

Introduction

The Editors

No one wants to live in interesting times, especially during a global pandemic. Too much has happened in recent years, in the world and in Hong Kong, and we are grateful for the support and trust of our contributors and reviewers throughout this challenging period. *Hong Kong Studies* is now back on track, with an upcoming symposium in December 2023 titled “Rethinking Hong Kong,” one that invites us to consider major changes in the past four decades, relating to language, education, and various areas of cultural production.

This issue features a special section on Hong Kong and Visual Arts. Vennes Cheng in “The Fleeting Border of Hongkongness” looks at the work of Samson Young, Luke Ching, and Tang Kwok-hin. She argues that their work exemplifies the “the fluidity and obscurity of boundar[ies]” between Hong Kong, Taiwan, and mainland China, thereby manifesting the amorphous nature of Hong Kong identity. Stephanie Studzinski’s “Reading Hong Kong Neighborhoods” draws from the fields of ecocriticism and materialism to discuss how street art in built environments constitute “creative placemaking” that points to emergent narratives in residential communities. In “Seeking Roland Barthes’ Neutral,” Yeung Yang argues that Barthes’ concept of the Neutral allows for “a language between conflictual and non-conflictual discourses” as exemplified in the work of the two artists she examines. In doing so, she makes the point that the artistic works of Sharon Lee Cheuk-wun and Lau Wai, while addressing the 2019 social unrest, ultimately exceed the political discourse they engage with. As she puts it, “the artists respond to what the movement is yet to be.”

In the general section, we have an article in Chinese by Cheuk Ka-kin, who examines the diaspora Sikh

community in Hong Kong and their practice of visiting India from time to time. Cheuk identifies two main functions of these visits: to strengthen familial bonds and to manage the farmland they invest in.

Hugo Tam Wing-yu's review on *Biliteracy and Trilingualism*, also in Chinese, and Matthew Hurst's review on *Making Hong Kong China* round up our book review section. Tam's review is a refreshing experiment as it is written in vernacular Cantonese. While the poet Leung Ping-kwan has experimented with Cantonese poetry before, Cantonese academic writing is few and is almost a taboo. When Tam first approached us to write a Cantonese review of the book in question—on Hong Kong's medium of instruction policy, aptly—we believed this could be a meaningful attempt to test the waters on academia's acceptance of Cantonese writing.

May uninteresting times prevail.

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