

CONTENTS

List of Figures	vii
Introduction	xiii
1 Hong Kong Ink: A History of Past and Outside	1
Bamboo Curtain and Mass Media	2
Ink Society in Hong Kong	16
Hong Kong Ink Art Museum	26
Marginalization of Hong Kong Art	36
2 “When Is a Landscape Like a Body?”	53
The Mollywood Series	54
<i>Mundane Mind</i> and “Paintings of Beauties”	61
Gender Positioning in Literati Culture	69
Hong Kong Mundanity and Patriarchy in Mainland China	72
3 From Rural to Urban and Back Again	81
<i>Peace Reigns over the River</i> in Hong Kong	82
<i>River of Wisdom</i> in Shanghai and Hong Kong	88

Anti-urban Bias of the Maoist Period	92
Pro-urban Bias of the 1990s and Beyond	98
4 New Urban Frontier	109
“One Country, Two Systems,” and One Border	110
The City over the Border: Shenzhen	122
Three Plasticians in Shenzhen	127
Art Market and Institutional Critique	144
5 New Rural Frontier	153
Peasant Paintings during the Maoist Period	154
“Beautiful Countryside”	159
“Reviving the Country through Culture”	165
Socially-Engaged Art Practices in the Hong Kong Countryside	181
6 Multi-cultural World	213
Past and Outside	214
Mobility as Privilege	216
Mobility as Necessity	224
Bibliography	235