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Cornerstone Investors
A Practice Guide for Asian IPOs
(基石投資者：亞洲新股上市集資實務)

Philippe Espinasse

Finance / Business / Investment
January 2018
256 pp., 7” x 9”
HB 978-988-8455-84-3  HK$350 | US$45

In this ground-breaking guide, former investment banker Philippe Espinasse explains the process of gathering cornerstone investors in connection with IPOs and other equity offerings.

Using his trademark simple and jargon-free language, he details the targeting strategies, documentation, marketing, and allocation of shares and other securities to these reference shareholders, and analyses why and how they make or break today’s new listings across Asia’s key markets. This essential guide—and the first of its kind—contains key information on the legal framework for cornerstone investors in Hong Kong, Malaysia, and Singapore, and offers practical advice on how best to structure and conduct a cornerstone investor offering. It also discusses some of the more controversial issues associated with the practice of cornerstone investment and includes many real-life examples of cornerstone deals, sample documents, cornerstone investor profiles, an investor target list, and a comprehensive glossary.

Philippe Espinasse was a senior investment banker for almost two decades. He has worked on IPOs and capital markets transactions in 30 countries. He is the author of IPO: A Global Guide and IPO Banks: Pitch, Selection and Mandate and maintains a personal website: www.ipo-book.com.

‘There is no better person to shed light on the opaque world of cornerstone investing in Asian IPOs. Philippe Espinasse writes clearly, substantively, and expertly.’
—Jasper Moiseiwitsch, Asia companies and markets news editor, Financial Times

Also by Philippe Espinasse

IPO
A City Mismanaged traces the collapse of good governance in Hong Kong, explains its causes, and exposes the damaging impact on the community’s quality of life. Leo Goodstadt argues that the current well-being and future survival of Hong Kong have been threatened by disastrous policy decisions made by chief executives and their principal officials. Individual chapters look at the most shocking examples of mismanagement: the government’s refusal to implement the Basic Law in full; official reluctance to halt the large-scale dilapidation of private sector homes into accommodation unfit for habitation; and ministerial toleration of the rise of new slums. Mismanagement of economic relations with Mainland China is shown to have created severe business losses. Goodstadt’s riveting investigations include extensive scandals in the post-secondary education sector and how lives are at risk because of the inadequate staff levels and limited funding allocated to key government departments. This book offers a unique and very powerful account of Hong Kong’s struggle to survive.

Leo Goodstadt is an honorary fellow of the University of Hong Kong. He was head of the Hong Kong government’s Central Policy Unit from 1989 to 1997 and previously served on eight government statutory and advisory boards. His academic publications are extensive, and he has four books published by Hong Kong University Press since 2005.

Also by Leo F. Goodstadt

Uneasy Partners
The Conflict Between Public Interest and Private Profit in Hong Kong (2005)

Profits, Politics and Panics

Reluctant Regulators
How the West Created and How China Survived the Global Financial Crisis (2011)

Poverty in the Midst of Affluence
How Hong Kong Mismanaged Its Prosperity, Revised Edition (2014)
The World in Guangzhou
Africans and Other Foreigners in South China’s Global Marketplace
(世界在廣州:南中國全球貿易市場中的非洲人和其他外國人)

Gordon Mathews with Linessa Dan Lin and Yang Yang

Anthropology / China
November 2017
260 pp., 6" x 9", 21 b&w illus.
PB 978-988-8455-88-1    HK$215 | US$28
For sale in Hong Kong, China, Macau, and Taiwan only

Only decades ago, the population of Guangzhou was almost wholly Chinese. Today, it is a truly global city, a place where people from around the world go to make new lives, find themselves, or further their careers. A large number of these migrants are small-scale traders from Africa who deal in Chinese goods—often knockoffs or copies of high-end branded items—to send back to their home countries. In The World in Guangzhou, Gordon Mathews explores the question of how the city became a center of “low-end globalization” and shows what we can learn from that experience about similar transformations elsewhere in the world.

Full of unforgettable characters, the book presents a compelling account of globalization at ground level and offers a look into the future of urban life as transnational connections continue to remake cities around the world.

Gordon Mathews is professor of anthropology at the Chinese University of Hong Kong.

Linessa Dan Lin is a PhD candidate in the Anthropology Department at the Chinese University of Hong Kong.

Yang Yang graduated with a master of philosophy in anthropology at the Chinese University of Hong Kong.

Also by Gordon Mathews

Ghetto at the Center of the World
Chungking Mansions, Hong Kong (2011)
Ulaanbaatar beyond Water and Grass
A Guide to the Capital of Mongolia
(烏蘭巴托：水、草以外的蒙古首府)

M. A. Aldrich

Travel / Mongolia
March 2018
312 pp., 6” x 9”, 98 b&w illus.
PB 978-988-8208-67-8    HK$300 | US$39

Ulaanbaatar beyond Water and Grass is the first book in the English language that takes the visitors to an in-depth exploration of the capital of Mongolia. In the first section of the book, M. A. Aldrich paints a detailed portrait of the history, religion, and architecture of Ulaanbaatar with reference to how the city evolved from a monastic settlement to a communist-inspired capital and finally to a major city of free-wheeling capitalism and Tammany Hall politics. The second section of the book offers the reader a tour of different sites within the city and beyond, bringing back to life the human dramas that have played themselves out on the stage of Ulaanbaatar.

Where most guide books often lightly discuss the capital, Ulaanbaatar beyond Water and Grass: A Guide to the Capital of Mongolia reveals much that remains hidden from the temporary visitor and even from the long-term resident. Writing in a quirky, idiosyncratic style, the author shares his appreciation and delight in this unique urban setting—indeed, in all things Mongolian. The book finally does justice to one of the most neglected cultural capitals in Asia.

M. A. Aldrich is a lawyer and author who has lived and worked in Asia for nearly thirty years. He has previously published The Search for a Vanishing Beijing: A Guide to China’s Capital through the Ages and The Perfumed Palace: Islam’s Journey from Mecca to Peking in addition to numerous articles on Chinese and Mongolian law. He is currently writing a book about Lhasa.

‘An authoritative introduction to Mongolia’s capital city. For first-time visitors or long-term academics, this is quite simply the best book available on Ulaanbaatar.’
—Jack Weatherford, author of Genghis Khan and the Making of the Modern World

Also by M. A. Aldrich

The Search for a Vanishing Beijing
Employing the classic Chinese saying “returning home with glory” (man zai rong gui) as the title, Michael Williams highlights the importance of return and home in the history of the connections established and maintained between villagers in the Pearl River Delta and various Pacific ports from the time of the Californian and Australian gold rushes to the founding of the People’s Republic of China.

Conventional scholarship on Chinese migration tends to privilege nation-state factors or concepts which are dependent on national boundaries. Such approaches are more concerned with the migrants’ settlement in the destination country, downplaying the awkward fact that the majority of the overseas Chinese (huaqiao) originally intended to (and eventually did) return to their home villages (qiaoxiang). Williams goes back to the basics by considering the strong influence exerted by the family and the home village on those who first set out in order to give a better appreciation of how and why many modest communities in southern China became more modern and affluent. He also gives a voice to those who never left their villages (women in particular). Designed as a single case study, this work presents detailed research based on the more than eighty villages of the Long Du district (near Zhongshan City in Guangdong Province), as well as the three major destinations—Sydney, San Francisco, and Honolulu—of the huaqiao who came from this region. Out of this analysis of what truly mattered to the villagers, the choices they had and made, and what constituted success and failure in their lives, a sympathetic portrayal of the huaqiao emerges.

Returning Home with Glory inaugurates the Hong Kong University Press book series “Crossing Seas”.

Michael Williams grew up in Sydney, completed his PhD at the University of Hong Kong, and is currently an adjunct fellow at Western Sydney University. He is also a founding member of the Chinese Australian Historical Society.
Staging Revolution
Artistry and Aesthetics in Model Beijing Opera during the Cultural Revolution
( 搬演革命：文革京劇樣板戲中的藝術與美學 )

Xing Fan

Cultural Revolution / Beijing Opera / History
February 2018
308 pp., 6” x 9”, 28 b&w illus. and 4 color plates
HB 978-988-8455-81-2   HK$500 | US$65

Staging Revolution refutes the deep-rooted notion that art overtly in the service of politics is by definition devoid of artistic merits. As a prominent component shaping the culture of the Cultural Revolution, model Beijing Opera (jingju) is the epitome of art used for political ends. Arguing against commonly accepted interpretations, Xing Fan demonstrates that in a performance of model jingju, political messages could only be realized through the most rigorously formulated artistic choices and conveyed by performers possessing exceptional techniques. Fan contextualizes model jingju at the intersection of history, artistry, and aesthetics. Integral to jingju’s interactions with politics are the practitioners’ constant artistic experimentations to accommodate the modern stories and characters within the jingju framework and the eventual formation of a new sense of beauty. Therefore, a thorough understanding of model jingju demands close attention to how the artists resolved actual production problems, which is a critical perspective missing in earlier studies. This book provides exactly this much-needed dimension of analysis by scrutinizing the decisions made in the real, practical context of bringing dramatic characters to life on stage, and by examining how major artistic elements interacted with each other, sometimes harmoniously, sometimes antagonistically. Such an approach necessarily places jingju artists center stage. Making use of first person accounts of the creative process, including numerous interviews conducted by the author, Fan presents a new appreciation of a lived experience that, on a harrowing journey of coping with political interference, was also filled with inspiration and excitement.

Xing Fan is assistant professor in Asian theatre and performance studies at the Centre for Drama, Theatre and Performance Studies at the University of Toronto.

“This fascinating study is ground-breaking and timely. Xing Fan masterfully demonstrates how the creative choices made by playwrights, directors, musicians, actors, and designers intersected with one another in creating an aesthetics of the model theater during the Cultural Revolution. A must-read for anyone interested in Chinese literature and drama, theater studies, and comparative literature.”

—Xiaomei Chen, University of California, Davis
It is not often recognized that China was one of the few places in the early modern world where all merchants had equal access to the market. This study shows that private traders, regardless of the volume of their trade, were granted the same privileges in Canton as the large East India companies. All of these companies relied, to some extent, on private capital to finance their operations. Without the investments from individuals, the trade with China would have been greatly hindered. Competitors, large and small, traded alongside each other while enemies traded alongside enemies. Buddhists, Muslims, Catholics, Protestants, Parsees, Armenians, Hindus, and others lived and worked within the small area in the western suburbs of Canton designated for foreigners. Cantonese shopkeepers were not allowed to discriminate against any foreign traders. In fact, the shopkeepers were generally working in a competitive environment, providing customer-oriented service that generated goodwill, friendship, and trust. These contributed to the growth of the trade as a whole. While many private traders were involved in smuggling opium, others, such as Nathan Dunn, were much opposed to it. The case studies in this volume demonstrate that fortunes could be made in China by trading in legitimate items just as successfully as in illegitimate ones, which tellingly suggests that the rapid spread of opium smuggling in China could be a result of inadequate, rather than excessive, regulation by the Qing government.

Paul A. Van Dyke is professor of history at Sun Yat-sen University in Guangzhou and author of Merchants of Canton and Macao: Success and Failure in Eighteenth-Century Chinese Trade (Hong Kong University Press, 2015).

Susan E. Schopp is a historian whose research focuses on the French Canton trade and on East India ships. In 1997 she identified the wreck of the English East India Company vessel Earl Temple. She is also a crew member of Friendship of Salem, a reconstruction of an American East Indiaman.

Also by Paul A. Van Dyke

The Canton Trade
Life and Enterprise on the China Coast, 1700–1845 (2005)

Merchants of Canton and Macao
Politics and Strategies in Eighteenth-Century Chinese Trade (2011)
Almost right from the introduction of baseball to Japan the sport was regarded as qualitatively different from the original American model. This vision of Japanese baseball associates the sport with steadfast devotion (magokoro) and the values of the samurai class in the code of Bushidō, in which greatness is achieved through hard work under the tutelage of a selfless master.

In Contesting the Myths of Samurai Baseball Keaveney analyzes the persistent appeal of such mythologizing, arguing that the sport has been serving as a repository for traditional values, to which the Japanese have returned time and again in epochs of uncertainty and change. Baseball and modern culture emerged and developed side by side in Japan, giving cultural representations of this national pastime special insights into Japanese values and their contortions from the late nineteenth century to the present day. Keaveney explains the origins of the cultural construct “Samurai baseball” and reflects on the recurrences of these essentialist discourses at critical junctures in Japan’s modern history. Since the early modern period, writers, filmmakers, and manga artists have alternately affirmed and debunked these popular myths of baseball. This study presents an overview of these cultural products, beginning with Masaoka Shiki’s pioneering baseball writings, then moves on to the long history of baseball films and the venerable tradition of baseball fiction, and finally considers the substantial body of baseball manga and anime. Perhaps what is most striking is the continuous relevance of baseball and its values as a point of cultural reference for the Japanese people; their engagement with baseball is a genuine national love affair.

Christopher T. Keaveney’s research revolves around modern Japanese culture and cultural relations between China and Japan. He is the co-chair of the Asian Studies program and a professor of Japanese in the Department of Global Languages and Cultural Studies at Linfield College in McMinnville Oregon.

Also by Christopher T. Keaveney

Beyond Brushtalk
Buddhist Visual Cultures, Rhetoric, and Narrative in Late Burmese Wall Paintings
(晚期緬甸皇朝寺廟壁畫的佛教視覺文化、修辞性與敘事)

Alexandra Green

Art History / Buddhism
January 2018
248 pp., 7” x 10”, 90 color illus.
HB 978-988-8390-88-5   HK$420 | US$55

Step into a Burmese temple built between the late seventeenth and early nineteenth centuries and you are surrounded by a riot of color and imagery. The majority of the highly detailed wall paintings displays Buddhist biographical narratives, inspiring the devotees to follow the Buddha’s teachings. Alexandra Green goes one step further to consider the temples and their contents as a whole, arguing that the wall paintings mediate the relationship between the architecture and the main Buddha statues in the temples. This forges a unified space for the devotees to interact with the Buddha and his community, with the aim of transforming the devotees’ current and future lives. These temples were a cohesively articulated and represented Burmese Buddhist world to which the devotees belonged. Green’s visits to more than 160 sites with identifiable subject matter form the basis of this richly illustrated volume, which draws upon art historical, anthropological, and religious studies methodologies to analyze the wall paintings and elucidate the contemporary religious, political, and social concepts that drove the creation of this lively art form.

Alexandra Green is Henry Ginsburg Curator for Southeast Asia at the British Museum. She is the editor of Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives (2013).

“Buddhist Visual Cultures, Rhetoric, and Narrative in Late Burmese Wall Paintings is truly a tour de force that allows us to see Burmese temple paintings of the Life of the Buddha and similar themes as an open-ended genre that, like literary discourse, participates in wider social, intellectual, and religious contexts.”
—Juliane Schober, Arizona State University

“Alexandra Green introduces this relatively unknown material and subjects it to sophisticated analysis. This study is major step towards creating a template that could be used for analyzing other late traditions of Buddhist painting.”
—Janice Leoshko, University of Texas at Austin

Also by Alexandra Green

Rethinking Visual Narratives from Asia (ed.)
Intercultural and Comparative Perspectives (2013)
Depictions within a movie of either filmmaking or film watching are hardly novel, but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable. To G. Andrew Stuckey, the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves. Such a discourse, in turn, outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice. Metacinema also draws our attention to the presence of the audience, people actively responding to a film. In elucidating the affective responses elicited by the metacinematic mode in the viewers, Stuckey argues that metacinema reflects ways of being in the world that audiences may take up for themselves.

The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China, Hong Kong, and Taiwan during the 1990s and 2000s, from award-winning conceptual art films to popular crowd pleasers, blockbusters to low-budget productions, and documentary-style social realist exposé projects to studio assembly-line investments. The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows us to gauge the cultural, social, and aesthetic implications of Chinese cinemas as a whole.

“Stuckey surveys a broad swath of contemporary Chinese cinema, from popular blockbusters to elite art films, around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as contemporary classics. The result is a fascinating dive into the growing and diversifying cinema culture of China today.” —Jason McGrath, University of Minnesota
No Man an Island
The Cinema of Hou Hsiao-hsien
Second Edition
(無人是孤島：侯孝賢的電影世界，第二版)

James Udden

Film Studies / Taiwan Studies
November 2017
264 pp., 6" x 9", 35 b&w illus.
PB 978-988-8139-22-4 HK$280 | US$35

Taiwan is a peculiar place resulting in a peculiar cinema, with Hou Hsiao-hsien being its most remarkable product. Hou’s signature long and static shots almost invite critics to give auteurist readings of his films, often privileging the analysis of cinematic techniques at the expense of the context from which Hou emerges. In this pioneering study, James Udden argues instead that the Taiwanese experience is the key to understanding Hou’s art. The convoluted history of Taiwan in the last century has often rendered fixed social and political categories irrelevant. Changing circumstances have forced the people in Taiwan to be hyperaware of how imaginary identity—above all national identity—is. Hou translates this larger state of affairs in such masterpieces as City of Sadness, The Puppetmaster, and Flowers of Shanghai, which capture and perhaps even embody the elusive, slippery contours of the collective experience of the islanders. Making extensive uses of Chinese sources from Taiwan, the author shows how important the local matters for this globally recognized director.

In this new edition of No Man an Island, James Udden charts a new chapter in the evolving art of Hou Hsiao-hsien, whose latest film, The Assassin, earned him the Best Director Award at the Cannes Film Festival in 2015. Hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history. The unconventional approach to conventions is quintessential Hou Hsiao-hsien.

James Udden is professor of cinema and media studies at Gettysburg College.

“An excellent and groundbreaking volume. This book’s very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English.”
—Chris Berry, King’s College London

“In this first book-length study on Hou Hsiao-hsien James Udden illuminates the most intriguing yet mystifying filmmaker in world cinema. No Man an Island is without doubt a major contribution to the fields of Chinese-language cinema and film studies.”
—Emilie Yueh-yu Yeh, Lingnan University, Hong Kong
Despite recent advances in pharmacotherapy, psychosocial casework, and early interventions, improving the treatment of psychotic disorders is still a major challenge for mental health professionals. The coaching approach discussed in this book specifically addresses that difficulty. It is a recovery-oriented approach that attempts to help mental health patients function better in everyday life.

The book starts with a short introduction to psychotic disorders, the principles of psychosocial intervention, and the challenges inherent in such interventions. It then provides a systematic review of the lifestyle redesigning approach, i.e., the coaching approach in the context of an early psychosis intervention program in Hong Kong (the Jockey Club Early Psychosis Program). There is also a step-by-step guide to conducting group intervention sessions using the coaching approach.

Intended for mental health professionals working with psychosis patients, Coaching Intervention for Psychosis: A Lifestyle Redesigning Approach provides useful instructions for basic training. It is also invaluable to patients and caregivers who wish to understand and facilitate the intervention procedures.

Kwok-fai Leung is manager of the Occupational Therapy Department in the Queen Elizabeth Hospital, Hong Kong.

Iris Hiu Hung Chan was a case intervention officer for the Jockey Club Early Psychosis Project.

Nicole Ka Man Lau is a professionally trained life coach under the International Coach Federation (ICF) Accredited Coach Training Program.

Eric Yu-hai Chen is Chi-Li Pao Foundation Professor of Psychiatry and head of the Department of Psychiatry at the University of Hong Kong.

Also by Eric Yu-hai Chen

Early Psychosis Intervention (ed.)
co-edited with Helen Lee, Gloria Hoi-kei Chan
and Gloria Hoi-yun Wong
Building Materials and Technology in Hong Kong
香港建築技術及應用

Wong Wah Sang, Chan Wing Yan, Alice, Wai Chui Chi, Rosman, Kee Yee Chun, Tris
黃華生、陳詠欣、衛翠芷、祁宜臻

Bilingual in English and Chinese
Architecture / Construction Engineering / Methods & Materials
February 2018
384 pp., 8” x 11”, 599 b&w illus.
HB 978-988-8390-98-4 HK$460 | US$65

This book is a thorough documentation of tectonics in the Hong Kong construction industry. It looks at how buildings have been designed and built in a high-density city in a subtropical climate. Written in both Chinese and English, it covers almost all aspects of building materials and technology in Hong Kong with a succinct sequence that follows the construction process of a building project. The case studies in Chapter 3 brings together 16 local projects, which embrace a wide range of building types: from single-storey buildings to high-rise towers, from private development to public institutional construction, from office to residence, and provide invaluable information on the application of building materials and technology.

While it is intended primarily for students in architecture, surveying, and construction, Building Materials and Technology in Hong Kong is an indispensable reference for professionals and practitioners who are dealing with building design and construction. Those with a general interest in building construction will also find this highly illustrated book an interesting and engaging read.

Wong Wah Sang (黃華生) is an experienced architect and an associate professor in the Department of Architecture, the University of Hong Kong. He is an expert in related law and local practices and is in charge of the professional assessment for architects in the subject of building technology and materials.

Chan Wing Yan, Alice (陳詠欣) is a registered architect in Hong Kong. She established her own private practice, Architectural Project Unit Limited, in 2012.

Wai Chui Chi, Rosman (衛翠芷) is a registered architect. She serves on the Architects Registration Board (2014–2018) and was the vice president of the Hong Kong Institute of Architects (2015–2016).

Kee Yee Chun, Tris (祁宜臻) is a registered architect in Hong Kong. She is an authorized person and an associate professor in the Faculty of Design and Environment at the Technology and Higher Education Institute of Hong Kong.
南丫沙埔拼圖
考古調查與景觀重建

**Mick Atha** 、 葉可詩

考古／香港

March 2018

284 pp., 7” x 10”, 81 color plates and 70 illus.

PB 978-988-8455-83-6    HK$170 | US$25

香港擁有許多位於沙灘後方、資源豐富的考古遺址。其中，南丫島的沙埔長期以來一直受到考古學家們的注意，然而到目前為止，尚未有學者就該區域有全面研究的著述發表。

《南丫沙埔拼圖》以沙埔六千多年包容各種人類活動的多時期社會景觀為框架，呈上第一項跨時期的持續分析。綜合數十年早期田野工作及Mick Atha（范旼澄）和葉可詩（Kennis Yip）在2008–2010年期間發掘的大量考證，兩位作者得以重建沙埔社會的不同歷史時期。

該遺址出土的文物，包括一些屬於香港範圍的僅有發現，投影出古代沙埔居民以不同方式與環境互動。青銅時代的人類高度掌握石英裝飾品生產和冶金技術等證據，顯示當時的手工藝正在逐步提升和變得專門。與此同時，社會變得複雜、競爭更形劇烈。到了六朝至唐代時期，沙埔成為官府掌控的窯式鹽業中心。在19世紀，沙埔的漁、農業社會體更成為提供香港市區食品和燃料的重要供應者。透過一個特殊考古遺址的鏡頭，《南丫沙埔拼圖》講述了一個扣人心弦的故事：人類在不斷地重新塑造自己的生活。

**Mick Atha** 於香港中文大學任教考古學與景觀研究。葉可詩從事考古顧問工作。二人共諧連理，育有一名女兒，現居住於南丫島沙埔附近。

英文版：

*Piecing Together Sha Po*  
Archaeological Investigations and Landscape Reconstruction (2016)

*Mick Atha* and *Kennis Yip*
Distributed for Asia Society Hong Kong Center 亞洲協會香港中心

Painting Her Way 道無盡
The Ink Art of Fang Zhaoling 方召麐水墨藝術展

Kuiyi Shen and Julia F. Andrews
With essays by Joan Judge and Joyce Hei-ting Wong
Translated by Peng Shanshan and Zhao Xing

沈揆一、安雅
With essays by 季家珍、黃熙婷
彭姍姍、趙幸 譯

Bilingual in English and Chinese

Fine Art
September 2017
204 pp., 8.125" x 10.375", 111 color illustrations
HB 978-988-12272-9-4 HK$280 | US$36

This catalogue is published on the occasion of Asia Society Hong Kong Center’s eponymous exhibition, Painting Her Way: The Ink Art of Fang Zhaoling, from September 27 to December 31, 2017, the first of ASHK’s 20th Century Chinese Female Artist Series. The book includes a catalogue of all exhibited artworks and seals, as well as three scholarly essays that shed light on the life and artistic trajectory of Fang Zhaoling, the changing social role of women in Republican China, and the importance of Hong Kong to Fang’s career as a painter.

Kuiyi Shen and Julia F. Andrews are both prominent scholars of modern Chinese art. Shen is professor of Art history, Theory, and Criticism at University of California, San Diego, while Andrews is a distinguished university professor in the Department of History of Art at The Ohio State University. Both have published prolifically and curated major museum exhibitions on the art of modern China.
Tharlo
Short Story and Film Script by Pema Tseden

Pema Tseden
Translated by Jessica Yeung
Edited with critical introduction by Jessica Yeung and Wai-ping Yau

Fiction / Film
September 2017
272 pp., 5.5" x 8.25", illustrations throughout
PB 978-988-77238-3-7 HK$230 | US$30

The story of a Tibetan shepherd who is pulled from the security of his mountain flock into a harsh and alien urban world. Imaginatively adapted for the big screen from his short story (2012) by the author-director himself, the film version of Tharlo (2015) represents Pema Tseden’s greatest cinematic achievement to date, and has garnered numerous international prizes.

Pema Tseden is a native Tibetan fiction writer, film director and literary translator. He was born in the Amdo Tibetan region in 1969, and was the first Tibetan graduate of the prestigious Beijing Film Academy. His films, including The Silent Holy Stones, The Search, Old Dog, and Tharlo, have established a strong presence for him as a cutting-edge auteur on the international film circuit.

Jessica Yeung is Associate Professor of Translation at Hong Kong Baptist University. Yeung has published widely on Chinese and Hong Kong literature and arts, including the works of Gao Xingjian, Yan Lianke, Zhang Chengzhi, Pema Tseden, Danny Yung and Chiu-yu Mok. She is also a translator for the theatre and the cinema.

Wai-ping Yau is Associate Professor of Translation at Hong Kong Baptist University. Yau has published widely on Hong Kong and Chinese cinemas and literature, including works by Stanley Kwan, Wong Kar-wai, Pema Tseden, and Tashi Dawa. He is also a literary translator of works by writers including Hong Kong’s Dung Kai-cheung.
North Korea’s Public Face
20th-century Propaganda Posters from the Zellweger Collection

This catalogue is published to coincide with the UMAG exhibition North Korea’s Public Face: 20th-century Propaganda Posters from the Zellweger Collection.

For most people outside of the Democratic People’s Republic of Korea (DPRK), it may come as a revelation that art is available in North Korea, or that it is a well-developed feature of national culture. As the state guides artistic production, all artists are members of the Korean Artists Federation, and must create a certain number of works each month to receive a salary.

Although the category of ‘Propaganda Artist’ is a lower-ranking designation than ‘People’s Artist’, the propaganda artists are given the vital task of keeping the population informed. Posters first came to prominence during the 1950–53 Korean War and they are still displayed prominently throughout the capital and countryside. Slogans are often taken from statements made by the country’s leadership and from newspaper editorials.

North Korean posters portray a wide variety of topics: from phrases reinforcing party policies to messages reiterating campaigns on culture, public health, education and sports. Works presented in this exhibition primarily illustrate topics related to agricultural development and food production—areas of particular interest based on the years that Katharina Zellweger has addressed food and food security-related issues.

Katharina Zellweger is a Research Fellow at Stanford University. She first visited North Korea in 1995, as the country was devastated by floods that contributed to a massive famine. As an employee of Caritas, the global Catholic organisation, she was among the first international aid workers on the ground. In the following years, she has made more than fifty trips and visited almost all of the country’s provinces, including the hardest-hit areas usually off-limits to foreigners. In 2006, she was offered a position as country director for the Swiss Agency for Development and Cooperation in Pyongyang. For the next five years, she lived in the North Korean capital and oversaw a series of projects. Her five-year tenure in Pyongyang coincided with a period in which North Korea gradually began to experiment with elements of economic reform, including private plots for farmers to grow and sell crops on the open market and the introduction of an incentive system to boost production.
This catalogue is published to accompany the UMAG exhibition *Ifugao Sculpture: Expressions in Philippine Cordillera Art*. Rarely collected in such a broad group display, both figurative sculptures and ritual boxes exemplify the talent of artists from the Ifugao, Bontoc and Kankanaey tribes in the northern Luzon region of the Philippines. The exhibition and publication are organised in collaboration with Mr Martin Kurer and Asian Art: Future (AA:F), a collection specialising in contemporary and antique Asian art.

The works displayed range from sculptural objects, including ‘bulul’ statues, deities associated with the production of bountiful harvests; ‘hipag’ figures, war deities used as vehicles through which divine help can be summoned; sculptural boxes used in ceremonies, the ‘punamhan’; and various boxes for the storage of food—sometimes called ‘tangongo’ or ‘tanoh’—along with other functional items such as ‘kinahu’, food bowls, and toys. Fascinated with the modern abstract style of these carved 19th- and 20th-century sculptures, this collection takes an artistic rather than an anthropological approach, highlighting the aesthetics of the displayed artworks rather than signifying them as ethnic markers or religious tools. Both the bulul figures and boxes are deeply connected to cultural rituals while presenting abstract expressions of a group of talented rural artists.

Together, these selected pieces showcase the aesthetic and artistic side of a wide range of Cordillera sculptural art from the 18th through the 20th centuries. The pieces are arranged in line with various centres of artistic gravity—‘archaic’, ‘minimalist’, ‘transition’—although the lines are sometimes blurred, and most of the ‘archaic’ material also shows ‘minimalist’ elements.

The publication draws comparisons with other tribal arts and describes their influence over modern Western artists, such as the Russian Wassily Kandinsky (1866–1944), the Romanian Constantin Brancusi (1876–1957) and the French artist George Braque (1882–1963). This claim is based on visual comparisons and it is each object’s physical structure, design value and international character that is highlighted in the current exhibition.
This publication accompanies an unprecedented exhibition highlighting four of the magnificent chinoiserie tapestries of Chinese Emperor Qianlong, woven after designs by François Boucher at the famous Beauvais manufactory from 1758–1760. The large and well-preserved textiles form part of the royal French commission by King Louis XV, objects of which were 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. The engravings were ordered by Qianlong, drawn by Jesuit painters at the Imperial Court in Beijing and then printed in Paris 1769–1774. The ‘culture’ of these prints follows King Louis XIV’s influential images of the Histoire du Roi and presents Qianlong as both a war hero and as the undisputed leader of China in the mid-eighteenth century.

These depictions date to the exact same time period, one that coincides with the 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 previously have not been shown together.

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

In order to highlight the cross-cultural aspects of this project, Florian Knothe (HKU), Pascal-François Bertrand (Bordeaux), Nicholas Pearce (Glasgow) and Kristel Smentek (MIT) have contributed essays detailing the sociocultural history of the tapestries and prints. Each scholar is an expert in their fields and a well-versed lecturer on Chinese artistic influences in France, as well as French and European Jesuit culture in China.
Robert Lettner
In Dialogue with the Chinese Landscape / Utopia of Ornaments / New Wunderkammer of Rococo
山水哲思／身在混沌，心向清明／探秘洛可可
Edited by Florian Knothe and Harald Kraemer

Ying Tianqi
What Remains in Ruins 廢墟之問
Florian Knothe, Fongfong Chen, and Ying Tianqi
English Translation by Eleanor Goodman

Published in conjunction with three Robert Lettner exhibitions staged across Hong Kong in 2017, this volume surveys artworks from the Austrian artist’s long career from the 1960s until his death, focusing specifically on his interest in representing landscapes. It is the first publication of his work to appear in English and Chinese. Lettner immersed himself in the natural world, vividly depicting his vision on paper. He also was 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.

此為配合香港大學美術博物館舉辦之《應天齊：廢墟之問》展覽而出版的圖錄。是次展覽首次展示中國著名藝術家應天齊的《世紀遺痕》和《西遞村》兩系列，作品包括水印版畫、混合媒介油畫、錄像投影和裝置。兩系列以安徽省肅湖古城和西遞村為主題，貫注了他對文物建築和歷史古跡應拆卸抑或保育的反思。是次展覽有部分作品檢視了廢墟的視覺模式，試圖將被拆除的古城及物質文化遺產保存於記憶之中。

This catalogue is published to coincide with the UMAG exhibition Ying Tianqi: What Remains in Ruins, an exhibition featuring mixed-media work printed with water-soluble ink on paper, oils, a video projection and installation. Juxtaposed here for the first time are the renowned Chinese artist’s series—Traces of Centuries and Xidi Village—which present his reflections on the dismantling versus the preservation of historic places, with a focus on the ancient city of Wuhu and Xidi Village in Anhui province. A section of the exhibition examines the visual modes of ruins in an attempt to preserve the memory of deconstructed sites, along with the related physical and cultural heritage.

與此前在香港舉辦的三場羅伯特．萊特納展覽相結合，此作品集涵蓋作品範圍之廣，前可追溯至該藝術家的職業生涯之始——上世紀六十年代，而終於其生命的結束。此雙語版本也是萊特納的作品首次以英文或中文呈現於眾。萊特納沉浸在自然之中，將自己的願景化為紙上的妙筆丹青。他同時也被傳統的東方藝術，尤其是風景畫中的山水哲學所吸引。他開創了將中式「留白」的美學與西式水彩風景畫相結合的新式語言，以探索更深層的藝術世界。

Bilingual in English and Chinese
Fine Art
September 2017
80 pp., 8.25” x 11.75", color illustrations throughout
PB 978-988-19024-6-7 HK$200 | US$28

Bilingual in English and Chinese
Fine Art
June 2017
60 pp., 8.25” x 10.875", color illustrations throughout
PB 978-988-19024-5-0 HK$150 | US$22

第一部《香港太空人》的背景設於 1996 年。大哥黃秋榮帶著妻子 Clara 和繼女鄭諾瑋回家，趁離港前跟老父黃歡、繼母馬文娟、二妹黃春萍、三妹黃夏美和小弟黃冬東見面。秋榮的到來，掀起各人心中的矛盾：老父對兒子的期望、兒子對父親的抱怨、繼母對繼子的忌諱、弟妹對大哥的不捨，還有老父對毫無血緣關係的「孫女」鄭諾瑋的芥蒂。家人間的不和、現實生活的無奈、人生中的無數妥協，在一頓餞行飯中，一觸即發。

第二部《留住香港》的背景設於 2004 年。隔八年，一家人在年末冬至再次聚頭。黃歡中風，現入住老人院。秋榮與繼女諾瑋回港，尋找新的工作機遇。春萍頂下家族杜蟲生意，業績並不理想。夏美遊走於電台及娛樂雜誌社間，飽受壓力。冬東終於大學畢業，初投社會，處處碰壁。馬文娟也被家庭生活及杜蟲生意弄得焦頭爛額。在紛亂的大時代，各人掙扎求存，拼命找尋安身立命之所。

第三部《香港人太空》的背景設於 2017 年。黃歡已經離世數載。秋榮事業發展順利，成為特首選舉委員會成員，與春萍合作投資上海的一個大閘蟹養殖場，夏美接手家族杜蟲生意，冬東隨秋榮學做生意，諾瑋亦回港發展。一家人在大閘蟹收成日聚頭，一頓家常便飯，掀起家人之間的各種矛盾。

龍文康畢業於香港演藝學院戲劇學院，主修舞台編劇。現為全職編劇，曾參與的電影編劇作品包括《野良犬》（聯合編劇）、《門徒》（聯合編劇）、《青苔》（聯合編劇）、《樹大招風》（聯合編劇）。舞台編劇近作包括《博到單車變摩托 @ 真的散 Band 了》、《潛水中與神祕場》、《潛水中》、《維港乾了》、《騷眉勿擱》等。電視劇編審包括《老表你好野》、《老表你好 hea》、《老表，畢業喇！》。曾為 now.com.hk 編寫網上連載小說《十七歲的大時代》、《不想回家》。2007 年獲香港戲劇協會奬學金，到台灣交流半年。龍文康憑《維港乾了》獲第二十五屆香港舞台劇最佳劇本獎，亦憑電影《樹大招風》（聯合編劇）獲 2016 年第五十三屆金馬國際影展最佳原著劇本。
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