FROM THE DIRECTOR

This year, through its speaker series, the Centre for East Asian Research has made further links with other centres and departments at McGill and at the Université de Montréal by co-sponsoring speakers and workshops in topics ranging from Japanese literature and gay film to the development of Women’s Studies at universities in China. I invite you to read some of the highlights of these exciting lectures presented by acclaimed scholars reported inside this newsletter.

The East Asian collection housed on the second floor of the McLennan Library continues to grow at a steady pace, thanks in no small measure to the ongoing support of generous donors such as the Honourable Senator Vivienne Poy and Mr. and Mrs. Arthur and Crystal Lau. In the fall, we welcomed a delegation from the Shanghai Library who came with their Shanghai Window program to donate five hundred publications on the subject of Shanghai and Chinese culture. The CJK collection is becoming a truly valuable resource not only for faculty members and students engaged in research and study of East Asia at McGill, but it also serves the larger Montreal community interested in learning about China, Japan, and Korea.

The Centre is very pleased that Professor Robin D. S. Yates of the Departments of East Asian Studies and History won the Faculty of Arts Award for Distinction in Research in 2006. As the recipient of this award, he will be delivering the Richard F. Salisbury Lecture in fall 2007.

For the academic year 2007-2008, we also look forward to welcoming Dr. Kyong-won Yoon, a specialist in contemporary Korean media and youth culture, as the Korea Foundation Visiting Professor. We are deeply grateful to the Korea Foundation for its continuing support of Korean Studies at McGill.

- Grace S. Fong

2006 Winner of the Faculty of Arts Award for Distinction in Research, Professor Robin D. S. Yates

Robin Yates joined McGill as Chair of the Department of East Asian Studies and Director of the Centre for East Asian Research with a joint appointment in History. In 2003, he was named James McGill Professor.

One of the world’s leading experts in early Chinese history, Professor Yates has delivered more than 90 scholarly lectures in English, French and Chinese, he has published over 40 scholarly articles and four books on topics ranging from ancient Chinese military technology, to recently excavated philosophical classics and legal documents, to medicine for women in early China, and to counter-factual history that “unmakes the West.”

Professor Yates’s research is characterized by the comparative and interdisciplinary approach that he takes in his examination of aspects of early Chinese history, such as the city-state, the formation and ideology of empires, hunger, war and society, in which he integrates theories and frameworks from archaeology and anthropology, material and visual culture, and textual reconstruction.

Professor Yates has received many prestigious awards in recognition of his scholarly achievements, including election to the Society of Fellows, Harvard University (1976-79), and receiving the Killam Research Fellowship (2000-02). Professor Yates is widely recognized as a leader in his field. In 2003, he was elected Chair of the international Society for the Study of Early China and is the editor of *Early China*, the premier journal published in this field.
On April 18, 2007, the Centre for East Asian Research and the Departments of History and Art History and Communications were privileged to sponsor a talk by prominent historian of China, Professor Timothy Brook, entitled, “Mapping the World: The Mutual Transformation of Chinese and European Cartography in the 17th Century.”

Professor Brook discussed his recent interest in maps and how they reflect interaction between cultures, specifically in the Chinese and European traditions of map making. Arguing against Cordell D. K. Yee’s thesis which claims the West had little influence on the autonomous development of Chinese cartography, Professor Brook takes the position that dialogical interaction between China and Europe mutually influenced each other’s traditions.

Professor Brook presented slides from numerous sources depicting both European and Chinese maps through the 12th to the 17th centuries. Traditional Chinese cartography was dominated by a culturally normative model which depicted China as square and at the center of the world, reflecting Chinese conceptions of the universe at the time. Only later did maps appear which demonstrated an awareness of a ‘world’ outside of China and a world that was indeed depicted as round. He notes that these new developments in Chinese map making practices demonstrated the European influence on cartography in China.

On the other side of this dialogical relationship, Professor Brook noted the influence of Chinese cartography on the European tradition. In particular, he pointed our attention to the numerous, and, at times, odd representations of the Gobi desert, the Great Wall and ubiquitous rivers with lakes as their sources in early Chinese maps. It was then shown that European cartographic representations of China, while still demonstrating a traditional European world view, maintained many of the icons traditionally found in Chinese maps, including their oddities.

Ultimately, however, Professor Brook is not concerned with which tradition should be considered more ‘scientific’ or more precise and as such the dominant form. Rather, by presenting two maps from the 18th century which were in wide circulation in China at the time, one highly scientific in the European tradition and one depicting a square China, yet both showing signs of mutual influence, Brook argued for ‘cultural adequacy’ to be taken into consideration, a culturally relative means to understanding and thus depicting the world.

Professor Timothy Brook is an expert in Ming period history, the history of Japan in China, the history of Sinology, and contemporary human rights issues in China. He is the author of numerous books and was awarded the Levenson Prize in 2000 for the best book on the history of China prior to 1900 for The Confusions of Pleasure: Commerce and Culture in Ming China. Dr. Brook holds the Republic of China Chair in Chinese History at the Institute of Asian Research and serves as the Principal of St. John's College at the University of British Columbia.
Sarah Teasley, from the University of Massachusetts at Dartmouth, presented a talk entitled, “Sexuality in the (Cinematic) City: Constructing Tokyo Through Experience in Japanese Queer Film.” The talk involved a discussion of the queer-films *Hush!* and Imaizumi Koichi’s *Naughty Boys* (2002), and a screening of the latter followed by a question and answer period.

Combining her interest in Japanese design with sexuality, Teasley looked at the gendered experiences of the films’ characters by focusing on the aesthetics of the scenes in the film in which these experiences occur. She claims that not only do the various spaces depicted in the film act as ‘character costumes’ but they also represent desires for certain subjectivities. For example, Teasley noted how in *Hush!* the director shot the film in ‘fixed’ spaces: classic spaces which were carefully decorated such as homes and offices; mundane neutral spaces that could be anywhere in anyone’s life. She further noted how the scenes oscillated from the home, to work, to after work hangouts and even to convenience stores in an effort to depict a ‘normal’ urban life. As such, she claims this represents the director’s desire for the stability of family life, often so hard to achieve for homosexual couples.

Her discussion of *Naughty Boys*, on the other hand, centered around the theme of ‘flow,’ ubiquitous throughout the film. Teasley noted how the film ‘flowed’ through the in-between spaces of Tokyo, including dark alleys, public washrooms and subway stations. A stark contrast to the domestic scenes seen in *Hush!* The flow between these marginalized spaces, she claims, is a comment on the center/periphery dichotomy that exists between the straight and homosexual worlds.

Indeed, a large portion of the film is shot in the Tokyo district of Shinjuku which, Teasley emphasized, sits on the periphery of Tokyo. Further, she directed our attention to the parts of the film shot in Ni-chome, the center of Tokyo’s gay scene, which lies on the outskirts of Shinjuku, or the periphery of the periphery. The flow between these peripheral spaces represents the director’s cognitive awareness of the marginalized position homosexuals hold in Japanese society. Teasley also commented on the tension that exists between the two main characters and their relationship with each other and the city. She contests that the city is a locus of desire and as such the characters are drawn to the excitement it potentially offers. As a result the relationship between the two men is in constant strain as their attempts to create a stable and happy home are undermined by the temptation to experience the city, Imaizumi’s comment on the impossibly of negotiating domesticity and desire in the city.

Sarah Teasley is Assistant Professor of Art History, specializing in Asian art and architecture. She has published multiple articles and book chapters on the history of furniture design, interior design and domestic architecture in early twentieth century Japan. She is the co-author of *Twentieth Century Design History* (Petit Grand Publishing, 2005).

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**Visiting Professorship in Korean Studies 2007-2008**
**Funded by the Korea Foundation**

**Kyongwon Yoon**: PhD in Cultural Studies and Sociology, University of Birmingham (2003)

The Department of East Asian Studies at McGill University welcomes Kyongwon Yoon, a postdoctoral research fellow at the School of Journalism and Mass Communication, Korea University, South Korea and Senior McLuhan Fellow in the McLuhan Program in Culture and Technology, University of Toronto. He has published several articles on new media, youth and cultural identity in Korea in the *European Journal of Cultural Studies, Childhood: a Global Journal of Child Research* and *Asian Studies Review*. His current research interests include new technology, cultural consumption, cultural methodology, intra-Asian cultural flows and youth media in Korea.

**Courses Offered By Professor Yoon:**

**Fall 2007**
- EAST 213: Introduction to East Asian Culture: Korea
- EAST 313 Topic: Media and Popular Culture in Korea

**Winter 2008**
- EAST 314 Topic: Cultural History of Korea
Joan Judge: China’s Woman Question and the Politics of Time

The women’s question and the question of history are central to understanding a key moment in the unfolding of Chinese modernity, the last decades of imperial rule at the turn of the twentieth century. In her upcoming book, *The Precious Raft of History: China’s Woman Question and the Politics of Time at the Turn of the Twentieth Century* (Stanford), Joan Judge probes the relationship between women, history, and modernity by examining the diverse forms of historical consciousness embodied in the range of female biographies published in the late Qing dynasty.

Professor Judge discussed the results of her exploration of the Chinese utilization of both national and international heroines as a means of cultural education and reformation. Reform-minded men and women of this period were simultaneously anxious about China’s national fate and inspired by new global possibilities. They imagined their collective future by projecting new figurations of woman—as good wife and wise mother, as mother of citizens, as female citizen—based on creative appropriations of the Chinese past. They also translated new ideas, foreign influences, and their own emergent nationalist aspirations into the register of history. Professor Judge analyzes the complex ways women’s biographies were told and retold to conclude that the past did not function as a reified, homogenous tradition but as a heterogeneous cultural resource which fueled a complex of competing and overlapping historical imaginaries.

Her book maps those imaginaries and traces their impact on the lives of turn-of-the-century women. It distinguishes four chronotypes or approaches to the past in historical Chinese and recent Western female biographies featured in a range of genres. She further illuminates related national and cultural questions that have continued to vex Chinese thinkers through the beginning of the twenty-first century. "Within the long and deep tradition of female biography, women's lives were the subject of stories, the object of instruction, and the medium for larger conversations,” she says, “Historical Chinese women served as repositories of timeless cultural values, while modern Western heroines reflected the future.”

Joan Judge is Associate Professor in the Division of Humanities at York University. She is the author of *Print and Politics: 'Shibao' and the Culture of Reform in Late Qing China* (Stanford University Press, 1996).

On the Geopolitics of Identity

On Friday, December 1st, 2006, The Centre for East Asian Research presented ‘The Geopolitics of Identity’ by Dr. Allen Chun, a research fellow with the Institute of Ethnology at the Academia Sinica, Taipei, Taiwan.

Chun argued that the trope of identity, whether it is couched in ethnicity, culture, race, gender or other personal and social attributes, has been in recent decades a powerful construct in literary criticism, cultural studies, history, race and gender studies, often subsuming an identity politics and invoking deeper debates within the social sciences and humanities.

“the pragmatics of identity is less a function of given claims about ethnicity, culture, etc., than a function of ongoing, changing geopolitical spaces”

Despite its seemingly interdisciplinary usages and broad theoretical ramifications, the concept of identity and the way in which it has reified fields and positions rooted in its diverse attributes have been conditioned by semantically flawed usages and provincial disciplinary assumptions that have influenced the way we understand their meanings and their presumed relevance to social relations and concrete institutional practices. He concluded, rather, that the pragmatics of identity is less a function of given claims about ethnicity, culture, etc., than a function of ongoing, changing geopolitical spaces.

IN INFILTRATION AND INTERACTION: WOMEN AND EDUCATION IN CHINA by Shen Qiqi, Dalian University

Co-sponsored by the McGill Centre for Research and Teaching on Women and the Centre for East Asian Research, Shen Qiqi, Professor at the Centre for Gender Studies at Dalian University in China, presented a talk entitled: “Infiltration and Interaction: Exploring a New Way for Women’s/Gender Studies in Higher Education in China.” The Centre for Gender Studies at Dalian University was founded by well known women’s studies scholar Li Xiaojiang in July, 2000 and is the only university based institute in China specializing in gender studies.

In her talk, Shen noted the lack of gender related courses in Chinese universities and described ‘infiltration’ as a process whereby the Centre infiltrates women’s studies into already established courses. Such a practice, she claims, will allow gender studies to establish a foundation within the mainstream education system and develop further from this point.

Another aspect of infiltrating the system Shen’s Centre promotes is ‘teacher education.’ The Centre offers courses for teachers to learn about women’s/gender studies and instructs them on how to promote gender equity in their work. Women’s clubs are often established on university campuses with the help of the Centre. Such clubs, Shen says, offer a space for female students to share their problems and are often involved in fund raising for financially troubled female students who cannot afford tuition and living expenses – often the result of traditional values in Chinese society which favour men above women.

The Centre’s second mandate is ‘Interaction.’ Interaction, Shen says, is the centre’s attempt to facilitate communication between faculty and students. In such a model, newly educated professionals on the subject of gender help students develop as gendered individuals and assist them with their gender related problems and questions. Shen says the Centre also works on facilitating communication between itself and the community by offering services for women’s groups outside the university such as single parent families, women workers and rural women. Faculty often provide lectures for these groups in an effort to promote gender equity. Representatives from the Centre are also involved in visiting labour unions at foreign-run factories where ‘outreach’ classes are held for women work leaders. Once educated, these women offer night classes at their factories aiming to educate female workers on how to protect their rights.

Shen Qiqi is a Professor at the Centre for Gender Studies, Dalian University. She is also Dalian University’s Director of Foreign Affairs and International Cooperative programs, and the local coordinator for the Kartini Network (a network of Women’s/Gender Studies in universities in Asia and Europe). Her work on gender studies has included organizing and presiding over the International Conference “Asian Women’s/Gender Studies and Education Practice in the New Millennium” at Dalian University (2004). She has also translated into Chinese some works of well known China scholar Tani Barlow.

Other notable events and presentations sponsored and co-sponsored by the Centre this past year:

- East Asian Studies and Japan Foundation - Yoko Tawada: Cross-Cultural Encounters Symposium (October 20)
- East Asian Studies - Judith Butler: Live Theory by Vicki Kirby, University of New South Wales, Australia (November 21)
- Bloodlines - A workshop on Fictional Lineages and Critical Histories in Postwar Japanese Popular Culture (March 16)
- Art History and Communication Studies and East Asian Studies - Commuting Time by Thomas Lamarre, East Asian Studies, McGill University (February 14)
- East Asian Studies - Playing Devil’s Advocate: Bumper Cars and Star Fairies in Recent Hong Kong Art by Alice Ming Wai Jim, Art History, Concordia University (March 2)
Developed by Dorothy Ko in 1994 and by others since then, the concept of “teachers of the inner chambers” has helped illuminate the literary side of Chinese women’s literary culture during the late Ming and early Qing dynasties (approx. 1600-1850). Mainly centered on the lower Yangtze River, or Jiangnan, area, Ko’s and other studies contradicted longstanding constructions of the domestic woman as a stay-at-home housewife of low literacy. In this sense it had feminist overtones. Their discovery of itinerant women teachers who were hired to educate girl students in writing, painting, and embroidery prompted a considerable overhaul of preexisting views. That such teachers existed at all was eye opening, as was the obvious corollary that families cared enough about feminine accomplishments to supply these teachers with female students.

The education teachers imparted could be superficial, but it could also produce women who (like the teachers themselves) read and wrote sophisticated language, sought to publish their works, and assumed editorial responsibilities, almost always over the works of other women. According to Ko, this activity took place without challenging the traditional separation of male and female spheres of activity.

As it has developed in the 13 years since Ko’s book first appeared, the study of women’s literary culture has extended and amplified this insight and has further broken new ground. But it has tended to follow Ko in the view that men’s and women’s cultural spheres remained largely separate, and it has continued to focus mainly on the Lower Yangtze region. My own research has fit this picture perfectly up until this time. It was through the study of Gui Maoyi (1761-1835?) and her circle that I began to change my mind. Gui was a disciple of the famed male teacher of women Yuan Mei (1716-98). Often accompanied by her impoverished literati husband, she tutored girls in poetry, calligraphy, and painting in such cities as Suzhou, Hangzhou, and Shanghai. Although Gui’s life reinforces Ko’s observations to some extent, she challenges them in two particulars.

First, she very much saw herself as a writer and she sought every opportunity to publish her writings. Several of her collections are extant, and I have already found most of these. Through these writings we can establish that she aspired to literary immortality through the published word, exactly as a man might do. Her writing career was not ancillary to her teaching or to her life as a domestic woman.

Second, she carried on poetical correspondence with a number of famous men. It was only after searching Gui out on the internet that I was able to break away from the “inner chambers” model. Gui did teach female students but her literary exchanges were not confined to women. Indeed we find that she was capable of writing in both masculine and feminine styles. Her literary aspirations and her poetical exchanges with both genders allow us to understand her as testing the limits of the female teacher/writer system. Male summations of her life and work often lament her poverty and they suggest at times that there was little for others to emulate in her style of life. Yet they never implied that she was not a gentlewoman in good standing, however much her pursuit of fame and fortune may have led her to new frontiers.

Ellen Widmer is Kenan Professor of the Humanities in the Department of Asian Languages and Literatures at Wesleyan University. She has published widely on women’s literary culture and fiction of the Ming and Qing dynasties. Her most recent book is The Beauty and the Book: Women and Fiction in Nineteenth-Century China (Harvard University Press, 2006).
Chinese Poetry and the Search for the Way

By Red Pine (a.k.a. Bill Porter)

Last March, Red Pine (a.k.a. Bill Porter) flew in from his hermitage in Port Townsend, Washington, to deliver the winter semester's Hsiang Lecture on Chinese Poetry and participate in the first ever Montreal Zen Poetry Festival. Red Pine is a prolific translator of classical Chinese poetry as well as Buddhist and Taoist texts, who learned Chinese through many years of living and traveling in Taiwan and China. Red Pine first moved to Taiwan to live in a Buddhist monastery, where he remained for four years before making his way as a self-sufficient farmer and then as a producer of a radio program, until finally turning his attention to translation, his full time employment.

In front of a packed audience at the McGill Faculty Club, Red Pine delivered his talk on "Chinese Poetry and the Search for the Way," at the core of which was his search for solitude in Chinese poetry. "Hermitage," he noted, "played an important role in early Chinese society." In a chronology of some of China’s greatest poets, he discussed and chanted poems from a number of poet-recluses from Laozi and Qu Yuan, to Du Fu and Li Bai. In searching for the Way, he explained, reclusion was a necessary step on the path to enlightenment, just as "one had to attend university before one could graduate." He also presented slides and recalled entertaining stories of his search for modern day hermits, the subject of his book, Road to Heaven: Encounters with Chinese Hermits.

As part of the poetry festival, Red Pine spoke about his translation of the Heart Sutra at Concordia University and participated in the poetry festival’s panel discussion on the theme of “Words Have No Meaning.” Prof. Grace Fong’s classical Chinese poetry class also had the opportunity to take part in a translation workshop with Red Pine in which he described the art and business of poetry translation. The workshop focused on a series of poems by Tang dynasty poet Wei Yingwu, in whose work Mr. Porter is currently interested. Porter demonstrated to the class the numerous changes a translated poem undergoes from the time of proposal to the editor, to the final publication. After clarifying for the class that there is no money in poetry, he freely shared his trade secret of treating translation as a dance in which one must move gracefully with one’s partners - the original authors and texts - without stepping on their toes or dancing on the other side of the room.

Bill Porter (Red Pine) is the award-winning translator of Poems of the Masters: China’s Classic Anthology of T’ang and Sung Dynasty Verse (Copper Canyon Press, 2003).

— Chris Byrne

Each year the Centre for East Asian Research sponsors a lecture series on classical Chinese poetry generously endowed by the late Professor Paul Hsiang, who wished to promote scholarship on classical Chinese poetry in the modern age. Two lectures are presented each academic year, one in each semester, by distinguished scholars in the field of Chinese poetry. Their insightful works are then published in the Centre’s Hsiang Lectures in Chinese Poetry, in publication since 2001. To receive a copy of the most recent or past issues of the journal, contact the Department of East Asian Studies at McGill University (information on pg.11).

Upcoming Hsiang Lecture Series Presentation October 19, 2007

Professor Wilt Idema
Department of East Asian Languages and Civilizations
Harvard University
# 2007 Speech Contests

## Chinese Speech Contest

Co-organized by the Education Office of the Chinese Embassy, the Department of East Asian Studies at McGill University, the CETASE de l’Université de Montréal, and the École de langues de l’Université du Québec à Montréal, the 2007 Chinese Speech Contest for University Students from Quebec was held on March 17th this year at the Université du Québec à Montréal. In this year’s contest over 27 participants competed for prizes in four different categories, in all of which McGill was well represented. The results are as follows:

### Level 1

**First place:** Vincent Lacroix-Cuerrier, UQAM  
Benjamin Paradis, UdeM  
**Second place:** Marie-Hélène Pozzar, UQAM  
Benjamin Karl, McGill  
**Third place:** Brayan Johnson, Concordia  
Mia Homsy, UdeM

### Level 2

**First place:** Justin Wee, UdeM  
**Second place:** Émilie Ladouceur, UdeM  
**Third place:** Daniel Shultz, McGill

### Level 3

**First place:** Cécile Dupin de Saint Cyr, McGill  
**Second place:** Brendan Wood, McGill  
**Third place:** Megan Willard, McGill

### Open Category

**First place:** Alexandre Iliouchine, McGill  
**Second place:** Blaise Frison, McGill  
**Third place:** Philippa Schwarz, McGill

### “Chinese Bridge” Preliminary Competition Winner:

Alexander Iliouchine, McGill

Winners of the regional ‘Chinese Bridge’ competition are invited to the international contest held in Beijing where they have the opportunity to compete for a full scholarship to study in China provided by the Chinese government.

## Japanese Speech Contest

The 18th annual Japanese Speech Contest of Quebec was held on March 11th this year at McGill University. The event was co-organized by the Department of East Asian Studies at McGill University and the Consulate General of Japan in Montreal, with the support of the Japan Foundation. Each year the first place winners in each category (except the Open category) are invited to take part in the National Contest, this year held in Edmonton. The results of the McGill competition are as follows:

### Beginner

**First place:** Sarah Jackler, McGill  
**Second place:** Gael Féze-Feze, UdeM  
**Third place:** Sebastien Robert-Clement, UQAM  
**Fourth place:** Purple Li, McGill

### Intermediate

**First place:** Megan Millward, McGill  
**Second place:** Keum Yeo-Anna Brochet, McGill  
**Third place:** Jon Benson, McGill  
**Fourth place:** Joelle Marier-Gardnar, UdeM

### Advanced

**First place:** Philippe Roy, McGill  
**Second place:** Chloë Metcaff, McGill  
**Third place:** Compton Jessie, UdeM  
**Fourth place:** Sandra Prefontaine, UdeM

### Open Category

**First place:** Elizabeth Yuriko Fujita, McGill  
**Second place:** Zachary Dover, McGill  
**Third place:** Elizabeth Ito, McGill
Each year, the McGill Graduate Students in East Asian Studies (MGSSEAS) organize a presentation series for its members. The series provides students with the opportunity to share their research and gain feedback from both fellow students as well as professors. This year’s presenters and their research interests included:

Zheng Jing, “Built Environments and Communities: Case Studies of Chinese Vernacular Architecture.” Zheng Jing holds a BA in architecture from Tianjin University in China. She recently completed her MA in the School of Architecture at McGill University. Currently, she is interested in rural buildings in Fujian, taking into consideration their cultural and sociohistorical background.

Mia Yu, “Thinking about the Shanghai Urban Skyline in the ‘Anticipation of Reappearance’ of Shanghai.” Mia is a PhD student in Art History and Communication Studies. She holds a MA in Communication Studies from McGill. Her MA thesis focused on how Shanghai modernity in the late 19th century was imagined through the representation and circulation of Shanghai courtesan prints. Her PhD project will examine representations of Shanghai from the late 1980’s to the present to establish a link between the ways in which the city’s identity is re-imagined. An active participant in the contemporary art scene, she has published a number of articles on Chinese contemporary artists both in Chinese and English.

Adam Cantor, “Otherness To Go: Chinese and American Food in the Global Economy.” Adam is a PhD candidate in Art History and Communication Studies. He completed his MA in Interdisciplinary Studies at York University, Toronto, with the paper: Pig/Human Transformation in the Odyssey, Animal Farm and Beyond. His current research revolves around the motivations and methods behind challenges to the historical accuracy of certain popular films and how the internet is changing the way all this is getting done. In his spare time Adam plays Hindustani Classical Sitar and works on the “world’s least read website”: www.paidbytheword.com.

Kazuhiro Yonemoto, “Languages and Identities: Voices of Chinese Repatriated Students.” Kazuhiro Yonemoto is a MA student in Second Language Education. After earning a BA in Language and Culture (Japanese) from Osaka University of Foreign Studies, where his studies focused on Japanese second language education, he worked at an international junior high school in Japan as a lecturer of Japanese as a second language. He is currently writing his MA thesis on the perceptions of Chinese repatriated students learning Japanese in Japan.

Gyewon Kim, “The Body Politic in the Extraterritorial Space: Nam-Sun Choi’s Animal Imaginary in Colonial Korea.” Gyewon Kim is a PhD candidate in Art History. She has been investigating theories and discourses of photography, addressing how it is enmeshed in power/knowledge relations. She is currently working on the formation of colonial landscapes and identities, focusing on Japanese geographers’ surveyance in colonial Korea. She will look particularly at how topographic imagery including maps and photographs shaped a specific geographical imagination of both Korea and Japan.

Chloe Sondervorst, “Tourism in China: A Look Behind the Scenes.” Chloe holds a MA degree in Philosophy and East Asian Studies from the Catholic University of Louvain-la-Neuve, Belgium. Her interests include Kyoto School Philosophy, Intercultural Ethics (e.g. Virtue Ethics in the Confucian and Aristotelian traditions) and Organizational Ethics. In 2005-2006, she studied at McGill University in the Department of East Asian Studies. She is currently an associate researcher for the Chair in Ethical Management of the HEC Montréal.


Edamura Taisuke, “Threads of Home, Memory, and Identity in the Works of Suh Do-Ho.” Edamura Taisuke is a MA student from Art History and Communication Studies.
Korean Culture Night 2007

Running for almost 15 years now, the annual Korean Culture Night at McGill University has become a tradition. Each year, students from Korean language and culture classes join forces with the Korean community in Montreal to organize and produce a truly spectacular evening of traditional Korean performances followed by a delicious feast of Korean fare. Korean Culture Night 2007 attracted an enthusiastic audience of over 200 people who gained an appreciation for Korean dance, martial arts, music and food. The aim of holding an annual Korean Culture Night is to promote not only an awareness of Korean culture in general but also McGill’s Korean Studies Program in the Department of East Asian Studies, which includes language as well as courses related to Korean culture.

The evening began with a traditional drum dance followed by a welcome speech by Professor Grace Fong, Director of the Centre for East Asian Research and Chair of the Department of East Asian Studies. Professor Fong expressed her gratitude to those individuals and groups whose hard work made the evening possible, especially Mrs. Myung Hee Kim who teaches Korean language in the department. Professor Fong also took the opportunity to make an exciting announcement: the Department of East Asian Studies has been successful in an application to the Korea Foundation for a visiting professorship in Korean Studies for the upcoming academic year (2007-08). The department will now be able to offer a range of courses in Korean culture, cinema, and society, in addition to the already established language program. After a speech by the Consul General of Korea at Montreal Shin Gil-Soo, the evening’s festivities continued with the musical number “Man and Woman,” a K-pop dance performance, a play entitled “On Dal and Princess Pyung Gang,” followed by a traditional Fan Dance before the feast of Korean delicacies began.

The Korean Culture Night is an annual event held late in the winter semester. If you plan on attending next year keep your eye out for posters and be sure to show up early: it’s a popular event and space is limited!

2007 Chinese Language Summer Program at Peking University

Since 2006, The Department of East Asian Studies at McGill University has collaborated with Peking University—China’s premier university—to offer the Chinese Language Summer Program for students at McGill and other Canadian universities.

This program aims at providing students with an excellent opportunity to learn standard Mandarin Chinese while experiencing Chinese culture by living in Beijing, the capital of China. The program runs from early May to late July, offering ten-week intensive Chinese language courses primarily at two levels: First Level Chinese and Second Level Chinese.

In addition to the regular language classes, extracurricular activities are arranged for participants to enrich their cultural experience. These include weekly tours/visits to historical and cultural sites in and around metropolitan Beijing.

McGill East Asian Studies faculty member Bill Wang, the Program Coordinator and Resident Director, leads the group of participants to Peking University and coordinates with the faculty and staff there to supervise the program for the entire duration.

For information regarding this program visit: http://www.mcgill.ca/eas/peking/
HSK Testing Centre

HSK or Chinese Proficiency Test is the standardized test of Chinese language proficiency for speakers whose first language is not Chinese (Mandarin). It is the only standard test of Chinese proficiency recognized by the Chinese government, Chinese universities, international organizations, foreign firms in China, as well as foreign embassies in China.

HSK centres have been established in many countries around the world, and McGill University is one of the five universities that has been authorized as an HSK testing centre in Canada. The next HSK test will be held in the fall of 2007.

By taking the HSK test, participants gain the opportunity to win an HSK scholarship to study in China for one year or for a length of their choice and at a Chinese university of their choice. For the past few years, we have had scholarship winners each year who went on to study in Beijing. Last year alone we had four scholarships issued for this testing center.

For further information please contact Professor Bill Wang, HSK testing at McGill, at zhong.wang@mcgill.ca.

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Donations 2006-2007

An expression of gratitude to the following donors:

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Waterville TG Inc. (Mr. K. Ito)

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Professor Robin D.S. Yates

YOUR CONTINUED SUPPORT FOR OUR EAST ASIAN STUDIES INITIATIVES WILL BE GREATLY APPRECIATED

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About The Centre

The Centre for East Asian Research (CEAR) is affiliated with the McGill Department of East Asian Studies. Established in 1968, the Centre has year after year been successfully fulfilling its mandate to add cohesion and visibility to the research taking place at McGill concerning East Asia. The Centre produces this newsletter annually and also posts a weekly E-bulletin of local news and upcoming events related to East Asia. Visit http://www.mcgill.ca/eas/centre/ to access past issues of the newsletter and to register your name on the EAS Listserv.
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