



## CHAIRMAN'S NOTE

Dear Members,

Thank you so very much for generously supporting our appeal for the Endowment Fund and the Annual Report. We look forward to sharing highlights of 2016 activities at the Annual General Meeting on Thursday, 25 May at the Hong Kong Club. Our AGM's Guest Speaker Dr. Sigg will reveal the intriguing story of his journey in collecting Chinese contemporary art and eventually his impressive donation of artworks that form the founding collection for the M+ in West Kowloon.

To explore art, culture and heritage, many new activities are planned for the months of May and June. We begin with a cultural evening of Kunqu held at the elegant Fung Ping Shan Gallery. The programme includes a talk with Ms. Cheung Lai-chun and follows with a beautiful performance of *Dreamland Revisited*, a selected scene from *The Peony Pavilion* with Ms. Ying Kam-sha.

Also at the UMAG, the Executive Committee is pleased to co-host the Asia Week Hong Kong 2017's opening cocktail and first of the Museum lecture series by Madame Sophie Makariou, Director of the Musée Guimet.

We are delighted to organize guided viewings of two distinctly different contemporary art presentations. The first is a tour of the exhibition *Perception: Cai Xiao-song* led by Catherine Don, Head of Sotheby's Contemporary Ink Art in Asia. The second is a tour of an art installation that pays tribute to the tradition and historical legacies of a restored Hakka village – *Hi! Houses: Jaffa Lam x Sam Tung Uk Museum* led by the artist Jaffa Lam.

Dr. Stephen Davies, first director of the HK Maritime Museum will lead a heritage walk *Discovering Historic Stanley* to recall the history of one of Hong Kong's oldest settlements from its beginning as a humble fishing village to its settlement as a British army base, and later as an internment camp during World War II.

Our Executive Committee will lead members on three cultural tours across the globe, starting with *A cultural trip to the heart of Arts and Crafts* in Central Japan, then *A Gastronomic Wine Tour of the Rhine Valley and Alsace*, and finally the *Casas & Quintas - The Palaces and Manor Houses of Northern Portugal*.

To celebrate the beginning of summer, join us for a special evening of *Art + Culinary* with Peter Lau, Managing Director of Asia One and a generous sponsor of our newsletters and annual reports. He will open the doors to his headquarter where he combines his passion for art with his business of printing and publishing.

One final note – please watch for our new e-communications coming to you in the near future!

Yvonne Choi  
Chairman

### Kunqu Evening

*The Peony Pavilion (牡丹亭) – Dreamland Revisited (尋夢)*  
With Ying Kam-sha (邢金沙) and Cheung Lai-chun (張麗真)

**Date:** Friday, 5 May 2017

**Time:** 18:30 Registration  
19:00 Talk in Cantonese  
19:30 Performance

**Place:** Fung Ping Shan Gallery, 1/F, Fung Ping Shan Building, HKU

**Cost:** \$100 Member/Non-member

**Note:** Please register early as this will be a very popular event. Seating on first-come first-served basis

**Enquiries:** Anna Yeung at [annayeung@hkums.com](mailto:annayeung@hkums.com) or 9122-0303

As a sequel to our introductory talk on kunqu 崑曲 with Ms. Cheung Lai-chun 張麗真, the Executive Committee is delighted to organise a special kunqu opera performance by Ms. Ying Kam-sha 邢金沙 at the elegant setting of the Fung Ping Shan Gallery. A recipient of the Plum Blossom Award, Ms. Ying will demonstrate the delicate relation between words, music and dance that exemplifies the uniqueness of this classical performing art.

Dating back to the 14th century, kunqu music originated in the Wu cultural area. It was given shape in the 16th century by Wei Liangfu 魏良輔 and his contemporaries who combined it with three other forms of southern music, and with northern tunes from the drama of the Yuan dynasty (1279-1368). Together, they standardized the rules of rhyme, tones, pronunciation, and notation, making it possible for this regional form of music to become the national standard. In 2001, kunqu was listed by UNESCO as one of the Masterpieces of the Oral and Intangible Heritage of Humanity.





## Programme

This evening's programme will begin with a presentation (in Cantonese) by Ms. Cheung Lai-chun. Immediately following, Ms. Ying Kam-sha will perform the role of Du Liniang 杜麗娘 in a selected scene *Dreamland Revisited* 尋夢 from the classic kunqu opera *The Peony Pavilion* 牡丹亭. This masterpiece was written by Tang Xianzu 湯顯祖, the greatest poet playwright of the Ming dynasty (1368-1644). In an utterly refined and languidly poetic style, the drama reveals romantic yearnings and afflictions of love endured by the young in the feudalistic society of China. This daring and avant-garde subject, which is an outcry against the suppressive tradition, together with the moving poetics of the language, makes the poet's endorsement of freedom of love between the two young protagonists a lasting force in the history of Chinese literature and theatre.

## Resource Persons

**Cheung Lai-chun** is a member of the Commission for the Research and Promotion of Kunqu of the Hong Kong Institute for Promotion of Chinese Culture, researcher of the Centre for Chinese Cultural Heritage of the Hong Kong Baptist University, and the chairman of the Concordia Kunqu Society of Hong Kong. She teaches the Art of Kunqu at the Department of Chinese Language and Literature of the Hong Kong Baptist University. Dedicated to the exploration of traditional Chinese vocal art, she has given vocal interpretations in three recent publications in Hong Kong, one of which is *The Vocalisation of the Ci Poems of Jiang Kui* 白石詞擬唱 published by the Department of Chinese Language and Literature of the Hong Kong Baptist University.

**Ying Kam-sha** is a former actress of the Zhejiang Kunqu Opera Troupe who specialised in the role of *guimendan* (highborn female) and *daomadan* (young female warriors). She studied under the famous Chuan-generation Kunqu Opera artist Yao Chuanxiang. Ying is a recipient of the Outstanding Little Hundred Flowers Award, the First Prize for Young Performer at the 2nd Zhejiang Theatre Festival, and the 24th Chinese Theatre Plum Blossom Award. She actively promotes the development of Kunqu, Peking and Cantonese Opera in Hong Kong. She is currently a lecturer of performance in the School of Chinese Opera at the Hong Kong Academy for Performing Arts. Her repertoires performed include *Tale of the Wicked Sea*, *Legend of the White Snake*, *Mountain Lanke*, *The Butterfly Dream*, *The Hundred Flowers Fairy* and *The Peony Pavilion*. Ying Kam-sha and Wen Yu Hang performed the *Tale of the Jade Hairpin* for the opening performance of the 2016 Chinese Opera Festival in Hong Kong.



## Endowment Fundraising Trip

*Central Japan Tour: A cultural trip to the heart of Arts and Crafts  
Immersing in SAKE and ONSEN*

**Date:** 8 – 13 May 2017

**Enquiries:** Anna Yeung at [annayeung@hkums.com](mailto:annayeung@hkums.com)

HKU Museum Society is delighted to present a fundraising trip for our 30th Anniversary Endowment Fund.

“By invitation only”, our members will be given access to legendary collector Mr. Ise’s private museum that is normally closed to the public. During our stay in central Japan, we will embrace various aspects of Japanese traditional arts and crafts through special visits to see exclusive art studios in Iwase Artist Village supported by Mr. Masuda, owner of a gold medal awarded local sake brewery, as well as a patron of local artists creating lacquer ware, wood carving, metal engraving and etc. Our tour will consist of many cultural activities, including sake tasting in Toyama and Ukai (cormorants fishing) viewing in Gifu. In addition, we will also explore the national treasure Hikone Castle and stay at the traditional onsen hotels for hot spring spa and kaiseki dining.





## Guided Viewing

### *Perception: Cai Xiao-song*

With Katherine Don

- Date:** Tuesday, 16 May 2017  
**Time:** 11:00 – 12:00  
**Place:** Sotheby's Hong Kong, 5th Floor, One Pacific Place, 88 Queensway, Hong Kong  
**Cost:** \$150 Member; \$200 Non-member; Free for students with valid ID  
**Limit:** 20  
**Enquiries:** Flora Kwok at florakwok@hkums.com or 2822-8114

Sotheby's Hong Kong will present *Perception: Cai Xiao-song* 蔡小松, a solo exhibition showcasing new paintings by the Beijing-based artist. In his new series, Cai shifts his artistic focus from representational expression to a visual interpretation of the world on a metaphysical level. Meticulously executed scholar's rocks, planets, and Buddhist sculptures frequently seen in his previous works now give way to semi-abstract landscapes, full of movement and rhythm that capture the essence of nature instead of its physical forms.

This new series manifests a mature style, not only demonstrating confidence in brushwork but also emphasizing movement and maintaining resonance in overall composition. Marking a departure from Chinese painting tradition, Cai applies his gongbi brushwork technique to the rendition of abstract forms. The visual movement and vitality seen in these landscapes are created by multiple layers of ink wash, each applied on top of the other once completely dried. Such a slow process, in his own words, “gives life to the painting as if ink itself grows from paper and gradually transforms into a finished composition, full of power and visual impact.”



*Perception No. 5*  
**Cai Xiao-song**  
 2016  
 Ink on paper  
 69 x 139 cm

**Resource Person**

Our tour will be led by Katherine Don, Sotheby's Department Head of Contemporary Ink Art in Asia (since August 2014). She is responsible for organising the bi-annual Contemporary Ink Art (*Contemporary Literati* series) and selling exhibitions in Hong Kong.

Prior to joining Sotheby's Hong Kong, Katherine was an art advisor specialising in contemporary Chinese art. From 2013 to 2014, she was a key contributor to Sotheby's Contemporary Ink sales in New York and Hong Kong as a consultant.

For nine years, Katherine established and directed RedBox Studio Ltd., an art advisory firm for private collectors of contemporary Chinese art. Her curatorial activities in Beijing, New York, Canada and Spain had a consistent focus on works on paper, including contemporary Chinese ink painting. Prior to 2005, she worked at several New York art galleries, including Goedhuis Contemporary where she served as Director for two years.

Katherine holds a dual-degree in Art History and East Asian Studies from Barnard College, Columbia University, and received a Masters degree from UCLA Anderson School of Management.



## Joint UMAG Programme

### *A Museum's Story of Collecting*

#### With Madame Sophie Makariou

- Date:** Wednesday, 24 May 2017  
**Time:** 18:30  
**Place:** UMAG, HKU  
**Cost:** Free admission with registration  
**Enquiries:** Chelsea Choi at [hkums.hku.hk](mailto:hkums.hku.hk) or 2241-5509

The Museum Society is pleased to co-host the opening cocktail and first of the Museum lecture series with Asia Week Hong Kong 2017. Opening the 5th year edition is an evening lecture by Madame Sophie Makariou, Director of the Musée Guimet in Paris. What began as a home devoted to the objects of Ancient Egypt, Classical Antiquity and Asia now holds one of the largest and most comprehensive collections of Asian Art. Join us for the evening as Sophie takes us through a history of the museum, its founder and its important collections.

Sophie studied philosophy and history of art, specialising in the Islamic world, in particular the interaction between the Islamic and Chinese world of art. In her 12 years at the Louvre, she created and became Director of the Department of Islamic Art. In 2013, she joined the Musée Guimet as Director.





## Annual General Meeting

### *Chinese Contemporary Art*

### With Guest Speaker Dr. Uli Sigg

- Date:** Thursday, 25 May 2017
- Time:** 18:00 Annual General Meeting  
18:45 Lecture & Drinks  
20:00 Dinner
- Place:** Harcourt Suite, The Hong Kong Club, Central, Hong Kong
- Cost:** \$700 Lecture & Dinner; \$300 Lecture only
- Note:** AGM notice with reply slip will be sent out separately

The Executive Committee is honoured to present Dr. Uli Sigg as the guest speaker for this year's Annual General Meeting (AGM). A significant early collector of Chinese contemporary art, Dr. Sigg is widely recognized for his generosity in providing the cornerstone collection for Hong Kong's newly established M+ Museum for Visual Arts.

Although having first arrived in China in the 1970s at the time when Deng Xiao Ping initiated China's policy of openness to the world, Dr. Uli Sigg waited until the 1990s before beginning to amass his huge collection of Chinese contemporary art. At one time his magnificent Sigg Collection comprised of over 2300 works by 400 Chinese artists, including Ai Weiwei, Gu Dexin, Fang Lijun, Zhang Xiao Gang, Zeng Fanzhi, Zhang Peili and Geng Jianyi. Universally considered the pre-eminent, most comprehensive collection of Chinese contemporary art, the Sigg Collection spans China's recent decades of modernization from the Cultural Revolution to the present, and mirrors the historical development of Chinese contemporary art as well as that of modern Chinese society.

The M+ Sigg Collection was assembled in 2012 when Dr. Sigg chose to donate 1450 pieces as well as to sell a further 50 artworks from the original Sigg Collection to M+. In sharing his art collection, Dr. Sigg sought to display the breadth and depth of Chinese experimental art against the backdrop of one of the most culturally dynamic periods in modern Chinese history.



Dr. Sigg will recount the fascinating story of his long association with the Chinese contemporary art scene since its early days, the extensive journey which he undertook to build his collection, his many exchanges in getting to know each one of his artists, his exhibition activities, as well as his thoughts on the future of this distinctive Chinese phenomenon.

### **Speaker**

Dr. Uli Sigg grew up in Switzerland where he completed his studies with a Ph.D. at the University of Zurich Law Faculty. Originally a journalist and editor for various Swiss newspapers and magazine, Dr. Sigg joined the Schindler Group in 1977 first as the Area Manager for Asia Pacific and subsequently, as a member of the Group Executive Committee and Shareholders Board. Credited with establishing the first Western joint venture with China in 1980, Dr. Sigg served on the boards of numerous global companies until his appointment from 1995 to 1998 as Swiss ambassador to China, North Korea and Mongolia. Over the years, he continued to assume board memberships or senior advisory roles for a number of prominent global and Chinese institutions. Presently Dr. Sigg is vice chairman of Ringier, Switzerland's largest media company. He is Honorary Director of China Foreign Investment Association, Beijing and Founder and Honorary Member of the Swiss-Chinese Chamber of Commerce.

As one of the most renowned collectors of Chinese contemporary art, Dr. Sigg has throughout the past 30 plus years assembled the furthermost important collection in this genre. In 1997, he established the Chinese Contemporary Art Award (CCAA) for Chinese contemporary artists living in China; in 2007 he created the CCAA Art Critic Award. He is on the board of the Museum and Acquisition Committees of M+, and serves as a member of the International Council of New York MOMA, as well as the International Advisory Council of Tate Gallery in London.



## Heritage Walk

### *Discovering Historic Stanley*

With Dr. Stephen Davies

- Date:** Saturday, 27 May 2017  
**Time:** 10:00 – 13:00  
**Place:** Participants will be notified 7 days in advance  
**Cost:** \$300 Member; \$350 Non-member  
**Limit:** 20  
**Note:** Optional lunch with Speaker afterward on share-cost basis  
**Enquiries:** Sef Lam at seflam@hkums.com or 6994-4701  
Yvonne Choi at yvonnechoi@hkums.com or 9132-1669

Stanley, or Chek Chu 赤柱 is one of Hong Kong's oldest settlements. Although situated on an isthmus between sheltered beaches facing north and east, and south and west, which is a classic choice for seagoing people, little is known about the territory until 1836 when the *Canton Register* described it as a “wretched village of poor fishermen”. This is certainly no longer the case as Stanley has flourished in the last 50 years with the rapid development of both luxury and public housing, resulting in a population growth 35 times greater than that in 1841!

Starting at the Stanley Military Cemetery, Dr. Stephen Davies will lead our group through the surroundings of historic Stanley Village. As we walk together, Dr. Davies will describe Stanley's colourful history from its early origins as a modest fishing village, whose meagre wealth was used to build temples to Tin Hau, Shui Shin, and Pak Tai, the influence of notorious, legendary pirate, Zhang Baozai 張保仔, who together with his wife Ching Shi 鄭氏 or Chang I Sao 鄭一嫂, ran the largest ‘pirate’ fleet the world has ever known, its later settlement as a major British army base in the 19th century, and to its more recent history as a major battleground and internment camp during the Second World or Pacific War.

The “village” has one declared monument, not the 1767 Tin Hau Temple, but the 1859-1974 police station which is now a Wellcome Supermarket. In addition, Stanley boasts 41 listed buildings of which 40 are pre-war, and two “Heritage Hong Kong style” bogus reconstructions. Our itinerary will begin at the Military Cemetery (1933 with graves



going back to 1842) and St. Stephen's Beach (boundary marker 1844), and take us through Pat Kan Uk (Eight houses, mid-1930's), Stanley Public Dispensary (1930s/1948), the old Post Office (1937), the old Police Station on Stanley Main Street (1859), glance uphill towards the Carmelite Convent (1933), Maryknoll House (1935), and Ma Hang Prison (converted 1930s government stores), the Shui Shin Temple (Qianlong 1836-95), Tai Wang/To Tei Temple and the Tin Hau Temple (1767). We will pass Murray House (1844/2002) and Blake Pier (1909/2007) and end at Pak Tai Temple (1805) before retracing our steps for lunch.

### Resource Person

Dr. Stephen Davies, a Briton with family connections to Hong Kong that go back to the early 1930s, served in the Royal Navy and Royal Marines (1963-67), briefly designed atlases, and taught sailing and mountaineering before falling off a cliff and having to be screwed back together (1967-68). After university in Wales and London (1968-74) he taught political theory at the University of Hong Kong (1974-89). From 1990-2003 he and his partner sailed 50,000 miles visiting 27 countries in their 38' sailing sloop; useful background for a maritime historian.

He was appointed the first Museum Director of the Hong Kong Maritime Museum in 2005. From 2005-2011 he built the collection and library, found the museum a new location, got government and donor funding for the expansion and relocation, and created the design and storylines for the new premises. In 2011, he was appointed the museum's first CSSC Maritime Heritage Research Fellow.

Dr. Davies currently teaches a course on the sustainable use of heritage buildings at HKU's Department of Real Estate and Construction, of which he is an Honorary Professor. He is also an Honorary Fellow of the University's Hong Kong Institute for the Humanities and Social Sciences and an Honorary Editor of the *Journal of the Royal Asiatic Society Hong Kong*. A prolific writer, Dr. Davies's recent books are *Coasting Past: The last of South China coastal trading junks photographed by William Heering* (Hong Kong Maritime Museum 2013) and *East sails west: the voyage of the Keying, 1846-1855* (Hong Kong University Press 2014). He has just completed *Strong to Save: Maritime mission in Hong Kong from Whampoa Reach to the Mariners' Club* to be published by Hong Kong City University Press in 2017 and is working on *Transport to another world: the life and times of HMS Tamar 1863-2015*.



## Cultural Trip

### *Romancing the Rhine... A Gastronomic Wine Tour of the Rhine Valley and Alsace*

With Mr. Wilson Kwok

**Date:** 27 May – 4 June 2017

**Enquiries:** Carolyn Lu at [carolynlu@hkums.com](mailto:carolynlu@hkums.com)



*Welcome to the land of hillside fairy tale, castles and noble fields of wine producing grapes! It is no wonder why this dramatic landscape along the legendary Rhine is titled the “Romantic Rhine Valley”. Recognizing the rich cultural and historic heritage of this region, UNESCO in 2002 aptly designated this 65 kilometres stretch of the Upper Middle Rhine Valley as a World Heritage Site.*

*Tucked away in the far northeast corner of France, Alsace proudly showcases its own distinct identity – part German and part French, the result of having switched back and forth between German and French sovereignty over the centuries. “Gemütlich”, a Germanic expression denoting warmth and cosiness, fittingly describes the homely feeling found within the exquisitely preserved medieval towns lining the 170 kilometres of the celebrated “Routes des Vins d’Alsace”.*

The University of Hong Kong Museum Society is pleased to present its fifth gastronomic wine tour, as part of its wine tour series. This time we will explore the popular wine regions of the Upper Middle Rhine Valley and Alsace. Together with internationally renowned food and wine connoisseur, wine judge and educator, Mr. Wilson Kwok, we will visit key Rhine Valley producers such as Schloss Johannisberg, Kloster Eberbach, and Weingut S.A. Prüm, along with important Alsatian wineries such as Domaine Schlumberger, Hugel and Domaine Weinbach.



Our gastronomic adventure will showcase local specialties in Michelin starred establishments such as Weingut Kruger – Rumpf (1 star), Le Rosenmeer (1 star), L'Auberge de L'III (3 stars) as well as in the more intimate surroundings within the private homes of local wine experts. At each stop, we will learn to pair the particular wines of the region with Wilson's carefully selected menus.

### **Resource Person**

Mr. Wilson Kwok has one of the most impressive resumes in the food and wine industry in Hong Kong. Holding a Master's Degree of Enology at the University of Bordeaux, as well as a Grand Diploma from the Cordon Bleu de Paris in France, he was knighted by the French Government as Chevalier de L'Ordre du Merite Agricole for his outstanding contribution to French cuisine and wine. He has served actively as a judge in wine competitions since 1994. In 1996 he became the first in Asia to be invited to be a Member of the Jury for the prestigious wine competition, the Citadelles du Vin which is held in Bordeaux every year. In 2000 he won the Sommelier of the Year in Hong Kong on Australia Wines.

Wilson has taken members of the HKUMS to Bordeaux, Burgundy, Champagne, Tuscany and Piedmont since 2010.



## Special Event

### *Art + Culinary @ Asia One*

#### With Peter Lau

- Date:** Friday, 9 June 2017  
**Time:** 18:30 Tour & Reception  
19:30 Dinner  
**Place:** Asia One Book Center, Asia One Tower, 8 Fung Yip Street, Chai Wan  
**Cost:** \$1,500 Member/Non-member  
**Dress:** Casual  
**Note:** Limited parking available upon request  
**Enquiries:** Rose Hofmann at [rosehofmann@hkums.com](mailto:rosehofmann@hkums.com) or 9280-8307

The Executive Committee invites you to a fun evening of **Art + Culinary** with the Managing Director of Asia One, Peter Lau and his wife Catherine.

Since its founding in 1997, Asia One Communications Group has become a leader of integrated communications services. Situated in a 14 storey industrial building, the headquarter is a laboratory for Peter Lau where he combines his passion for art with his flourishing business of printing and publishing.





A generous supporter of the Museum Society for many years, Peter will open the doors of his industrial complex and guide members through his world of art and publishing. We will visit the Asia One Book Center which showcases over 2,000 exquisite photography book titles from around the world; meander through the AO Vertical Art Space featuring works from legendary photographers Liu Heung Shing, Ho Fan and others; and savour a sumptuous dinner in Peter's private gallery among his collections of artworks from traditional to contemporary Chinese artists including Zhang Daqian, Wang Keping and Ha Bik Chuen.

Before dinner, members can relax with wine and music on the rooftop terrace while Chef Nui Che roasts whole crispy piglets. She and her team will also prepare a feast of Cantonese and traditional village specialties including fried crab claws, salt baked chicken and grey mullet steamed with lime.

Join us for a great pre-summer gathering of art, wine, music and tasty culinary treats!



## Guided Viewing

### *Hi! Houses: Jaffa Lam x Sam Tung Uk Museum* With Jaffa Lam

- Date:** Saturday, 10 June 2017
- Time:** 14:00 – 15:30 Group 1 – conducted in English  
16:00 – 17:30 Group 2 – conducted in Cantonese
- Place:** 2 Kwu Uk Lane, Tsuen Wan
- Cost:** \$250 Member; \$300 Non-member
- Limit:** 8 per group
- Enquires:** Sef Lam at seflam@hkums.com or 6994-4701  
Camelia Yeung at cameliayeung@hkums.com or 9727-3231

*Jaffa x Sam Tung Uk* is an ongoing, site-specific exhibition of sound, light and video installations created throughout the spacious Sam Tung Uk Museum, a restored Hakka village in Tsuen Wan. The work was one of four artistic installations (*Hi! Houses*) to pay tribute to the long tradition and historical legacies of four monuments



commissioned by the Hong Kong Arts Promotion Office. Jaffa's unifying theme for her piece is inspired by the story of a missing calligraphy couplet which had been hanging in the original structure of Sam Tung Uk before its renovation, as she discovered from early photographs. The words of the missing couplet revealed the deep wisdom of Hakka elders who valued both education and the dignity of farming and traditional forms of livelihood.

### Artist

Jaffa Lam received her BFA, MFA and Postgraduate Diploma in Education at The Chinese University of Hong Kong. She is now teaching at the Hong Kong Art School as Senior Lecturer. She is a sculptor specializing in large-scale site-specific works of mixed-media sculptures and installations, which are primarily made with recycled materials. In recent years, she has been involved in many public art and community projects in Hong Kong and overseas. Her works often explore issues related to local culture, history, society and current affairs.

[https://www.lcsd.gov.hk/CE/Museum/APO/en\\_US/web/apo/hi\\_houses.html](https://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/hi_houses.html)



## Cultural Trip

### *Casas & Quintas*

### *The Palaces and Manor Houses of Northern Portugal*

With Mr. Michael Borozdin-Bidnell

**Date:** 25 June – 3 July 2017

**Enquiries:** Min Zheng Veneau at [minzhengveneau@hkums.com](mailto:minzhengveneau@hkums.com)



The little-explored, but extremely picturesque, region of northern Portugal offers many hidden gems outside traditional tourist destinations. Here, through a unique conjunction of Anglo-Portuguese cooperation, nestled amongst the hills and valleys of the country's most fertile landscape, are the *quintas*, or vineyards, of the Portuguese nobility, at the heart of which are a unique series of historic manor houses which rarely open their doors to the public.

This exclusive tour has been especially compiled not only to provide a rare opportunity to see the remarkable interiors of these private homes, but also to explore the historic context of their evolution. The first half of the 18th century was one of the most productive periods for artistic expression in Portugal; this was the time when European Baroque acquired its own unique Portuguese interpretation with ostentatious facades and gorgeous interiors. The owners of these still privately-owned homes, predominantly a part of Portugal's *ancien regime*, have very kindly agreed to open their homes for the participants of this unique tour and also offered to host our group to lunches or dinners.

**Resource Person**

Graduating in the 1970s, Michael Borozdin-Bidnell spent many years as a London-based interior designer, working internationally as a Senior Partner and travelling extensively in Europe, America and both the near and far East.

Becoming a Master of Science in the mid-1990s, he joined the Georgian Group, the UK national amenity society, a charitable organization established in 1937 to campaign to protect eighteenth and early-nineteenth century buildings in England, as Head of Research and Information. Since then he has led overseas cultural tours in Europe for the past nine years. He is currently in the final year of a Doctorate in Architectural History.



## EXHIBITIONS at the UNIVERSITY MUSEUM AND ART GALLERY

### *Imagining Qianlong: Louis XV's Chinese Emperor Tapestries and Battle Scene Prints at the Imperial Court in Beijing*

15 March – 28 May 2017

The University Museum and Art Gallery (UMAG) of the University of Hong Kong (HKU) will present *Imagining Qianlong: Louis XV's Chinese Emperor Tapestries and Battle Scene Prints at the Imperial Court in Beijing* from March 15 to May 28, 2017. This imaginative and unprecedented exhibition highlights four of the magnificent chinoiserie tapestries of Chinese Emperor Qianlong, woven after designs by François Boucher at the famous Beauvais Manufactory in 1758–1760. The large and well-preserved textiles shown in Hong Kong form part of the royal French commission by King Louis XV, some of which was presented to Qianlong in 1766.

These celebrated tapestries are joined by another historic set of culturally related depictions in print. The Battles of the Emperor of China were ordered by Qianlong and drawn by Jesuit painters at the Imperial court in Beijing, and then printed in Paris in 1769–1774. These depictions date to the exact same time period, one that coincided with a high demand for chinoiserie in France—culminating in the world-famous designs by Boucher—and the Imperial Court of China's interest in French design and culture. Despite their world-renowned fame, these groups of images have not been shown together previously.

The exhibition also presents one of the rare topics to celebrate the court cultures in both France and China, at a time when the empires idolised one another and cultural influences and exchanges were highly significant and supported by well-established and prosperous monarchs during an increasingly enlightened eighteenth century.

To coincide with the exhibition and highlight the cross-cultural aspects of this project, Pascal Bertrand (Lille), Nicolas Pearce (Glasgow), and Kristel Smentek (MIT) have contributed to a bilingual (English/Chinese) publication, and will take part in lectures and educational programming that focuses on eighteenth-century art and culture. Each scholar is an expert in their fields and they are well versed on Chinese art in France and on French and European Jesuit culture in China.

This exhibition is co-sponsored by HKU Museum Society and the French Consulate, and will be featured as one of the programmes of Le French May 2017.



## *Illustrious Illuminations II: Armenian and Georgian Christian Manuscripts from the Gothic to the Age of Enlightenment*

31 March – 11 June 2017

The University Museum and Art Gallery (UMAG) of the University of Hong Kong (HKU) will organise a second exhibition with the McCarthy Collection and present a fine selection of rare Armenian and Georgian manuscripts from March 31 to June 11, 2017. *Illustrious Illuminations II: Armenian and Georgian Christian Manuscripts from the Gothic to the Age of Enlightenment* shows, for the first time in Hong Kong, bound volumes, prayer scrolls and illuminated leaves illustrating the Christian Gospel from the Eastern Mediterranean.

Armenian illustrated manuscripts are some of the most lavishly decorated codices of the Christian Churches of the Middle East. The Gospels are paramount among these, primarily because of the Armenian community's deep respect for sacred texts, revering them in the same way that the Greek and Russian Christian communities regard icons. Armenian rulers often carried such texts into war, and specific copies of the Gospels were often given sacred names and were believed to have individual miraculous powers.

Few extant Armenian manuscripts predate the Middle Ages. Individual examples of the seventh century are among the earliest known documents. Since the eighth century, Arab domination in Armenia suppressed Christian artistic expression, and no work is known prior to the end of the Caliphate in the mid-ninth century. Although a few manuscripts survive from the later ninth and the tenth centuries, Armenian illustrated manuscripts remain relatively uncommon until the twelfth and thirteenth centuries. The chronological exhibition begins with examples from the twelfth century, introducing the long-practised tradition of teaching the Gospel via word and image.

The show is complimented by a set of Georgian Gospel leaves illustrating the Evangelists.

The exhibition is made possible in part by Robert McCarthy's generosity in sharing his fine collection of Armenian and Georgian works and it is sponsored by HKU Museum Society.



## **Robert Lettner**

### ***In Dialogue with the Chinese Landscape***

**26 April – 18 June 2017**

The University Museum and Art Gallery is honoured to present *Robert Lettner: In Dialogue with the Chinese Landscape*, an exhibition of watercolour landscape and still-life ink drawings by Austrian artist Robert Lettner (1943–2012). The artworks survey the artist's long career from the 1960s until recent years, and focus specifically on his interest in representing – both figuratively and in abstract form – landscapes.

Lettner immersed himself in the natural world, vividly depicting his vision on paper – whether representing the vast ocean, the sun's warmth or an endless line of mountains and clouds. As an influential artist in Central Europe, Lettner was also attracted to traditional art forms from the East, particularly the *shan shui* philosophy of landscape painting. He explored the artistic world through a language that combined the Chinese aesthetics of the *void* and watercolour landscapes. Lettner's distinctive ornamental forms were based, in part, on his research and improvisation of the *Mustard Seed Garden Manual of Painting* (1679–1701).

The integration of contemporary art and traditional culture is an inevitable trend in a globalising world. Lettner retained the beauty of Western landscape paintings while incorporating the essence of Eastern art. Through Lettner's paintings, this exhibition seeks to develop dialogues between forms of Chinese and Western paintings. Several precious Chinese works of art have been selected from the Hong Kong University Museum and Art Gallery's (UMAG) permanent collection as a way to encourage visitors to experience the common spirit found within the landscapes and still life of Eastern and Western cultures.

Our thanks go to colleagues and students at City University of Hong Kong for their collaboration on this exhibition, and to the Austrian Consulate General of Hong Kong and Macau for its unflinching support of this collaborative programme.

## **Ying Tianqi:**

### ***What Remains in Ruins***

**16 June – 27 August 2017**

The University Museum and Art Gallery is pleased to announce *Ying Tianqi: What Remains in Ruins*, an exhibition that brings together mixed media art and prints by renown Chinese artist Ying Tianqi, which present his reflections on the dismantling and preservation of historic places. He examines the visual modes of ruins and attempts to preserve heritage by upholding the value of ancient bricks.



Ying Tianqi was born in 1949 in Wuhu, a city in south-eastern Anhui Province. The juxtaposition of his two series – *Traces of Centuries and Xidi Village* – translate the artist's nostalgia for and contemplation of two unique and emotionally-charged ancient places in Anhui Province that are celebrated for their historic architecture. Images of ruins are embedded in abstract or geometric forms with textural surfaces and colours that inspire associations with architectural frames and fragments, traces of bricks and tiles from Anhui's architectural heritage.

In addition to being an artist, Ying is a consultant and an activist who is socially engaged in heritage preservation and the reconstruction of the ancient city of Wuhu. He has mobilized thousands of villagers to retrieve bricks to rebuild this ancient city. This exhibition visually and critically contemplates decay and reconstruction, bridging the past and the future.

### *Hong Kong in Ink and Colour: Contemporary Chinese Paintings from the University Museum's Collection*

21 June – 3 September 2017

The University Museum and Art Gallery is pleased to present *Hong Kong in Ink and Colour*, an exhibition that surveys half a century of contemporary Chinese paintings from the museum's collection, with a focus on local artists and their visual testimony of the development of the Fragrant Harbour. All selected artworks also count among the numerous recent acquisitions and tell the story of both the university's interest in collecting and documenting Hong Kong painters and their work as well as of our community or artists and friends that donate and thereby contribute to our growth and endeavour.

Hong Kong is a world metropolis that grows year by year. This steady development is mirrored at the University Museum with our collection of Hong Kong art, and this exhibition exemplifies the fascination of local artist with the ever-changing land and seascapes. Furthermore, the variety of media employed, ink, watercolour and oil, testify to the individual interests and talents to explore different techniques and use their properties to best record in both life-like and abstract depictions.

We thank our past and present donors for contributing art and funding for us to display and teach with this recently-established collection. May this exhibition be a document and memory of the development of our city and its art scene – one that younger future artists grow into and participate in.

The University of Hong Kong Museum Society was established in 1988 by Mrs. Margaret Wang, whose husband, Dr. Wang Gungwu, was Vice-Chancellor of The University of Hong Kong from 1986 to 1996. For over twenty-five years, the Museum Society, a non-profit organization, besides supporting The University of Hong Kong Museum and Art Gallery (UMAG) has become a vital force in the promotion of art and culture in the Hong Kong community.

The Museum Society is governed by an Executive Committee comprised of volunteer members. The Committee organizes a variety of activities and trips related to art and culture. Proceeds generated from the Society's activities are donated to UMAG for acquisition of selected artworks, sponsorship of special exhibitions and notable programmes, as well as to The University of Hong Kong and the local community for the support of educational initiatives.

Bearing a legacy of over sixty years, UMAG is one of Hong Kong's oldest and most distinguished museums. Situated in the elegant and historic Fung Ping Shan Building and the adjoining T.T. Tsui Building, the Museum has over 2,000 pieces of Chinese antiquities in ceramics, bronzes, paintings, Chinese oil paintings, as well as carvings in jade, wood and stone.

The Museum is open to the public free of charge from Monday to Saturday 09:30 to 18:00, and Sunday 13:00 to 18:00. It is closed on public holidays.

### Objectives

- To support and assist the University Museum and Art Gallery
- To promote the understanding and appreciation of art, particularly Chinese arts and antiquities
- To raise funds for the purpose of enriching existing collections, sponsoring exhibitions and financing cultural activities and scholarship programs
- To promote friendship among members

### Activities

- Local – lectures and symposiums, museum and gallery tours, visits to artists' studios and collectors' homes, culinary evenings, heritage walks and weekend trips
- Overseas – guided tours to places of historical and cultural significance, including museums, galleries, private collections and special events

### Benefits for Members

- Museum Society newsletters and invitations to lectures and symposiums
- Invitations to previews of UMAG exhibitions
- 20% discount on UMAG publications and gift items
- Exclusive Members Only events
- Special discounts at AO Photo Centers

### Membership

- To become a member, please complete the Membership Form attached in the newsletter.



**Honorary Life President: Mrs. Margaret Wang**

**Patron: Dr. Christina Mathieson**

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