



# Friends of East Asia

## Newsletter of the Bishop White Committee

Spring 2025

### Message from the Co-Chairs

Deanna Horton and Mary Boyd

We are happy to report that in February this year the Bishop White Executive Committee approved three curatorial grants for 2025. The first grant, submitted by Senior Curator Wen-chien Cheng, relates to the ROM's ongoing work with the Mackay collection. This collection of Taiwanese religious objects was donated by the estate of George Leslie Mackay, a Canadian missionary active in Taiwan in the late 19<sup>th</sup> century. In September the committee had an excellent presentation by Professor Chian-wei Lee who had been a recipient of a 2024 BWC curatorial grant to research the Mackay collection. We were also able to view a selection of the artifacts. The 2025 grant will support continuing work in cataloguing and developing a Masterlist for the Mackay collection.

The second grant, submitted by Wen-chien Cheng and Associate Curator Akiko Takesue, will support a special internship on paper conservation for:

- The treatment of 4 to 6 panels of ROM Canton export wallpapers for a proposed exhibition centered on the theme of Chinese and Western cultural encounters.
- Matting and re-housing of the remaining Japanese prints taken from the original album of the One Hundred Famous Views of Edo series by Utagawa Hiroshige.
- Preparation and matting of a selection of modern and contemporary Japanese prints from the recently donated Johnston/Uno collection for display rotations at the Osler Gate area.
- Conservation work on several Tibetan thangka paintings for a potential Buddhist art exhibition.

Akiko Takesue submitted the third grant proposal to cover the cost for the remounting of a Japanese hanging scroll painting, “Queen Mother of the West”, by 18<sup>th</sup> century artist Kuroda Ryozan. This scroll depicts a Chinese beauty and relates to other paintings in the Japanese and Chinese collections.

**Bishop White Committee: Friends of East Asia presents**

# The Big Chill

Environmental crisis and artistic  
production in Korea

**In celebration of “Korea-Canada Cultural Exchange Year”**

How has climate change influenced the art and culture of Korea? The Little Ice Age (late 14<sup>th</sup> to 19<sup>th</sup> century) was a period of catastrophic global climate change. It caused failed harvests, famines and epidemics all over the northern hemisphere, including Canada and Korea. Its impact in Korea was felt most acutely in the 18<sup>th</sup> century and led to dramatic changes in visual and material culture that are still felt today.

Join us for a fascinating evening as key scholars discuss the complex correlation between climate change and aesthetics during Korea’s Joseon dynasty (1392-1910), illustrated with treasures from the ROM’s Korean collection.

Keynote speaker: Dr. Sooa Im McCormick, Korea Foundation Curator of Korean Art, The Cleveland Museum of Art. With Dr. Soren Brothers, Allan and Helaine Shiff Curator of Climate Change, and Dr. Vicki Sung-yeon Kwon, Associate Curator of Korean Art and Culture, Royal Ontario Museum.

**Monday, May 12, 2025**

**6:30 – 9:30 PM**

**ROM Members \$55**

**Public \$60**

**ROM, 100 Queen’s Park, Weston  
Entrance**

A reception with Korean-inspired refreshments will follow.



Figure 1: White porcelain jar, Korea early 20<sup>th</sup> century 983.146.6 © ROM.

## **In This Issue:**

Hello! You will find in the Spring 2025 issue of Friends of East Asia, a rich collection of articles. One on an important early builder of ROM's East Asian collection, along with contributions from current BWC Executive Members, and we include emphasis on Korea. In Curator's Corner, Sara Irwin reflects on George Crofts, and his legacy at ROM one hundred years later. Also, Soren Brothers, ROM Climate Change curator has written a fascinating journal of his recent presentation at a conference at the National Hangeul Museum in Seoul. We learn more about Hangeul as our 2024 Korea Intern Minji Kang reports on her contribution to the Things I Know project with Dr Vicki Kwon and with Hangeul artist, Ik-Joong Kang.

Two Bishop White Committee Executive members write in "From The Committee" this issue. Jacqueline Good about her time and experience in South Korea in 2017. We also thank Deanne Orr, Past Chair and Programs coordinator for submitting memories of her many years of accomplishment with the Bishop White Committee. We also pay tribute to Flavia Redelemeier, ROM volunteer and former Bishop White member. Also, in this issue we note that some parts of the recently acquired Uno/Johnston Japanese art collection go on display in April. And we are very happy to announce that four Bishop White Committee members, Stephen Bowman, Philip Cheong, Liz Mitchell, and Nita Reed are recipients of the King Charles III Coronation Medal for their leadership, hard work, and contributions to ROM and the Bishop White Committee. Congratulations!

Please stay tuned for our next issue. We welcome submissions.

Jane Liu and James Thompson, newsletter co-editors

## **Curator's Corner**

### **The First Shipments from George Crofts**

Sara Irwin, retired East Asia specialist

This year is the centenary of the death of George Crofts (1871 - 1925). A successful British Fur merchant and antique dealer based in Tianjin, China. Crofts had been supplying the London art market with antiquities and decorative items from the early 1900s. This was some years before the beginning of his important relationship, with Charles T. Currelly, ROM's first director.

In the following excerpt from a letter, Crofts recounts how he came to know about ROM. This version differs from Currelly's well known account.

December 8<sup>th</sup> 1920 George Crofts to Charles Currelly:

“ ... my connection with the Toronto Museum came through the purchase of the Lohan post-card from the book stall in the King Edward Hotel Toronto, during 1916, and that on account of this I knew that the Museum existed and that the Lohan figure which I had originally sent to London was in your possession. The figure in question I knew had been sold in London, but Mr. Spier carefully refrained from mentioning the buyer or its destination, consequently when I purchased the post-card it gave me very great pleasure to present same to Mr. Spier in London, and also the idea of calling on you at the Museum on my return to Canada en route for China.”

In December 1917, when passing through Toronto Crofts visited the Museum and met C.T. Currelly. The result was upon Crofts reaching San Francisco he sent Currelly photographs of Tang Burial figures and some other items currently in his warehouse in China.

In a letter dated 23<sup>rd</sup> January 1918, Crofts explains his reasons for wanting to help Currelly to build a Chinese collection in Toronto.

“May I place on record the fact that your Lohan figure was originally mine in China. Your wonderful collection of porcelains passed through my hands to Messrs. Franck & Co London, ... almost the whole of your exhibits from London came from myself. ... I feel therefore, I can take an interest in your museum ...”

Crofts to Currelly: 28<sup>th</sup> February 1918:

“I note you confirm the purchase of pottery and stoneware ... as per the list attached to your letter. I confirm the sale and believe will be able to send you rather more than the list actually calls for.”

In July 1918 Crofts shipped 14 cases of mainly burial figures ordered based on the photos, plus a number of additional objects. When they arrived that early November, Currelly was delighted and declared the objects “much finer than in the photographs.”



Figure 2: Photograph from George Crofts Album © ROM.

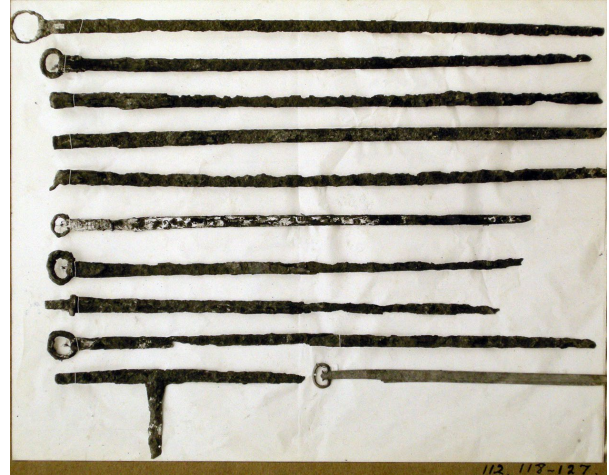


Figure 3: Photograph from George Crofts album © ROM.

A varied assortment of Tang dynasty (618 - 906 CE) burial figures and Han Dynasty (206 BCE - 220 CE) iron swords and knives included in the first shipment.

Before sending the objects requested by Currelly, in June 1918 Crofts sent 8 cases of unsolicited stone sculpture. This is the only documented instant of Crofts sending objects on speculation. He gives his reason for doing so in a letter dated May 26<sup>th</sup>, 1918:

“Having an exceptional opportunity to obtain certain stone sculptures, stone heads etc., I have decided to take the risk of forwarding them to Toronto ... with a view of arranging their purchase.”



Figure 4: Photograph taken in Crofts’s warehouse © ROM.

Photograph taken in Crofts’s warehouse of most of the pieces included in the shipment of 8 cases of sculpture. Numbers 38-41 in the photograph came later.

Crofts suggested to Currelly that if funds were not available for all the pieces, he should sell some to pay for others and advised which pieces to keep. Crofts clearly wanted Currelly to buy at least some of the pieces, and Crofts closed the subject with the following offer:

October 15<sup>th</sup> 1918, Crofts to Currelly:

“Write and let us know and Mr. Crofts will make a contribution by reducing the present valuation ... we want you to have the goods, so let us know exactly your position and we will do our utmost to meet you.”

Some of the objects Crofts recommended keeping:



Figure 5: Figures of Buddha and attendants. Reportedly from the Dingzhou region in West central Hebei Province. Carved marble Northern Qi Dynasty, mid 6<sup>th</sup> - late 6<sup>th</sup> century 921.31.21 © ROM.



Figure 6: Figure of Bixia Yuanjun fragment (head). Carved limestone Ming Dynasty, 15<sup>th</sup> Century 921.31.24 © ROM.



Figure 7: Cladding tiles. Probably from the Xiudingsi near Anyang, Henna Province. Moulded earthenware Tang Dynasty 7<sup>th</sup> century 921.31.31-36 © ROM.

Three cases of sculpture arrived in December 1918 while the remaining came in January 1919. In a letter to Crofts in January 1919, Currelly writes that although all the cases have now arrived, he has only seen the contents of the first three as he has been in bed with the Spanish Influenza.

Meanwhile Crofts had been putting together another group of objects or “collection” as he called it. Even though Currelly has indicated he would like to keep the sculpture, he has not said how or when payment would be forthcoming. Crofts is anxious to settle the matter. In a letter dated February 7<sup>th</sup>, 1919, he gives a price for the collection he has assembled and includes the 8 cases of sculpture.

“... to make it more attractive would even place the 8 cases of stoneware in the collection ... We consider the price very cheap ...”

On February 19<sup>th</sup>, 1919, Currelly writes to Crofts to say the museum board has accepted his offer. This meant that the price of the sculptures was reduced by about half from the original estimate.

These objects are not generally recognized as entering the museum collection in 1918, as they have 1921 accession numbers. The reason being they became part of a group of 38 sculptures paid for by subscription, (as a pledge was called then) by Mr. David M. Dunlap.

These shipments in 1918 were the beginning of the important business relationship between Dr. Currelly and George Crofts and the unprecedented growth of the Chinese Collections. Unfortunately, this ended in 1925 with Crofts’s untimely death. Without his determination to help Currelly build the Chinese collections, and willingness to go into personal debt, as Currelly raised funds to pay him, the quality of ROM’s Chinese collection would be much diminished.

## **Climate Change, Language, and Hangeul in Seoul**

Soren Brothers, Allan and Helaine Shiff Curator of Climate Change

This spring, the National Hangeul Museum in Seoul, South Korea, invited me to present at an October international forum. I asked myself: why would a museum dedicated to Korea’s writing system invite a climate change curator? Once I arranged a second talk in South Korea, it seemed too good an opportunity to turn down. Although I didn’t know why they were interested in climate change, I was excited to share my thoughts about language in climate change communications. My talk focused on three areas particularly important to me: tone, clarity, and the choice of language.

Regarding tone, I seek to inspire and energize audiences. I hope that nobody leaves my talks feeling paralyzed with ecoanxiety. Rather than elevating concern, on the

presumption that progress is only slow because we're not scared enough of climate change impacts, I try to generate excitement for the changes necessary to address climate change. These are overwhelmingly positive, and in my opinion should not be politically divisive. I love talking about how Ontario's phase-out of coal didn't just improve our air quality, but also remains the continent's largest climate change mitigation action. At the museum, I apply this tone in Wildlife Photographer of the Year (WPY) exhibitions, in which I've added local success stories and initiatives associated with frightening global issues. For instance, in WPY 2023, "The Dead River" by Joan de la Malla portrayed the polluted Ciliwung River running through Jakarta, Indonesia. I added content nearby highlighting the Don River's transformation from Canada's most polluted river to soon becoming the best place for overheated Torontonians to cool off.

Many words and phrases used to discuss climate change are imprecise or misleading and lack clarity. Are solar panels "green" despite minerals being mined to construct them? We speak of climate change "solutions," but by what criteria might we ever refer to climate change as being "solved"? Vague terminology is problematic since it can lead to confusion when identifying common societal goals. Such terminology can also become a trap. "Green" energy might, to some, be associated with political leanings or parties, even though the fiscal savings solar energy increasingly offers are seeing it take off in politically conservative districts such as Texas and Alberta. Thus, precise terminologies when discussing climate change (e.g., presenting "best practices" in mining rather than "sustainability") not only improves clarity, but also reduces socio-politically charged presuppositions.

I believe that all Canadians have a responsibility to elevate and support Indigenous languages, and that doing so is also in everyone's best interest. When we limit communications to English and French, we reinforce a colonial presence associated with those languages. This includes our relationship to local environments, which our colonial history has made largely extractive. Highlighting local languages not only supports those languages and the people who speak to them, but also repositions public perspectives. For those of us who grew up in Toronto, it may be difficult to shake the memory of the Don River as being polluted, but in giving the island at its mouth the Anishinaabemowin name Ookwemin Minising, a fresh emotional palette is provided for new relationships with the site. These are some of the reasons I worked to support Indigenous languages in WPY exhibitions.





Figure 8: View of Seoullo 7017 © Soren Brothers.



Figure 9: Cheonggyecheon by night © Soren Brothers.

Being in Seoul on Hangeul Day, the day that commemorates the development of Hangeul, or the Korean alphabet under King Sejong, I presented these ideas alongside talks from climate change communicators and linguists. The National Hangeul Museum has a stunning, immersive video showcasing forests, rivers, and mountains comprised of Hangeul characters. This video describes the creation of Hangeul as going beyond being an act for social cohesion, but as a way of accessing or echoing all the sounds of nature. The video was an expression of the connection between language and place, and how the language used to describe a location shapes our relationship with it. This socio-ecological bonding not only increases our will to care for local environments, but by integrating our language and culture with a place, we also become more attuned to how places are changing due to climate change.



Figure 10: Walking paths through Seonyudo Park  
© Soren Brothers.



Figure 11: Walking paths through Seonyudo Park  
© Soren Brothers.

Seoul is full of exciting urban advances, ranging from the gardens and artworks of Seoullo 7017 (occupying a former highway overpass) to the wandering paths of Seonyudo (occupying a former water filtration plant). I can't say whether this progress stems from the environmental spirit apparently engrained in Hangeul. However, I got the impression that their improvements did not align with our own politicized spectrum. For instance, in 2003 the then mayor Lee Myung-bak transformed an elevated highway bisecting the heart of the city into a beautiful stream, Cheonggyecheon. This has become my favourite place to highlight how community improvements and climate action are aligned. Cheonggyecheon helps mitigate climate change by promoting local reliance upon public transit, reducing automotive congestion and emissions (it is a real-life example of "Braess's Paradox" whereby road removal improves traffic flow). Cheonggyecheon helps Seoul adapt to climate change by cooling adjacent neighbourhoods by roughly 4°C in the summertime. Beyond climate change, improved air quality has reduced respiratory diseases amongst local residents, and the stream has become a biodiversity hotspot. We even spotted a heron fishing in the stream, oblivious to the acoustic guitar nearby. Cheonggyecheon is a memorable example of how the worst places in our communities, the places we get frustrated trying to pass through, can become the best places to spend time, relax, and reconnect with our ecosystems and ourselves. In Seoul, it was incredible to see how this played out in a way that spoke to a society with a shared language (and writing system) that cements that connection. When we allow such acts of progress to become divisive, we all lose.

# Language to Unite all: Hangeul in ROM Collections

Minji Kang, Korean Arts & Culture intern Summer 2024

As the Korean Arts & Culture intern this past summer, I had the privilege of working with Dr. Vicki Kwon, Associate Curator of Korean Art and Culture, to facilitate a project named Things I Know, in conjunction with Korean artist Ik-Joong Kang. A New York-based, Korean-born artist, Kang is best known for his large - scale work using Hangeul, the Korean alphabet. This was created in conjunction with public participants. Dr. Kwon and Kang are planning to bring his expertise in community - based art to Canada for the first time with the ROM. The project is an opportunity for Kang to continue his Things I Know project: a body of work that has been shown in locations such as Cairo, New York, Seoul and Madrid.



Figure 12: Dr. Vicki Kwon, Minji Kang and volunteers © Vicki Kwon.



Figure 13: One participant portrayed with his work © Vicki Kwon.

The Things I Know project is a series that explores humanity's collective experience of our shared world: by asking members to share a piece of knowledge or wisdom that they hold dearest to them and turning these submissions into a large - scale canvas mosaic. Kang uses Things I Know as a catalyst to foster a dialogue about the shared world in which we live in and aims to narrate a story of the human experience.

Cumulatively, Dr. Kwon and ROM's past Korean arts and Culture interns have collected over a thousand 3x3 inch illustrated tiles that make up more than 200 community submissions. These will be used to create the mosaic that makes up ROM's iteration of The Things I Know in the future. As an attempt to make these contributions more accessible, a part of the initiative that I engaged with this past summer was a digitization and translation project. To better promote the idea of fostering conversation through this

project, all submissions collected have been translated into English from Korean and digitized for increased accessibility.

Kang's works are of particular interest to ROM's Korean art collection due to his central focus on featuring Hangeul, the Korean alphabet system. All of the submissions collected for the Things I Know project are written in Hangeul - assembling diverse experiences of our complex environment and rooting them in one of the fundamental identifiers of Korean culture.

Hangeul - based works are not entirely new to ROM. The museum houses a variety of artefacts and artworks featuring the unique writing system in its collection, from calligraphic works produced in the 90s to the first recorded Korean - English dictionary in the library archives. Even for those who are unfamiliar with the writing system, it is easy to see that Hangeul possess an inherent aesthetic value, as seen in the Hansandoga, (The song of Hansan-do) currently in ROM's collection (994.108.1). Depicting a poem written by the celebrated military admiral Yi Sun-Sin during a naval battle against the Japanese in 1592, the text is a wonderful showcase of the alphabet system's balance between functionality and aesthetics. Created in 1443 by King Sejong the Great, the originally 28 - letter (and now 24 - letter) alphabet is not only visually appealing because of its symmetry and sweeping lines, but it also serves as an intuitive visual guide to the somatic component of the language. The letters are engineered to visually reflect the sounds they represent by mirroring the positioning of the mouth and tongue when the letters are pronounced.

Hangeul was designated the most valuable cultural heritage of Korea in 2005, and rightfully so it was a pillar of resistance and a means of preserving Korean national identity during the Japanese occupation of Korea between 1910 - 1945. It remains a deeply embedded part of Korean identity and community for those living both inside and outside of Korea to this day.

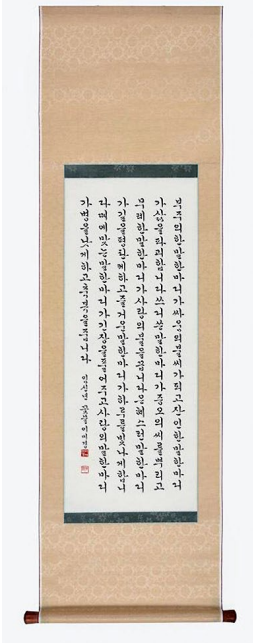


Figure 14: Calligraphy of Admiral Yi Sun-Sin's poem 994.108.1 © ROM.

As ROM begins to move towards highlighting and fostering a sense of community, collaboration with an artist like Kang who uses language to define and root community in a way that transcends geographical borders, while emphasizing a global sense of belonging seems especially fitting. I am immensely grateful that ROM and its supporters have provided me with the opportunity to contribute to such an exciting project. I hope that The Things I Know serves as a means to bring us all together as a collective, and also as a means to amplify the voices of community members within ROM in a meaningful manner.

## From the Committee

### Notes on Korean Culture

Jacqueline Good, BWC Executive

The year was 2017, I had been living in China for a year, when my partner and I decided to start taking weekend trips. A few within China, Hong Kong, and finally Korea; where the people, art and food shape the culture.



Figure 15: Korean women walking near the Jogyesa Temple in Seoul © Jacqueline Good.



Figure 16: First meal in Seoul, Bulguggi, veggies, shrimp kimchi © Jacqueline Good.

We stayed in the library of a Hanok, a traditional Korean house. We slept on floor mattresses surrounded by books and wooden walls, a tiled roof where we could hear the rain, with a door to the inner courtyard full of bonsai trees and benches for contemplation. To me, “culture” is defined as what we remember when we forget everything else. From our trip to Korea, what I remember are incredibly kind, generous, people; a mix of traditional and modern influences; the feeling of peace and fun; and some of the best food I’ve ever had, which I’ll be walking you through.

## Friday Night

We arrived late in the afternoon, got settled in our Hanok, and headed to a neighborhood spot for some local eats. Though in China I had been eating Korean daily, this spot in Seoul was the best bulgogi I’ve ever had, so tasty, being with such kind people as well as receiving a great welcome to Korea.



Figure 17: Freshly squeezed pomegranate juice © Jacqueline Good.



Figure 18: Gochujang Tteokbokki © Jacqueline Good.

## Saturday

Shopping, site-seeing, and very fresh pomegranate juice. People lined the streets preparing street meats, and fruits, or sitting with friends together enjoying their Saturdays. This was also accompanied by ladies and gentlemen wearing long wool coats, hip white sneakers, and of course, being Korean, flawless makeup and hair. The aesthetics are flawless. As we took the subway through the city, from one cool district to the next, these spicy rice cakes or tteokbokki, were to die for. Made fresh, traditional Korean street food, one stand at each subway stop, so delicious.

Gochujang Tteokbokki is the most common spicy version, made with gochujang, soy sauce, sugar and garlic.



Figure 19: Traditional Korean Night Market © Jacqueline Good.



Figure 20: Sannakji, Live Octopus © Jacqueline Good.

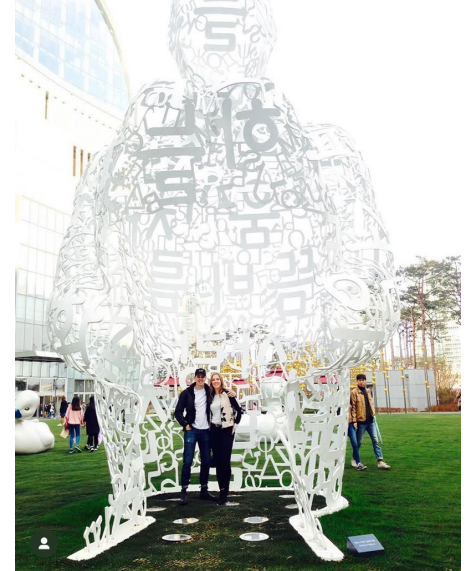


Figure 21: Art installation The Words by Jaume Plensa © Jacqueline Good.

## Saturday Night

After a day of shopping, site-seeing, and walking the beautiful streets of Seoul, we went to a traditional Korean night market. Vendors lined the market, as patrons selected their items and took a seat to enjoy the fresh Korean food. One dish that is particularly famous in Korea is live octopus, where you select your octopus and they cut the tentacles and serve it directly, with the tentacles still moving. Fresh octopus' dishes like this are called sannakji (live octopus), they are famous for their moving tentacles, where the suckers still stick to your mouth!

## Sunday

Prior to heading home, we managed to see some famous art in Korea. This sculpture called "The Words" by Jaume Plensa, an artist known for his large - scale sculptures made of letters and symbols. This piece consists of Korean Hangul, English and other characters, forming a human - shaped structure. This piece specifically stood out for me. There is a similar piece called "Source" in Montreal which is by the same artist, and of the same shape. Seeing art similar to that of my hometown was quite touching and reminded me that though I may be on the other side of the world, art can really connect us all.

# Recollections of My Time with BWC

Deanne Orr, BWC past Chair and Program Chair



Figure 22: Princess Takamado and William Thorsell in gallery 2005 © Brian Boyle.



Figure 23: Deanne Orr and Dr. Peter Kaellgren at the BWC Silver event 2022 © Jane Liu.

Belonging to a committee usually requires an investment of time and energy. You align yourself with the committee's mandate, procedures and goals. As you involve yourself in the business of achieving the committee's goals, your enthusiasm builds, and your devotion becomes stronger.

I was asked to join the Bishop White Committee about 30 years ago. The Executive asked me to take on Programs, based on my success in producing programs for the Canadiana department at ROM. It was the beginning of a wonderful and fruitful relationship. I produced numerous public programs that explored engaging topics such as Chinoiserie, Jade, Tea Leaves and Tea Pots (which attracted Waterford Wedgwood as a participant and donor), Scalamandre Silk. We even had Sonja Bata lecture on a topic close to her heart, called Footwear Around the World.

These programs were created to educate the public about ROM's important collections, bringing them to the public eye, and to support the work of the East Asia curatorial staff.

In preparation for the opening of the Prince Takamado Japan Gallery, a private reception and gala dinner were held to honour Her Imperial Highness Princess Takamado, who was touring Canada, celebrating 75 years of diplomatic relations between Japan and Canada. As a member of the BWC, I worked with ROM Governors in the mounting of a gala dinner. Preceding the dinner, Her Imperial Highness held a private tea ceremony, conducted by her personal tea master, who had travelled with her from Japan. For the festivities, I was part of a small group, including the Japan Ambassador local government officials, ROM Governors, and Executive staff, who attended this ancient ritual.



The Princess Takamado event was a dazzling evening, held in the Currelly Gallery. It helped me realize what it meant to be a BWC member: How much we do, what we have accomplished, and what a pleasure and an honour it is to be part of this vital and important committee.

To fill in a cultural gap during the winter months, a BWC Winter Luncheon was created and held at the end of January or early February, to coincide with Chinese New Year. It became a tradition which usually attracted 200 participants and donors. Through the efforts of the Luncheon Chair, it also served as a fund raiser, with the proceeds going to the East Asia Endowment Fund.

For the past 20 years, the venue was Lai Wah Heen restaurant, a destination known for elegant classic Chinese food, located in the Metropolitan Hotel in downtown Toronto

For many years, off and on, I worked together with another winter Luncheon devotee, to plan all the seating and table arrangements. In addition, I had the pleasant challenge to identify an interesting subject, pertinent to current geopolitics, and then to find an appropriate speaker. When approached, most candidates were very eager to be a part of this event which had grown in stature and appeal. Among other notables, we featured speakers such as Robert Fulford, Chris Twigge-Molecey, and David Livdahl at the Annual Luncheon.

The Luncheons were the high point on the BWC annual calendar. It was a wonderful time, and very rewarding to be a part of this organization.

## New display not to be missed: Post-War Japanese Prints

Modern & Contemporary prints from the collection of the Estate of the Late Shozo Uno and Edward "Ted" Johnston will be on display on the main floor at the Osler Gate from April, 2025.



Figure 24: Akemi Inagaki The Huge Tree, 1972  
2024.43.94 © ROM.



Figure 26: Tsugumi Ota Finding the Fish, 1991  
2024.43.57 © ROM.

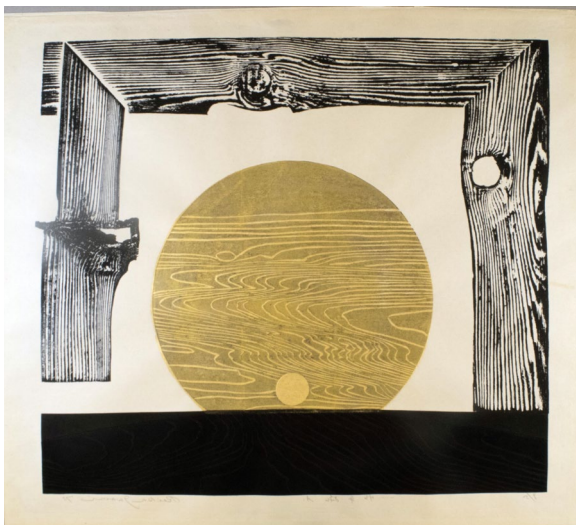


Figure 25: Reika Iwami Suiheisen A, 1973  
2024.43.24 © ROM.



Figure 27: Shinoda Toko Andante, mid 20<sup>th</sup>  
Century 2024.43.42 © ROM.

## Celebrate The Year of the Snake



Figure 28: Paper cutting Snake Coiled Rabbit © 陕北剪纸, 陕西人民美术出版社 2012.

The art of paper cutting, particularly the motif of a snake coiling around a rabbit, is a cherished tradition in Shaanxi, China. This specific design, which signifies prosperity and good fortune, draws inspiration from a local ballad. The ballad's lines, such as "蛇盤兔, 必定富" (snake coils a rabbit, good omens be rich) and "要想富, 蛇盤兔" (wishing for riches, snake coiling rabbit), emphasize the auspicious symbolism. In local culture, displaying a paper cutting of a snake coiling around a rabbit is akin to planting a money tree, as expressed in the phrase "貼上蛇盤兔, 種下搖錢樹" (to paste a paper cutting of snake coils a rabbit just like to plant a money tree)."

## In Memoriam: Flavia Redelmeier: 1926- 2024

James Thompson, BWC Executive written with notes from a tribute from Jean Read



Figure 29: Flavia Redelmeier © ROM.

On 23<sup>rd</sup> July, 2024, the Bishop White Committee lost one of its long standing members and supporters of ROM with the passing of Flavia Redelmeier. The words staff member, volunteer and patron all fit the same person. Flavia's association with ROM came to nearly 75 years. I remember Flavia as a supporter of the Bishop White Committee, and seeing her at Bishop White winter luncheons and winter holiday parties in the sixth floor library.

Flavia was a truly inquisitive Renaissance person with so many interests. Flavia was a regular attendee as a child, and later became an assistant staff member in the Department of Ethnology. Flavia joined the former Member's Volunteer Committee in 1958, one year after its inception. Flavia was one of the ROM ladies who travelled to China in 1975. In addition to being a Bishop White Committee member, Flavia was equally passionate about ROM's textiles collections and galleries. Her life of giving at ROM was balanced with her life with her family and her husband Ernest. The Redelmeiers operated a highly successful farm in the Bathurst/Major Mackenzie Drive area. I recall my parents being invited to great parties at the Redelmeier farm, held for ROM volunteers. I know Bayview Secondary School appreciates the name Redelmeier as Flavia and her husband were on the board of Bayview, close to their farm, when it opened in 1960. The dedication to education was strong as Flavia told me she attended the first prom at that school when the gymnasium was decorated as a Japanese garden. Flavia Redelmeier also served on the ROM Board of Trustees for six years, later becoming an Honorary Trustee. She was a member of the Royal Patrons' Circle and left a bequest to the museum via the Currelly Legacy Society. Flavia was one of a kind. She will be missed.

## Please consider joining our Committee!

[Bishop White Committee: Friends of East Asia](#) website.

### Friends of East Asia

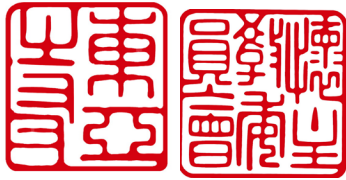
100 Queen's Park, Toronto ON M5S 2C6

Contact FTC: [bwc@rom.on.ca](mailto:bwc@rom.on.ca)

[Become a ROM member](#)

Alternative accessible formats are available upon request.

**Bishop White Committee** is organized by ROM's Department of Museum Volunteers to provide support for the Museum. ROM is an agency of the Government of Ontario.



# ROM