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Arts of Asia

CHU TEH-CHUN

Master of Abstract Expressionism

CHU TEH-CHUN '06.07



Mrs Carrie Lam, Chief Executive of Hong Kong, and Mr Ho Sai-chu, Chairman of Chih Lo Lou Art Promotion Ltd

EDITORIAL

IT WAS TRULY a great honour to be invited as a guest to Government House, Hong Kong, on July 19th, 2018. The special occasion was a ceremony to mark the donation of the Chih Lo Lou Collection of Chinese painting and calligraphy to the Hong Kong Museum of Art. Comprising 355 masterpieces from the Song dynasty to the 20th century, this outstanding private collection, built up by Ho Iu-kwong (1907–2006), the late philanthropist, is one of the most valuable donations from a private collection to the Hong Kong government in recent years.

These artworks are considered priceless because of their great rarity. The generous donation includes important paintings by members of the Four Monks, namely Bada Shanren, Shitao, Cheng Sui and Dai Benxiao of the Huangshan School. A passionate collector, Ho Iu-kwong was often in the company of connoisseurs, painters and calligraphers, such as Zhang Daqian and Chen Rentao as well as Guangdong artists, whom he would invite to his home for literary gatherings.

During his touching speech at the donation ceremony in Government House, Ho Sai-chu, the son of Ho Iu-kwong, the Chih Lo Lou Art Promotion chairman and also a former legislator, stated: “My father always expressed that integrity is the most important virtue and insisted that the artist’s temperament should take precedence over the quality of his artworks. So he mainly collected works by artists of high integrity. He named his studio ‘Chih Lo Lou’, meaning ‘bliss’ for the pleasure one derives from viewing ancient masterpieces, and also alluding to a Chinese saying that it is bliss to perform good deeds.”

Ho Iu-kwong founded the Fook Lee Construction Company, undertaking significant public projects, including the Queen Elizabeth Hospital. He started collecting ancient Chinese paintings and calligraphy in the 1950s, setting up the Chih Lo Lou gallery in 1985 with the purpose of preserving ancient Chinese art and keeping it in Chinese hands. Ho



Government House in Hong Kong, July 19th, 2018



Mrs Cherry Tse, Permanent Secretary for Home Affairs; Mr Ho Sai-chu’s wife; Mrs Rita Fan, former President of Legislative Council; Mrs Carrie Lam; Mrs Elsie Leung, former Secretary for Justice; Mr Ho Sai-chu; Ms Michelle Li, Director of Leisure and Cultural Services; and Dr Louis Ng, Deputy Director of Leisure and Cultural Services

Sai-chu explained: “We hope we could also play a role in promoting Chinese culture and arts, as well as patriotism, by making the artworks more accessible to the public and the younger generation”. Carrie Lam Cheng Yuet-ngor, Chief Executive of the Hong Kong Special Administrative Region, who officiated at the donation ceremony, warmly thanked the Ho family and announced that there will be a dedicated gallery, to be named the “Chih Lo Lou Gallery of Chinese Painting and Calligraphy”, in the Hong Kong Museum of Art when it reopens in the second half of 2019.

I also thoroughly enjoyed the “Belt and Road” charity exhibition of the Hong Kong entrepreneur, Dr Eddy Li, that was held at Sotheby’s Hong Kong Gallery from July 11th to 23rd, 2018. This event marked the official launch of Dr Li’s beautiful photo book, *Belt and Road*, which is the first book of a Chinese photographer to be published by *National Geographic*. Containing more than 500 pages and over 800 photographs, the book explores people and scenery from more than thirty countries in the region. Around thirty images featured in the book were showcased in the charity exhibition, with all proceeds benefiting the Hong Kong Chinese Arts and Culture Promotion Foundation. Incidentally, *Belt and Road* also includes a very interesting Preface by Carrie Lam.



Belt and Road, the first book of a Chinese photographer to be published by *National Geographic*



Dr Eddy Li, a renowned industrialist in Hong Kong and a passionate photographer



Kazuyo Hiruma (born 1947), *Soaring*, 2013, stoneware, 42 x 22 x 57 cm



Xu Jianguo (born 1951), *Paris*, 2012–2013, Chinese ink on silk, diameter 38 cm



Xu Jianguo (born 1951), *Hong Kong*, 2018, Chinese ink on silk, diameter 38 cm

Now that the summer holidays have concluded, I am delighted to make the following announcements about two interesting new exhibitions taking place this Autumn. Dai Ichi Arts, Ltd will hold its inaugural exhibition with Kazuyo Hiruma, the contemporary Japanese ceramic artist, from September 7th to 21st, 2018. This will be the first time her award-winning sculptures have been shown in New York. "Kazuyo Hiruma: Memories of Water and Earth" will feature works that highlight Hiruma's investigation of how memory and erosion come forth in aquatic and terrestrial forms. Ceramic sculptures depicting water and earth inspire nuanced explorations of how these two natural forces interact with time.

Alisan Fine Arts is proud to present Xu Jianguo's solo exhibition, "Poetic Cityscapes", offering a new vision of cosmopolitan centres around the world. Painted in Song dynasty artistic style, these panoramas blend the past with the present, offering a commentary on the future of our culture. The highly detailed paintings on silk testify to Xu's cross-cultural heritage and demonstrate the transformation of classical Chinese painting into modern urban landscapes. The works will be shown from September 26th to October 31st, 2018.

For this September-October 2018 issue of *Arts of Asia*, I have worked closely with several distinguished curators and

specialists of Chinese paintings. Their informative articles showcase world-class works by pre-eminent Chinese masters that embody the creative spirit and versatility of Chinese painting over the centuries. I am especially pleased to feature many famous artists, such as Chu Teh-Chun, Ding Yanyong, Xu Wei and Walasse Ting, as well as leading contemporary Chinese ink painters. Indeed, Chu Teh-Chun, Zao Wou-ki and Wu Guanzhong are my personal favourites of all Chinese artists, the trio often having been dubbed the "Three Musketeers" of modernist Chinese art. *Arts of Asia* has previously published cover articles on Zao and Wu, so it gives me great pride to publish Mary Ginsberg's fascinating article, "Chu Teh-Chun: Master of Abstract Expressionism", as the cover article of this issue. Completing the set of articles on the "Three Musketeers" has been a long-term goal of mine, and I hope readers will also enjoy and be inspired by the outstanding paintings illustrated.

Robin Markbreiter

ROBIN MARKBREITER *Publisher & Editor*

FINE ART ASIA 2018 & INK ASIA 2018

September 29th–October 2nd, 2018

Andy Hei, founder of Fine Art Asia, continues to manage this popular and rewarding fair in Hong Kong. Fine Art Asia 2018 returns to the Hong Kong Convention and Exhibition Centre during the peak art season in Hong Kong. This year, Ink Asia 2018 will be staged alongside Fine Art Asia 2018, at the same time as major art auctions in the same venue, attracting dealers, collectors and art connoisseurs from all over the world.

International galleries are excited to participate at this year's expanded fair, and look forward to catering to the aspirations of knowledgeable Asian collectors. The fair successfully promotes cultural exchange between East and West, and presents scholarly lectures for visitors.

Spanning 5000 years of cultural history are museum-quality Asian and Western antiques, jewellery, antique silver and timepieces; Impressionist, modern and contemporary art; and photography. Illustrated below is an interesting selection of highlights from some participating galleries.



Model of the Mahabodhi Temple at Bodh Gaya. Late Pala period, 12th–13th century. Wood.
44 x 19.5 x 12 cm.
Tenzing Asian Art



Japanese Export Silver
Double Skinned Box
Circa 1900. Diameter 24 cm.
Esmé Parish Silver



Carved Lacquer Dragon and Phoenix Dish
Wanli mark and period. Diameter 21 cm.
Martin Fung



Hideaki Honma, *Soaring into the Sky*
1993. Bamboo. 103 x 93 x 30 cm.
Wamono Art



Huanghuali Corner Leg Painting Table
Early Qing dynasty. 89 x 192 x 59 cm.
Ever Arts Gallery



Gold Chain with Two Taka
Sumba, 19th century.
Length 91 cm. Taka 6 x 7 cm.
Susan Ollemans