空山灵雨落华生：

许地山教授

Handwritten Profiles: Treasures of Professor Hsü Ti Shan

Exhibition commemorating the 120th Anniversary of Professor Hsü Ti Shan’s birth and the 85th Anniversary of the School of Chinese. Jointly presented by the University Archives.
ASSOCIATE DEANSHIPS RESTRUCTURED

In conjunction with the introduction of the new four-year undergraduate curriculum, the Faculty has restructured its Associate Deanships to reflect its commitment to excellence in research and to providing students with increased opportunities for experiential learning. The new structure is also closely aligned with the University’s strategic goals.

Professor John Carroll
Associate Dean (Outreach)
Professor Carroll provides leadership in developing the Faculty’s outreach profile, and in coordinating knowledge exchange activities.

Professor Adam Jaworski
Associate Dean (Research)
Professor Jaworski assists the Dean in setting the direction and policy for research at the Faculty, and in developing the Faculty’s research profile and agenda.

Dr Julia Kuehn
Associate Dean (Teaching & Learning)
Dr Kuehn is responsible for the Faculty’s undergraduate curriculum reform, teaching and learning, and quality assurance of undergraduate curricula.

Dr Timothy O’Leary
Associate Dean (Postgraduate)
Dr O’Leary oversees postgraduate programmes (PDip, MA, MFA, MPhil and PhD) in the Faculty.

Dr Isaac Yue
Associate Dean (Undergraduate)
Dr Yue oversees BA admissions and undergraduate student matters.

NEW STAFF APPOINTMENTS

The Faculty was pleased to welcome the following academic and academic-related staff who took up new full-time and fixed-term appointments between November 1, 2012 and March 31, 2013.

School of Humanities
Dr Kofi Yakpo, Assistant Professor (Linguistics)

EXISTING STAFF

The following existing members of staff took up new full-time and fixed-term positions during the same period of November 1, 2012 and March 31, 2013.

School of Humanities
Dr Daniel Vukovich, Associate Professor (Comparative Literature)
Dr Alexandra Cook, Associate Professor (Philosophy)

HONOURS FOR EXCELLENCE IN TEACHING, RESEARCH AND KNOWLEDGE EXCHANGE 2012

Six members of the Faculty have recently been recognized for their achievements in teaching, research and knowledge exchange.

Outstanding Teaching Award
Dr Robert Peckham, School of Humanities (History)

Faculty Teaching Excellence Award
Dr Vichy Ho Wai Chi, School of Chinese
Dr Tse Yiu Kay, School of Chinese

Research Output Prize

Strangers on the Western Front: Chinese Workers in the Great War
By Professor Xu Guoqi, School of Humanities (History)
Published by Harvard University Press (Cambridge, MA and London), 2011

Faculty Knowledge Exchange Awards

Dr Peter Cunich, School of Humanities (History)
‘Witness to War Project’

Dr Si Chung Mou, School of Chinese
‘Incorporating Culture Elements into Chinese Language for Schools in the Chinese Communities’

Dr KW Fung, Associate Professor in the School of Chinese, was awarded research funding in the amount of HK$253,575 by The Hong Kong Institution of Engineers for a 4-month research project which will result in a bilingual monograph on the history of the engineering profession and the development of related associations or institutions in Hong Kong between 1950 and 1975.
Leung Ping-Kwan (YESI)

Professor Leung Ping-kwan (梁秉鈞教授), better known by his pen name Yesi (也斯), sadly passed away on January 5, 2013.

Yesi was a beloved member of our Faculty from 1985 to 1999. He taught in the Department of English Studies and Comparative Literature and greatly contributed to the setting up of Comparative Literature as an independent department in September 1989. Though he moved to Lingnan University in 1997, he maintained close ties with our Faculty and returned on many occasions to share his poems, experiences, views on culture, and passion for life.

His poems, with their gentle humour and preoccupation with everyday objects, capture the very essence of Hong Kong and what it means to live in this city. He is truly Hong Kong’s poet and he will be very much missed, as a writer, a critic, and a teacher, by all those who have had the opportunity and joy to meet him and know him through his writings.

Good Company: Leung Ping-kwan’s Hong Kong

On January 30, 2013, the Faculty and the University of Hong Kong Libraries jointly hosted the opening ceremony for the exhibition: “Good Company: Leung Ping-kwan’s Hong Kong” commemorating the work of our city’s foremost literary voice.

The exhibition, which closed on March 22, was inspired by Yesi’s collaboration with nine artist friends and communicated their shared vision of Hong Kong. Poetry and literary creation were central to Yesi’s life; so was friendship. The exhibition showed how friendship and poetry can nourish each other, displaying the author’s poems alongside his friends’ photographs. It also offered a bibliographical survey of Leung Ping-kwan’s work in three genres - poetry, prose, fiction – from earlier to more recent times.

The opening ceremony was followed by a memorial gathering, led by Dr Esther Cheung, staff, students and alumni of the Department of Comparative Literature.

Always in Our Hearts: Treasures of Professor Hsü Ti Shan

2013 marks both the 120th Anniversary of the Birth of Professor Hsü and the 85th Anniversary of the School of Chinese. The exhibition, Always in Our Hearts: Treasures of Professor Hsü Ti Shan, jointly presented by the University Archives and School of Chinese, commemorates these two significant events.

Professor Hsü Ti Shan (also known under the pen name Luohuasheng 落華生), an eminent scholar from Yenching University, Peking, was appointed professor of Chinese at the University in 1935, and chaired the department until his premature death in 1941. Despite his short term of six years, Professor Hsü was instrumental in shaping what would eventually become the School of Chinese. He was joined in this endeavour by Mr Ma Kiam, who lectured in Chinese history. Mr Ma’s family has generously donated several of the manuscripts that are on display for the first time.

The exhibition, which runs until May 11 in the Atrium of the Main Library, is held with the support of the University of Hong Kong Libraries and is part of the Faculty’s Centenary celebrations. The organizers gratefully acknowledge the generous contributions of Dr Gordon Ma, Mrs Dorcas Hu, Mr Peter Lam, and Mr Tse Wing-kwon.

Arts Centenary Exhibition: Upending

The Faculty of Arts celebrated its 100-Year Anniversary with an exhibition that united the past and the future in a thought-provoking work by digital artists OpenEndedGroup. Founded in 1912, Arts provided a home for a number of departments which are now located in other faculties, including science, education, and social studies. This digital installation invited us to think anew about the interconnectedness of these disciplines by creating a work that referenced literature, music, cinema, philosophy, and the history of science. It also challenged us to explore the new spaces of the Centennial Campus.

The Exhibition featured two excerpts from the OpenEndedGroup’s work Upending, which takes the form of 3D cinema. OpenEndedGroup is comprised of three digital artists – Marc Downie, Shelley Eshkar, and Paul Kaiser – whose groundbreaking digital art has been shown around the world. The OpenEndedGroup installation was curated and designed by Dr Eric Schuldenfrei of the Faculty of Architecture and was generously supported by the HKU Culture & Humanities Fund.
Nuns in cinema are a surprisingly controversial subject. While they have been a fixture in many famous films, from Ingrid Bergman as Sister Benedict in *The Bells of St Mary’s* to Julie Andrews as postulant Maria in *The Sound of Music*, the critical response to them has been polarized and contradictory.

Professor Maureen Sabine of the Department of History takes that as her starting point in a new book, *Veiled Desires*, that is the first full-length study of the nun in popular, postwar cinema.

“I was interested in the stereotyped views people had about nuns,” she said. “They were ignored by some feminists, who saw their vow of obedience as a symbolic act of submission to a church with a patriarchal hierarchy. And the ordinary churchgoer didn’t think of nuns as being women at all. Before the Second Vatican Council [in the early 1960s], they wore an enveloping habit and veil and were regarded as holy, otherworldly, and disembodied creatures, who were dead below the waist.”

Her book stacks these views up against cinematic nuns and draws on literary, theoretical and historical perspectives to offer a far more rounded and complex view of the nuns and the films involved.

One of the first things she does is contest the criticism that cinematic nuns are naïve and childish. Instead she shows they are often represented as ardent, active, and engaged with the world — closer to what Professor Sabine experienced when she was educated by nuns as a girl.

A prime example is Audrey Hepburn in *The Nun’s Story*, who struggles repeatedly with her vow of obedience and with the religious demand that she subordinate the claims of her conscience to the holy rule of her order. Feminist critics have been dismissive of the film, to Professor Sabine’s surprise.

“I’m a feminist and psychoanalytic critic and I was interested in the strong reaction to *The Nun’s Story*, and in reinterpreting the film. Here’s a heroine — yes she’s an enclosed nun in the prewar period — but she’s very intelligent and strong-willed; she’s an individualist. And she resists institutional acculturation at great personal cost. It struck me that this is the defining act of a feminist at some level,” she said.

Similarly, recent critics have been dismissive of Ingrid Bergman’s turn as a nun. She starts out animated, feisty, and professionally capable but gets tuberculosis and is not only weakened but diminished as a character by the end of the film. “I think the later stereotype of her being like a little girl began to grow from that ending, but that’s the fault of the male scriptwriters and filmmakers, not Bergman’s portrayal of the nun.”

The erotic aura film nuns can project on screen also interests Professor Sabine because it draws attention to the fact that they are women as well as religious figures. “The lifeforce you see in the cinematic nun is a reflection of *eros*, a kind of reaching out, a passionate striving, a desire for something more. The charismatic and photogenic actresses who play nuns are calling attention to this erotic drive and raise the intriguing question in the films of how it might be channelled into the activities of religious life and service.”

*Veiled Desires* is Professor Sabine’s latest publication with the Faculty of Arts — she will retire this summer after 34 years during which she crossed disciplines and departments and developed the interdisciplinary perspectives that have enabled her to write her book. The book will be published this summer by Fordham University Press.
Art historian Dr Carolyn Muir will step down this summer after 34 years at HKU during which she helped to put the Department of Fine Arts on sound footing, pursued an unconventional academic career track and developed an expertise in the depictions of saints who “marry” Christ.

The department is stronger than ever thanks in part to Dr Muir’s efforts as department head from 1989-1999. Enrolment numbers were dismal when she took up the post, but she managed to turn them around by revamping the curriculum, relaxing prerequisites so more students could take Fine Arts courses, targeting students outside the Faculty and publicising the department’s work.

“When I first became head, the department was very precarious. There weren’t many students, it wasn’t a subject people knew anything about, and we had to educate people about it,” she said. “Now when I look at the department, I am very optimistic about its future.”

The headship appointment had come as a surprise because Dr Muir was not a Chair Professor, nor did she then have a PhD; she’d put her doctoral studies in the U.S. on hold to join her husband in Hong Kong. But, while she proved herself an accomplished administrator and teacher (having been honored as a University Teaching Fellow in 1998), those three initials continued to beckon. So in 2000, she decided to devote herself solely to academic work and finally nail down her PhD.

Dr Muir’s specialty is northern European Renaissance and medieval art and the advent of the Internet and globalisation meant she could conduct research and find an appropriate supervisor while still being based at HKU. In 2007 she completed her PhD with the University of Manchester.

“It was extremely satisfying,” she said. “I probably had much more fun than other PhD students because I was doing it purely for myself. I wasn’t worrying about what job I would have afterwards.”

The unusual nature of her dissertation topic added to the enjoyment: saints who “married” Christ, representing a mystical union of their soul with God.

“As an art historian I’m always interested in the image. It’s one thing to write about a mystical union, to imagine it, but how would one translate that abstract idea into an image?” she said.

The images turned out to be as strange as the concept. She uncovered depictions of St Catherine and St Agnes marrying the baby Jesus, probably inspired by a vision St Catherine had of Mary and a young Jesus. St John the Evangelist, St Bernard and the Blessed Henry Suso were shown embracing Christ in wedlock, with Christ sometimes depicted as a woman, a reflection of the fact that “wisdom” is female in the Old Testament, but was identified with Christ in the Middle Ages.

These stories and images formed the backbone of Dr Muir’s doctoral thesis and also of her new book, Saintly Brides and Bridegrooms: The Mystic Marriage in Northern Renaissance Art, published by Brepols in December.

“To have this come out while I’m still at the University is quite satisfying,” she said. It’s a highlight but not the end to her academic pursuits. Next up: a project on hairy women saints.
The qin holds a unique status in China as a symbol of both culture and intellect after Confucius exhorted all scholars to play the instrument. But in the turmoil of the 17th century, China’s position as the fount of qin music was challenged by Japan – so much so that the Japanese appropriated qin music for their own political aims.

That situation has been uncovered by Dr Yang Yuanzheng, Assistant Professor of Music, who has received an Early Career Award to help him with his research. The award was launched last year by the Research Grants Council for young researchers.

“My research deals with the appropriation of Chinese music in Tokugawa Japan within the circle of scholars and military aristocracy, and the intellectual forces behind that appropriation. It’s about how this idiosyncratic Chinese musical instrument became ‘Japanese’,” he said.

The story of the qin in 7th century Japan began when two scrolls on qin music were brought over by Japanese missions from Tang China. The scrolls were placed in Japan’s imperial library and stayed hidden from view until 1,000 years later, when China itself was in turmoil.

The Ming dynasty had fallen to the Manchus and intellectuals were fleeing to Japan. Among them was a monk, Donggao, who brought qin music with him. He worked with Japanese sinophiles and Confucianists to produce an anthology of about 60 Chinese qin pieces. However, around the same time, the 7th century scrolls were re-discovered by Japanese Confucian fundamentalist, Ogyū Sorai, who called attention to the differences between Donggao’s music and the scrolls. He argued that the scrolls, and by extension Japan, were the true source of qin music.

“Ogyū Sorai tried to use the two scrolls as a cultural trophy to claim Japan is the sole inheritor of authentic ancient Chinese music. He and his followers developed their own repertory of more than 100 pieces and tried to integrate the qin music with Japanese imperial court music. To present-day researchers, the music is actually Japanese, but in Tokugawa Japan they thought of it as a restoration of the qin,” said Dr Yang, who was the first modern scholar to examine the scrolls side by side.

Sorai also used the qin to link Confucianism and Tokugawa rule and thus legitimise the tent government.

“If the Tokugawa family installed the proper music and rites according to their de facto position as ruler of the realm, then according to Confucianism it would be converted from a military junta to a ‘sage king’ rule,” Dr Yang said.

The qin and Confucianism prevailed as influences in Japan until the end of the Meiji period in 1912. However, Dr Yang suggests the influences may still echo today. “The cultural appropriation of the qin has a subtle influence on the formation of the Japanese identity in the modern period. It is not a direct influence – a lot of things happened at this time – but it accumulated in a subtle way,” he said.

Dr Yang has received RGC Early Career Scheme funding for his project, Music Antiquarianism and Political Legitimacy in Tokugawa Japan, 1650-1850.

**The RGC General Research Fund Recipients 2012-2013 are:**

**School of Chinese**
- Dr Siu-fu Tang - Selfhood and Authenticity in the Xunzi
- Dr Isaac Yue – Foreignness, Monstrosity, and the Formation of Chinese Cultural Identity during the Song Dynasty

**School of English**
- Professor Chris Hutton – Transgender jurisprudence: self-classification and the law
- Dr Janny Leung – Bilingualism and Legal Discourse in Hong Kong
- Dr Page Richards – Rita Dove and the History of the Chorus

**School of Humanities**
- Dr Umberto Ansaldo (Linguistics) – Complexity and simplicity in isolating languages
- Professor John Carroll (History) – Canton Days: The British in Pre-Opium War China
- Dr Marie-Paule Ha (History) – Women and the Chinese Diaspora in Vietnam
- Dr David McCarthy (Philosophy) – The Structure of Good
- Dr Timothy O’Leary (Philosophy) – Philosophy and the History of Experience
- Dr Priscilla Roberts (History) – Contesting Imperialisms? Anglo-American Think Tanks and the Pacific, 1920-1945

**School of Modern Languages and Cultures**
A cross-disciplinary, cross-institutional centre that focuses on European Studies has been set up jointly by HKU, Hong Kong Baptist University and the Chinese University of Hong Kong (CUHK).

The European Union (EU) Academic Programme is being funded by $10 million from the European Union and it will provide unprecedented opportunities for research, teaching and outreach.

The Faculty of Arts at HKU, Faculty of Social Sciences at Baptist University and Faculty of Law at CUHK, which all have European specialists, will lead the programme jointly. Other faculties will be welcome to participate.

Dr Roland Vogt, Assistant Professor of European Studies at HKU, is deputy director of the EU programme and leads the HKU side. “We’ve worked together across institutions in the past on an individual basis, as researcher to researcher. Now we have a proper framework to pool our resources and enhance teaching and research on matters related to Europe. Teaching will also benefit as students will have better opportunities to go to Europe and get a chance to learn from visiting experts from Europe. The three partner universities also hope to establish a taught postgraduate degree on Europe that could draw on their combined research expertise: European culture and studies at HKU, European government and politics at Baptist University, and European law at CUHK.

Outreach is another area that the programme will fund and one of the first events is a model European Union simulation in April. Students are representing each of the 27 countries and the chairperson, and several European consulates in Hong Kong have shared their experiences with them in dealing with the EU.

“The EU is funding this because they want to increase their visibility around the world,” Dr Vogt said. “Given the global economic shift to Asia, they don’t want to lose ground, they want to keep people interested in European affairs. They’re quite open about what they want to achieve.”

The programme will have its physical base at Baptist University. More details are available at http://europe.hkbu.edu.hk/euap/index.html

Ms Anna Costa, a PhD candidate in Modern China Studies and Hong Kong PhD Fellowship award holder, has won a six-month internship with the prestigious Independent Diplomat organization in London. Independent Diplomat, founded in 2004 by former British diplomat Carne Ross, is a unique, non-profit advisory group in the world of diplomacy. During her internship, Anna will be involved in live projects on conflict resolution and diplomatic strategy which will provide new insights into her own research on Sino-Japanese tensions in the East China Sea.

Ms Christine Tsui, who is also a PhD candidate in Modern China Studies, has been awarded two external scholarships to support her research. The first is a Fulbright Award to study at Parsons The New School for Design with Dr Hazel Clark, and the second is a Hong Kong Association of University Women Postgraduate Scholarship. Christine is the author of《中国时尚：与中国设计师对话》China Fashion: Conversations with Designers published by Hong Kong University Press in January 2013.
Humanitarian crises have become a regular feature of the nightly news, as wars, natural disasters and other events create a growing need for assistance. But where in the midst of these catastrophes can one find a space to reflect on the bigger issues involved – on the lessons learned and the consequences that flow from ‘aid’ interventions?

The university is the obvious answer, but only in recent years have universities stepped up to fill that gap. There are still only a few, such as Harvard through its Humanitarian Initiative, that offer an integrated focus on humanitarian studies, bridging research and practical expertise across the community. Now the Faculty of Arts at HKU has joined this emerging field with an ambitious cross-disciplinary initiative of its own.

Dr Robert Peckham helped to launch the Humanitarian Programme in the Centre for the Humanities and Medicine two years ago to explore the social, cultural and political issues at stake in humanitarian interventions, and to consider the broader contexts and consequences of humanitarian work. The Programme aims to link research with education and practice, and seeks, ultimately, to develop strategies for improving humanitarian assistance and instilling ‘human’ values in practice.

“We want to create a reflective capacity,” Dr Peckham said. “As an ideal, ‘humanitarianism’ should conjoin thinking with action, but too often it’s only been action. That’s not surprising because many of the organisations involved in humanitarian work are strapped and they don’t have the capacity for doing other than their immediate work.”

The Programme offers a forum that brings together faculty and students with practitioners, as well as government and non-government representatives, to consider such issues as how the ‘humanitarian’ is enacted differently in East Asia and how alternative Asian models may reshape our predominantly ‘Western’ understanding of the ‘humanitarian’. Every spring, the Programme organises a HUMANITAS festival, which consists of a series of interlinked events, such as workshops, film-screenings, and student-led debates on humanitarian issues. Events this year include an international conference, “Making and Breaking the Humanitarian”.

“A lot has been written about humanitarianism, but it tends not to reference Asia,” Dr Peckham said. “Asia is the place where Western aid goes, it is rarely viewed as a place that generates thinking about humanitarianism, with humanitarian traditions of its own. We’re trying to rethink that equation.”

One concept they hope to promote is that humanitarianism can apply close to home, as well as to distant places. The organiser of an American initiative, EngAGE, which brings creative arts to elderly communities in Southern California, will give a talk and run workshops with students and local groups as part of HUMANITAS. In fact, students are key participants and collaborators in the Humanitarian Programme. Dr Peckham, who received the University’s Outstanding Teaching Award 2012, is keen to promote student initiatives and is a mentor for several student humanitarian projects, including educational initiatives run by the student group Beyond the Pivot in rural China.

HUMANITAS 2013 will have the participation of Professor Didier Fassin of the Institute for Advanced Study, Princeton, one of the foremost scholars of humanitarianism, whose work explore the complex nature of global interventions. Professor Fassin has been helping to give momentum to humanitarian studies at HKU and concurrently holds a visiting research professorship at the Centre for the Humanities and Medicine.

“We want Hong Kong to be at the forefront of new thinking about the humanitarian,” Dr Peckham said. “Hong Kong, with its medical know-how and resources, is in a position to make a real difference to how we think about and implement humanitarian aid. As a leading university in the region, HKU is spearheading change.”

http://www.chm.hku.hk
You would think those tasked with implementing the monumental changes in the Faculty last year would be sitting back, brushing off their hands, and thinking “phew, job done”. The Faculty has moved to a new home, shifted to a four-year undergraduate curriculum and admitted a double cohort of first-year students, all at the same time. But you would be wrong.

The hard work, insist Dr Julia Kuehn, Associate Dean (Teaching and Learning), and Dr Isaac Yue, Associate Dean (Undergraduate), has just begun.

“People sometimes say the tough part, the transition, is over, but it is just starting to happen now,” Dr Yue said. “A lot of things will start emerging that nobody anticipated. The challenge will be how to solve these problems.”

Some of the teething problems so far include whether R-rated content can be used in first-year classrooms that are now filled with 17-year-olds (it can), and how to help students meet the newly-required experiential learning component of their degree. The experience must be related to their studies, which is fine for language students who can go on overseas fieldtrips but a challenge in such areas as History and Philosophy.

“No now that we’re in,” Dr Kuehn said, “we’ve started to realise what the structural problems are, the curricular problems, the practical problems like double-booking rooms. It’s a good thing that in Arts and the Humanities, we are used to individualism and flexibility, and I would say that we have coped rather well.”

The Academic Advising system, for instance, is showing potential to bring wider benefits to the Faculty. The system pairs each first-year student with an academic who advises them on such matters as choosing a major and fulfilling the necessary prerequisites. This requires Faculty staff to be more aware of what is going on outside their discipline.

“It’s taking people out of the silo of their own discipline or department and I think as a result the Faculty has become a more united body,” Dr Kuehn said.

“The sense of belonging has expanded from a particular school to the Faculty as a whole,” Dr Yue added.

Dr Kuehn and Dr Yue are uniquely qualified to set a collaborative example. Their connections started in 2000, when they both specialised in 19th century English literature at the University of London’s graduate school, and they have crossed paths several times since. They began working together as Associate Deans last spring and they both hope to help the Faculty develop in new directions.

Two new programmes have been introduced this year, in Hong Kong Studies and Global Creative Industries, and there will also be an effort to recruit students from regions in Asia beyond Greater China.

“There is no precedent for a lot of what we are dealing with now; we have to set the precedent,” Dr Yue said. “I find myself having to make all these decisions that are important both to students and the Faculty. I’m trying to be mindful of the consequences and to do the right thing.”

The Transition Gets Underway

Common Core Success

The Faculty of Arts is the single largest contributor to the University’s Common Core Curriculum among all faculties. Of the 139 courses on offer in 2012-2013, 31 are taught or co-taught by teachers from the Faculty.

The Common Core Curriculum, launched in conjunction with the new 3-year and 4-year curriculums, provides an essential introduction to the academic environment and aims to facilitate the transition from secondary school to university. All HKU undergraduates are required to take courses in four Areas of Inquiry: Scientific and Technological Literacy; Humanities; Global Issues; and China: Culture, State and Society. The Curriculum is designed to provide a key common learning experience for all HKU students and to broaden their horizons beyond their chosen disciplinary fields of study.
Hong Kong students going on exchange typically prefer to go West in search of new horizons. But in today’s more globalised world, when many students already have travelled abroad, some are using their exchanges to depart from the beaten path.

Israel Hau Ka Wai and Jennifer Li Hang both elected to go to places that others from the Faculty of Arts had not – to the University of Johannesburg and Nanjing University, respectively. They both say their experiences were eye-opening but entirely worth the effort of exploring new ground.

Israel, an English major with minors in African Studies and European Studies, previously had travelled to the U.S. and Europe and he wanted something different. In February last year he became the first HKU student to go to the University of Johannesburg in South Africa on exchange.

“I didn’t know much about Africa and that’s why I was interested. We always look for the exotic,” he said. “You don’t see a lot of Africans on television as compared to Americans and Europeans – all you see are animals. And in Hong Kong you don’t really get to meet many black people.”

In Johannesburg that quickly changed. There were few exchange students – Israel was the only Asian – and he and his German roommate befriended African students and spent a lot of time exploring the city, including areas that whites and Asians did not usually venture into. While there were muggings – he had been warned repeatedly about crime in South Africa – he adapted by not bringing too much money with him when he went out.

Interestingly, the key learning he took away was that the people there were not so different after all: they went to malls, enjoyed new technology and worried about their studies. “I expected them to be more different than us and I came to understand this was just a stereotype,” Israel said.

Jennifer, who is completing a double major in Language Communications and Media and Cultural Studies, went to Nanjing with a quite different goal: to understand her own identity better. She had been to Guangzhou to visit her grandparents but otherwise did not know much about China. Instead, her travels had included two years in high school in the U.S. and visits to Europe.

“I really interested in the relationship between Hong Kong and China and whether you identify yourself as Hong Kong Chinese, or Chinese. I wanted to discover more and see if there was an answer out there,” she said. The chance to improve her Putonghua and cheaper costs were also attractions.

Jennifer took the bold step of staying one year on exchange, rather than one semester, which meant she was able to get to know both other exchange students and local students well. “Each of us had different ideas about identity. I still consider myself to be Hong Kong Chinese but I am more open now about how people from the Mainland do things.

“I went looking for a cultural exchange, not an academic one, and the experiences I gained were totally worth it,” she added.

http://arts.hku.hk/exchange/
Globalisation has accelerated the movement of people across borders, from one land and culture to another, prompting countless stories of alienation and adaptation as people adjust to their new home. Hong Kong is a prime example of this phenomenon and it has inspired Dr Esther Yau to help the people behind these stories find a voice.

Dr Yau comes to the subject of migration from both personal and professional perspectives. She's a migrant herself, having been raised in Hong Kong, spent 24 years in Los Angeles and returned to Hong Kong in 2008. She also takes a keen interest in films about migration in her role as Associate Professor in the Department of Comparative Literature.

"Hong Kong is a city with several generations of migrants who have come here for very different reasons, and recently there have been controversies," she said.

"Given my discipline in film and cultural studies, I thought I could make a contribution by encouraging people to tell their personal stories of migration and turn the invisible stories into something visible."

She launched the “Migration Memory and Creative Digital Narrative” project earlier this year to achieve just that.

The project, funded by the Knowledge Exchange Fund, operates through workshops that help migrants access their memories and create something from them, such as a photograph or a written passage. The results will be posted on a website that the participants will be encouraged to share with their friends and family.

"We are asking them to revisit the past and make sense of their migration stories. What was that process of coming to Hong Kong about? What does it mean to have left grandparents behind? What happens when you go back to the village 10 years later and find modernisation has removed any signs of your childhood memories?"

“And what does it mean to get to know the city space of Hong Kong – the streets, shops, parks, familiar places? How have people responded to you? Have you found your values have changed?"

“All kinds of things come with this kind of migration memory. It's not necessarily about just the process of moving, but the before and after and what sense you make out of it, how you inhabit this new place.”

The workshops are being held this spring at Tai Po and Tung Chung, which both have sizeable migrant populations. The Neighbourhood Advice-Action Council is providing a meeting place and other support, and trained HKU undergraduates will be assisting in the workshops.

While the main goal is to draw out migrant stories and help people to express themselves, Dr Yau hopes the project will help to provide a forum for young talent in the community. She also hopes the project can expand to other districts.

“Everyone in Hong Kong should be given a chance if they are interested to participate in this project. We can’t provide statistics on the benefits, but I think it will expand and enrich the cultural space of Hong Kong,” she said.

Dr. Yau, working with part-time research assistants Florence Lo and Shadow Tam, has trained seven HKU student volunteers, some of whom are included in the above photograph. They are: Jenny CN Lee, Jenny Lee, Vanessa Ma, Ellen So, Alison Tse, Ivy Wong, and Nichola Wong. The volunteers will assist with implementing components of the KE workshops held in two community centres and a school in Tung Chung and Tai Po.
The curator is like an invisible hand who frames not only the art on display, but also people's perceptions of that art. In order to keep the hand invisible, he or she must take difficult decisions and do a lot of slog work, as several Fine Arts Students recently found out.

The students were selected to curate a public exhibition in March of Austrian painters Gustav Klimt and Egon Schiele, which had been suggested by the Austrian Consulate General to the government's Arts Promotion Office. The office asked the Department of Fine Arts to participate.

"As students we have attended many exhibitions and talked a lot about how they should be created. We viewed this as a great opportunity to realise the right way of creating an exhibition," third-year student Grace Cheng said.

The students were given free rein to select from high-quality reproductions of the artists and develop their own theme, but they also had to make the exhibition understandable to the public since it would be held in the Hong Kong Visual Arts Centre. It was at this point that they began to realise the complexities of their task.

Their theme was “bodies” and the title of their exhibition was “Fantasies and Crises” to convey the undercurrents in Vienna at the turn of the 20th century – a place teeming with radical ideas, immigrants, pornography, prostitution and Victorian repression, and a place also in the firing line of a coming war. All of these things influenced Klimt and Schiele.

“We had learned this information in an academic context and it was almost like a translation exercise to make it available to the public because we had to change our language,” Grace said.

They deliberately avoided a simple biographical approach because they wanted to place the work of the artists in their socio-political context.

“For example, Schiele did a double self-portrait that shows the idea of the German doppelganger – your double – who some see as a harbinger of death. This idea was very much discussed in Vienna at the turn of the century and Freud also wrote about it. It was part of the culture at that particular time and place,” she said.

This information was provided in panels and a catalogue that the students wrote for the exhibition, but their work did not stop there. They also had to attend to practicalities, such as designing the publications, setting up a website, organising publicity, overseeing the exhibition layout and setup, and attending meetings.

Candy Leung, also a third-year student, was involved in the logistics. “I learned a lot about communications and management. It is interesting to curate an exhibition but it really involves a lot of tedious work. This made me understand more about the nature of the curator’s role.”

“It made me think more about how influential the curator is in terms of the cultural scene,” Grace added. “Especially in a place like Hong Kong where there aren’t many exhibitions. Curators are more important than I had thought in bringing art into public view.”

The “Fantasies and Crises” curatorial team was led by students Candy Leung and Grace Cheng with Yu Shijia, Miles Dugan and Zhu Wenqi. Their project was mentored by Dr Yeewan Koon of the Department of Fine Arts and supported by the Knowledge Exchange Fund granted by the University Grants Committee.
Jenny Lee has dedicated her life to the arts. She is a professional musician, actress, director, dancer, arts educator, columnist, and award-winning broadcaster on the arts. But it was not until she attended the Advanced Cultural Leadership Programme (ACLP) that she realised this was a life she could share more widely with others.

Ms Lee was awarded the West Kowloon Cultural District Authority scholarship to enter the inaugural ACLP class in 2011, where she not only learned about being a leader in the arts, but came to realise where she could direct her new skills. The revelation came after seeing a photograph of a UK project called Silver Sing during one of her classes.

“There were thousands of silver-headed people singing happily and I thought, arts education in Hong Kong has been rather focused on young people. I want to redefine arts education here, to make it more about enhancement of one’s life through the arts,” Ms Lee said.

With that inspiration, she launched The Silver Club in May last year to bring arts to people aged 50 and above. The club provides free or discounted arts tickets to members in partnership with major arts groups, as well as talks or backstage tours by Ms Lee or members of the groups involved. The Absolutely Fabulous Theatre Connection, Dance Y-Space, Hong Kong New Music Ensemble, Opera Hong Kong, City Chamber Orchestra of Hong Kong and Musica Viva are among the supporters. Hands-on sessions are also organised for members, such as a recent workshop on Turkish water marbling.

At the same time Ms Lee also launched Silver Angels which provides training and encourages people aged 11-50 to share their artistic talents with the community and care for the elderly. In partnership with the Hong Kong Arts Development Council’s Arts Ambassadors-in-School Scheme, the Silver Angels provided a multi-media performance for an elderly centre during the Mid-Autumn Festival. They are currently collaborating with WebOrganic to bring both digital technology and the arts to the underprivileged in Hong Kong.

“I never imagined myself setting up anything substantial like this until I did the ACLP course,” she said. “It was a life-changing experience. It took me to another level by showing me how world-class leaders had led their organisations.

“A leader has to have vision, passion and action. You need to be able to see the big picture, while considering every detail. Just like in music, you have to know the whole structure of the piece, but at the same time you have to be careful with the phrasing, dynamics, expressions, and so on. It is about knowing what to do, when to do it and how to do it. Communication and compassion are also very important, so you can provide a platform for others to reach their potential. It is like the night sky, with many different stars shining brightly,” she said.

Ms Lee is finding her own sweet spot in helping others gain exposure to the arts. In addition to The Silver Club and Silver Angels, she has become an ACLP Fellow and will help to teach in the Cultural Leadership Youth Academy at HKU this summer. She is also currently working on a PhD in HKU’s Department of Music, on the performance practice of the guqin in the modern world.
Rousseau And Botany

Dr Alexandra Cook, Associate Professor in the Department of Philosophy, was invited by the Conservatory and Botanical Gardens of the City of Geneva, Switzerland, to curate a major exhibition on the botanical works of philosopher Jean-Jacques Rousseau. The bilingual French-English exhibition, Je raffole de la botanique (I'm crazy about botany), held as part of Geneva's celebrations for the tercentenary of Rousseau's birth, ran from May 25 to October 14, 2012. The open air exhibit featured thirty-six separate stations covering topics ranging from Rousseau's critique of gardens, pharmaceutical and 'exotic' botany to his love for Lake Geneva and the legacy of his botanical teachings.

The exhibition attracted a wide audience of approximately 150,000 visitors, including members of the city's international community, academics, school groups, and the press, and was accompanied by an acclaimed theatrical performance, Rousseau, a promenade, by the Théâtre du Saule Rieur. Further details of this stunning and informative exhibition are available from the following website: <http://www.ville-ge.ch/cjb/rousseau_intro_en.php>

2nd Annual Winter School On Health Communication

The School of English and the Center for the Humanities and Medicine successfully hosted the 2nd Annual Winter School on Health Communication on December 8 and 9, 2012. The Winter School was a truly interdisciplinary event targeted at medical professionals and medical educators, as well as language and communication specialists engaged in the field of healthcare communication. Organized by the Health Communication Research Cluster led by Dr Olga Zayts, the event included lectures and practical workshops by Professor Srikant Sarangi (Cardiff University, UK), a world-renowned expert in health communication. The 3rd Winter School is scheduled for December 7 to 8, 2013.

Spanish Teacher Training Conference

The School of Modern Languages and Cultures’ Spanish Programme hosted a two-day conference for teachers of Spanish as a Foreign Language in Asia on February 15 and 16, 2013. The conference was the result of a collaboration with a renowned Spanish publishing house in the field of ELE (Spanish as a Foreign Language) and attracted over 90 teachers from around Asia, including Korea, Japan, Mainland China, Macau, Thailand, and Malaysia.

RTHK’s The Big Idea

RTHK Radio 3’s The Big Idea returned in February 2013 with a new host, Professor Douglas Kerr from the School of English. The programme is the brainchild of writer and award-winning documentary maker Vanessa Collingridge. Every week, Professor Kerr and his guests explore the history, meaning and significance of ideas in contemporary society. Recent guests from the Faculty have included:

Dr Isaac Yue, School of Chinese: “The History of Chinese Food”
Professor Chen Jian, Department of History: “Zhou Enlai”
Dr Kendall Johnson and Professor Wing Kai-to: “The American Declaration of Independence”
Dr Maureen Chun, School of English: “Virginia Woolf”

Podcasts of previously broadcast episodes are available from the following link: http://programme.rthk.hk/channel/radio/programme.php?name=radio3/thebigidea

Heart of Coral

Dr Chan Hing-yan, Associate Professor and Chairperson of the Department of Music, had his first opera performed during the 41st Hong Kong Arts Festival, on March 1, 2 and 3, 2013. The chamber opera, commissioned and produced by the Hong Kong Arts Festival with support from CASH music fund, was based on the life of celebrated Chinese woman writer Xiao Hong and featured an ensemble of over 20 musicians and singers. The libretto was penned by up-and-coming playwright Yan Yu. The production was directed by Helen Lai with soprano Louise Kwong in the title role.

Born Zhang Naiying in Heilongjiang Province in 1911, Xiao Hong lived in several cities before finally coming to Hong Kong, where she completed her best-known work, Tales of Hulan River. She died in 1942 at the age of 31. Heart of Coral chronicled her journey from north to south with Dr Chan using music to both propel the story forward and create a sense of geography. The ensemble included twelve musicians, playing Western instruments from the wood, brass, strings and percussion sections, as well as the Chinese sheng, pipa and erhu.
A Rewarding Journey Starts With The Traveller

Tisa Ho is a high-flyer in the Asian arts scene. She has led major arts festivals and arts organisations in Hong Kong and Singapore and is part of a network for the world’s 100 top arts CEOs. Her passion for arts was incubated at HKU where she earned a BA in 1971 and an MA in 1973. But just as important to her success has been the attitude she has brought with her, as she told an audience at the Faculty’s prize presentation ceremony last November.

“In preparing for the journeys that lie ahead, it is not a matter of what you know now, or what else you can learn. It is more a matter of how you mean to approach the journey before you and how you will deal with what you find,” she said.

“There is a short quotation [from Beowulf] that has guided and inspired me: ‘Foreign places yield more to one who is himself worth meeting.’”

In other words, it’s what you bring to any encounter that will determine its value and benefit. Ms Ho sees this both in terms of knowledge and experience as well as in having an open mind. Thus great works of art are often most keenly appreciated by those who have invested in their study and appreciation, although an open mind is the only prerequisite in the first instance.

This receptive approach has helped her to bridge languages and cultures throughout her career, from arts management training in London to senior management roles in Asia, including her current position as Executive Director of the Hong Kong Arts Festival, and membership on the boards of numerous Hong Kong and Asian arts organisations.

Ms Ho left her audience with a thought-provoking challenge: “Would you rather be the traveller, or part of the landscape? Would you rather be on the move and learn or stay in the same intellectual place? ... There is work involved, and there is effort involved, to learn new ways of thinking, new ways of organising ideas, but what might that not yield?”

Double Win For First-Time Director

2012 was supposed to be the end of the world. It was also the year Billy Ngan was to graduate, and he saw in the doomsayers’ prediction a connection to his own fate: the world as he knew it was about to end.

That insight became the theme of two short movies he directed, which won first and third prizes in the HKU Video Competition Awards, an achievement all the more remarkable because Billy was a first-time filmmaker.

He had decided to try his hand at filmmaking when he was in his second year and had some spare time. He then spent nearly a year learning about filmmaking, acquiring the necessary equipment and finding people to help him.

“I wanted to ask, what if the end of the world happened and all we had done was study? I also wanted to show student life at HKU.”

The self-funded project focused on aspects of campus life such as student association politics, internships and a ghost story told during orientation camps. About 25 HKU students and graduates served as the cast and crew.

“We split the video into two because we thought there would be a better chance of winning one prize if we submitted more entries,” Billy said. “Winning two prizes was out of our expectations.”

The project led to an internship for Billy with Arts alumni and University Artists Mabel Cheung Yuen-ting and Alex Law Kai-yui. Billy, who majored in Linguistics and Media and Cultural Studies, hopes to work in the media in future.

The HKU Video Competition was held under the University Artists Scheme 2011-2012 and was generously supported by the Daniel Chan Fund.
**Arts Events**

**APRIL 9 – MAY 11, 2013**
Exhibition: Always in Our Hearts: Treasures of Professor Hsü Ti Shan
University Archives and School of Chinese

**APRIL 19 – MAY 3, 2013**
Exhibition: Germany and France: Half a Century of Friendship and Cooperation
School of Modern Languages and Cultures

**APRIL 20, 2013**
Japan Month
School of Modern Languages and Cultures

**APRIL 20-21, 2013**
Cultural Leadership Youth Workshop

**APRIL 25, 2013**
The Rayson Huang Lecture 2013
Hearing Film Music
Dr Claudia Gorbman, University of Washington Tacoma

**APRIL 25, 2013**
Society of Scholars Lecture Series
The Western Tradition of Ancient History
Dr Oswyn Murray, University of Oxford

**APRIL 25-26, 2013**
Making and Breaking the Humanitarian Centre for the Humanities and Medicine

**APRIL 26, 2013**
The Debate on and the Value of Misty Poetry
Shu Ting 舒婷
Writer-in-Residence in the School of Chinese

**MAY 5, 2013**
School of English Alumni Reunion

**MAY 10, 2013**
MB Lee Distinguished Lecture in the Humanities
Babel Burning: What We Lose When a Language Dies
Professor Nicholas Evans, Australian National University

**MAY 14, 2013**
Second Century Lecture
Professor Jonathan Spence, Yale University

**MAY 15, 2013**
Faculty Open Day

**JUNE 10-12, 2013**
15th Biennial Symposium on Literature and Culture in the Asia-Pacific Region
‘Elegance and Messiness in the Age of Risk’
School of English

**JULY 2 TO AUGUST 24, 2013**
Summer Institute in the Arts and Humanities

**AUGUST 23-24**
Conference: Buddhist Meditative Praxis: Traditional Teachings and Modern Application
Centre of Buddhist Studies

**Recent Publications By Members Of The Arts Faculty**

  By Bert Becker

  By Alexandra Cook

  《中國戲曲翻譯初探》 *(Chinese Traditional Drama in Translation: A Preliminary Study)* (Co-authored),
Nanjing University Press.
  By TK Lee

- *Saintly Brides and Bridegrooms: The Mystic Marriage in Northern Renaissance Art*, Brepols Publishers.
  By Carolyn D Muir

- *Travel Writing and the Natural World, 1768-1840*,
Palgrave Macmillan.
  By Paul Smethurst

- *Homoeroticism in Imperial China: A Sourcebook* (co-authored with Mark Stevenson), Routledge.
  By Wu Cuncun