

New Catalog Release

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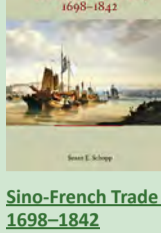
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New Titles
Sep - Nov 2020



Maid to Queer
Asian Labor Migration and Female Same-Sex Desires
Francisca Yuenki Lai



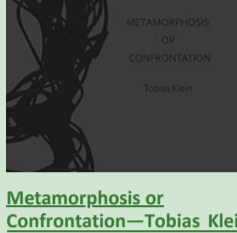
Sino-French Trade at Canton, 1698-1842
Susan E. Schopp



Transformational HRM Practices for Hong Kong
Edited by Anna P. Y. Tsui and Wilfred K. P. Wong



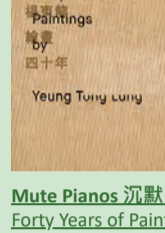
The Authorship of Place
A Cultural Geography of the New Chinese Cinemas
Dennis Lo



Metamorphosis or Confrontation—Tobias Klein
Edited by Florian Knothe and Harald Kraemer



Pictorial Silks 如絲如畫
Chinese Textiles from the UMAG Collection 香港大學美術博物館藏中國織物
Edited and introduced by Kikki Lam 林嘉琪 編著



Mute Pianos 沉默鋼琴
Forty Years of Paintings by Yeung Tong Lung 楊東龍繪畫四十年
Edited and introduced by Phoebe Wong 黃小燕 編著

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Book Awards

Congratulations to our authors who have won the following book awards!

2020 Outstanding Academic Title from Choice

Maoist Laughter

Edited by Ping Zhu, Zhuoyi Wang, and Jason McGrath



2020 Central Eurasian Studies Society Book Award (Social Sciences category)

Negotiating Inseparability in China

The Xinjiang Class and the Dynamics of Uyghur Identity

Timothy Grose

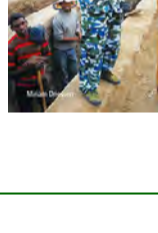


2020 Francis L. Hsu Book Prize Honorable Mention from the Society for East Asian Anthropology

Tales of Hope, Tastes of Bitterness

Chinese Road Builders in Ethiopia

Miriam Driessen



Book Review Highlights

“Crime, Justice and Punishment in Colonial Hong Kong: Central Police Station, Central Magistracy and Victoria Gaol” by May Holdsworth and Christopher Munn



Featured Book:
Crime, Justice and Punishment in Colonial Hong Kong: Central Police Station, Central Magistracy and Victoria Gaol

Book Review by Tim Sifert
Asian Review of Books
12 September 2020

In *Crime, Justice and Punishment in Colonial Hong Kong*, authors May Holdsworth and Christopher Munn use the intersection of the city’s former main police station, magistracy and jail—now the photogenic and commercial Tai Kwun—to tell a unique history of the city under British rule.

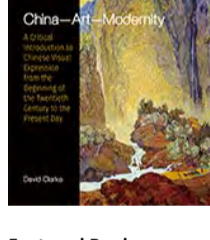
The site occupying an entire block on Hollywood Road was first chosen in 1841 when it was still considered remote enough from the unruly and prosperous colonial city. Occupants of the Central Police Station finally moved out in 2006, and the complex, situated amid what became one of the world’s most vibrant economies, was turned into an extensive conservation project. . . .

Keep reading.

“EXPERIMENTS IN FORM: A REVIEW OF DAVID CLARK’S CHINA-ART-MODERNITY” BY MATT TURNER

Book Review by Ma T urner
Cha: An Asian Literary Journal
September 17, 2020

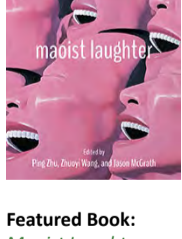
In the 1920s and 1930s, the writer and critic Lu Xun published several volumes of European woodcut prints. Woodcuts had become a medium of interest for him because of their immediacy as well as their economical qualities, and he enthusiastically promoted them as a new way ahead for Chinese art. In 1931, he organised a workshop for younger artists to learn woodcut techniques. . . The workshop had grown out of a broader engagement with the new modalities of art production and exhibition in China, especially the shift from academic and sponsored work to private showings that sought to create both new public spaces of engagement but also explore art as an autonomous medium. . . David Clark’s historical monograph, *China-Art-Modernity: A Critical Introduction to Chinese Visual Expression from the Beginning of the Twentieth Century to the Present Day*, traces the beginnings, and consequences, of this. . . .



Featured Book:
China-Art-Modernity: A Critical Introduction to Chinese Visual Expression from the Beginning of the Twentieth Century to the Present Day

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“PSYCHOLOGICAL INFILTRATION IN MAOIST LAUGHTER” BY FRANCES AN



Book Review by Frances An
Cha: An Asian Literary Journal
November 19, 2020

Accounts of communist terror—for example, Czeslaw Milosz’s non-fiction book *The Captive Mind* and Arthur Koestler’s novel *Darkness At Noon*—dismantle the complex ways in which authorities hijack public and private psychology and justify moral law-acting againsts who challenge the dictatorship. In *Maoist Laughter*, co-edited by Ping Zhu, Zhuoyi Wang, and Jason McGrath, the term ‘laughter’ refers to two notions. The first is the innate response to a delightful stimulus, while the second is laughter as a synecdoche for the comedy genre. *Maoist Laughter* suggests that laughter’s primitive roots in the primary human emotion ‘happiness’ and role in shaping people’s cultural tastes make it the ideal tool with which to invade social and personal psyches. . . .

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Interview Highlight

Traditional Macanese recipes are disappearing, says food writer Annabel Jackson

Interview with Annabel Jackson by Andrew Sun
Post Magazine, SCMP
20 Oct, 2020

- Annabel Jackson, who first visited Macau in 1989, was drawn to its three ‘national’ cuisines – Cantonese, Portuguese, Macanese
- In her latest book, *The Making of Macau’s Fusion Cuisine*, Jackson explores culinary and cultural exchange in the former colony



Annabel Jackson, author of *The Making of Macau’s Fusion Cuisine: From Family Table to World Stage*

How did your interest in the cuisine of Macau begin? “I first went to Macau in 1989, when it was quite sleepy and such a striking contrast to Hong Kong. I remember the aroma of espresso coffee wafting across the Largo do Senado. This was when you couldn’t get a decent coffee in Hong Kong. But what I became very drawn to was that Macau has three ‘national’ cuisines – Cantonese, Portuguese, Macanese – which is quite unusual. . . .

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