



University Museum and Art Gallery

The University of Hong Kong

香港大學美術博物館

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Pictorial Silks

Chinese Textiles from the UMAG Collection

如絲如畫

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

Prized by Chinese and foreign merchants as an essential commodity along a vast trade network, silk served multiple roles throughout the ancient world: as fabric for garments, as a form of currency and method of tax payment, and as a medium and subject matter for professional artists and the literati class. Over the centuries, silk fabrics have remained synonymous with beauty and are entwined throughout Chinese art and literature. Extending from the Qing dynasty to the mid-20th century, UMAG's silk textile collection encompasses a diverse range of subjects and formats that include hanging scrolls, framed panels, banners and robes. Each artwork exemplifies the sophisticated craftsmanship of the artisans and the collective stories of the Qing dynasty's textile industry.

絲綢在龐大的貿易網絡中，一直是備受中外商旅追捧的商品。它在古代世界所扮演的角色極為豐富——絲綢既是一種紡織原料，亦是一種貨幣和用以賦稅之物，更是藝術家和文人的創作媒介和題材。多個世紀以來，絲綢是美的象徵，它與中國藝術和文學緊密交織。香港大學美術博物館所藏清代至二十世紀中葉的中國絲織物，題材豐富，形式多樣，包括立軸、掛屏、幡及龍袍等。每件織物既展現出工匠的鬼斧神工，亦訴說着清代紡織業的種種故事。

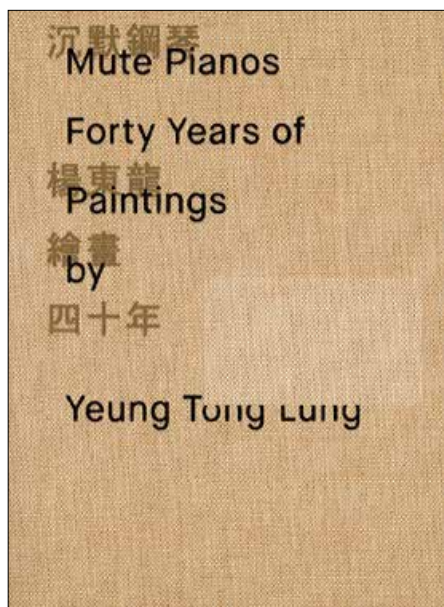
September 2020

96 pp., 9.625" x 12", 50 color illus.

PB 978-988-74707-1-7

HK\$150 | US\$25

Bilingual in English and Chinese



Mute Pianos

Forty Years of Paintings by Yeung Tong Lung

沉默鋼琴

楊東龍繪畫四十年

Edited and introduced by Phoebe Wong

黃小燕 編著

Over the past four decades, Hong Kong painter Yeung Tong Lung has explored various techniques and mediums. Since the 1990s, he has worked primarily in oil, and then around 2000 he began to focus on a specific form of figurative painting. While Yeung's paintings have remained largely figurative, they are not completely realistic or naturalistic. For Yeung, his theme has always been about painting. He paints people and the objects around him: the everyday scenes and sensations of Hong Kong, or more precisely, his neighbourhoods within the city—North Point, Western District and Kennedy Town.

Yeung Tung Lung was born in 1956 in Fujian, China and moved to Hong Kong in 1973. He began serious painting in 1975 and held his first solo exhibition in 1986, while holding joint exhibitions from 1984 until currently. He works as a mural artist and a set painter for interior designers, photographers and film directors for his living.

綜觀楊東龍四十年的繪畫生涯，走過不同的階段，嘗試過不同的繪畫手法和媒材。自千禧以來，他回歸具象繪畫，探尋屬於自己的「寫實」路線：作品具象卻不全然擬真寫實。楊東龍畫畫的主題就是繪畫，用繪畫思考繪畫。楊自言甚麼題材都可以入畫，就決定畫身邊的人事物，畫香港（更準確而言是他活動的區域如北角、西環、堅尼地城）的日常，及感覺。

June 2020

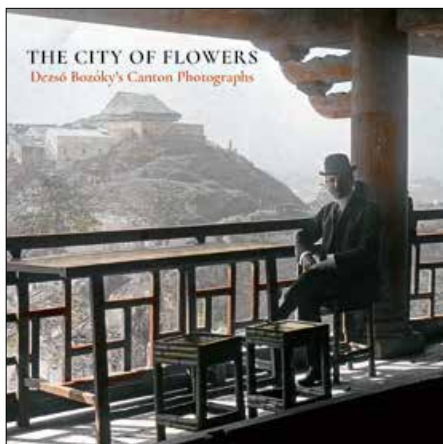
376 pp., 5.75" x 7.875"

over 300 color illustrations

PB 978-988-77239-9-8

HK\$350 | US\$45

Worldwide except Hong Kong



The City of Flowers

Dezső Bozóky's Canton Photographs

Diary entries by Dezső Bozóky; translated by Steve Kane

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.

June 2020
104 pp., 9" x 9", 35 hand-colored images
PB 978-988-74707-0-0
HK\$150 | US\$21



Clouds of Ink, Pools of Colour

Paintings by Hou Beiren

墨雲彩池

侯北人畫展

Introductory essay by Kevin McLoughlin

馬凱文 撰著

Clouds of Ink, Pools of Colour: Paintings by Hou Beiren explores the splashed ink landscape painting tradition through the work of its foremost contemporary exponent. The California-based Hou Beiren has been exploring splashed ink techniques in his work over the course of the past four decades. Inspired by his friend, the painter Zhang Daqian (1899–1983) who revived splashed ink painting in the 1950s and 1960s, Hou has developed this painting tradition into a uniquely fluid and sensuous vision of hyper-colourful monumental mountainscapes.

Hou Beiren served briefly in the Nationalist government in Chongqing during the mid-1940s. He later abandoned his political career to move to Beijing where he exhibited and taught painting. Fleeing to Hong Kong in 1949, Hou later settled in northern California where he has painted and taught since 1956.

《墨雲彩池：侯北人畫展》通過研究當代最重要的潑墨畫倡導者侯北人的作品，探討潑墨山水畫的傳統。侯北人長居加州，在過去的四十年間孜孜不倦地鑽研潑墨技法。他深受友人張大千（1899—1983）的影響——畫家張大千在上世紀五十與六十年代復興潑墨畫，侯北人則加以傳承與拓展，建立出一種艷麗奪目、氣魄宏大的山水風格，筆墨流暢，別樹一幟。

上世紀四十年代中期，侯北人曾短暫任職於重慶的國民政府。隨後他放棄了政治事業，遷往北京任教繪畫和舉辦畫展。侯北人於1949年逃難至香港，再於1956年前往北加州定居，自此在當地致力創作與教授繪畫。

April 2020

84 pp., 9" x 10.625", over 40 color illus.

PB 978-988-19025-7-3

HK\$150 | US\$25

Bilingual in English and Chinese



Chak

Landscapes and Other Natural Occurrences

翟宗浩

山水與其他自然意象

Chung H. Chak

翟宗浩

Known primarily for his landscapes, Chak paints the forms of the natural world in abstract and poetic ways. After showing internationally—having lived in Japan and the USA for several decades—*Chak: Landscapes and Other Natural Occurrences*, is one of the first significant solo exhibitions of the artist's work to be displayed in Hong Kong. The UMAG exhibition highlights both his larger two-panel canvases and smaller works on paper as a way to illustrate the artist's evolution of thought. This catalogue is published to coincide with the exhibition.

February 2020

96 pp., 10" x 9.75", 68 color illus.

PB 978-988-19025-0-4

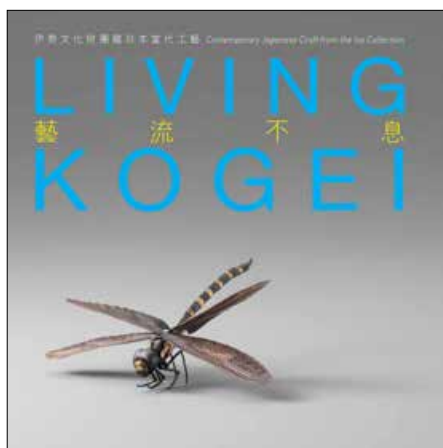
HK\$150 | US\$20

Bilingual in English and Chinese

Solidly grounded in traditional methodologies, Chak's philosophy of painting is drawn out in oil, acrylic and ink. Each composition is a manifestation of the painter's belief in the need to remain in conversation with nature. His study of plants, rivers and hillsides are influenced by the painter's idealised mission to recreate nature through his own sophisticated form of craftsmanship. Chak is fascinated with the calm that nature offers each of us to recharge amidst our hectic days within urban environments.

翟宗浩以山水畫見稱，他以抽象和富有詩意的方式描繪大自然的輪廓。繼在世界各地參展後——他曾居於日本和美國數十載——《翟宗浩：山水與其他自然意象》展覽是翟宗浩在港舉辦最重要的首個個展之一。是次展覽精選展示他的大型雙屏布本作品和尺寸較小的紙本作品，以呈現其思緒的演變。此為配合是次展覽而出版的圖錄。

翟宗浩的繪畫哲學紮根於傳統技法，他的油彩、塑膠彩和水墨作品處處流露着這種哲學思想。每件作品的構圖布局，皆體現這位畫家堅持其作品需與自然對話的信念。通過一己之精湛且成熟的繪畫技法來重塑自然，是翟宗浩的理想化抱負。這項使命於他對植物、河川和山坡的研究影響深遠。大自然那使人感到平靜安寧、以及為身處繁華鬧市且日無暇晷的人注入動力的能力，使翟宗浩為之著迷。



Living Kogei

Contemporary Japanese Craft from the Ise Collection

藝流不息

伊勢文化財團藏日本當代工藝

Introductory essay by Ben Chiesa

紀奕邦 撰著

The modern Japanese term for artisan crafts, *kogei* (pronounced 'ko-gay') refers to a form of highly skilled artistic expression associated with specific regions and craftsmen in Japan. *Kogei* works typically include ceramics, textiles, lacquer, metal, glass and wood, and have at their core a concern for fine craftsmanship and the inherent qualities of the materials. Informed by centuries of tradition, these crafts have been revitalised and expanded in recent years, with emerging avant-garde tendencies in fields such as bamboo sculpture and studio glass competing with established practices and values that are deeply embedded in Japanese culture.

October 2019

100 pp., 11" x 11", over 60 color illus.

PB 978-988-19025-8-0

HK\$200 | US\$30

Bilingual in English and Chinese

Drawn from the diverse collections of the Ise Foundation, *Living Kogei* highlights over sixty works by prominent and emerging contemporary Japanese artists—including Living National Treasures whose skills have been recognised by the Japanese government. Ranging from rustic ceramics with asymmetrical forms, to abstract glass with elegant silhouettes and sensuous colours, each work demonstrates how contemporary artisans revere and carry on the long tradition of Japanese craft, while at the same time departing from convention in search of the new.

「工藝」是現代日語詞彙，即工藝，指一種與日本特定地區及工藝家相關、講求精湛技藝的藝術表現形式。日本的工藝包括陶瓷、織物、漆器、金屬器、玻璃器和木器等以巧奪天工的手藝和材料的固有特質為核心的器物。這些蘊含數百年傳統精髓的工藝，近年得以復興與拓展。其中，竹雕塑和「工作室玻璃」等較新興而前衛的工藝領域，正與日本文化既有的實踐和價值觀爭競。

《藝流不息：伊勢文化財團藏日本當代工藝》精選展示逾六十件來自伊勢文化財團的當代工藝品。此等出自著名和新晉的當代日本工藝家——包括精湛技藝備受日本政府肯定的「人間國寶」——巧手的作品，既有造型不對稱的樸拙陶瓷，亦有線條輪廓優雅且色彩斑斕的抽象玻璃工藝品。每件作品既流露出當代工藝家對歷史悠久的日本傳統工藝的崇敬與傳承，亦體現他們如何從傳統中蛻變而有所創新。



Standart

The Collected Drawings of
Antonio Mak Hin-yeung

企硬的藝術

麥顯揚畫集

Edited by Susan Fong

方淑箴 編

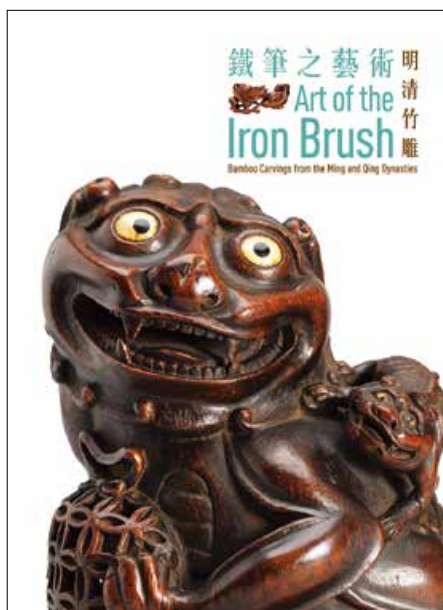
One of Hong Kong's foundational artists, Antonio Mak Hin-yeung (1951–1994) left behind a rich body of sculptural work, as well as an extensive archive of drawings, preparatory sketches, and hand-written notes. Despite his significant artistic achievements and influence on generations of Hong Kong artists, relatively little has been written about Mak.

Standart: The Collected Drawings of Antonio Mak Hin-yeung features more than 500 drawings, collages, and notes by the artist from the 1960s to 1990s. This work is a comprehensive guide to Mak's art and a window onto the ecology of contemporary Hong Kong art and culture. Personal and art historical essays by Valerie Doran, Eliza Lai, Leong Ka Tai, Neco Lo Che-ying, Blues Wong and UMAG curator Christopher Mattison provide a critical apparatus for understanding the relationship between Mak, his drawings and the bronze sculptures for which he was celebrated during his life.

April 2019
664 pp., 5.25" x 7.125"
over 500 color or b&w illus.
PB 978-988-77239-0-5
HK\$400 | US\$52
Bilingual in English and Chinese
Not for sale in Asia

麥顯揚 (1951–1994) 是香港重要的藝術家，他留下了數量豐富的藝術品，包括大量的雕塑、繪畫、草稿和手寫筆記。雖然麥顯揚的藝術造詣深厚，影響着一代又一代的香港藝術家，但有關他的著作卻相對較少。

《企硬的藝術：麥顯揚畫集》展示逾五百張麥顯揚自六十年代至九十年代創作的繪畫、拼貼和筆記，詳盡剖析麥顯揚的藝術，並以全新的角度來探討香港當代藝術文化的氛圍。本書所載的個人論文及藝術史論文，分別由任卓華、黎美蓮、梁家泰、盧子英、黃啓裕及香港大學美術博物館館長馬德松撰寫。上述文章為了解麥顯揚的畫作與著名的青銅雕塑作品之間的關係，提供一個評論性注釋。



Art of the Iron Brush

Bamboo Carvings from the Ming and Qing Dynasties

鐵筆之藝術

明清竹雕

Essays by Benjamin Chiesa and
Paul Pui Keung Yu

紀奕邦、余沛強 撰著

Durable, flexible and abundant in nature, bamboo has been used as a material and subject in Chinese art for millennia. Because it bends in a storm but does not break, it has been particularly associated with the integrity and personal virtue of the scholarly elite, who strengthened the association through the production, acquisition and display of delicate bamboo carvings suitable for various scholarly pursuits, such as painting and calligraphy.

During the Ming dynasty (1368–1644), scholarly and imperial patronage transformed the carving of bamboo into a major art form. Artist-carvers and commercial workshops centred around present-day Shanghai and Nanjing produced large numbers of brush pots, wrist-rests, miniature landscapes, figurines and other objects. Many also worked in materials soft enough to be manipulated with a knife—including rhinoceros' horn and ivory—which shared a kind of loose identity under the heading of *diao*ke ('carving' in modern Chinese). Small in scale yet teeming with life, these works reflect prodigious technical skill and great imaginary involvement because of the unique shapes and contortions of the materials involved.

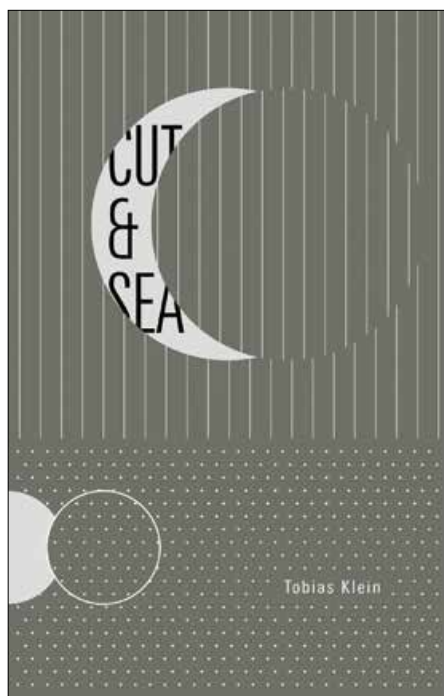
竹既耐用又柔韌，且產量豐富，以竹為藝術創作主題和材料在中國已逾千年歷史。即使遇上風暴，竹也不輕易折斷，其堅忍不拔的特性恰似文士正直而高尚的品德。文人持續製作、收藏和展示這些精雕細琢、又正好配合文人雅興如繪畫和書法的竹雕，遂進一步強化竹的象徵意義。

明代（1368—1644）的文人和宮廷對竹雕製作的贊助使其成為一門主流藝術。位於今日和上海和南京等地的雕刻藝術家和商業作坊大量生產竹雕筆筒、脈枕、袖珍山水小景、人物雕像及其他雅玩。許多雕刻家同時從事其他材料如犀角、象牙等柔軟度足以以雕刻刀駕馭的創作，此等作品一概被統稱為「雕刻」。這些造型獨特、由不同材料幻化而成小巧玲瓏、卻又維妙維肖的雕刻品，充分展現出匠人的鬼斧神工和超凡的想像力。

Cut & Sea 揭視點

Tobias Klein

Cut & Sea documents an exhibition by architect and artist Tobias Klein on the grounds of Oi!—the Oil Street Art Space in Hong Kong. Created for the *Back to Basics* series during the Hong Kong Biennale in Architecture, the series explores the interrelationship between art and the nature of its existence in everyday life. The title of Klein's work refers to the ocean waves that used to reach Oi!—back when it operated as the Royal Hong Kong Yacht Club—and to two 2.5-metre discs which Klein designed to be cut into a construction wall and into the lawn of the art centre. Both discs can be slid open on rails to reveal the construction site of a skyscraper, or the layers of soil compacted beneath Oi! The two lines (horizontal and vertical) become activators, allowing a reflection onto the relationship between oneself and one's expectation of human relationships. *Cut & Sea* transforms the visitor into an actor, unlocking new optical, physical and spatial relationships. This volume includes project designs, theoretical texts concerning the project's development and interviews with the architect and contractor who carried out the work.



October 2018

128 pp., 4.125" x 6.5", 20 color illus.

PB 978-988-19025-4-2

HK\$125 | US\$17

Bilingual in English and Chinese

《揭視點》記錄了一個由建築師與藝術家 Tobias Klein 於香港油街實現的土地上所策劃的展覽。是次展覽乃配合香港建築雙年展《還原基本》系列而創作，以發掘藝術在尋常生活中的形相及力量。Klein 的作品題目既呼應了昔日拍打着油街實現的前身——皇家香港遊艇會會所的海浪，亦指涉兩個直徑 2.5 米、由 Klein 設計用來切割油街實現的建築牆壁和草坪的鋼板。兩塊安置在軌道上的鋼板皆可拉開，讓人一瞥一座大廈的建築工地、或油街實現地底下層層緊密的土壤。這兩條線（橫向與垂直）成為催化劑，使人反思自我與對人際關係之期望的關係。《揭視點》將訪客轉化為演出者，釋放新的光學、物理和空間關係。本書囊括與此項目發展相關的項目設計和理論，並與執行是次計劃的建築師和建造商進行的訪談內容。



Tradition to Contemporary Ink Painting and Artistic Development in 20th-century China

鑑古賞今

二十世紀中國的水墨與藝術發展

With critical introductions by
**Sarah Sau Wah Ng and
Michelle Ying Ling Huang**
吳秀華、黃映玲 導言

October 2018

248 pp., 8.25" x 10.625", over 120 color illus.

PB 978-988-19025-5-9

HK\$200 | US\$30

Bilingual in English and Chinese

香港大學美術博物館展出中國繪畫展覽《鑑古賞今：二十世紀中國的水墨與藝術發展》。是次展覽展示博物館的永久館藏。作品追溯了香港本土水墨畫的演變，當中包括多位協助建立起城市藝術風采和博物館藏品的大師。

是次展覽和出版的圖錄讓觀眾綜覽個別繪畫作品的來源和美學特質，並香港、中國內地及海外的二十世紀中國藝術家、策展人、收藏家及學者之間的文化交流。展覽內容涉及藝術家個人及其網絡、師生之間的關係；因著不計其數的畫家的慷慨，香港大學美術博物館的館藏得以發展，他們的作品構成了博物館今日教育工作的基石。自一九五零年代向公眾展出館藏伊始，博物館即與這些畫家和他們的作品緊密相連，並積極記錄了藝術家們的天賦和香港藝術風采。

The University Museum and Art Gallery (UMAG) of the University of Hong Kong presents the Chinese painting exhibition *Tradition to Contemporary: Ink Painting and Artistic Development in 20th-century China*. The exhibition is curated from artworks within the museum's permanent collection. Works trace the evolution of ink painting in Hong Kong, and include many of the masters that have helped to build the city's art scene and museum collections.

The exhibition and its associated catalogue offers audiences a broad overview of the provenance and aesthetic quality of individual works, and the cultural interactions among twentieth-century Chinese artists, curators, collectors and scholars in Hong Kong, mainland China and abroad. It makes reference to individuals and their networks, to teacher-student relationships and to the generosity of the numerous painters who have helped UMAG to grow the museum's holdings, and whose work constitutes the foundation of UMAG's educational work today. Since initiating the publicly accessible collection in the 1950s, UMAG has been closely connected to the development of these painters and their work, and has actively documented the evolution of their artistic talents and the Hong Kong art scene.



Ikat Textiles of the Indonesian Archipelago

Peter ten Hoopen

Ikat Textiles of the Indonesian Archipelago offers a comprehensive overview of the profusion of ikat styles found across Indonesia, and is the first detailed reference book on the subject. Assessing Peter ten Hoopen's Pusaka Collection from a scholarly point of view, it is worth acknowledging how it illustrates the concept of 'unity in diversity', which the young state of Indonesia chose as its motto upon independence. Here, the interwoven-ness of styles from neighbouring island regions matter, as do their marked individuality and idiosyncrasies. Moreover, it allows for the study not just of the people's finery, but of their everyday clothing. An ironic illustration of the effect of this collecting method comes from Ili Mandiri on Flores. As its dark red bridewealth sarongs have been prized and venerated by the local population, this is what most sophisticated collections have aimed to obtain. The simple but lovely indigo sarongs for everyday use have been almost entirely ignored by collectors; hence, they nearly always end up worn to shreds and very few survive.

October 2018

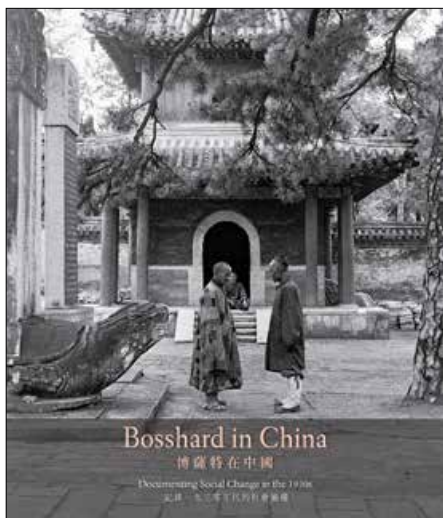
604 pp., 9.25" x 12.25", over 400 color illus.

HB 978-988-19024-7-4

HK\$900 | US\$125

Not for sale in Indonesia

What knowledge is conserved about ikat textiles and their use in the Indonesian archipelago consists primarily of the records of missionary and scientific fieldwork, predominantly compiled by non-Indonesians. The coverage is thin—many weaving regions are covered by only one or two sources, and several regions have never been studied in detail. Much traditional knowledge is being lost, especially in the more remote island regions in the Indonesian archipelago, which require a concerted effort if any trace of their culture is to survive. UMAG hopes to contribute to the broader project by means of this publication, which shows ikat culture through a close reading of examples from over fifty weaving regions and an introduction to the conditions, beliefs and customs of the various peoples who have created and used them.



Bosshard in China

Documenting Social Change in the 1930s

博薩特在中國

記錄一九三零年代的社會變遷

Florian Knothe and Peter Pfrunder

紀奕邦、羅諾德 著

Bosshard in China offers a comprehensive sweep of black and white photographs and documentary films produced by Swiss photojournalist Walter Bosshard. Living and travelling extensively in China from 1933 to 1939, Bosshard was one of the earliest journalists to record this critical decade in Chinese and world history.

Walter Bosshard (1892–1975) was a pioneer in the field of photojournalism. A master of both the word and the photographic eye, he made a name for himself as an adventurer and bridge builder between Asia and Europe, reporting on key political events and daily life. Today, his photographs and films are a rich source of information for understanding global history, specifically the visual memory of China between 1930 and 1950.

《博薩特在中國：記錄一九三零年代的社會變遷》呈獻一系列由瑞士攝影記者瓦特爾·博薩特所拍攝的黑白照片和紀錄片。在 1933 年至 1939 年間，博薩特旅居並走訪中國，成為最早記錄這於中國和世界歷史上屬關鍵十年的記者之一。

瓦特爾·博薩特 (1892–1975) 是新聞攝影界的先驅。作為文字與「攝影眼光」大師，博薩特以作為冒險家和歐亞之間的橋樑而聞名，報導關鍵的政治事件和人民的日常生活。今天，博薩特的攝影和膠卷作品成為了解世界歷史，尤其是 1930 年至 1950 年的中國之視覺回憶的豐富來源。

May 2018

156 pp., 9" x 10.625", over 150 b&w illus.

PB 97898881902535

HK\$200 | US\$30

Bilingual in English & Chinese.



from 2 arises 3

The Collaborative Works of Arnold Chang and Michael Cherney 2014–2017

二生三

張洪與秋麥合作作品 2014–2017

With contributions by
Tiffany Wai-Ying Beres and
Pi Daojian

龐惠英、皮道堅 撰著

March 2018

96 pp., 11.25" x 8.25", illustrations throughout

PB 9789881902528

HK\$200 | US\$30

Bilingual in English & Chinese.

The collaborative works of painter Arnold Chang (Zhang Hong; b. 1954) and photographer Michael Cherney (Qiu Mai; b. 1969) defy expectations.

More than just the product of a camera and brush, these works on paper are a union of artistic minds, a visual duet that ultimately creates a third work of art—something greater than its respective parts.

The title of this exhibition, *From Two Arises Three*, is drawn from Laozi's *Dao De Jing*. In this classical Daoist text, we learn that

“three produces all things.” From a cosmological viewpoint, three is the union of dualistic forces in the world. Extending this view to an artistic perspective, “three” is a powerful vision that comes from collaboration. With Arnold Chang and Michael Cherney we have a model for co-creation that bridges cultures and artistic traditions.

畫家張洪（1954–）和攝影師秋麥（1969–）之間共同創作超出了所有人的期待。他們的作品躍然紙上，不僅是畫筆和相機的作品，還是藝術心靈的結合。他們的共同創作演繹了一曲視覺二重奏，並最終產生了既高於水墨畫，也高於攝影的第三種藝術。是次展覽的題目是《二生三》，來自老子《道德經》，我們從這部道家經典著作中認識到「三生萬物」。從宇宙學的角度來看，三是二元之結合。如果我們把這個觀念延伸到藝術方面，那麼「三」就是來自共同創作的一種宏大視野。張洪和秋麥為我們提供了一個共同創作的楷模，連結起不同的文化和藝術傳統。



Objectifying China

Ming and Qing Dynasty Ceramics and Their Stylistic Influences Abroad

瓷移物化

陶染域外的明清陶瓷

Ben Chiesa and Florian Knothe

紀奕邦、羅諾德 著

Translated by Kikki Lam

林嘉琪 譯

Porcelain, with its fine white body, delicately painted decoration and associations with China's culture and vast wealth, has long delighted and captivated people in the West, as well as across the whole of Asia and the Islamic world.

This catalogue accompanies the exhibition *Objectifying China: Ming and Qing Dynasty Ceramics and Their Stylistic Influences Abroad*, held at the University Museum and Art Gallery of The University of Hong Kong. The work explores the production of Chinese porcelain and other ceramics for both export and the domestic market, and the many responses to these wares made overseas using local materials and decorative techniques.

The objects are considered from a variety of perspectives: as the product of skilled artisans, valuable trade commodities, useful objects for daily life and as important evidence of cultural interaction.

胎體潔白、裝飾精緻、與深厚的中國文化密切相關的瓷器，歷世歷代以來備受西方、亞洲各地及伊斯蘭世界的人民推崇與注目。

為配合《瓷移物化：陶染域外的明清陶瓷》展覽，香港大學美術博物館出版此圖錄，旨在探討為本地與外銷市場而設的中國瓷器及其他陶瓷生產，並域外陶匠以當地的材料和裝飾工藝所塑造出的工藝迴響。

上述的器物可以多角度來理解：它們既是匠人鬼斧神工之作、貿易珍品、日用品，亦為文化交流的重要明證。



North Korea's Public Face

20th-century Propaganda Posters from the Zellweger Collection

(場面朝鮮：蕭惠姬藏品的二十世紀宣傳海報)

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.

Nov 2017

80 pp., 8.25" x 10.75", 30 color illus.

PB 9789881902405

HK\$150 | US\$22

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.



Imagining Qianlong

Louis XV's Chinese Emperor Tapestries and
Battle Scene Prints at the Imperial Court in Beijing
(乾隆意象：路易十五的中國皇帝掛毯與北京宮廷
戰圖銅版畫)

**Florian Knothe, Pascal-François Bertrand,
Kristel Smentek, and Nicholas Pearce**

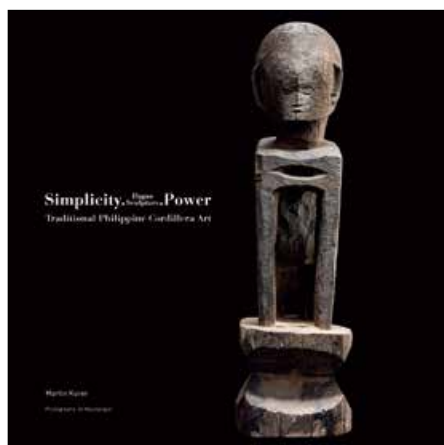
This publication accompanies an unprecedented exhibition highlighting four of the magnificent *chinoiserie* tapestries of Chinese Emperor Qianlong, woven after designs by François Boucher at the famous Beauvais manufactory from 1758–1760. The large and well-preserved textiles form part of the royal French 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.



Ifugao Sculpture

Traditional Philippine Cordillera Art

(伊富高雕塑：傳統菲律賓山脈藝術)

Martin Kurer

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.

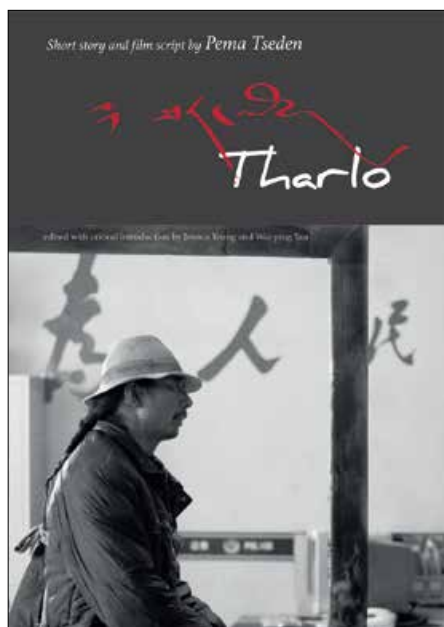
Nov 2017

208 pp., 12" x 12"

More than 150 color illus.

HB 9789881902481

HK\$450 | US\$65



Tharlo

Short Story and Film Script by Pema Tsenden

Pema Tsenden

Translated by Jessica Yeung

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

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 Tsenden's greatest cinematic achievement to date, and has garnered numerous international prizes.

Pema Tsenden 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 Tsenden, 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 Tsenden, and Tashi Dawa. He is also a literary translator of works by writers including Hong Kong's Dung Kai-cheung.

Sep 2017

272 pp., 5.5" x 8.25"

Illustrations throughout.

PB 9789887723837

HK\$230 | US\$30



Sep 2017

80 pp., 8.25" x 11.75", color illus.

PB 9789881902467

HK\$200 | US\$28

Bilingual in English & Chinese.

Robert Lettner

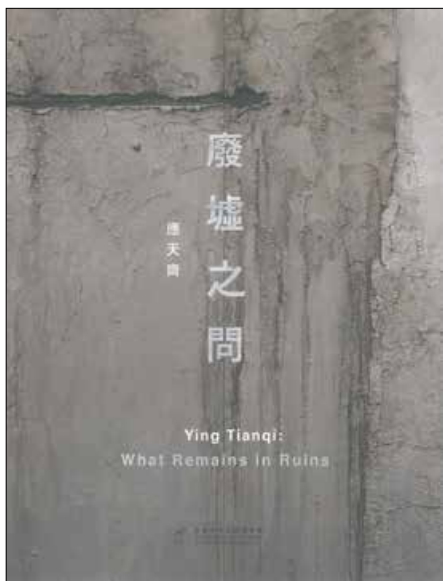
In Dialogue with the Chinese Landscape /
Utopia of Ornaments / New Wunderkammer of
Rococo

山水哲思／身在混沌，心向清明／
探秘洛可可

Edited by Florian Knothe and
Harald Kraemer

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.

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。萊特納沉浸於自然之中，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。



Ying Tianqi
What Remains in Ruins
應天齊
廢墟之間

Florian Knothe, Fongfong Chen, and
Ying Tianqi
English Translation by Eleanor Goodman
羅諾德、陳芳芳、應天齊 著

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.

此為配合香港大學美術博物館舉辦之《應天齊：廢墟之間》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。兩系列以安徽省蕪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。

Jun 2017
60 pp., 8.25" x 10.875", color illus.
PB 9789881902450
HK\$150 | US\$22
Bilingual in English & Chinese.



April 2017

104 pp., 8.25" x 11.75", color illus.

PB 9789881902443

HK\$200 | US\$30

Bilingual in English & Chinese.

Illustrious Illuminations II

**Armenian Christian Manuscripts from the
Eleventh to the Eighteenth Century**

輝煌的啓示（貳）

**十一世紀至十八世紀的亞美尼亞
基督宗教手稿**

Florian Knothe, Robert McCarthy, and

Vrej Nerses Nersessian

羅諾德、羅伯特·麥卡錫、

Vrej Nerses Nersessian 著

Translated by Wong Shun Chi Isaac,

Andrea Chen, and Edward Zhou

黃信之、陳劍、周政 譯

Illustrious Illuminations II assembles a fine selection of 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 from the Middle East. The Gospels are paramount among these, primarily because of the Armenian community's respect for the sacred texts, revering them in the same way that Greek and Russian Christians regard holy icons. Such texts were often carried into war by Armenian rulers and individual copies of the Gospels were given sacred names and believed to hold miraculous powers.

「輝煌的啓示（貳）」集一批精選典藏，包括合訂本，祈禱書卷軸，及來自東地中海地區的基督教福音書彩繪手抄本葉冊。亞美尼亞彩繪手抄本是中東基督教教會一些裝飾最為奢華的範例。福音書彩繪手抄本為其中之集大成者，這主要是因為亞美尼亞會眾極為尊崇聖經文本，其程度就如同希臘和俄羅斯東正教徒對於聖像的尊崇。這些手抄本經常被亞美尼亞的統治者們携入戰場，一些福音書的複製單品也常常被賦予聖名，被認為具有神奇的力量。

Art Totems Bridging East & West Eddie Lui's Four Decades of Artistic Pursuit 中西合相——當代圖騰 呂豐雅從藝四十載

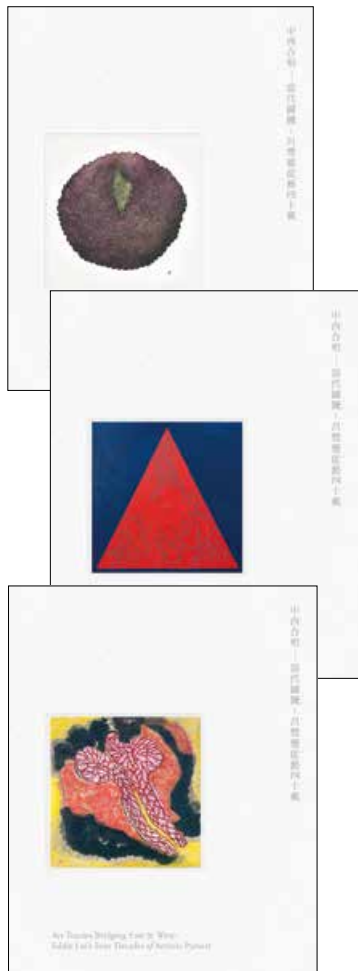
Eddie Lui 呂豐雅

UMAG is delighted to present *Art Totems Bridging East & West: Eddie Lui's Four Decades of Artistic Pursuit*, an exhibition of artworks documenting the artist's long and distinguished career. A successful banker, Eddie Lui began as a part-time artist before changing his corporate career for a full-time engagement with his passion for art. The public display at UMAG, as well as this accompanying book, follow a strict chronology and honour the artistic contribution of one of the city's most celebrated contemporary artists.

Over the past forty years, Lui has developed a new language of naturalistic and abstract motifs highlighting his deeply felt admiration for nature. As a draftsman, painter and sculptor Lui is one of the founders of contemporary art in Hong Kong. His artworks—whether in ink, gouache, Japanese handmade paper on canvas, or sculpted in clay—are reminiscent of poetry that connects humans with nature and appeals to our range of senses. Over the years, Lui's palette has altered, and the often bright and flamboyant colours now give way to more muted monochrome inks. At the same time, in artworks large and small, the fine execution of each detail and the certainty with which the artist's brush moves remain of the highest quality. Lui has also been a gifted teacher and arts administrator, instructing students and helping to develop New Ink Painting in Hong Kong as a discipline.

香港大學美術博物館很榮幸呈現《中西合相——當代圖騰：呂豐雅從藝四十載》展覽，展示記錄藝術家漫長、卓越藝術生涯的作品。呂豐雅最初是一位成功的銀行家，只以兼職身份從事藝術；之後才憑藉其對藝術的熱情，從商業中完全出離，轉而全身心參與藝術。香港大學美術博物館的公眾展覽以及隨附的圖錄，嚴格遵循一個時間年表，全面展示香港最著名的當代藝術家之一的呂豐雅，並向其卓越的藝術貢獻致敬。

在四十年的藝術生涯中，呂豐雅發展出一種新式的藝術語言，以自然主義和抽象圖案來強調對自然的無限欽佩。呂豐雅是一位繪圖師、畫家、雕塑家，是香港當代藝術的奠基人之一。他的作品，無論水墨、樹膠彩、布本美濃紙或陶塑，皆是如詩回憶，使人融於自然，邁入豐富的感官世界。多年以來，呂豐雅的創作色調已經改變，之前通常明亮艷麗的顏色如今讓位於柔和的單色水墨。同時，在無論大型或小型作品中，呂豐雅對每個細節的精細描摹，以及穩定精準的畫筆運動，依然保持極高水準。呂豐雅也是一位優秀的教師和藝術負責人，不僅親身指導學生，更助力香港「新水墨」的發展壯大。



*Random cover supplied.
(This book features one of three artworks on the front cover.)

Jan 2017
256 pp., 7.5" x 9.5", color illus.
HB ISBN 9789881902436
HK\$380 | US\$50
Bilingual in English & Chinese.



Rising Above

The Kinsey African American Art and History Collection

水盡雲起

金賽收藏之非洲裔美國人的藝術及歷史

Translated by Edward Zhou and Elena Cheung

周政、張寶儀 中譯

This book is published to coincide with the exhibition *Rising Above: The Kinsey African American Art and History Collection*. The documentary value of The Kinsey Collection encompasses 400 years of history and portrays the unparalleled achievements of a people that have succeeded—often against great odds—to create its own identity within the American Dream, an economic and social triumph understood and celebrated the world over. The documents and artefacts shown in this exhibition—the very first display of The Kinsey Collection outside the U.S.—pertains to African emigrants and their life-stories, but, beyond a specific people, they speak for the social engagement and success, inclusion and exclusion, as well as the massive contribution of a minority group in our increasingly globalised world.

此書之出版是為配合《水盡雲起：金賽收藏之非洲裔美國人的藝術及歷史》展覽。金賽收藏的文獻價值非常之高，涵蓋四百年歷史，並清晰描摹非洲裔族群的空前成就，他們通常面對巨大的社會不公，卻依舊在「美國夢」中尋得一席之地，並取得全球傳頌的經濟與社會成功。此次展覽是金賽收藏第一次走出美國，其中展出的文獻和藝術品，與非洲移民及其生命故事息息相關；但是超越此特定群體之外，這些收藏亦代表社會參與和成功，包容和隔離，以及少數族裔在當今愈發全球化的世界中的巨大貢獻。

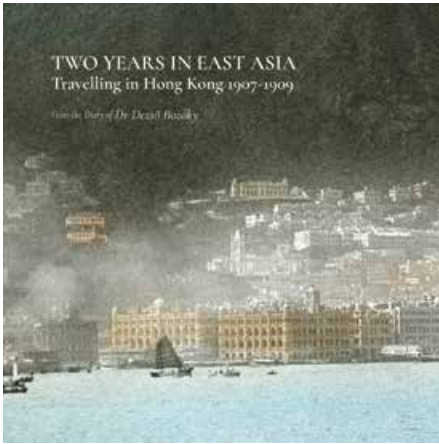
Dec 2016

72 pp., 8.25" x 10.875", color illus.

PB ISBN 9789881902429

HK\$100 | US\$16

Bilingual in English & Chinese.



Oct 2016
116 pp., 9" x 9"
50 hand-colored images
PB ISBN 9789881902306
HK\$150 | US\$21

Two Years in East Asia

Travelling in Hong Kong 1907-1909

(東亞兩年：匈牙利醫生德索·博佐奇
1907-1909 的香港影像)

**From the Diary of Dr Dezső Bozóky;
translated by Elizabeth Szász,
Krisztina Sarkady and Adrian Hart**

The University Museum and Art Gallery at the University of Hong Kong collaborates with the Ferenc Hopp Museum of Asiatic Arts in Budapest to present an exhibition and publication featuring early photographic images by Dr Dezső Bozóky. Poised to learn more about Asia and to experience China first-hand, naval doctor Bozóky (1871-1957) travelled to the East during the first decade of the twentieth century, recorded his journey in a hitherto unpublished diary and photographed and self-developed hundreds of images that today present rare visual resources of the former colonial city and its busy and world-famous Victoria Harbour.

In an ever more developing Hong Kong, Bozóky's beautiful black-and-white and hand-coloured pictures present historic documents that allow us to re-trace their master's steps and offer insights into the bustling merchant town, culturally mixed society and lush natural landscape that he encountered. Bozóky's images displayed a foreign world to his compatriots at home where they formed a treasure trove of information in early 1900s Budapest, just as they do today.



Classical Chinese Huanghuali Furniture from the Haven Collection

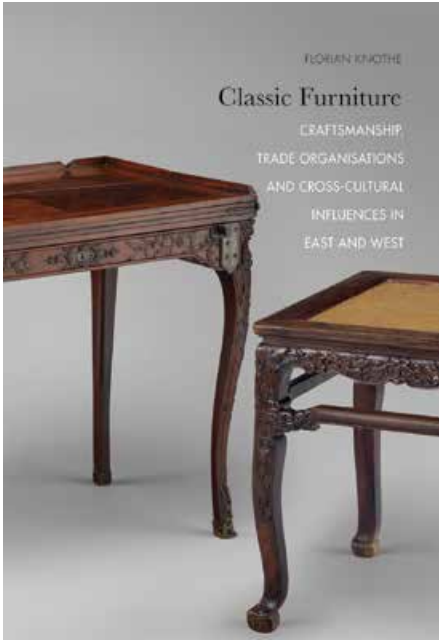
(晏如居藏明式黃花梨家具)

Dr Chu-Pak Lau

The University of Hong Kong Museum and Art Gallery (UMAG) presents *Classical Chinese Huanghuali Furniture from the Haven Collection* and publishes this informative edition in conjunction with the exhibition. Chinese *huanghuali* furniture is world-famous and, for the longest time, has been collected in both East and West. The fine selection displayed here shows both domestic furniture and scholars' items, such as brush pots and chests.

In Ming dynasty China, traditional wood architecture and Buddhist thrones inspired Chinese furniture makers and, as trade expanded, so did the amount of hardwood furniture in the form of sophisticated movable pieces and built-in interiors. Ming furniture is known for its elegant lines and carved details. During the reign of Emperor Longqing (1567–1572) China opened its borders, previously implemented import bans were lifted and a greater variety of building materials became available. Consequently, during the Ming and Qing dynasties (1368–1911) the most celebrated types of domestic furniture were made from *huanghuali* and *zitan* woods. The elegant dark hardwood with natural shine is remarkable for the fact that Chinese furniture is typically made from solid timber, not an invisible sub-construction covered by a decorative veneer, as is so often the case in the West. The strength of each individual element of a piece of furniture and the consistent colour matters, as every detail is exposed and the precision of the joints, the size and position of the dowels, are all visual elements of an often very simple and graceful design. In some pieces the joints are detectible and accessible, sometimes demountable, or else expertly hidden in the more sophisticated pieces. Applied surface finishes were generally only a layer of wax; no stains or clear lacquer seals were added to the dense and inherently decorative woods.

Oct 2016
358 pp., 9" x 12", color illus.
HB ISBN 9789881902382
HK\$800 | US\$130



Sep 2016
64 pp., 8.25" x 12", color illus.
PB ISBN 9789881902399
HK\$100 | US\$18

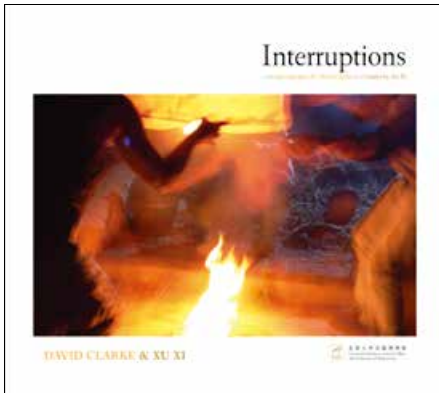
Classic Furniture

Craftsmanship, Trade Organisations and
Cross-Cultural Influences in East and West
(經典家具：工藝、貿易組織和跨文化在東西方的影響)

Florian Knothe

This publication presents a selection of essays on Chinese and European furniture making, stylistic influences and workshop practices during the seventeenth and eighteenth centuries. Single chapters focus on the similarities and differences in cabinetry in East and West, and the overwhelming impact of *chinoiserie* on the design of furniture in early modern Europe. Individual masterpieces by cabinetmakers in France, England and Germany further exemplify the wide-reaching effect of an 'exotic' stylistic vocabulary and the development of an eighteenth-century fashion in the decorative arts.

Florian Knothe trained as a furniture maker and conservator. Previously he worked as a furniture historian for the Huntington Collection and The Metropolitan Museum of Art in the US. As Director of The University of Hong Kong Museum and Art Gallery (UMAG), he is responsible for the development of cross-cultural and interdisciplinary art exhibitions and educational programming, and he also teaches courses in art history and the social sciences.



Interruptions

with photographs by David Clarke and
essays by Xu Xi

(斷·續：祈大衛的攝影與許素細的文字對話)

David Clarke and Xu Xi

Interruptions is rooted in the tradition of contemporary ekphrastic writing, where an author creates a literary response in order to confront or narrate a work of visual art. Here, the photographer and writer engage in a dialogue between David Clarke's selections from his photographic archives and Xu Xi's essays written in response to each photo, which, in turn, triggers the next photographic choice.

David Clarke 祈大衛 is Professor in the Department of Fine Arts, University of Hong Kong. He has written extensively on both Chinese and Western art and culture, with a primary focus on the twentieth century, and is also active as a photographer and visual artist. He has published two photo books about Hong Kong: *Reclaimed Land: Hong Kong in Transition* (Hong Kong University Press, 2002) and *Hong Kong x 24 x 365: A Year in the Life of a City* (Hong Kong University Press, 2007). Amongst his recent publications are *Water and Art: A Cross-cultural Study of Water as Subject and Medium in Modern and Contemporary Artistic Practice* (Reaktion Books, 2010) and *Chinese Art and its Encounter with the World* (Hong Kong University Press, 2011).

Sep 2016
128 pp., 9" x 8", 12 color or b&w illus.
PB ISBN 9789881902313
HK\$125 | US\$18

Xu Xi 許素細 is the author of ten books, most recently the novels *That Man In Our Lives* (C&R Press, 2016) and *Habit of a Foreign Sky* (Haven Books, 2010)—a finalist for the Man Asian Literary Prize—and the story collection *Access Thirteen Tales* (Signal 8 Press, 2011). She has also edited four anthologies of Hong Kong writing in English. She was on the faculty at the Vermont College of Fine Arts MFA where she served as faculty chair, and was at City University of Hong Kong as Writer-in-Residence where she founded and directed Asia's first low-residency MFA. She is co-founder, with author Robin Hemley, of Authors At Large, offering international writing retreats and workshops.



Aug 2016

88 pp., 8.25" x 12", color illus.

HB ISBN 9789881902375

HK\$150 | US\$25

Bilingual in English & Chinese.

Painted Ceramics

Contemporary Treasures by Jingdezhen's
National Masters from the Lamda Foundation

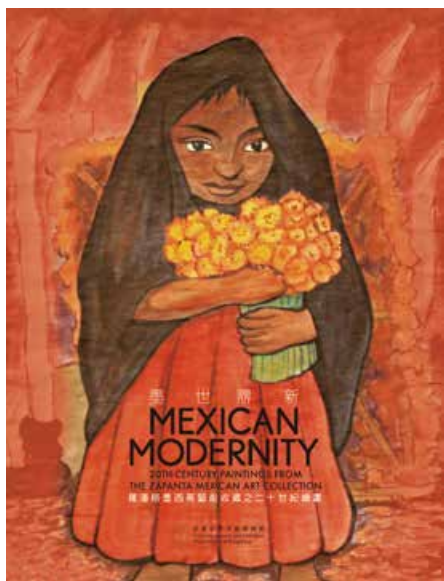
瓷藝丹青

琳達基金珍藏景德鎮當代工藝大師之
陶瓷瑰寶

Translated by Edward Zhou 周政 中譯

This catalogue is published to coincide with the UMAG exhibition *Painted Ceramics*. This exhibition introduces Jingdezhen as a manufacturing site for artefacts and it focuses on individual talents and the fame of a few master craftsmen, as well as their history and the uninterrupted production of unique high-quality porcelain objects of inherent beauty. Displayed for the first time in public, these forty-four artworks by thirty-eight ceramicists represent the strength and ability of Jingdezhen's artistic community through changing times.

此為配合香港大學美術博物館舉辦之《瓷藝丹青》展覽而出版的圖錄。是次展覽將景德鎮展示為一個手工藝品製造基地，並且專注於個人藝術才華、一些大師巨匠的聲譽，及其對獨一無二高質素瓷器的持續追求與歷史過往。是次展覽首次展出三十八位瓷藝家及其四十四件藝術品，皆代表了景德鎮藝術家團體在風雲變幻的時代中噴湧而出的藝術活力與能力。



Jun 2016

64 pp., 8.25" x 10.875", 40 color illus.

PB ISBN 9789881902368

HK\$100 | US\$15

Bilingual in English & Chinese.

Mexican Modernity

20th-Century Paintings from the Zapanta Mexican Art Collection

墨世鼎新

薩潘塔墨西哥藝術收藏之二十世紀繪畫

Translated by Edward Zhou

周政 中譯

This catalogue is published to coincide with the UMAC exhibition *Mexican Modernity: 20th-Century Paintings from the Zapanta Mexican Art Collection*. *Mexican Modernity* displays, through 40 paintings, the development of painterly styles and social representations, from the more European-influenced compositions to predominantly indigenous themes that regularly appeared as liberal Mexico sought to distinguish itself from its Spanish colonial past. The exhibition aims to introduce the different, and at times unique, styles, such as muralist art and neomexicanismo, and to highlight the importance that local painters played in the development of neo-expressionist and postmodern art, as well as the colour palette and compositions that are today celebrated as significant contributions.

此圖錄之出版為配合香港大學美術博物館之《墨世鼎新：薩潘塔墨西哥藝術收藏之二十世紀繪畫》展覽。《墨世鼎新》通過四十件繪畫作品，展示了繪畫風格與社會表述的發展演進，即從受歐洲影響的創作到以本土主題為主導，這通常表現為自由主義的墨西哥為努力擺脫西班牙殖民歷史而奮鬥。是次展覽力求介紹許多不同甚至獨特的藝術風格，比如壁畫藝術與新墨西哥主義藝術，並且著重表現出那些在新表現主義與後現代主義藝術發展中扮演重要角色的本土畫家，以及在今日藝術世界具有巨大意義的色彩模式與創作。



Mar 2016

72 pp., 9" x 11.875", color illus.

PB ISBN 9789881902351

HK\$100 | US\$15

Bilingual in English & Chinese.

陳曦

所以記憶

Chen Xi

So We Remember

羅諾德、吳秀華、陳曦 著

周瀟嶷 英譯；周政 中譯。

Florian Knothe, Sarah Ng, and Chen Xi.

English Translation by Shally Chow;

Chinese Translation by Edward Zhou

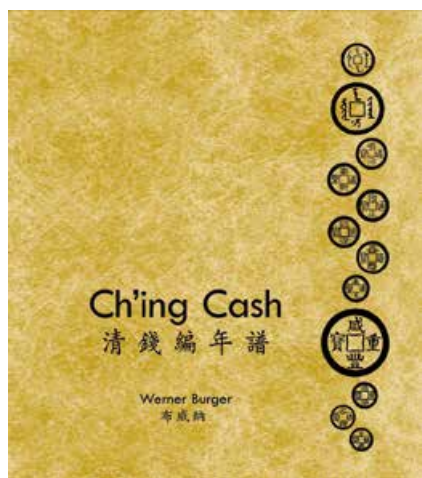
香港大學美術博物館與藝術家陳曦合作，舉辦《陳曦：所以記憶》展覽，本書是配合是次展覽而出版的圖錄。

是次展覽展出一系列陳曦繪畫的當代圖像，用以紀念、記錄並啓迪思潮。繪畫題材取自世界大事。展品包括油畫和鉛筆及水彩畫底稿。陳曦秉持嚴謹的研究態度，並捕捉和記錄事件的細節，為現當代和將來創作了富有歷史意義的作品。藝術家並非只描繪個別歷史事件，而是將其井然有序地置於其畫筆下的電視屏幕中。通過電視屏幕，事件仿如屏幕截圖，連結至特定的時空，也連結至在客廳收看電視的觀眾。

觀看陳曦的作品，都會勾起這些有廣泛影響的政治或社會事件的記憶。同樣，觀眾從作品描繪的世界大事中，甚至會產生不安和有如親臨其境。藝術家與藝術的對話，喚起並重現了對這些事件的觸動和敬意。

The University Museum and Art Gallery collaborates with Chen Xi on the exhibition *Chen Xi: So We Remember*. This catalogue accompanies the exhibition.

The paintings illustrate important events that have shaped our modern world. The artist created this series of contemporary images to commemorate, to document and to provoke thought. The show presents her preliminary pen and watercolour drawings along with the finished oil paintings. Her method directly relates to contemporary life and to a society that is informed and influenced by modern-day media. The painter does not simply depict a historic event, but frames within a TV screen each episode of her sequential and international narrative. The audiences are reminded of the broader implications and specific details of the political or social events and are drawn in, sometimes uncomfortably close, to the domestic interior within the work.



Mar 2016

324 pp., 12.875" x 14.625"

(Vol. 1: 258 pp., Vol. 2: 13 pp. & 53 foldout year tables of Ch'ing cash coin rubbings) Illustrations throughout.

Two hardback volumes in one slipcase

ISBN 9789881902337

HK\$6,000 | US\$800

Ch'ing Cash

Volume 1—Ch'ing Cash;

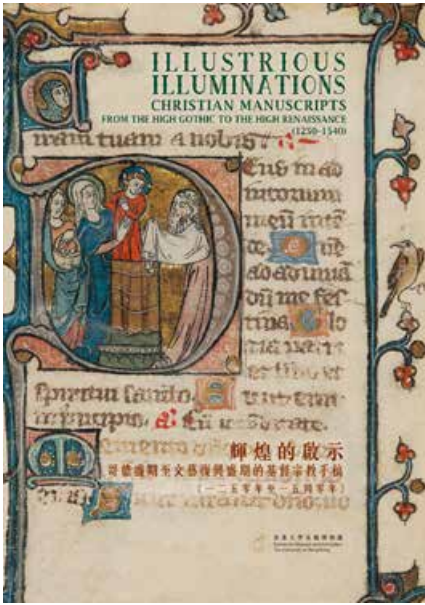
Volume 2—Ch'ing Cash Year Tables

(清錢編年譜：第一卷—清錢編年譜；
第二卷—清錢編年表)

Werner Burger

Ch'ing Cash expands on Burger's seminal publication *Ch'ing Cash until 1735* to cover the whole of the Ch'ing dynasty. The first volume in the set lists the development of Ch'ing cash, its manufacture and the many stages from ivory trial pieces to final product. Over the decades Burger has developed a novel way for numismatics to present the coins; namely, arranging each coin by individual mint and year produced. This method has led to several unexpected discoveries. The second volume contains the rubbings of over 6,000 coins in 53 large foldout charts. Each coin includes a rarity index and an own number. Based on Burger's original research, future auction catalogues only will need to list the coin number and its condition for reference. In addition, Burger has compiled a list of all coins cast by every mint from 1736 until 1911. This statistical breakdown of China's financial situation during the Ch'ing has allowed Burger to corroborate the socio-historical and economic records based on the number of coins minted during individual reigns.

Such a detailed study is a vital new source of information for economic historians and Sinologists. Over the course of 50 years of continuous research on Ch'ing cash coins, Burger has acquired ivory, brass, bronze, copper, zinc, lead and iron rare coins, and complete types of official Hsien-feng paper notes and silver sycees. In addition, the current study lists several hundred official and private amulets with Ch'ing reign titles. Burger's collection is likely the world's most complete Ch'ing cash collection.



Illustrious Illuminations

Christian Manuscripts from the High Gothic to the High Renaissance (1250–1540)

輝煌的啓示

哥德盛期至文藝復興盛期的基督宗教手稿
(一二五零年至一五四零年)

Florian Knothe and Robert McCarthy

羅諾德、羅伯特·麥卡錫 著

Translated by Andrea Chen and

Edward Zhou

陳劍、周政 譯

Illustrious Illuminations presents a selection of illuminated Christian Manuscripts from the McCarthy Collection. Ranging in date from the High Gothic to the High Renaissance (1250–1540), the miniature paintings give evidence of the talent and culture connected to the art of book illustration. Many of the vibrant hand-copied volumes contain some of the finest illustrations ever produced across Europe, well before Johannes Gutenberg introduced the printing press around 1454. These particular illustrations were chosen from Bibles, books of hours and psalters in order to exemplify a shift in style, from Gothic to Renaissance lines, which likewise was apparent in the architecture and paintings produced under the auspices of the Church. The often harder, more contrasting, lines of the Gothic give way to the Renaissance's altogether natural contours, as well as to softer and increasingly personal facial features.

Dec 2015

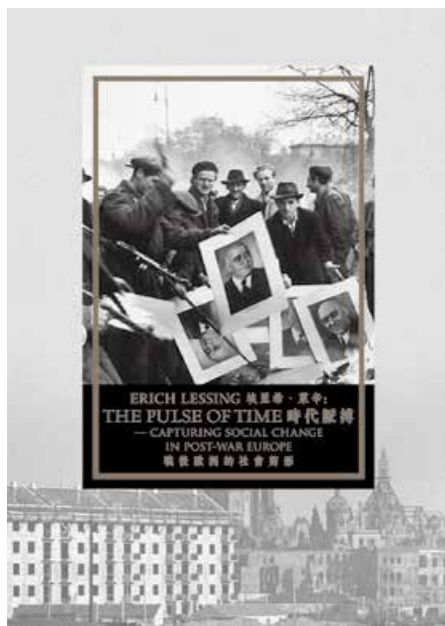
104 pp., 8.25" x 11.75", color illus.

PB ISBN 9789881902344

HK\$200 | US\$30

Bilingual in English & Chinese.

《輝煌的啓示》展出了一系列來自麥卡錫蒐藏的基督宗教泥金插畫手繪本，時間自哥德盛期至文藝復興盛期（一二五零年至一五四零年），此類微繪體現著插畫藝術的才華與文化。在一四五四年左右約翰內斯·古騰堡引入印刷機之前，品種豐富的手抄卷本以及一些最優秀的泥金插畫手繪本的製作已遍佈歐洲。這些特別的插畫取自《聖經》、《時禱書》與《聖詩集》，例證了一種由哥德式轉向文藝復興式的線條風格轉變，這種轉變在建築與繪畫中尤為明顯，並同樣深受教會的歡迎。哥德式中通常更硬朗且更具對比度的線條，總體上讓位於自然的輪廓與更柔和且愈發個人化的面部特徵。



Nov 2015
136 pp., 8.25" x 11.75", b/w illus.
PB ISBN 9789881902320
HK\$200 | US\$30
Bilingual in English & Chinese.

Erich Lessing

The Pulse of Time—Capturing Social Change
in Post-war Europe

希·萊辛

時代脈搏——戰後歐洲的社會剪影

Johannes Rambarter and

Florian Knothe 羅諾德·

Translated by Edward Zhou 周政 and

Andrea Chen 陳劍

The University Museum and Art Gallery collaborates with the Austrian Consulate for Hong Kong and Macau as well as the Erich Lessing Archive to present the photography of celebrated Magnum photographer Erich Lessing. This catalogue accompanies the exhibition.

Erich Lessing: The Pulse of Time includes documentary images from the pinnacle of Lessing's career in the 1950s and 1960s, which illustrate the journalist's ability to be working in the right place at the right time. Lessing reported on many of the most significant political event in post-war Europe and his, now historical, photographs record social and economic change in ever developing societies in both Eastern and Western Europe.

香港大學美術博物館聯同奧地利駐香港及澳門總領事館，以及埃里希·萊辛資料館，向公眾呈獻著名馬格蘭攝影師埃里希·萊辛的影像作品。本書是配合是次展覽而出版的圖錄。

是次《埃里希·萊辛：時代脈搏》展覽囊括了萊辛創作於二十世紀五、六十年代事業高峰期的紀錄影像，該系列作品彰顯了他作為記者對於時代及現場的把握能力。萊辛報道了許多戰後歐洲的重大政治事件，而他的這些現已被賦予了歷史性意義的影像作品，也成為不斷發展的東西歐社會及經濟變遷的見證。



Dec 2013
288 pp., 9" x 12", color illus.
HB ISBN 9789881902160
HK\$250 | US\$38
Bilingual in English & Chinese.

明德百獻

香港大學檔案文物

HKU Memories from the Archives

古達詩、彭綺雲

Stacy Belcher Gould and

Tina Yee-wan Pang

香港大學於二零一一年成立一百周年，是香港一所最早提供西式英語教育的高等學府。本書圖文並茂輯錄了自香港大學檔案中心度藏及私人收藏的逾二百件展品，詳盡記載大學建校最初五十年的相關文獻和文物。

In 2011, the University of Hong Kong celebrated its centenary as the first and for many years, only university in Hong Kong providing a Western, English-language education for the region. This richly illustrated publication featured over two hundred artefacts from the collections of the University Archives and loans from private collections, which presents a selection of documents and artefacts, primarily from the first fifty years of the University's history.



Dec 2013
328 pp., 9" x 12", color illus.
HB ISBN 9789881902269
HK\$250 | US\$38
Bilingual in English & Chinese.

針情線韻

中國少數民族服飾與背帶

Embroidered Identities

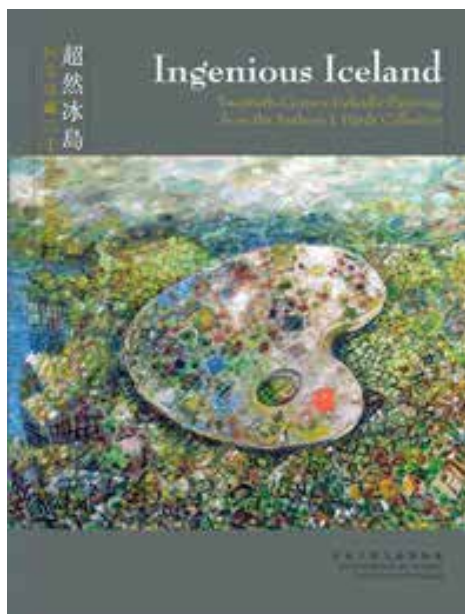
Ornately Decorated Textiles and Accessories
of Chinese Ethnic Minorities

Edited by Mei-yin Lee and

Dr. Florian Knothe

香港大學美術博物館展出李美賢收藏的中國傳統服飾、銀飾及背帶。展覽配以此精美圖錄。苗、侗、水、壯這些源自貴州、雲南和廣西等中國西南省的少數民族，其服裝和背帶均繡以色彩絢爛、針工細膩的刺繡，有時甚至附以銀飾點綴，反映出當地悠久而別具特色的傳統文化。由於部份少數民族缺乏文字記錄，其織品展示的象徵涵義和色彩寓意，形成一種視覺語言，使之成為人類文化和文物遺產發展至今的重要基礎。

This publication accompanies the University Museum and Art Gallery's exhibition of traditional Chinese costumes, baby carriers and silver ornaments drawn from the collection of Mei-yin Lee. Elaborately embroidered costumes and baby carriers, most of which originate with the Miao, Dong, Shui and Zhuang ethnic tribes of the south-western Chinese provinces of Guizhou, Yunnan, and Guangxi are decorated with richly colored, stitched and sewn ornamentations—and sometimes silver applications—indigenous to the particular culture and long-lived traditions they derive from. As some ethnic minorities lack a written script, the symbolism and color-coding found in their textiles form a visual language that presents an important cultural and anthropological development and heritage still in practice today.



Sept 2013

188 pp., 9" x 12", color illus.

HB ISBN 9789881902245

HK\$200 | US\$30

PB ISBN 9789881902252

HK\$150 | US\$23

Bilingual in English & Chinese.

超然冰島

何安達藏二十世紀冰島繪畫

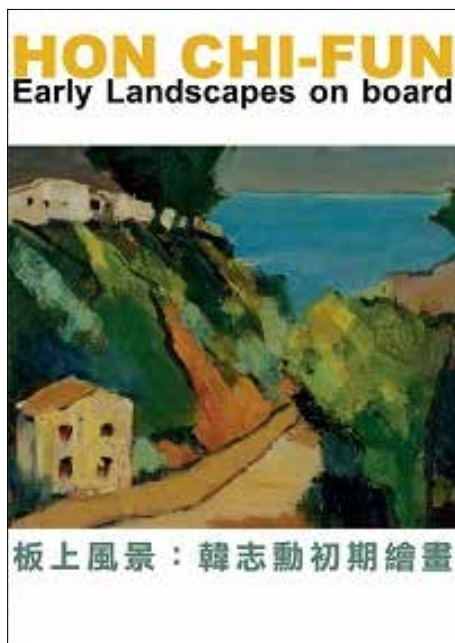
Ingenious Iceland

Twentieth-Century Icelandic Paintings from
the Anthony J. Hardy Collection

Edited by Jóhann Ágúst Hansen and
Florian Knothe

香港大學美術博物館為配合何安達先生的藏品展而出版此圖錄，書中收錄逾八十件的冰島畫作、雕塑及素描。二十世紀的冰島藝術家受北歐斯堪的那維亞半島畫派薰陶，作品多以北歐海陸風景為題材。即便絕大多數的冰島藝術家曾赴鄰國丹麥——一個文化發展成熟且擁有一所歷史悠久藝術學院的國家——修讀藝術，但在冰島地域環境和神話傳說的影響下，遂也逐步建立起其極富民族色彩的藝術風格。這組讓人意猶未盡的珍藏，不僅寫下冰島畫家百年來在創造靈感上的解放思維，同時更集中回顧冰島的社稷本體及當地樸雅朗闊之意境。博物館深感榮幸能藉此帶來欣賞冰島藝術的機會。

This publication accompanies the University Museum's exhibition of more than 80 Icelandic paintings, sculptures and drawings from the collection of Mr Anthony J. Hardy. Historically reminiscent of the painterly traditions of the Nordic School of Scandinavia, Icelandic artists departed from the well-established parameters of northern European sea- and landscape painting during the 20th century. Although many of the best-known local painters were trained in Denmark—a larger neighbouring country with an established art school and cultural scene—they developed with time a more distinctive Icelandic style influenced by the local terrain, mythology and folklore. This retrospective of select Icelandic painters documents a century of continuous creative emancipation as well as a constant documenting engagement with the island's community, nature, beauty and vastness.



Mar 2013

96 pp., 6.875" x 9.875", color illus.

PB ISBN 9789881902238

HK\$80 | US\$14

Bilingual in English & Chinese.

板上風景

韓志勳初期繪畫

Hon Chi-Fun

Early Landscapes on board

彭綺雲、黃燕芳、劉家瑜 編

Edited by Tina Yee-wan Pang,

Anita Wong Yin-fong and

Michelle Lau Ka-yu

香港大學美術博物館舉辦本地藝壇先驅韓志勳

(一九二二年出生)的個人畫展，展出其早期作品，包括韓氏於一九五零年代晚期創作，由博物館於一九九八年購藏的一組油畫。本書是是次展覽的圖錄。

韓志勳擅於運用塑膠彩及混合媒材創作抽象作品。這展覽展出藝術家早年以油彩在板上創作的風景畫，以及其富有詩意的書法和常用墨硯，讓觀眾瞭解藝術家由寫實轉向抽象創作的過程。展覽把他早期的油畫與書法並置，充分展現出韓氏在西方油彩及中國筆墨方面的正統訓練。

The University Museum and Art Gallery of HKU presents an exhibition featuring early paintings by the pioneering Hong Kong artist, Hon Chi-fun (b. 1922). The focus of this exhibition is a group of oil paintings dating to the late 1950s that the museum acquired in 1998. The book is the catalogue of this exhibition.

Best known for his work as an abstract artist in acrylic and mixed media, this exhibition looks at the foundations of his later abstract practice through his early landscapes executed in oil on board, and a selection of calligraphic works and ink stones. Hon has a unique calligraphic style, and a deeply poetic sensibility. When shown together, his early oil paintings and calligraphy reveal the roots of Hon's practice to lie in the classical traditions of western oils, and Chinese ink and brush.



Mar 2013
232 pp., 9" x 12", color illus.
HB ISBN 9789881902221
HK\$200 | US\$35
Bilingual in English & Chinese.

雲水襟懷

李虛白山水詩畫

Wandering Spirit

Lyrical Landscapes by Li Xubai

黃燕芳、劉家瑜 編

Edited by Anita Wong Yin-fong,

Michelle Lau Ka-yu

本書是配合二零一三年三月二十日至五月十二日期間在香港大學美術博物館舉行的《雲水襟懷：李虛白山水詩畫》展覽而出版的圖錄，圖文並茂輯錄了中國福州畫家及詩人李虛白（一九四零年出生）在過去二十年創作的八十五項水墨設色山水畫。

This is a richly illustrated publication to accompany the exhibition "Wandering Spirit: Lyrical Landscapes by Li Xubai" (b. 1940) held at the University Museum and Art Gallery from 20 March to 12 May 2013, featuring 85 contemporary landscape paintings (dating from 1999 to 2012) by the Fuzhou-born painter and poet Li Xubai.



烽火山河

外夷與志士，一八三九至一九一一

Mountains Ablaze

Foreign Devils and Chinese Patriots 1839-1911

宋緒康 編纂

Soong Shu Kong

「烽火山河：外夷與志士」展覽詮釋晚清期間共八十七位卓越代表人物。辛亥革命跨越百年之際，正是客觀評價那些在文化政治層面極富爭議的華洋人物、名臣志士的適當時機。他們包括往往等同文化帝國主義的外夷；佔據中樞的滿清重臣；恪守傳統文化，心繫儒家經典的名賢碩儒；以至既不屈從共和政體，也不追隨共黨的晚清遺民。展覽展出的珍貴文物，包括中國書畫、詩詞典冊、親筆信札及文人雅玩等，均來自宋緒康先生的個人收藏。他並撰寫這兩冊圖錄，從中見證了近代歷史及東西文化交流的情況。

Aug 2012

848 pp., 9" x 12", color illus.

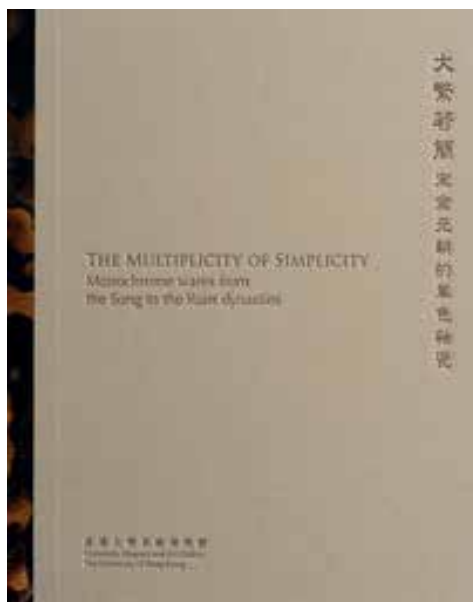
2 volumes set

HB ISBN 9789881902108

HK\$580 | US\$100

Bilingual in English & Chinese.

The "Mountains Ablaze" exhibition presents the history of late-Qing period China (1839-1911) through the lives of eighty-seven significant personalities who have, until recently, been both politically and culturally unpopular. In the century since the 1911 revolution, it has been possible to take a more objective view of the achievements of this group of foreigners who were closely identified with cultural imperialism, officials who served in the Qing court, scholars who were considered faithful to classical culture and literature, and *yimin* (loyalists) who were considered to have opposed both the Republican revolution and the Communists. On display are valuable artefacts on loan from Mr Soong Shu-kong, offering insights into the recent history of East-West cultural exchange. The exhibition includes examples of Chinese painting, calligraphy, personal correspondence, books, and scholars' objects. Many of the exhibits are on display for the first time and are published in this two-volume catalogue authored by Mr Soong.



大繁若簡

宋金元朝的單色釉瓷

The Multiplicity of Simplicity

Monochrome wares from the Song to the Yuan dynasties

何懿行 編

Edited by Joan Y. H. Ho

自古以來，中國陶瓷舉世知名，其中以單色釉瓷的歷史最爲悠久，宋金元朝是各種單色釉瓷的黃金時代。香港大學美術博物館主辦的「大繁若簡」展覽，便是介紹三朝單色釉瓷的成就。中國陶瓷技術在宋代得到重大發展。不僅提高品質，增加釉色。更在各地紛立名窯，同時還出現專責燒製宮廷用瓷的官窯。這些技術流傳到金、元兩朝，又衍生出極具明顯時代特徵和地方特色的瓷器。這展覽由香港大學博物館學會及頌德堂贊助，共展出一百一十八件瓷器。它們選自大學博物館館藏及八個香港藏家的藏品。這些器物主要產自河北、河南、陝西、浙江、福建和江西的著名窯場，展示出青、藍、黑、白等單種釉色。大部份展品均作首次展出，本書是博物館爲是次展覽出版的圖錄，以協助觀眾欣賞這批古瓷精品。

May 2012

288 pp., 9.25" x 11.375", color illus.

PB ISBN 9789881902191

HK\$450 | US\$62

Bilingual in English & Chinese.

The Song dynasty (960-1279) saw a breakthrough in Chinese ceramics production. It was during this time that a number of famous kilns were established in different parts of China. The products from each kiln demonstrated a style of their own. Some of their innovative traditions were passed on to the Yuan dynasty (1271-1368). Sponsored by the University of Hong Kong Museum Society and the Songde Tang, this exhibition features 118 pieces of ceramic wares from the University Museum collection as well as eight collections in Hong Kong. They are representative works produced by the well-known kilns in Hebei, Henan, Shaanxi, Zhejiang, Fujian and Jiangxi provinces. All show rich variations of white, blue, green and black glaze colors. Evidently, the monochromes made from the Song to the Yuan dynasties are the result of a highly sophisticated ceramic technology. Most of the exhibits are displayed to the public for the first time.



天香國色歲華春

勞允澍、譚美容繪畫

**Paintings by Jeffrey LO Wan-shu and
Esther TAM Mei-yung**

黃燕芳 編

Edited by Anita Wong Yin-fong

這是配合香港大學美術博物館舉辦「天香國色歲華春：勞允澍、譚美容繪畫」展覽出版的圖錄。

勞允澍、譚美容伉儷於一九七三年自香港移民加拿大，成立春華畫苑，並出任安省中國美術會會長及榮譽會長多年。勞允澍追隨張韶石門下，研習花鳥畫。他擅長沒骨花卉，深受以居巢、居廉為首的嶺南隔山派所影響。譚美容師承李鳳公、梁伯譽、何叔惠、唐鴻等老師，擅長宋代院體工筆花鳥畫。勞氏伉儷特別喜畫牡丹。

Mar 2012

220 pp., 9" x 12", color illus.

HB ISBN 9789881902177

HK\$160 | US\$23

Bilingual in English & Chinese.

This fully-illustrated catalogue is produced to accompany the exhibition "Paintings by Jeffrey Lo Wan-shu and Esther Tam Mei-yung".

Husband and wife couple Jeffrey Lo Wan-shu and Esther Tam Mei-yung emigrated to Canada in 1973. They established the Chun Wah Chinese Arts Studio and have been Chairman and Honorary Director of the Ontario Chinese Artists' Association for many years. Jeffrey Lo studied painting under the renowned bird-and-flower painter Zhang Shaoshi (Cheung Shiu-shek, 1914–91). He favours the "boneless" method in painting flowers, employing the light and color techniques of the Geshan School of Ju Chao (1811–65) and Ju Lian (1828–1904). Esther Tam studied different painting genres with masters including Li Fenggong (1883–1967), Liang Boyu (Leung Pak-yu, 1903–78), He Shuhui (Ho Shuk-wai, b. 1919) and Tang Hong (b. 1926). She practices in the style of the Song dynasty painting academy, using detailed brushwork and the realistic depiction of birds and flowers. They are particularly skilled in painting peonies.



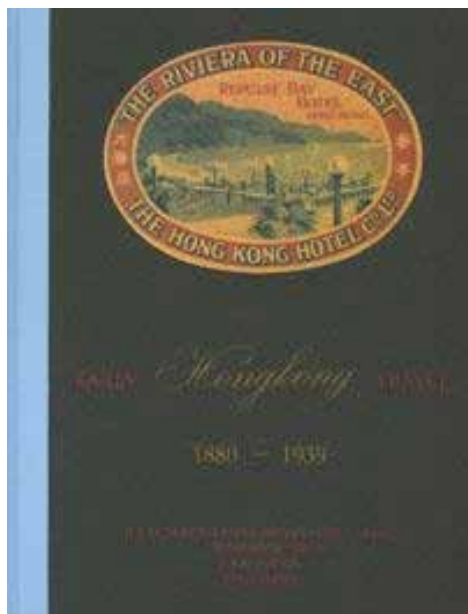
Oct 2011
244 pp., 11" x 11" , color illus.
HB ISBN 9789881548719
HK\$350 | US\$50

Celebrations!

The University Museum and Art Gallery of The University of Hong Kong, and The University of Hong Kong Museum Society jointly present an exhibition "Celebrations: Photographic works by members of the HKU Museum Society" as part of the University's centenary celebration.

On display are one hundred photographic works selected from nearly 800 entries submitted by the Society's members. Organized and judged in three categories – Landscape Symphony, Melodies of Life and The Sound of Silence, the selection was made by a jury panel consisting of three renowned photographers: Dr. Leo K K Wong, Chairman of Min Chiu Society and recipient of the HK Government Bronze Bauhinia Star for achievement in photographic art; Dr Wong How Man, President of China Exploration and Research Society; and Mr Carsten Schael, President of the Hong Kong Institute of Professional Photographers.

The exhibits mainly depict the travels of the Society's members, offering their personal reflections and vivid views of the world in "celebration" at home and abroad. This volume is the exhibition catalogue published by the Society.



Sep 2011

360 pp., 9.5" x 12.5", color illus.

HB ISBN 9789881902153

HK\$1200 | US\$160

Bilingual in English & Chinese.

香港早期旅遊一八八〇 — 一九三九

香港上海大酒店有限公司，

嚴穎及路易威登藏品

Early Hong Kong Travel 1880-1939

The Hongkong and Shanghai Hotels,

Limited, Benjamin W. Yim & Louis Vuitton

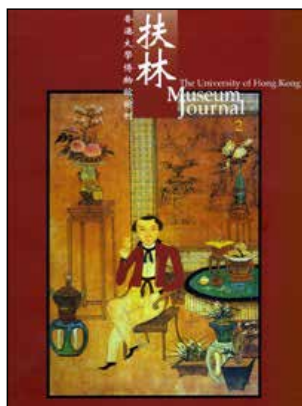
Collections

嚴穎、何懿行

Benjamin W. Yim & Joan Y. H. Ho

為慶祝香港大學百週年校慶，香港大學美術博物館舉辦香港早期旅遊展覽，並展出一八八〇至一九三九年間與殖民香港時期的相關展品，逾一百件的展品中包括有早期餐單、旅行箱、節目表單、明信片、老照片、行李標籤、旅遊指南及宣傳小冊子等與旅遊娛樂相關的物品。展覽由博物館與本地藏家嚴穎合作策展，並有香港社會發展回顧項目、香港上海大酒店有限公司、嚴穎及路易威登共同支持借出藏品。為體現香港在戰前的殖民風貌，是次展覽試圖以旅遊為題，進而重現昔日遊者由歐美乘搭遠洋郵輪來港之後的一貫印象。展覽更引用多種十九世紀末的元素，務使觀眾猶如置身香港百年前的真情實景。本書是博物館為配合展覽而出版的圖錄。

As part of The University of Hong Kong's centennial celebration programme, the University Museum and Art Gallery presents an exhibition on early Hong Kong travel, from 1880 to 1939. In collaboration with an established collector, Benjamin W. Yim, the exhibition, with the participation and support of The Hong Kong Heritage Project, The Hongkong and Shanghai Hotels, Limited and Louis Vuitton, features over 100 exhibits. Vintage menus, cabin trunks, programmes, postcards, photographs, luggage labels, travel guides and brochures, together with other miscellaneous items associated with recreational activities, are on view. To give visitors a glimpse of Hong Kong's pre-war colonial past, this exhibition, using travel as a theme, attempts to present impressions of Hong Kong as it would appear to European and American visitors arriving by ocean liner. The exhibition presents a number of late nineteenth century features in order to give visitors a realistic experience of what it was like to be in the city a century ago. This volume is the catalogue of the exhibition.



Oct 2008
152 pp., 9" x 12", color illus.
PB ISBN 9789628038930
HK\$60 | US\$11
Bilingual in English & Chinese.

扶林

香港大學博物館館刊（二）

The University of Hong Kong Museum Journal 2

博物館的功能是教育。透過珍藏，去保存和整理資料。透過展覽－講座－研討會，去灌輸知識。透過出版的刊物，去記錄研究成果。博物館在工作形式方面，較學校靈活得多。他們不須局限課堂教學，而可利用多元化的活動，去教育觀眾。博物館的功能是偉大的，香港大學美術博物館出版《扶林》館刊，是其中的一項博物館工作。本書是《扶林》第二期。

The true function of a museum is as an educator. Through its collections, it can preserve and organize information; through its exhibitions, lectures and research seminars, it can cultivate knowledge; and through its publications, it can record the fruits of research. The kind of education that a museum provides is more flexible than that provided in a school. Rather than being confined to the classroom, a museum is able to offer a diverse range of educational activities for its visitors. The function of museums is ambitious. The publication of this Museum Journal by UMAG, HKU is one of its many responsibilities. This volume is the second Museum Journal.



May 2011
184 pp., 9" x 12", color illus.
PB ISBN 9789881902122
HK\$100 | US\$16
Bilingual in English & Chinese.

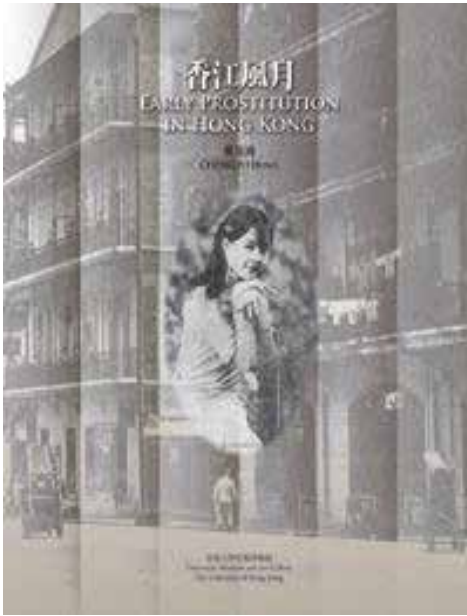
扶林

香港大學博物館館刊（三）

The University of Hong Kong Museum Journal 3

第三期館刊的主題是中國陶瓷和海貿，五篇論文均是於二零零七年六月十六日，香港大學美術博物館為配合「道出海外：十八世紀前中國陶瓷與海貿」展覽所舉辦的研討會上發表。是次研討會匯聚中國、東南亞及歐洲的考古學家和陶瓷學者，主要探討十八世紀以前的考古和陶瓷研究，以及外銷瓷器的新發現。

The third issue of the University of Hong Kong Museum Journal focused on Chinese ceramics and the maritime trade. The five articles were papers delivered at a symposium accompanying the exhibition "Chinese Ceramics and the Maritime Trade Pre-1700s" held on 16 June 2007 at the UMAG. The symposium brought together archaeologists and ceramic scholars from China, Southeast Asia and Europe, highlighting recent advances in archaeological, maritime, and ceramic studies on export ceramics in the pre-1700 period.



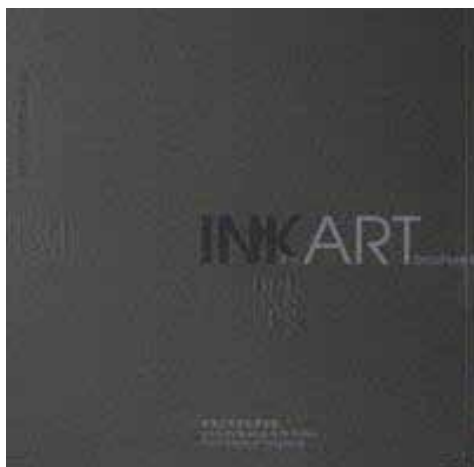
Nov 2010
196 pp., 10" x 12" , color illus.
HB ISBN 9789628038336
HK\$250 | US\$34
Bilingual in English & Chinese.

香江風月 Early Prostitution in Hong Kong

鄭寶鴻
Cheng Po Hung

談到香港的早期歷史，便往往提到港島西區的發展。若談到這個話題，便自然地說及塘西妓寨，以及這些風月場所的阿姑。早期的香港妓寨是合法經營的，政府規範它們在特定地區發展，石塘咀便是當時的高級風月區，客人和阿姑們的交往是有一套“制度”的。娼妓事業帶旺了飲食業，也促進了娛樂、美容、服裝，以至交通等行業的發展。這些娼妓場所顯然地對香港的早期社會產生不少影響。鄭寶鴻先生為研究這些歷史化費不少功夫，搜集不少珍貴相片。香港大學美術博物館現將他的成果編訂成書。

In discussing the early history of Hong Kong one often mentions the development of the western part of Hong Kong Island. The subject would naturally lead on to a discussion of the brothels and prostitutes that flourished in the west part of Shek Tong Tsui. In early Hong Kong, brothels were legal. The government allocated special areas in which they could operate. Shek Tong Tsui was at that time a high-class red-light district. Both customers and prostitutes had to follow a set of rules in their transactions. The brothel business brought prosperity to many business, such as that of food establishments, entertainment, beauty salons, fashion houses and transportation. Obviously, these brothels exerted a great influence on early Hong Kong society. Mr. Cheng Po Hung has expended great effort in the study of this particular aspect of history, collecting many valuable photographs. The University Museum and Art Gallery of HKU has compiled the results of his research into this book.



馮永基藝術作品集 The Art of Raymond Fung

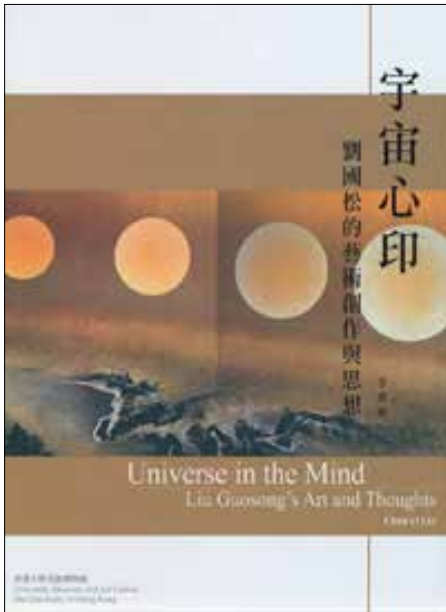
馮永基先生曲折的心路歷程，最終讓他發掘到自己的藝術天份，並成為一位成功的建築師。他自力更新、不斷奮鬥的精神，造就了他今天對藝術界和建築界的貢獻，這本回憶集讓讀者一同分享和體驗這位香港藝術家的「香港心」。

這藝術全集結集了馮永基先生近九十項水墨畫作品，它們不但描繪出香港的風光，還發揮出中國水墨畫的渲染效果，呈示了他對香港和自然生態的情懷。

另外，在建築全紀錄章節中介紹了他在建築署工作的設計項目，亦並摘錄了他過去曾發表過共約一百五十篇的文章，都是有關香港建築與城市設計的一些課題。

This book consists of nearly 90 Ink Painting artworks of Mr Raymond Fung, which not only manifest the nature and landscape of Hong Kong but also create an innovative effect of Chinese paintings on art appreciators. They demonstrate his love of nature and Hong Kong, and reflect his pursuit and exploration in culture and art. Some of the "public projects" he had been engaged in during his employment in the Architectural Services Department are introduced in the chapter of Architecture and Interior Design. His recent essays from 150 published articles that focus on Hong Kong Architecture and urban design issues are also extracted into this book.

Jan 2010
256 pp., 9.625" x 9.625", color illus.
PB ISBN 9789628038992
HK\$180 | US\$28
Bilingual in English & Chinese.



Sep 2009

168 pp., 9" x 12", color illus.

HB ISBN 9789628038961

HK\$160 | US\$25

Bilingual in English & Chinese.

宇宙心印

Universe in the Mind

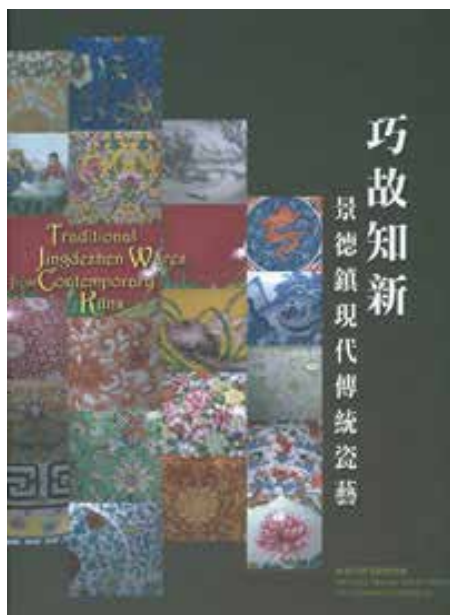
Liu Guosong's Art and Thoughts

李君毅

Chun-yi Lee

劉國松獲譽為現代水墨運動的先鋒。劉國松成長的年代是中國的動盪時期，他從年幼至成長到處流徙，這些經歷對他影響至深，促使他追求嶄新的藝術表現手法，協調傳統與現代的不同規範。到了六十年代，劉國松在台灣已發展獨特的雄渾藝術風格，既有中國水墨的韻味，亦具美國藝術的抽象和概念形式。至於六十年代以至近十年的作品，劉國松嘗試以嶄新技巧和素材去改造傳統水墨和顏色所形成的效果，發揮水墨畫的抽象潛能。這些作品多以風景和宇宙為題材，構圖大膽創新，呈現宇宙各自然力量運行的境界。

Liu Guosong is widely recognized as a pioneer of the modern ink painting movement. The experience of growing up in enforced and self-imposed exile during a tumultuous period in China's history affected Liu deeply and may have driven him to seek a new language of art that could reconcile the worlds of tradition and modernity. By the 1960s in Taiwan, Liu had developed the bold and powerful vocabulary upon which his unique art would be based, one that drew on Chinese ink painting, and the abstract and conceptual art of America. As for his works from the 1960s to the current decade, Liu developed the abstract potential of ink painting, using experimental techniques and materials to modify the effects that can be achieved with ink and color. Often suggesting landscape and cosmos, Liu's works are bold, innovative compositions that depict a parallel universe in which the elemental forces of nature run wild.



巧故知新

景德鎮現代傳統瓷藝

Traditional Jingdezhen Wares from Contemporary Kilns

何懿行 編

Edited by Joan Y. H. Ho

本書是「巧故知新」的展覽圖錄。是次展覽展出的景德鎮現代瓷器精品，當中包括罐、瓶、碗、盤、花盆、筆筒和茶具等。近年來景德鎮的仿古瓷備受收藏家和學者的讚賞，這批現代作品主要模仿明朝（1368—1644）及清朝（1644—1911）江西省景德鎮所製的皇室用品。這批景德鎮製品在描繪和上釉方面均採用傳統技法，造型及畫工富有趣味，顏色豔麗，充份顯出景德鎮陶瓷藝術的精粹和成就。是次展覽給觀眾提供一個欣賞傳統瓷藝的機會，比較原作品和仿古器，藉此促進對仿古瓷的了解。

Jun 2009

210 pp., 9" x 12", color illus.

HB ISBN 9789628038886

HK\$200 | US\$35

Bilingual in English & Chinese.

This book is the catalogue of the exhibition

"Traditional Jingdezhen Wares from Contemporary

Kilns". The exhibits include jars, vases, bowls,

flowerpots, brush pots, dishes, and tea sets. In

recent years, many collectors and scholars have

been shocked by the wonderful replicas of the Ming

(1368–1644) and Qing (1644–1911) imperial wares

made by the masters in Jingdezhen, Jiangxi Province.

These wares are painted and glazed in traditional

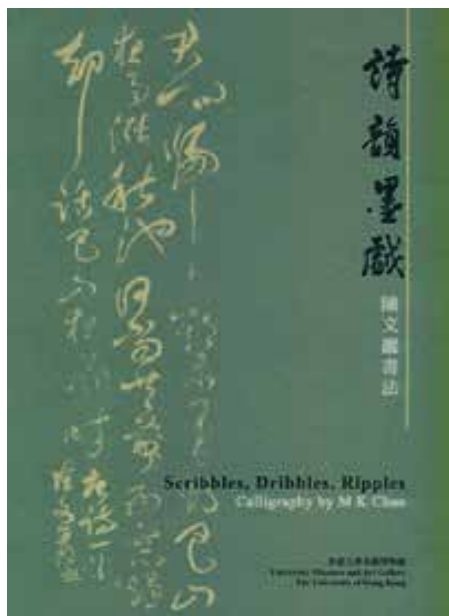
styles, in which their lively forms and beautiful colors

are undoubtedly the continuation of the skills and

intelligence of Jingdezhen potters. They provide a

good opportunity for visitors to compare the genuine

old works and the modern imitations.



Jan 2009
136 pp., 9" x 12", color illus.
HB ISBN 9789628038794
HK\$100 | US\$16
Mainly Chinese with English subtitles

詩韻墨戲

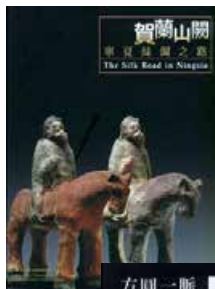
陳文巖書法

Scribbles, Dribbles, Ripples

Calligraphy by M K Chan

本書是「詩韻墨戲：陳文巖書法」的展覽圖錄。是次展覽展出陳文巖醫生約五十件書法作品，包括手卷、立軸、扇面和對聯。陳醫生於一九七二年畢業於香港大學醫學院，為國際知名的腎科專家。他自幼愛好中國古典詩詞，在中學就讀皇仁書院時，已自學賦詩填詞。他的作品富有詩意，別具時代特色。在書法創作方面，陳文巖專注草書，他的筆法流暢，風格雄渾，自闢蹊徑。今次的展品中不少是他自撰的詩詞及楹聯，充滿詩韻墨趣。

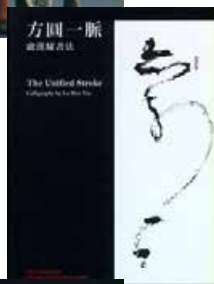
This book is the exhibition catalogue of calligraphy by Dr Man Kam CHAN. The exhibition features about fifty pieces of his calligraphic work including handscrolls, hanging scrolls, fan leaves and couplets. Dr Chan graduated from the Faculty of Medicine, HKU in 1972, specializing in Nephrology. He has long been interested in classical Chinese poetry, teaching himself to compose Chinese poetry as a secondary school student at Queen's College. His works have a particular aesthetic: poetic and reminiscent of the literati, but with a modern air. Dr Chan specializes in cursive script, the most expressive style of Chinese calligraphy. His strokes are elegant, forceful and full of personal characteristics. Many of the works exhibited are poems or couplets composed by the artist himself, imbuing his brushwork with a poetic overtone.



賀蘭山闕
寧夏絲綢之路

The Silk Road in Ningxia

(2008) HB ISBN 9789628038787 HK\$200 | US\$35

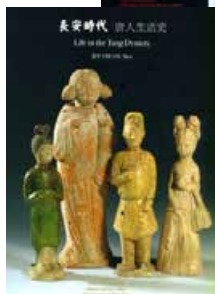


方圓一脈
盧漢耀書法

The Unified Stroke

Calligraphy by Lo Hon Yiu

(2008) HB ISBN 9789628038770 HK\$100 | US\$16



長安時代
唐人生活史

Life in the Tang Dynasty

(2008) HB ISBN 9789628038855 HK\$250 | US\$43



寫意空間
徐彥洲繪畫

Writing the Mind

Paintings by Xu Yanzhou

(2008) HB ISBN 9789628038695 HK\$120 | US\$24

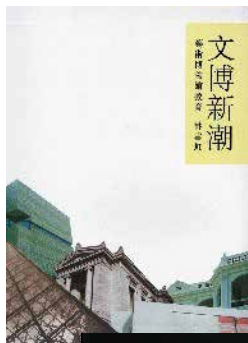


畫字我心
靳埭強繪畫

Feelings of the Brush

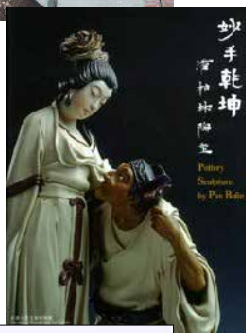
Paintings by Kan Tai-keung

(2008) PB ISBN 9789628038848 HK\$150 | US\$27



文博新潮
藝術博物館教育

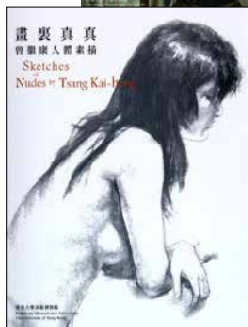
(2007) PB ISBN 9789628038763 HK\$100 | US\$16



妙手乾坤
潘柏林陶塑

Pottery Sculpture by Pan Bolin

(2007) HB ISBN 9789628038756 HK\$150 | US\$27



畫裏真真
曾繼康人體素描

Sketches of Nudes by Tsang Kai-hong

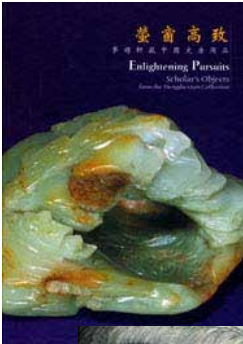
(2007) PB ISBN 9789628038725 HK\$80 | US\$15



道出物外
中國北方草原絲綢之路

The Silk Road in Inner Mongolia

(2007) HB ISBN 9789628038732 HK\$150 | US\$27



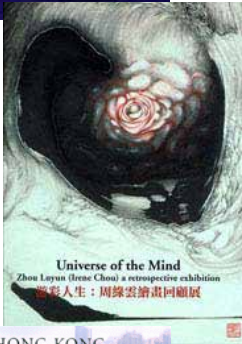
螢窗高致

夢蝶軒藏中國文房用品

Enlightening Pursuits

Scholar's Objects from the Mengdiexuan Collection

(2006) HB ISBN 9789628038640 HK\$150 | US\$27



游彩人生

周綠雲繪畫回顧展

Universe of the Mind

Zhou Luyun (Irene Chou) a retrospective exhibition

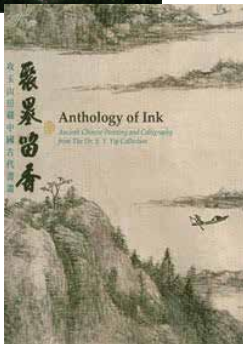
(2006) HB ISBN 9789628038473 HK\$80 | US\$15



香港禮賓府

Hong Kong Government House 1997-2005

(2005) HB ISBN 9789628038558 HK\$200 | US\$30



聚墨留香

攻玉山房藏中國古代書畫

Anthology of Ink

Ancient Chinese Painting and Calligraphy from

The Dr. S.Y. Yip Collection

(2004) PB ISBN 9789628038701 HK\$80 | US\$15