the points of launch, continuation, or both. Arguably, a reliance on private funding is no different from other arts centres, such as London that has seen public arts budget cuts and is turning to a hybrid private donor model, or New York, where most public arts initiatives rely on private patronage. What is crucially different about Hong Kong is that the gaps in the early, largely market-driven ecosystem were identified by a key group of people, primarily artists and collectors, and they self-sufficiently sought to fill these. And whilst these projects may not be as big as those government-funded or supported, they have acted, over the last several years, as important non-market alternates for nurturing arts appreciation, not to mention fostering a sense of community. Indeed, stepping in as the balance,



Parasite [Courtesy Parasite, photo credit Eddie Lam]



Art Basel Art Fair [Courtesy Art Basel Hong Kong]

they've supported the international dialogue that has placed Hong Kong on the world's art map and have acted as a supportive spark for the larger entities such as the Central Police Station and M+.

Working Towards a Sustainable Model

The model that emerges from the skimmed discussion above seems to be one of market to private to public, one that works if Hong Kong maintains its financial drive. This model is only sustainable if the enthusiasm for the private initiatives translates to public ones - which it has definitely done amongst the arts community - and if the right talent comes to effectuate it -- which it certainly seems to be doing. What pointedly remains unmentioned up to now are the conditions for the artist: the source of everything.

Although more artists are staying in Hong Kong, others are leaving, largely due to rising rent or limited opportunities for exhibition. A number of commercial galleries have always supported local Hong Kong artists, whilst several others are starting to do so, out of interest in the work, a wish to connect with the local community, or both. The government has also taken steps, through the opening of not-for-profits, such as Oi!, which largely support Hong Kong artists and young curators, and the artists themselves are organising their own opportunities in the form of project spaces and pop-ups, as was with Parasite. These are extremely positive developments and point to a growing system of creation, exhibition and potential marketisation, which in turn permits for more creation. It is highly important to address the strength of this system, for if the increasing number of art schools in Hong Kong is anything to go by, this will become a bigger question and a more pressing issue. Chiefly: how do you keep the creators upon which your ecosystem is based from leaving?

For Hong Kong's long-term cultural growth and its aim to

become more than a trading platform this seems to be the next major step to actively consider and support in the city's bid for the Asia and international arts hub. The city benefits from being at a malleable stage in its development, i.e. at a point where something can be done: we don't want to get to the point, such as in New York and increasingly in London, where artists – especially at the emerging stages in their career – are forced to leave. Thus, in closing this 'at a glance' discussion, we open another one that addresses how to keep the entity or organism of an artistic community alive and thriving so that Hong Kong becomes well rounded in its fruition as a sustainable arts ecosystem; one that sees the completion of a cycle, from market to private to public to artist and back again.

About the author:

Jennifer Caroline Ellis is a gallerist at Edouard Malingue Gallery in Hong Kong with an active interest in cultural infrastructure and policy. Of Colombian and British descent, Ellis grew up in Geneva, Switzerland before moving to London to complete a Law Degree at King's College London. Passionate about arts and culture, Ellis combined her legal courses with evening classes in the History of Art at the Courtauld Institute, a foray that led to her directly entering Part II of the History of Art Tripos at the University of Cambridge. Upon graduation, Ellis worked at Phillips de Pury in Geneva and was transferred to London, working on their first auction in Hong Kong. After working at a gallery in Mayfair, Ellis moved to Hong Kong in 2012 and is Edouard Malingue Gallery's Head of Marketing and Development, specialising in arts research, communication, and the initiation as well as development of curatorial projects and collaborations. In 2014 Ellis was awarded a Cultural Leadership Fellowship from the University of Hong Kong and the Clore Foundation, UK.

SEASONAL WORDS

– by John McBride



John McBride, AM, has spent a lifetime studying classical Japanese literature related to the ancient highway systems of Japan. In 2014 he accompanied a group of the Friends on the Nakasendo Way, an old highway passing between Kyoto and Tokyo. John is pictured here in front of his favourite Matsuo Basho poem monument. The poem relates to the Nakasendo Way: "Bidding farewell, Bidden good-bye, I walked into, The Autumn of Kiso"

Communion is conducted through social apps. Epigrammatic responses are returned rapidly in response to a short phrase, a photo, a link to a web-site, a short video. Abbreviations and code-words are used, some commonly known, others created by talented, witty experts. Some words assume a hidden wealth of meaning. The shared implied knowledge deepens the sense of communion.

This description fits the warmth of a number of my Messenger or Whatsapp groups from which I derive much friendship and pleasure. It also describes "Renga" or linked verse, the form of poetry developed in the late middle ages of Japan (15th and 16th centuries) when, in a war ravaged country, men found a few moments of peace, exchanging responses to the briefest of poetry, sipping a quiet bowl of tea together, or watching a highly restrained performance of Noh theatre.

The epigrammatic poems of the warriors of Japan started with just three lines of 17 syllables. Matsuo Basho refined this art to the point where his first three lines are so good we remember them as stand-alone

poems, representative of all that is Japan. But initially these few lines required a response of another few lines of 14 syllables. And then someone else would add a further 17 syllables, followed by yet another's 14. These linked poems could extend for up to 100 verses. My evening wrap of the day's events with friends on Messenger struggle to achieve this length.

Vast concepts opened up through these exchanges. Brevity and wit were paramount. The response was appreciated if it was quick and added more meaning than the sum of its words. Implication was everything. And so the setting in terms of season, time, event, ceremony, occasion, generated by a slight nod understood by everyone, was paramount. Today, my Japanese dictionary of "seasonal words" exceeds 10,000 words. What social app-er could compete with this level of abbreviation sophistication?

Matsuo Basho's famous 1800 mile journey to the remote North of Japan is recorded in his "The Narrow Road to the North". It is a journey taken in 1689 and bridges the hottest months of that year, starting as early summer rains swell the rivers he crosses, and ends five months later as the hint of autumn breezes brings relief. Four famous poems from the journey use strong seasonal words in a complex manner:

Araumiya / Sado ni yokotau / ama no gawa
Turbulent the sea - Across to Sado stretches, The Milky Way (translation by Donald Keene)

Hitotsuya ni / yujo mo netari / hagi to tsuki
Under the same roof, prostitutes sleep, bush clover and the moon

Shizukasaya / iwa ni shimiuru / semi no koe
In the utter silence, of a temple, a cicada's voice alone, penetrates the rock

Arigata ya / yuki o kaorasu / Minami-dani
Grateful to breath, air scented with snow, at Minami-dani

The first poem describes a lonely windswept beach in the autumn, with Sado Island, the island of exiles, visible on the horizon - at least in our imagination. The salt wind on our face feels very real, until we gaze up at the Milky Way and must accept our insignificance in the universe (Milky Way is the seasonal word for autumn).

In the second poem, Basho happens to stay in a lowly inn on the rugged coastline of the Sea of Japan. He overhears prostitutes in the next room whispering. Bush clover is the seasonal word, a well-loved bush from China produces a small pure white flower at the end of the hottest months. But under the weight of this pure flower it bends down, as if sleeping like the prostitutes. He compares this to the moon which is removed from this world, a euphemism for his retiring from the secular world.

The third poem is set in unbearable heat (cicada) when man's absence and unimportance hints not the least at loneliness. The cicada's deafening call is enough to fill the void.

And the final poem has a surprising reference to snow! How could this possibly reflect on his visit to Minami-dani on 22 July 1689. Minami-dani is on the slopes of Mount Haguro, the most famous base for mountain ascetics in Japan. Basho spends nine days undertaking mountain ascetic training here, climbing three mountains. The tallest, Mount Gassan, has snow on it year round. The strict training includes restriction of water, food intake, sleep, and even breathing (during prayers smoke is blown over the trainees). At the end of the training one realises how miraculous it is to have access to clean water, to eat,

sleep, and breath, particularly when the hint of snow is so pleasant in July.

Basho's best loved poem,

Furuikeya / kawazu tobikomu / mizu no oto
An ancient pond, a frog jumps in, the sound of water

was written before his epic journey to the North of Japan but also hints of the insignificance of man in the universe. One can imagine staring into an ancient pond in spring, lost in our thoughts, almost meditating, when an active little frog hits the water and the plop brings us back to the present, and reminds us of the smallness of our reality (frog is the seasonal word for spring). The world continues quite happily without us.



TRIP REPORTS

WALK JAPAN TRIP REPORT

16 – 27 October 2014

Now that the walk is over, as the memory of it is still deeply present in me, I want to thank you, Diana, for having organised such a wonderful trip in Japan, on the Nakasendo trail. It has been an experience beyond all expectation, first of all for the richness of the discovery, with a full immersion in the Japanese culture. As far as the organisation of the trip, one could not expect better, from the team you formed with Walk Japan, with your keen presence and dedication at each stage of the journey to make the experience a smooth one, including the smallest details. All along, I felt well-attended and always had the feeling of security and comfort.

It has been an extraordinary opportunity to be a part of this adventure. I thank all the members of our small group for their good spirits and generosity in sharing their own experiences which made this gathering alert and joyful.

by *Marie-Blanche Darmendrail*

I had such an amazing and beautiful experience in Japan with the Friends, hiking along the Nakasendo. Besides the fantastic hiking, we visited very interesting places, museums, gardens, parks, a Shinto shrine, and a fresh food market in Kyoto. Our guides were just wonderful and very knowledgeable. We were able to appreciate the Japanese culture in a deep way. We also had a true and nice experience in the traditional hotels. I enjoyed their wines and the huge variety of food. Guess it was one of my best and most well-organised trips. Really great!

by *Cristina Costa*



This Jizo, one of many that line the Nakasendo Way, depicts the deity Bato Kannon (the horse-headed god of mercy)



Beautiful Karasawanotaki Waterfall, which we pass towards the end of our tour

On the old Nakasendo Way, as we hike, we encounter many stone references to famous people, princesses and poets, who travelled along that route in the peaceful Edo Period (1600-1868), as well as small statues along the way (Jizo) that represent one of the most loved and revered Bodhisattvas, Vow, in Mahayana Buddhism in Japan. His Sanskrit name is “Ksitigarbha Bodhisattva” and he is known in China as “Dizang” or “Ti-tsang”.

The Jizo statues are ubiquitous along the Nakasendo; aspiring to save all beings from suffering, Jizo is also a guide to travellers and often appears in the form of a small statue about 600 mm or more high at the intersection of roads to show the traveller the correct way. He is special to pregnant women and to those whose children have died. Grieving parents often place toys and other offerings beside the Jizo to invoke his protection of their deceased child. Another common deity carved on the stone is Bato Kannon – literally “horse-headed god of mercy”. Although this Kannon’s special ability is to cure diseases, they were also erected to pray for the souls of the horses used for transporting goods and people along the highway. Often many Jizo images are placed together and they can be dressed in caps, bibs or children’s clothes. The introduction of red clothing is thought to have occurred during the Heian Period (794 – 1195 AD), its significance being the expelling of demons and illness, which equates with protection from these things.

We pass wonderful Torii, traditional Japanese gates, most commonly found at the entrance to Shinto Shrines to mark the transition from the profane to the sacred. There are Japanese lanterns of great character that have marked the way to the next inn for many years for the weary traveller.

Another fascinating aspect of the walk is the constant reference to the poets of Japan in the 17th Century. Most of us are familiar with the Haiku form of Japanese poetry – a poem of 17 syllables in three lines of 5-7-5 syllables, traditionally evoking images of nature, which reached the height of its development in the 17th century. Haiku was derived from an older, but still currently popular form of poetry called the Waka, which had been used for 1,000 years before Haiku. The early Waka encompassed a number of forms with different names and syllable patterns. However, during the Heian Period, (794 – 1195 AD) when Buddhism, Taoism, and Chinese influences were at their height in Japan (China's Tang Dynasty), most of these fell into disuse, leaving only the Tanka (short poem) form, which is still used today.

This syllable pattern is 5-7-5, 7-7 usually. Within this pattern, there appears to be the upper verse of 3 lines and the lower verse of 2 lines.

Having equipped you with this background, I would like to share with you two wonderful Waka poems that Ulla Dagert, a participant on our Walk Japan trip composed and sent to me.

by *Diana Williams*

Fall leaves dancing down
Raven crowing now and then
Silence in the town.

Water gushing everywhere
Raindrops pitter patter.

by *Ulla Dagert*

Forest with tall trees
Fall Leaves rustling under feet
Far away from home.

Rain and clouds in Walk Japan
Sun shining for Hong Kong Friends.

by *Ulla Dagert*



A typical Torii (gate) at the top of a hill surrounded by trees in their autumn best.

YUNNAN TRIP REPORT

12-18 March 2015

MUSEUM VISITS

by *Sandra Yuen*

On day one, our first visit was to the Dongba Museum where we were most fortunate to be able to view the Naxi Cultural Exhibition. The system of pictographic glyphs used by the Bon priests of the Naxi people of southern China was particularly interesting, just one exhibit of many, as we were guided through these wonderful cultural links to their history. The pictographs appear to be an independent ancient writing system, created by the founder of the Bon religious tradition of Tibet. From Chinese historical documents it is clear that the script was used as early as the 7th century during the Tang dynasty and by the Sung Dynasty in the 10th century it was used widely by the Naxi people. Apparently it is the only pictographic language in the world still being actively maintained.



Another interesting artifact was the Tubo Stele with Tibetan words, dating from the Tang dynasty. From my observation, it initially seemed to be telling the history and importance of the 'horse' to the peoples of the Tea Horse Road but I am sure the Tibetan words actually told an entirely different story. So much to see and so little time to be able to absorb all that the museum had to offer!

Our second day concluded with a visit to the Ancient Tea Horse Road Museum situated not far from our hotel in Lijiang. This wonderful museum gave us a most interesting perspective of the history of this ancient road. The museum is also known as Dajuegong Palace, which used to be part of Chieftan Mu's mansion complex in Shuhe Town during the Ming dynasty. Eight halls exhibit the history and routes of the ancient road. The story of the Tea Horse Road started in the 11th century in the central plains of China when the borders of the Sung dynasty (960-1279) were threatened by barbarian invasions. At that time good quality horses were crucial to warfare and control over the territory. The Sung emperors were compelled to deal with Tibetan tribes who supplied the Chinese with these special horses and in short, this is how the 'Tea for Horse Trade' started.

Our enthusiastic **tour** leader, Ida Chow, had visited this museum earlier in the year, specifically to be able to challenge us with a little quiz. The object of the exercise? To make sure our powers of observation enabled us to enjoy this wonderful story as she had, by attempting to provide an **answer** to all 12 items in the questionnaire. The winner was awarded a cookbook instructing in the art of Yunnan fare, an admirable choice considering the obvious delight we all shared in the delicious meals provided during the trip.

TEA PLANTATION

by *Harriet Holbrook*

The visit to the tea plantation was a lovely surprise. Sitting on Changsha Mountain with a gorgeous view of Dali and its pagodas in the distance, the small tea plantation was ready for some more than eager pickers. Our host taught us to pick only the fresh young leaves at



the tip of the shoot, and sent us with baskets to our chores. While the men sat on the terrace and "supervised", our strong women travelers waded into the neat rows of bushes and picked bright green new leaves from the tops of each plant.

Between us, we finally gathered enough and our host then taught us how to roast the leaves in several stages. The most industrious among us put on gloves and communally tossed the leaves in a large heated drum until they were roasted to perfection. We then proceeded into the beautiful stone walled tea room where our host brewed our pickings in the traditional Chinese tea ceremony style. We enjoyed the fruits of our **labour** as we calmly sipped some of the loveliest (and certainly the freshest) green tea ever!

YUNNAN FOOD

by *Maria Ho*

There were lots of local snacks available from street vendors. The more common ones were :-

- 1) Baba - a white potato pancake available in salty and sweet favours.
- 2) Naxi style fried white cheese - a soft white cheese cut into slices and then fried and served with sugar sprinkles.
- 3) The one you can't miss is the fresh rose pastry - It's a delicate flaky treat with a perfumed **centre** of sugared rose petals.
- 4) We also bought strawberries and grapes that taste so fresh and delicious.

Unfortunately, our greediness meant that we were constantly full and hence didn't have an opportunity to try the famous crossing-the-bridge rice noodle "Guoqiao Mixian". This is a traditional and famous flavour of Yunnan. It is hot soup with a layer of oil and the meat, vegetables and noodles are cooked in the hot soup in front of you.

In Lijiang, we had wild fungi and matsutake mushrooms at almost every meal, thanks to its close proximity to Shangri-la. Fresh water fish is quite common too, which is either steamed or braised in local spicy sauces. All over Lijiang, we **found a wide variety** of fruits and vegetables in most markets, which are very fresh and tasty. However, local restaurants use lots of oil in their cooking. I have to especially mention a private kitchen we went to in Dali, whose owner and chef had spent several years in France. It is located in a neat, two-storey bamboo building in the Old Town. Some delicious dishes included shredded goat cheese with balsamic vinegar, fried Wagyu beef with green peppers, fried river shrimp with basil, and rice with black truffle. You can also find Dom Perignon there!

FRIENDS OVERSEAS TOURS

MONGOLIA: INCLUDING ULAAN BATAAR, GANDEN MONASTERY, THE ANCIENT ERDENE ZUU MONASTERY AT KARAKORAM, THE WINTER PALACE, AND A NATIONAL PARK.

16 - 23 August 2015

8 days/7 nights



In the 13th century at the time of the great Khans, Outer Mongolia, now known as Mongolia, was the seat of the most extensive empire the world had ever seen. This eight day tour will include an introduction to the capital city, Ulaan Bataar, and to some of the fine temples, monasteries, palaces, and museums in the vicinity. We will visit at least one of the nearby National Parks to see some of the wildlife. A highlight will be the visit to Erdene Zuu, the first and possibly most important monastery of Buddhism in Mongolia. To get there involves a day's coach journey through the Mongolian steppe with its sweet scented herbs, the forest steppe, and the Gobi - type desert with sand dunes. The monastery is situated near the site of the capital of Genghis Khan's empire at Karakoram. There are several ancient temples and an enclosing wall with 108 stupas.

Mongolia has cleverly played its two huge neighbours against each other since it gained democratic independence in 1990. It retains an authentic adherence to esoteric



Erdene Zuu Buddhist Monastery



Buddhism and its historic culture, in comparison with Inner Mongolia whose culture has been subsumed within its Chinese sovereign. Mongolia had a dark history in the late 1930s under Soviet influence but one benefit of that time is the high quality of the museums in Ulaan Bataar. We visit the delightful Zanazabar Fine Arts Museum to see its splendid thankas, Buddhist statues, and Mongolia's finest paintings, sculptures and carvings. The National Museum of Mongolian History gives a good introduction to understanding Mongolian history and culture. The Winter Palace of the Bogd Khan, the last king of Mongolia, though simple by western standards, provides a fascinating glimpse of the culture with its temples, thankas, painting, costumes, and wildlife collection. We will see fine views of Ulaan Bataar from Zaisan Memorial on a hill south of the city.

About half the nights will be spent in hotels and the other half in the spacious and comfortable Mongolian "gers" – the traditional homes of the Mongolian nomads. Participants will experience a "nadaam" with the three famous Mongolian sports of Mongolian wrestling, archery, and horse racing, hear Mongolian throat singing and enjoy a Mongolian "hot stone" barbecue. We will spend time with local nomads and experience their culture.

Climatically there is a narrow window of opportunity to visit Mongolia –the big freeze sets in from October and the country remains solidly frozen until May, so August is one of the best months. Meadows have a profusion of flowers and, hopefully, there will be clear blue skies and agreeable temperatures.

Booking and Enquiries: Our tour leader is Peter Stuckey accompanied by Mr Rocky Dang, who have each visited Mongolia on several occasions over the past few years. Please contact Peter at peterstuckey@yahoo.com.hk if you would like to join the tour or receive more information.

LONDON – OXFORD: TOUR TO PRESTIGIOUS EXHIBITIONS AND ART COLLECTIONS

30 September – 3 October, 2015

4 days/3 nights



China Centre, Oxford University

Join the Friends on a trip to London and Oxford from September 30 to October 3, 2015 for a fascinating visit to prestigious art exhibitions and collections.

Edwin Mok, a well known art collector, will take us to the Fan Museum, located in the heart of historic Greenwich, for the opening of the unique “Chinese Export Fans” exhibition. The exhibition showcases the very best of Chinese export fan design from Edwin’s private collection and other unique exhibits at the Museum. We will also admire the museum’s permanent collection of fans dating from the 11th century to the present day. Based on the Helene Alexander Collection of more than 2,000 items, the museum’s collection currently has over 4,000 items.

Jessica Harrison-Hall, the curator of the Percival David Collection at the British Museum will present the Chinese ceramics collection, which contains more than 1,700 pieces of rare Song, Yuan, Ming, and Qing porcelain, with an emphasis on blue and white porcelain.

The British Library will open its doors exclusively for us to see Chinese treasures among others in this prestigious building.

A tour at Sotheby’s will give us a glimpse of the history and activities of the famous auction house.

On our way to Oxford we will stop at Waddesdon Manor, Rothschild House, Buckinghamshire, which is famed internationally for its collection of 18th Century decorative arts and important European paintings. At Oxford University, a private visit to the China Centre will demonstrate the importance of the centre for scholars and researchers on China. Also called the Dickson Poon University, the China Centre was designed by David Morley Architects, and opened in September, 2014. We will close our programme by a tour at the Ashmolean Museum to see their latest exhibits.

This trip will give us an opportunity to gain an appreciation of unique collections from the experts and scholars. Besides our programme, free time will allow us to visit other major exhibitions and art collections in London and Oxford. Special arrangements and bookings at renowned places, the Oxford and Cambridge Club in London, and Wadham College in Oxford will ensure an enjoyable trip.

Enquiries: Contact Therese Lesaffre,
Email: the.lesaffre@gmail.com



Percival David Collection – Chinese Ceramics

FRIENDS TOURS UPCOMING TOURS AT A GLANCE

DATES	COUNTRY	STATUS and CONTACT DETAILS
August 16 - 23, 2015	Mongolia	OPEN FOR SIGNUPS Email Peter Stuckey peterstuckey@yahoo.com.hk
Sept. 30 - Oct. 3, 2015	London & Oxford	EXPRESSIONS OF INTEREST SOUGHT Email Therese Lesaffre the.lesaffre@gmail.com
November 5 - 8, 2015	Taiwan- Taipei	EXPRESSIONS OF INTEREST SOUGHT Email Peter Stuckey peterstuckey@yahoo.com.hk
Feb 8 - 16, 2016	Southern India	EXPRESSIONS OF INTEREST SOUGHT Email Sharon Vipond Sharon.cns@gmail.com
Feb 19 - 27, 2016	Bhutan	EXPRESSIONS OF INTEREST SOUGHT Email Ida Chow ida28@netvigator.com
Late April, 2016	Iran	EXPRESSIONS OF INTEREST SOUGHT Email Therese Lesaffre the.lesaffre@gmail.com



Friends of the Art Museum

The Chinese University of Hong Kong



FRIENDS PRODUCTS: Please see cards, coasters, folder and notepad below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products also sold at various Friends events throughout the year.



Calligraphy
A4 Folder HK\$20 each



Dragon Images
A4 Folder HK\$20 each



Blue and White Ceramics
A4 Folder HK\$20 each



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



Multi Fans
A4 Folder HK\$20 each



Three Fans
A4 Folder HK\$20 each



“Stuart Leung” Notepad HK\$60 each / HK\$100 for 2
(includes the paintings of 12 gods and goddesses of flowers, pictured)



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



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



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



Friends of the Art Museum

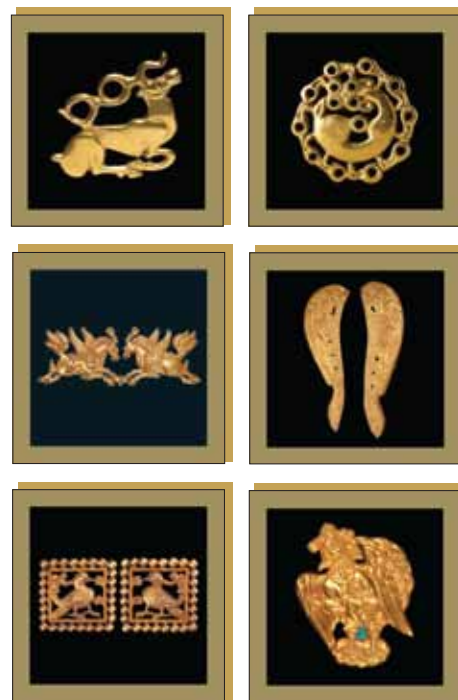
The Chinese University of Hong Kong



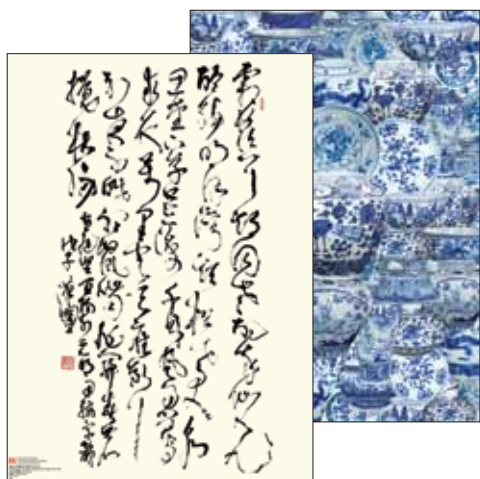
FRIENDS PRODUCTS: Please see cards, tote bag and wrapping paper below. All proceeds support Friends fund raising efforts. For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products also sold at various Friends events throughout the year.



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



'Gold'Cards (6 designs) HK\$60 / 6 cards



Blue and White Ceramics or Calligraphy
Design Wrapping Paper
HK\$60 (pack of 5 sheets) HK\$100 (2 packs)



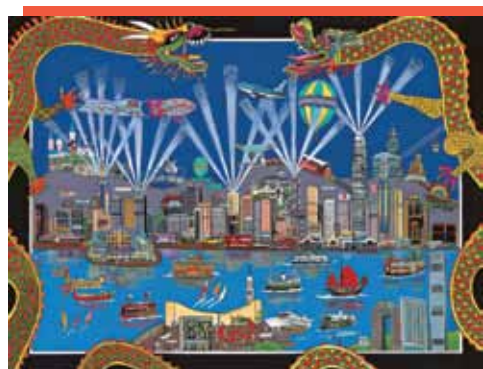
"Henry Lo" Calligraphy bag HK\$100



"David Hu" Festive card set
HK\$60 / 6 cards



"David Hu" Bird Cards (6 designs) HK\$60 / 6 cards



"The Spirit of the Dragon" by "Roxy"
HK\$60 / 8 cards

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The Art and Culture of Yixing Zisha Stoneware

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Jointly presented by the Art Museum, Institute of Chinese Studies,
The Chinese University of Hong Kong and
the Leisure and Cultural Services Department

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Jointly organized by the Art Museum, Institute of Chinese Studies,
The Chinese University of Hong Kong and
the Flagstaff House Museum of Tea Ware

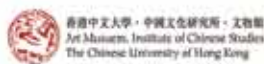
11.04 – 04.10.2015

香港中文大學·中國文化研究所·文物館
Art Museum, Institute of Chinese Studies,
The Chinese University of Hong Kong

開放時間：
星期一至三、五、六 上午十時至下午五時
星期日及公眾假期 下午一時至五時
星期四休息（公眾假期除外）

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

www.cuhk.edu.hk/ics/amm



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ART MUSEUM, Institute of Chinese Studies,
The Chinese University of Hong Kong



查詢電話：3438 1381 查詢傳真：3438 1382 查詢及訂票電郵：info@orientations.com.hk
查詢時間：星期一至五上午十時至下午六時，星期六及日休息

Opening Hours: 3438 1381 (enquiries) 3438 1382 (fax) info@orientations.com.hk (enquiries and tickets)
Closed: 3438 1382 (enquiries) (weekdays 10am-6pm, Sat-Sun, public holidays and Chinese holidays)

ORIENTATIONS SPECIAL OFFER FOR FRIENDS MEMBERS

Orientalism, published since 1970, features scholarly articles of Asian art as well as important news and market insights. We are pleased to offer the Friends of Art Museum, CUHK a one-year subscription rate of HK\$599. This represents a 25% discount on the usual rate of HK\$745.

We are also pleased to offer Friends members special prices for our reprint thematic volumes:

Chinese Ceramics – HK\$469,
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for more information on these offers.

ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art



Friends of the Art Museum

The Chinese University of Hong Kong Ltd.



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

(Please tick ✓ the appropriate box)

NEW MEMBERSHIP APPLICATION

MEMBERSHIP RENEWAL

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

Surname _____

Address _____

Telephone _____

Mobile _____

Email _____

From time to time, the Friends of the art Museum, the CUHK, Ltd., produces a membership directory for Friend's purposes and related matters only. If you DO NOT wish your details to appear in the directory, please tick here

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

FOR OFFICE USE ONLY:

Date Processed: _____

Membership Number: _____

Membership Category: _____

Member Since: _____

Directory: _____

Cheque: Amount: _____

Number _____ **Bank:** _____

Cash: Amount: _____

Given to: _____

Given Name _____

Given Name _____

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

Signature: _____

Date: _____

Please tick the category you desire:

Single Member: \$500

Joint Member: \$600

Young Friends (<30) / Students \$100

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

Life Member single: \$8,000

Life Member joint: \$10,000

Make crossed cheque payable to:

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

**Membership Coordinator,
GPO Box 9861, Hong Kong.**

Email Enquiries to: membership@friendscuhk.com

Please note that the mailing label of your newsletter indicates your membership number and expiry date.

**** Note****

Friends membership runs annually from October**

NOTES:



GENERAL INFORMATION ABOUT THE ART MUSEUM OF THE CHINESE UNIVERSITY OF HONG KONG

Opening Hours: Monday to Saturday: 10:00am to 5:00pm, Sunday & Public Holidays: 1:00pm to 5:00pm

Closed: Thursday (Open Public Holidays)

Closed: Christmas, New Year, Lunar New Year, & Easter Holidays

Driving Directions to CUHK: (from HK island)

Take any cross-harbour tunnel (Route 8 through Western tunnel is quickest). Follow the signs to Shatin / Ma Liu Shui / Taipo / Racecourse / Penfold Park / University. Continue on the highway. When you see the Hong Kong Jockey Club Racecourse sign on your right, immediately look for the highway exit marked UNIVERSITY. Continue along Old Tai Po Road through two roundabouts until you reach the University main Entrance Gate, which is the second gate on your right, the first gate being the Chung Chi College entrance to the university.

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

Parking: FREE TO ALL VISITORS FOR THE FIRST 30 MINUTES.

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

For 3 hours free parking, take your vehicle entry ticket to the Art Museum ground floor reception desk for validation.

Taking the MTR to CUHK:

Take the East Rail (light blue) line to **University Station**. Take 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).

FRIENDS LIBRARY AND RESOURCE CENTRE AND ARCHIVE LIBRARY, ART MUSEUM, CUHK

Library Hours: Monday to Wednesday & Friday to Saturday: 10:00am to 4:45pm
Closed Thursday, Sunday & Public Holidays

Access: Friends members please sign in and out at the Service Counter in Gallery II, Art Museum, where you obtain the key card to enter the two libraries (the Library) in Room 135 on the first floor.

Please Note: The Library must close earlier than the galleries. Please allow 15 minutes for returning the key card, checking out only Friends library books, and signing out at the Service Counter in Gallery II.

Librarian: Gillian Kew Tel: 9231 1724 or email: gilliankew@yahoo.com

Art Museum Tel: 3943 7416

Remarks

Any current member of the Friends of the Art Museum of the Chinese University of Hong Kong is eligible to use the Library. Friends may use all materials in the Friends' Library and the Art Museum Archive Library. Please return all books to the shelves after reading, and do not leave anything on the table.

PLEASE NOTE: The ART MUSEUM ARCHIVE LIBRARY is a reference library only. No books from this library may be borrowed.

BORROWING BOOKS: If you wish to check out materials from the **FRIENDS' LIBRARY**, you may sign out the titles you are borrowing in the Friends' Library Log Book at the Service Counter in Gallery II with the attendant on duty. They should be returned within 14 days.

Study Group papers and the files in which they are contained may not be removed from the library.

Photocopying facilities are available on request; please go to Room 131, Art Museum Office for assistance.

Xeroxing is free of charge, and self-service is requested. You may also obtain free parking coupons in Gallery II.



As *part* of Le French May Exhibition 2015
Leng Hong (born 1955 Shanghai China)
Caress of the Moon-13 II
2013
Oil on canvas
100x80cm

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*Friends of the Art Museum, the Chinese University of Hong Kong
Summer 2015*