

## Recent Books from Hong Kong – July 2020

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### Architecture

Water Driven : Revolutionary Cultural Landscapes / Ken  
Nicolson  
Hong Kong: Hong Kong University Press, 2020  
x, 158p.  
9789888528417  
\$ 49.00 / HB  
388gm.

Water Driven presents stirring tales from around the world recounting humankind's endeavours to solve water crises. Our creative solutions in the face of adversity have driven agricultural, industrial, and technological revolutions, creating some of the most iconic cultural landscapes, ranging from rice paddies to reservoirs and from wells to windmills. Today, rapidly growing urban populations are competing for a shrinking share of a finite water supply. The number of cities on the brink of running dry or, like Hong Kong, surviving from day to day by importing the bulk of their water, is alarming. The pressure is on to pursue a new, environmental revolution that will inspire the next generation of more sustainable, water-driven cultural landscapes.

<http://www.marymartin.com/web?pid=712900>

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## Art

Clouds of Ink Pools of Colour : Painting By Hou Beiren /  
(Curator) Dr. Kevin McLoughlin (Translators) Chris Song, Kikki  
Lam & Rae Hong  
Hong Kong: University Museum and Art Gallery, The University  
of Hong Kong, 2020  
84p.  
English, Chinese  
9789881902573  
\$ 25.00 / PB  
470gm.

"Clouds of Ink, Pools of Colour" is a comprehensive spread of Hou Beiren's landscape paintings in the splashed ink style. His painted panoramas are filled with playful and elegiac meditations on the theme of the Chinese landscape expressed in luminescent swirls of colour and cascades of ink, a theme to which he has returned numerous times over recent decades as he has sought to map out a new pictorial cartography.

<http://www.marymartin.com/web?pid=712901>

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The City of Flowers : Dezso Bozoky Canton Photographs /  
(Curator) Dr Florian Knothe (Translator) Steve Kane  
Hong Kong: University Museum and Art Gallery, The University  
of Hong Kong, 2020  
104p.  
9789887470700  
\$ 21.00 / PB  
412gm.

As a naval officer with the Austro-Hungarian Navy, Dezső Bozóky first departed Hong Kong for Canton in 1908, before travelling to Fujian, Shanghai and Beijing, where he documented the countryside and numerous cities along China's coast. The City of Flowers brings together Bozóky's diary excerpts and photographs from his travels through Canton and Guangdong province. All of the images presented here were digitised from Bozóky's hand-coloured glass slides

which are held in the permanent collection of the Ferenc Hopp Museum of Asiatic Arts in Budapest.

Witness to the end of China's Imperial Era, Bozóky recorded his impressions from regions that were undergoing phenomenal socio-economic change. His interest in nature and architecture and, above all, the Qing dynasty street scenes and people he met along the way, continue to transmit the excitement and wonder of this early European traveler in a country and culture far from his own.

<http://www.marymartin.com/web?pid=712902>

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Interlaced Journeys: Diaspora and the Contemporary in Southeast Asian Art / (Eds) Patrick D. Flores & Loredana Pazzini – Paracciani

Hong Kong: Osage Publications, 2020

182p.

Includes Bibliography

9789887728146

\$ 90.00 / PB

416gm.

INTERLACED JOURNEYS| Diaspora and the Contemporary in Southeast Asian Art brings together the work of some of the most engaging art historians and curators from Southeast Asia and beyond that explores the notion of diaspora in contemporary visual culture. Regional attention on this particular condition of movement and resettlement has often been confined to sociological studies, while the place of diaspora in Southeast Asian contemporary art remains mostly unexplored. This is the first anthology to examine the subject from the complex perspective of artistic and curatorial practice as it attempts to propose multiple narratives of diaspora in relation to a range of articulations in the contemporary context.

<http://www.marymartin.com/web?pid=696790>

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Art in the 21<sup>st</sup> Century : Reflections and Provocations /  
(Author) Andrey Smirnov (et al.) (Eds) Siegfried Zielinski &  
Charles Merewether  
Hong Kong: Osage Publications, 2020  
242p.  
9789887728139  
USD 75.00 / PB  
388gm.

Art in the 21st century has both continued on and changed in ways that were unanticipated. There had emerged forms of advanced media technologies with antecedents in cinema and broadcasting that began to take pre-eminence. These new digital and telematic media opened up issues of production, reception and audience participation in radical, unexpected ways.

In January, 2019, the Osage Art Foundation brought together a small group of international scholars and artists for a day-long forum to discuss the significance of digital media. What resulted was the decision to call for a broad collection of short essays that would reflect on the impact of advanced media in the arts and humanities today.

This slim volume “Art in the 21st century: Reflections and Provocations” is that result, which focuses on the influence of new image technologies, including virtual reality (VR) and augmented reality (AR), in the arts. The 15 contributing authors, representing various fields of expertise, from art history and art criticism to literature, music, animation, photography, film, philosophy and media archaeology, introduce the history and interpretation of the subject with a view to their own particular field of expertise.

Rather than attempt a survey of the topic, this publication aims to present some reflections and provocations on salient concerns about art in the 21st century to stimulate discussions on art after the media have become superfluous and systemic for our advanced civilisations.

<http://www.marymartin.com/web?pid=712903>

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Present Passing : South by Southeast / (Curator/Eds) Patrick D. Flores & Natasha Becker  
Hong Kong: Osage Publications, 2020  
116p.  
9789887728153  
USD 75.00 / PB  
198gm.

Present Passing: South by Southeast” presented by Osage Art Foundation, curated by Patrick D. Flores (Philippines) and Natasha Becker (USA), will bring together 16 artists in total – 5 from South Africa, 2 from the Caribbean, 7 from Asia/Southeast Asia and 2 from Hong Kong.

“South by Southeast” is a part of Osage Art Foundation’s “Regional Perspectives” platform that puts the production of art in Asia into a critical perspective in relation to other geographies; and “Present Passing” is an iteration of the “South by Southeast” framework that seeks to expand and deepen the imagination of Southeast Asia. It releases this region from commonplace assumptions about its scope and unburdens it from the legacies of the colonial theater and Cold War geopolitics. It thus offers coordinates through equivalent articulations of the Southeast elsewhere.

The first exhibition of “South by Southeast” in 2015-2016 in Hong Kong and Guangzhou brought together Southeast Asia and Southeast Europe, dwelling mainly on the formation of subjectivity through image, memory, and material condition. As its next iteration, this exhibition sets its sights on the ties between Southeast Asia; the Caribbean, which is southeast of the hegemonic North American mainland; and South Africa, which links to Southeast Asia and the Caribbean through seafarers. This South by Southeast option leads us to revisit how we reflect on the place of region in the contemporary. It does not only broaden the sympathies of Southeast Asia, which is the main node of this network; it gestures towards a theory of the global, the worldly, the hemispheric through not only the south but through the southeast: not the center twice, the better for it to slide across the scales and registers of the geopoetic spheres of exciting mingling. The show features

sixteen artists whose work, spanning photography, sculpture, video, installation, painting and performance, investigates the nuances of this intersubjective space.

<http://www.marymartin.com/web?pid=701483>

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Jeffrey Shaw : HKACTION! Act 9 WYSIWYG : What You See is What You Get / (Author) Charles Merewether, Richard Allen & Siegfried Zielinski (Ed) Agnes Lin

Hong Kong: Osage Publications, 2019

108p.

9789887728122

USD 75.00 / PB

182gm.

(Published as the catalogue to the exhibition HKACTION! Act 9 WYSIWYG by Jeffrey Shaw held at Osage Hong Kong 12 Nov 2019 – 12 Feb 2020)

WYSIWYG is the first solo exhibition of Jeffrey Shaw in Hong Kong. Exhibiting together in London in 1966, Jeffrey Shaw and Tjebbe van Tijen announced: This is NO THING. This is a SITUATION OF OPPORTUNITY. From that time onwards throughout his career, Shaw has focused his artistic research on creating situations of viewer engagement rather than on object making. His pioneering introduction of 'interactivity' into the language of contemporary art made personal discovery and the WYSIWYG experience the cornerstones of his philosophy of art's present and future operational value. This exhibition at Osage of works that Shaw and Agnes Lin (Osage) have selected draws upon over fifty years of his practice. Together, it provides a rare opportunity to experience an overview and insight into the core technical, aesthetic and conceptual themes that have preoccupied his creative research. These include public participation and interaction, expanded cinema and immersive visualization, the aesthetics of navigable representations and emergent narrative, new media and computational techniques and virtual and augmented reality. This practice has often involved the development of new types of optical/mechanical apparatus

which are both platforms for and expressions of the underlying aesthetic and conceptual aspirations in Shaw's work.

Shaw has led the revolution in art whereby spectators became principal actors in immersive spaces of representation along the borders of the virtual and the real. The Osage exhibition presents a juxtaposition of Shaw's most important recent works, reconfigurations of his landmark older works as well as some intriguing artifacts from his archive, thereby making it a fascinating exploratory journey for the audience moving from the past to the present and back again.

A distinctive aspect of Shaw's practice is his deep-going co-operation with other artists, writers, composers, photographers and engineers. Shaw's practice is also linked to the history of his foundational institutional and academic achievements (APG London; Eventstructure Research Group Amsterdam; ZKM Karlsruhe; iCinema UNSW Australia; School of Creative Media City at the University Hong Kong) that have made his pioneering research, as well as curatorial activities, so influential on artists, scholars and students internationally. In Peter Weibel's words "… his works co-created, co-constructed the genre, gave it its initial contours. Without Shaw's output we would be unaware of the full range of electronic media art."

WYSIWYG presents milestone works that are hallmarks of Jeffrey Shaw's singular achievements in the avantgarde of contemporary media art. The computing acronym WYSIWYG – what you see is what you get – was chosen by Shaw as the title for his solo exhibition because it invokes the experience gained from the viewer's action of interactively exploring his artworks. In this most fundamental aspect of Shaw's oeuvre, the exposition his art is determined by what happens in the course of an exchange, and what is seen and perceived is what is performed and elucidated by each individual viewer/interactor. So one can add this preface to WYSIWYG: WYDIWYS – what you do is what you see!

<http://www.marymartin.com/web?pid=712904>

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The Sun Teaches That History Is Not Everything / Charles Merewether (Eds) Raphael Fonseca & Agnes Lin  
Hong Kong: Osage Publications, 2019  
124p.  
9789887728115  
\$ 75.00 / PB  
212gm.

(Published as the catalogue to the exhibition The Sun Teaches That History Is Not Everything held at Osage Hong Kong 26 March – 6 May 2018)

This exhibition brings together 26 artists – 14 from South America and Mexico, 8 from Southeast Asia and 4 from Hong Kong and Macau and generate new perspectives around contemporary art. The exhibition seeks to find a dialogue between Southeast Asia, South and Central America and Mexico. Curator Raphael Fonseca looked for artists with an interest in a critical articulation between the past and the present. He says, “All of the artists in this project are interested in raising questions about the relations between the historical past and the present. How can the past affect the present and how can contemporary art practice transform historical documents in very different kinds of narratives? What are the relations between macro and micro history?” “The artists here have interests in important topics like immigration and refuge, the relation between documents and historical truth, the borders between historical and fictional writings and the tension between national histories and familial anecdotes.”

The title of the exhibition is based on a quote from “Betwixt and Between” by the Nobel Prize winning writer Albert Camus. Recalling the difficulties of his early life in Algeria Camus wrote “I was placed halfway between the misery and the sun. Misery kept me from believing that all was well under the sun, and the sun taught me that history isn’t everything.”

<http://www.marymartin.com/web?pid=712905>

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Atlases/Maps

Hong Kong Guide : Gazetteer of Street and Place Names  
2020 : Milestones in Survey and Mapping  
Hong Kong: Survey & Mapping Office, Lands Department, The  
Government of the Hong Kong Special Administrative Region,  
2020  
434p. ; 271x188x18mm.  
English, Chinese  
9789625673516  
\$ 40.00 / PB  
862gm.

The new 432-page “Hong Kong Guide” provides detailed maps of Hong Kong with indexes for streets, places and villages, estates and buildings, schools, public services, and leisure and cultural facilities, as well as information on public transportation. The “streets” and “places and villages” indexes can serve as gazetteers for names of streets and geographical places in Hong Kong.

With the theme “Milestones in Survey and Mapping”, the “Hong Kong Guide” 2020 reviews the development of survey and mapping technologies and map products in Hong Kong over the past half-century, and showcases the upcoming survey and mapping services.

<http://www.marymartin.com/web?pid=712846>

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### Cinema Studies

Legacies of the Drunken Master : Politics of the Body in Hong Kong Kung Fu Comedy Films / Luke White (Series Ed) Allison Alexy

Honolulu, Hawaii, USA: University of Hawaii Press, 2020  
xii, 242p. ; 26 b&w illustrations.

Includes Index ; Bibliography

9780824881573

1. Martial arts film – China – Hong Kong – History and criticism.

2. Comedy films – China – Hong Kong – History and criticism.
3. Human body in motion pictures.
4. Violence in motion pictures.
5. Masculinity in motion pictures.

\$ 68.00 / HB

510gm.

In 1978 the films *Snake in the Eagle's Shadow* and *Drunken Master*, both starring a young Jackie Chan, caused a stir in the Hong Kong cinema industry and changed the landscape of martial arts cinema. Mixing virtuoso displays of acrobatic kung fu with knockabout humor to huge box office success, they broke the mold of the tragic and heroic martial arts film and sparked not only a wave of imitations, but also a much longer trend for kung fu comedies that continues to the present day. *Legacies of the Drunken Master*—the first book-length analysis of kung fu comedy—interrogates the politics of the films and their representations of the performing body. It draws on an interdisciplinary engagement with popular culture and an interrogation of the critical literature on Hong Kong and martial arts cinema to offer original readings of key films. These readings pursue the genre in terms of its carnival aesthetic, the utopias of the body it envisions, its highly stylized depictions of violence, its images of masculinity, and the registers of its “hysterical” laughter.

The book’s analyses are carried out amidst kung fu comedy’s shifting historical contexts, including the aftermath of the 1960s radical youth movements, the rapidly globalizing colonial enclave of Hong Kong and the emerging consciousness of its 1997 handover to China, and the transnationalization of cinema audiences. It argues that through kung fu comedy’s images of the body, the genre articulated in complex and often contradictory ways political realities relevant to late twentieth-century Hong Kong and the wider conditions of globalized capitalism. The kung fu comedy entwines us in a popular cultural history that stretches into the folk past and forward into utopian and dystopian possibilities.

Theoretically rich and critical, *Legacies of the Drunken Master* aims to be at the forefront of scholarship on martial arts cinema. It also addresses readers with a broader interest in Hong Kong culture and politics during the 1970s and 1980s, postcolonialism in East Asia, and action and comedy films in a global context—as well as those fascinated with the performing body in the martial arts.

<http://www.marymartin.com/web?pid=701731>

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## History

A History of Cultic Image in China : The Domestic Statutory of Hunan / Alain Arrault (Translator) Lin Verchery  
Hong Kong: The Chinese University of Hong Kong, 2020  
x, 190p.

Includes Index ; Bibliography

9789882371057

\$ 60.00 / HB

814gm.

In what period did objects of worship appear in China? Could there be a possible convergence between written testimonies and archaeological remains? How was the production of icons understood, especially in light of its eventual condemnation in iconoclastic discourse? This history of cultic images designed for religious worship in China remains to be written.

The statue collections over the course of 16th to 20th centuries in central Hunan of southern China will give us insight into the local artistic tradition of statue-making, and the dynamics of multifarious religious practices consisting of a hybrid of Buddhism, Daoism, Confucian, Shamanism, and so forth. The documents contained inside these effigies, as well as the inscriptions found on the statues themselves, provide first-hand information that has not been filtered down through theological or philosophical discourses. Moreover, this art of domestic statuary – which is found far from palaces, large temples, monasteries, and painted or sculpted grottoes – is, indeed, still alive.

<http://www.marymartin.com/web?pid=618148>

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Chinese Diaspora Charity and the Cantonese Pacific 1850-1949 / (Eds) John Fitzgerald & Hon-Ming Yip (Series Eds) Henry Yu & Elizabeth San  
Hong Kong: Hong Kong University Press, 2020  
viii, 228p.

Includes Index

9789888528264

Crossing Seas Series

\$ 71.00 / HB

612gm.

Chinese Diaspora Charity and the Cantonese Pacific, 1850–1949 sheds new light on the history of charity among Chinese overseas and its place in the history of charity in China and in the wider history of global philanthropy. It finds that diaspora charity, besides serving traditional functions of helping the sick and destitute and supporting development in China, helped to build trust among dispersed hometown networks while challenging color boundaries in host societies by contributing to wider social causes. The book shows that charitable activities among the “Gold Rush” communities of the Pacific rim—a loosely integrated émigré network from Guangdong Province perhaps better known for its business acumen and hard work among English-speaking settler societies in North America and Australasia—also led the way with social innovations that helped to shape modern charity in China.

Fitzgerald and Yip’s volume demonstrates that charity lay at the heart of community life among Chinese communities overseas. From remittances accompanying letters to contributions to benevolent organizations, emigrants transferred funds in many different ways to meet urgent requirements such as disaster relief while also contributing to long-term initiatives like building schools or hospitals. By drawing attention to diaspora contributions to their host societies, the contributors correct a common misunderstanding of the historical Chinese diaspora which is

often perceived by host communities as self-interested or disengaged. This important study also reappraises the value of charitable donations in the maintenance of networks, an essential feature of diaspora life across the Cantonese Pacific.

<http://www.marymartin.com/web?pid=712906>

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Promoting All-Round Education for Girls : A History of Heep Yunn School, Hong Kong / Patricia P. K. Chiu  
Hong Kong: Hong Kong University Press, 2020  
xviii, 242p.

Includes Index ; Bibliography

9789888528387

\$ 51.00 / HB

676gm.

Promoting All-Round Education for Girls presents the history of Heep Yunn School, one of the oldest girls' schools in Hong Kong. Amalgamated from two British mission schools founded in the 1880s for destitute girls and daughters of Christian parents, and renamed Heep Yunn School in 1936, the institution has witnessed and responded to the dramatic changes of Hong Kong over the years. By the time of the outbreak of the Second World War, Heep Yunn had expanded to offer a full Chinese middle school course for girls based upon Christian principles of all-round education.

The school expanded rapidly after the war and became a bilingual institution to meet the demand for English language education. Eventually English would become the primary medium of instruction soon after the introduction of nine-year universal education in 1978. Heep Yunn strives to provide a full-fledged all-round education in the midst of political and education reforms. The school opted to switch its status from a government-aided school to a direct subsidy scheme school in the early 2010s so as to retain a larger degree of autonomy. This history of Heep Yunn School documents the concerted efforts of the school council, staff, students, alumnae, and parents to achieve the evolving visions of Christian education for girls as Hong Kong grew from a colonial trading port to a global financial centre in the twenty-first century.

<http://www.marymartin.com/web?pid=712907>

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Whampoa and the Canton Trade : Life and Death in Chinese Port, 1700-1842 / Paul A. Van Dyke

Hong Kong: Hong Kong University Press, 2020

xxii, 306p.

Includes Index ; Bibliography

9789888528356

\$ 67.00 / HB

600gm.

Paul A. Van Dyke's new book, *Whampoa and the Canton Trade: Life and Death in a Chinese Port, 1700–1842*, authoritatively corrects misconceptions about how the Qing government treated foreigners when it controlled all trade in the Guangzhou port. Van Dyke reappraises the role of Whampoa in the system—a port twenty kilometres away from Guangzhou—and reassesses the government's attitude towards foreigners, which was much more accommodating than previous research suggested. In fact, Van Dyke shows that foreigners were not bound by local laws and were given freedom of movement around Whampoa and Canton to the extent that they were treated with leniency even when found in off-limit places.

*Whampoa and the Canton Trade* recounts the lives of seamen who travelled half-way around the globe at great risk and lived through a historic period that would become the framework for subsequent encounters between China and the rest of the world. Were it not for the exchanges between the major powers and the Qing empire, the world—as we know it—would be a rather different place. Hence, Van Dyke's command of data mining shows that Whampoa was a key pillar in the Canton System and, thus, in the making of the modern world economy.

<http://www.marymartin.com/web?pid=712908>

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## Literature

Reading Du Fu : Nine Views / (Ed) Xiaofei Tian  
Hong Kong: Hong Kong University Press, 2020

viii, 184p.

Includes Index

English, Chinese

9789888528448

\$ 45.00 / HB

548gm.

This is the first collection of essays in English, contributed by well-known experts of Chinese literature as well as scholars of a younger generation, dedicated to the poetry of Du Fu, commonly regarded as the greatest Chinese poet. These essays are engaged in historically nuanced close reading of Du Fu's poems, both canonical and less known, from new angles and in various contexts, and discuss a series of critical issues, including the local and the imperial; the body politic and the individual body; poetry and geography; perspectives on the complicated relation of religion and literature; materiality and contemporary reception of Du Fu; poetry and visual art; and tradition and modernity.

Many of the poems discussed in this book were written in the backwater town of Kuizhou, far from Du Fu's earlier residence in the capital city Chang'an, at a time when the Tang dynasty was going through devastating social and political disturbances. The authors contend that Du Fu's isolation from the elite literary establishments allowed him to become a pioneer who introduced a new order to the Chinese poetic discourse. However, his attention to details in everyday reality, his preoccupation with domestic life and the larger issues embroiled in it, his humor, and his ability to surprise tend to be obscured by the clichéd image of the "poet sage" and "poet historian"—an image this collection of essays successfully complicates.

<http://www.marymartin.com/web?pid=712909>

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## Official Publications

Hong Kong 2018 / (Eds) Poon Lai Fong & Shirley Ng  
Hong Kong: Information Services Department of the Hong  
Kong Special Administrative Region Government, 2019

1v.

Includes Index

9789620204173

\$ 75.00 / PB

1010gm.

<http://www.marymartin.com/web?pid=688336>

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