

## Friends of East Asia

### Newsletter of the Bishop White Committee

Fall 2024

#### Message from the Co-Chairs

Deanna Horton and Mary Boyd



Figure 1: Presentation by Professor Chien-wei Lee and curator Wen-chien Cheng © Jane Liu.



Figure 2: BWC members viewed some of the Mackay collection's artifacts © Jane Liu.

As your new incoming co-chairs, we would like to report on our very interesting first hybrid meeting of the BWC executive, which was held on September 6. We welcomed four new members to the BWC who joined us in listening to excellent presentations by Professor Chien-wei Lee and curator Wen-chien Cheng on the ROM's collection of Taiwanese religious artifacts. They were donated by Reverend George Leslie Mackay, who served as a missionary to Taiwan in the late 19th century. Many of the objects collected by Mackay were traditional household deity figures which had been discarded by religious converts. Following the presentation, Professor Lee, Wen-chien and Gwen Adams then displayed some of the Mackay collection's artifacts so that the BWC members could see them firsthand. Professor Lee was able to travel from Taiwan for this research thanks to a curatorial grant from BWC. We plan to offer additional grants to

East Asian curators in the coming year. In collaboration with curator Vicki Kwon, we have also made progress in planning for next year's May speaker event. The focus will be on Korea, in celebration of 2024-2025, the year of Canada-Korea culture.

We should add that we are also considering possible options to commemorate the 100th anniversary of the death of celebrated collector of Asian antiquities and ROM donor, George Croft.

Taking over as co-chairs of this long-standing committee is definitely a challenge. We have the enormous shoes to fill of previous co-chairs Liz Mitchell and Bayla Balaban. We will continue to rely on their sage advice along with the collective knowledge of those who have been involved for much longer than ourselves, such as Philip, Jane, Nita, James and others. We welcome your ideas and will be counting on your support!

## **In This Issue:**

Hello!

Welcome to the second online issue of the Friends of East Asia newsletter. We have a great assemblage of articles that will not only inform you of the latest developments of the Bishop White Committee but also of recent work with curators and visiting scholars. First up, committee member Philip Cheong has contributed an informative as well as heartfelt article on how the Uno-Johnston collection arrived at ROM to add value to the Japanese collection. This is followed by research assistant Sana Murray's piece on the print work of the innovative female Japanese artist Iwami Reika, who was a favourite of the late Shozo Uno and Ted Johnston. We hear from our departing intern Charlotte Lee on the statue collection from Formosa-Taiwan once owned by the Canadian missionary George Leslie Mackay. Jane Liu interviewed visiting professor from Taiwan Chien-wei Lee about his recent presentation to the committee on the Mackay artifacts. There are two more articles contributed by committee members; Lynne DiStefano writes about her assignments in East Asia and as an ICOMOS World Heritage Advisor, followed by James Thompson's report on his summer trip to explore Berlin's museum island. This issue also contains announcements of new members joining the executive as well as our tribute to Chris Twigge-Molecey.

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

Respectfully submitted,

Jane Liu and James Thompson, newsletter co-editors

## Curator's Corner

### The Uno - Johnston Japanese collection lands at ROM

Philip Cheong, BWC executive member

Late last year, the ROM became the beneficiary of a large and important collection of modern Japanese prints, ceramics and lacquer from the collection of the late Shozo Uno and Edward "Ted" Johnston. Their collection of prints are critical in telling the continuing story of traditional ukiyo-e Japanese prints which the museum has substantive holdings from the collection of Sir Edmund Walker, one of the founders of the Royal Ontario Museum. Sir Edmund's collection's strength lies in 18th and 19th-century woodblock prints but the story ends there with few modern examples. To address this lacuna, it would have taken the ROM decades to address this. However, thanks to Shozo and Ted, the ROM has in one fell swoop closed this gap.



Figure 3: Shozo Uno and Ted Johnston © Shozo Uno and Ted Johnston album.



Figure 4: Shozo Uno and Ted Johnston © Shozo Uno and Ted Johnston album.

Shozo Uno and Ted Johnston were no strangers to the ROM. I first made their acquaintance in 1991 when the late Patty Proctor, curator of Chinese ceramics gave a series of weekly workshops on Chinese ceramics in the sixth floor Bishop White Committee Library of Asian Art. Shozo and Ted were also friends with the Curator of Japanese Art, Hugh Wylie which had a lasting impact on them. My friendship with them continued on through the Oriental Ceramic Society of Toronto which was established as a result of Society workshops so I got to see their collection quite early on.

Shozo and Ted were an unlikely couple, coming from countries at the far end of the oceans that flank Canada. Shozo came to Canada in the 1960s from around the Osaka area of Japan and Ted in the 1950s from Belfast in Northern Ireland. What brought them together was a chance meeting on the TTC more than fifty years ago and as they say, the rest is history!

With any collecting couple, there is usually one who takes the lead and pursuit of acquiring works for the collection. In this case, it was Shozo. When a quarry was found worthy to enter the collection, it became a joint decision. Sometimes, this did not always happen. Shozo would acquire a print surreptitiously and then present it as a birthday or Christmas gift. Other times, Ted would inquire about a work that had appeared and Shozo would “remind” him that they had bought the print some time ago! More recently, I became an accomplice to Shozo’s acquisitions when he would buy a print or object from auction or Kamimura Gallery. It would be removed from its hiding place while Ted was watching television and shown to me so that we could briefly appreciate its beauty while huddled around the kitchen table. Showing these hidden treasures was one of Shozo’s great joys but Ted was not clueless to this as he suspected that Shozo was still acquiring prints and objects despite their advancing years.

Sadly, Shozo passed away unexpectedly and Ted followed suit six months later from a broken heart. They had been together for fifty years and during these six months, the idea of preserving Shozo’s memory with a gift to the museum was planted in Ted’s mind. The original aim was to give fifty prints for each year that they had been together. However, after consulting with the heirs, Akiko Takesue, the ROM’s curator for Japanese art, was told that they could take whatever they wanted in discussion with myself, the Executor of their estate.

Apart from framed prints on the walls, stacks of loose prints were found everywhere from under the coffee table and in albums under the sofa. There were prints that I had not even seen as they were in piles. Every time a print was uncovered, it was a revelation in colour and design. It took the museum several visits to uncover everything and make their decision.

The final visit was to remove the prints from the frames and to place loose ones into portfolios. Close to two hundred prints were chosen along with two Muromachi storage jars, contemporary ceramics by Shimaoka and Bizen ware, and a collection of lacquer including Buddhist figurines and a Meiji era Jubako bento box meant for serving osechi ryori for New Year’s Day celebrations. This box was one of the last things that Shozo purchased and had intended it for use on New Year’s Day 2022. Sadly, this never happened but this beautiful box is preserved at the museum along with the other

donations. They are a testament to the taste and refinement of two collectors whose memories will live forevermore at the Royal Ontario Museum.

## Highlighting a Woman Printmaker: Iwami Reika's Mirror Water A

Sana Murray, Research Assistant of the Japan Collections

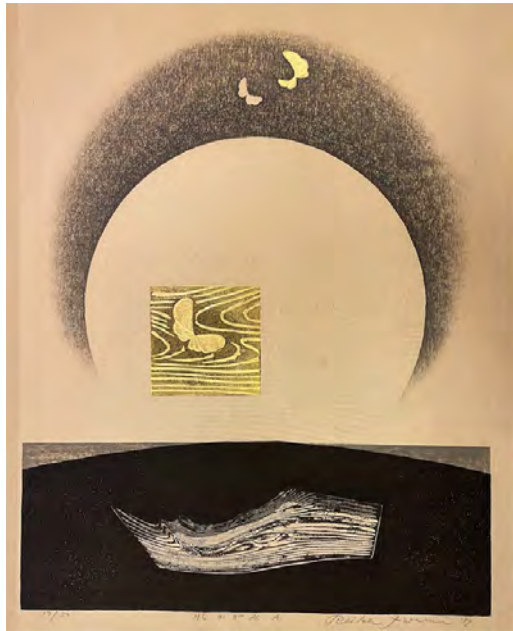


Figure 5: 2024.43.79 Water Mirror A, Iwami Reika, woodblock print with embossing and gold leaf 1987 © Sana Murray.

In 2022, the ROM was offered a collection of 192 modern and contemporary Japanese prints from the estate of Edward “Ted” Johnston and Shozo Uno. Amongst this collection are many prints created by women printmakers. As the printmaking practice is historically a male-dominated field, it is remarkable to acquire these works to learn more about those who formed a women-centred printmaking group. It has been a challenge to learn more about their creative process and influences in the printmaking field as women were not taken seriously and there were fewer resources available to them.

Iwami Reika is one of the women printmakers in ROM's new print collection. We are lucky to have four prints by her. She first attended Bunka Gakuin, an art college in Tokyo in the 1950s, where she learned oil painting, as well as doll-making from the Living National Treasure, Ryujo Hori (1897-1984). Her inclusion of wood grain in her prints can be a direct result of her early practice of wood carving dolls. After visiting a print exhibition and viewing Onchi Kōshirō's (1891-1955) prints, Iwami went on to pursue woodblock printing in 1953-54, under Sekino Jun'ichirō (1914-1988). This is remarkable as both Onchi and Sekino are well-known male printmakers of the post-war *sosaku hanga* movement, also known as the “creative print movement”. ROM also holds prints by these two artists.

Iwami developed her unique style on a large-scale, characterized by their abstract nature with the use of gold and silver leaf on black and white designs. This contrast is striking in ROM's example titled *Water Mirror A* from 1987, which also uses embossing. The method of embossing creates a raised relief design into the paper and adds texture

to the two-dimensional work, which can be subtle unless you observe it up close in person. Her print has a gentle organic palette that is limited to black and white hues, but her touches of gold encourage us to look at the details in her work more carefully. There is a strong abstract quality to this print with simple, unidentified images alongside detailed natural elements of driftwood and butterflies. This scene of organic composition symbolizes a mirror reflection of the moon on the surface of the water. Butterflies flutter around or emerge from the moon's shadow. The embossed woodgrain she incorporates mimics the currents of water and the texture of the moon in the center.



Figure 6: 2024.43.7, details of embossing with gold foil © Sana Murray.

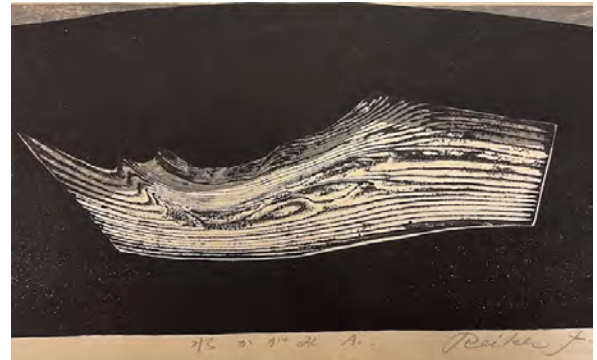


Figure 7: 2024.43.7, details of wood grain © Sana Murray.

In my view, Iwami's early studies in traditional doll carving using wood are evident in the printed and embossed areas that show different grains of wood. Her familiarity with using wood should have allowed her to create these detailed impressions of wood grain. The unique compositions of naturalistic elements continued to stay with her printmaking despite the change in artistic medium.

Iwami was one of the founding members of the Joryū Hanga Kyōkai (Women's Print Association) alongside Yoshida Chizuko (1924–2017) in 1957. This group brought together professional women artists whose chosen medium was printmaking. They produced diverse bodies of work that resisted traditional Japanese woodblock aesthetics and were attuned to emerging art movements occurring worldwide. Yoshida and Iwami's establishment of the women's group was also an attempt to diminish the stereotype that printmaking was a male artistic medium. These women supported one another by creating a new space that was not dominated by male printmakers, all to show that women were also experts of the printmaking medium. The association gave a platform and space for them to share their works domestically and abroad—its first exhibition was in October 1956 at a gallery in Tokyo. They continued to exhibit together until their last exhibit in New York in 1965, after which the members went on to pursue solo careers. Their mutual support furthered their artistic careers and allowed them to build self-confidence in their distinct artistic styles and gain recognition from the public both in

Japan and internationally. As a founding member of the association, Iwami was instrumental in this process. Prints such as *Mirror Water A* attest to the association's strong collective will and Iwami's early, distinctive artistic style associated with the medium of wood.

## **Rediscovering George Mackay's Taiwanese Religious Treasures at ROM**

Charlotte Waying Lee, Summer Intern of the China collections

Artistically painted and decorated wooden statues of Taoist gods, wooden tablets with fading inscriptions denoting the names of beloved ancestors, divination blocks in the shape of half-moons that have been tossed countless times by generations of answer-seeker. This eclectic array forms the Mackay collection, which our team — consisting of Chinese collection curator Wen-chien Cheng, collection specialist Gwen Adams, and myself — have spent the past year meticulously reorganizing with the goal of uncovering the rich stories behind each piece.

Transferred from Knox College, University of Toronto in 1915 to ROM, the collection encompasses over 600 objects (confirmed to date) that were collected by Rev. George Leslie Mackay. As the first Canadian Presbyterian missionary to Taiwan, he was an influential figure in the island's development of Christian faith education and healthcare. From 1872 to 1901, he dedicated 30 years of his life on the island of Taiwan. His journey began in the port town of Tamsui and took him across Northern Taiwan. Mackay set foot in places such as Hsinchu, Taoyuan, Keelung and reaching as far as the Ilan Plain on the east coast. Throughout his travels, Mackay established chapels, schools and hospitals as part of his mission, and interacted with communities including indigenous tribes. Simultaneously, he collected objects with a scholarly mindset, carefully preserving interesting objects he encountered. Thanks to this, we have been given a unique glimpse into his journeys and into the Taiwan of his time.

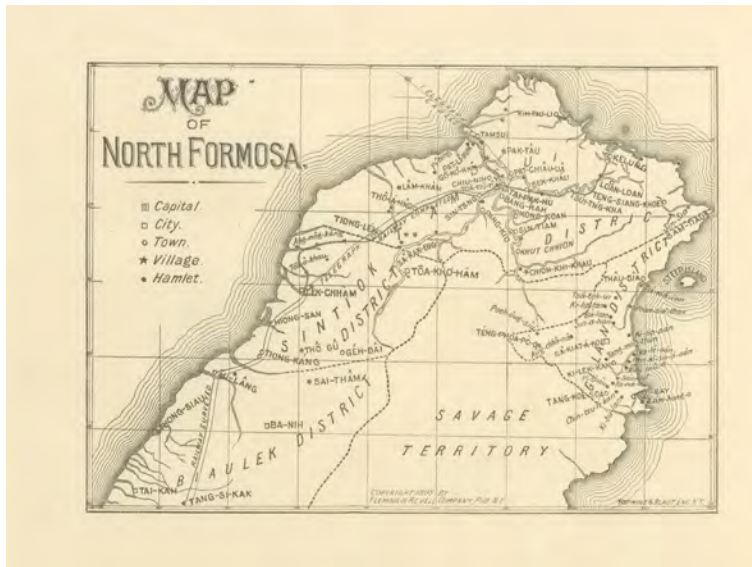


Figure 8: Map of North Formosa 1896 © *From far Formosa: The island, its people and missions*, p. 174.

Among the artifacts in this collection, perhaps the most intriguing are the wooden statues of gods and goddesses. When I first saw them, I wasn't sure what I was looking at. They appeared dusty, faded, some were broken and even disintegrating. Yet, the craftsmanship drew me in immediately. Although similar in format, they all have distinct features—faces, stances and intricately decorated clothing — all crafted with utmost care and respect to infuse them with unique spirits. These statues are clearly sacred and much revered. Later I learnt they are deity statues worshipped in people's homes and temples, a longstanding folk religion tradition that continues in Taiwanese households to this day. Depending on the needs of the believers, different gods are worshipped. For example, Mazu, the sea goddess who ensures the safety of seafarers, is among the most popular deities in Taiwan due to the island's geography and many of the local professions being associated with the sea, namely fishermen and sailors.

Once completed, the statues will undergo a dedication ceremony where gods are called to inhabit the statues. Afterwards, they will be regarded as gods themselves and will not be replaced easily. They will be repaired periodically and worshipped by many generations to come. This enduring reverence is also reflected in the statues collected by Mackay. His meticulous labeling system, using the phonetic romanization system he invented for the Fukienese language, provides valuable information about each statue. Mackay included the name of the deity, the location of the collection and the duration of time the statue has been worshipped. According to his notes, we learned that one of the oldest statues has allegedly been worshipped for 250 years. This suggests that it may have been brought from mainland China during the large-scale immigration period about two centuries prior, and was not made locally.





Figure 9: Wood carved figure of Earth God, Tudi Gong, Qing dynasty, artist once known. MACKAY119 © Gwen Adams.



Figure 10: MACKAY119 Label reads: Thó-tī-kong (Earth God), Lâm-Khàm (Nankan, Taoyuan), Pai 250 nī (worshipped 250 years) © Gwen Adams.

This essentially raises a question: How did Mackay acquire these sacred objects, which had been worshipped relentlessly by generations of families? And what were the thoughts of the believers when they gave them up? Mackay's diary and his book, *From Far Formosa*, reveal that believers removed what Mackay called "idols," and ancestral tablets from their homes to emphasize their conversion to Christianity. In some instances where enthusiasm was high (mostly among indigenous communities), mass idol-burning was carried out which explains the burn marks found on some of the statues. It is fascinating to see traces of these distant events, almost as if they are happening before our eyes.



Figure 11: Wood carved figure of Avalokiteshvara, Guanyin, Qing dynasty, artist once known. MACKAY63 © Gwen Adams.



Figure 12: Close-up of burn marks on figure. MACKAY63 © Gwen Adams.

The importance of the Mackay Collection lies in its excellent preservation and tangibility. It opens uncharted territories in the study of Taiwanese folk religious statues. It is one of our goals to present it to the public accompanied by a wealth of knowledge. With the recent visitation and assistance of Professor Chien-wei Lee of Feng Chia University, Taiwan, an expert on Taiwanese folk religious artifacts, we have hence been able to uncover even more information with which to help us understand this important collection.

## **Interview with Professor Chien-wei Lee**

Jane Liu, BWC executive member

Professor Lee recently spent one week at ROM examining more than 200 pieces of mostly wooden carved statues of gods and goddesses in the Mackay collection. As a conclusion, Professor Lee and ROM senior curator Wen-chien gave a PowerPoint presentation at the Bishop White Committee executive meeting on September 6, 2024.

JL: From your Art history, art creation, and theory background, and your hobby of making miniature model and loving Japanese Manga, what was the trigger that lead you to pursue your interest in temple arts?

Prof. Lee: I started studying temple art when I was teaching and because I realized that Taiwanese religious artifacts weren't studied much. So, I changed my focus from traditional art history to explore Taiwanese religious artifacts. My past hobby of making miniatures also helped me become interested in the craftsmanship aspects.

JL: Knowing your research already took you to see many temples across Taiwan and beyond Taiwan, how many temples roughly you have seen? How many are outside Taiwan and where?

Prof. Lee: Having examined over 500 in Taiwan, my research has extended to encompass more than 200 temples across diverse regions in China, Southeast Asia, and East Asia, including Fujian, Guangdong, Hong Kong, Macau, Malaysia, Singapore, Thailand, and Vietnam.

JL: Since your hobby is to make miniature models, perhaps this is one of the reasons you view artworks through microscopic observation detail. Tell me a little more about it.

Prof. Lee: The miniature model makers pay great attention to processes, materials, and tools. This has given me insights into how religious artifacts are created.

JL: What is your dream plan in the near future?

Prof. Lee: I hope to have more international exchange opportunities, as well as to publish a comprehensive catalogue on the Mackay collection of deities. In order to do this, I need to conduct more research on the cultural artifacts found in Chinese temples.

JL: Can you tell us about the difference between ROM Mackay deities and those you examined in temples across Taiwan?

Prof. Lee: Unlike the majority of Taiwanese deities that have undergone numerous repainting and restoration processes, ROM Mackay collection provides unique insights into the original craftsmanship and artistic styles of late 19th-century Taiwanese statues of deities. These statues, preserved in their original state, serve as invaluable reference points for scholars studying the evolution of Taiwanese religious art.

JL: What was the most impressive discovery you made from examining the Mackay collection?

Prof. Lee: Some of the deities' statues exhibit a rich variety of craftsmanship. For instance, one Mazu statue with a wool cap, has a head, body, palms, and base made of different materials. The head is detachable. In another statue, known as a "kitchen god" (灶神), the back of the chair, the attached amulets, and copper lock plates gave us a lot of textual information provided by the religious inscriptions on it.



Figure 13: Mazu status with a wool cap. MACKAY70 © Gwen Adams.



Figure 14: Kitchen God with attached amulets and copper lock. MACKAY309 © Gwen Adams.

JL: After you have examined ROM's Mackay collection, what does George Leslie Mackay mean to you? What interested you most about Mackay and his collection?

Prof. Lee: As George Leslie Mackay was a Christian missionary, he exhibited a remarkable openness towards other cultures. His collection of Taiwanese religious

artifacts, which included not only folk deity statues and ancestral tablets, but also paper ritual objects. This demonstrates his deep interest in understanding and documenting the religious beliefs and practices of the Taiwanese people. These precious artifacts are invaluable primary sources for the study of late Qing Dynasty Taiwanese religion.

## From the Committee

### Lynne DiStefano tells us about her work as a former ICOMOS World Heritage Advisor

Lynne DiStefano, BWC Committee member

For 12 years, I had the unexpected good fortune to be involved with World Heritage decisions. I was first asked to give an opinion on the OUV (Outstanding Universal Value) of a proposed World Heritage Site in China – Kaiping. The “property” (the official term for World Heritage Sites) was composed of a number of small communities of handsome nineteenth century villas and stolid dialou (towers). Physically impressive, the structures resonate with the region’s past history of banditry. Towers are fortified and villas display names reflecting a desire and hope for peace.



Figure 15: Villa, Kaiping © Lee Ho Yin.



Figure 16: Towers, Kaiping © Lee Ho Yin.

My comments on the meaning behind the structures were well received by ICOMOS (International Committee on Historic Sites and Monuments). This is the organization responsible to the World Heritage Committee for investigating applications from Member States (countries that have signed the World Heritage Convention). It also makes recommendations as to whether or not a proposed property should be designated as a World Heritage Site.

After being an Expert for the Kaiping nomination, I was asked to be an ICOMOS World Heritage Advisor and serve on the ICOMOS World Heritage Committee. This committee

makes recommendations to UNESCO's World Heritage Committee. I had a tough assignment as I had to review – very carefully – detailed dossiers, Expert reports on OUV, and Technical Evaluations (more about this later) – and make recommendations to the ICOMOS World Heritage Committee for properties I had not seen. I found that I had hard to answer questions about how the properties were being effectively managed to protect their OUVs. (An aside: There are ten different values–six relate to Cultural Heritage properties and four relate to Natural Heritage properties. Sometimes properties are Mixed and all ten values can be considered. Most properties have at least two values.) I also had questions regarding the integrity (the “wholeness” of properties) and the authenticity (the “realness” of properties) of each site.

Given my challenging experience, I resigned from the ICOMOS World Heritage Committee, but asked to be a Technical Evaluator. This led to the most memorable assignments. Sites in China included the Fujian Tulou, Mount Wudang, and the Silk Roads. In the Republic of Korea, Hahoe and Yangdong and Seowon. In Lao, Vat Phou, in The Philippines, the Rice Terraces, and in Japan, Fujisan.



Figure 17: Fujian Tulou, view from above © Lee Ho Yin.



Figure 18: Fujian Tulou, interior. © Lee Ho Yin.

The primary reason I had assignments in Asia was because I had been living in Hong Kong since 1997 – and with a colleague, I had set up a graduate conservation programme at The University of Hong Kong (2000). During my period of involvement with World Heritage Sites in Asia, there were few professionals with an understanding of both Asian and Western approaches to conservation. There were – and continue to be – differences. (My experience as a Chief Curator at Museum London [Ontario] in the 1990s gave me additional relevant experience. Buildings can be seen – and evaluated – as artifacts.)

My last assignment as a Technical Evaluator was in 2018 – in Europe, the year I resumed residency in Canada. It was an appropriate assignment as it involved the Technical Evaluation of a mountain road in Austria. Since 1979, thanks to my husband's work in

Switzerland, I had – and continue to have – direct experience with similar roads. Breathtaking, if not unnerving, experiences.

Covid marked the end of my involvement with World Heritage as a Technical Evaluator, although I currently sit on ICOMOS Canada’s World Heritage Advisory Committee. Not surprisingly, I find when visiting World Heritage Sites that I continue to evaluate the effectiveness of how a site is managed to protect its values, including how well the site is interpreted for visitors. And then I think about the impact of climate change and tourism.

Dear Reader: If there is interest in individual sites, I am happy to share my experiences. I have lengthy reports (evaluations)!

## A Recent Visit to Berlin’s Great Museums

James Thompson, BWC executive member

It would be fair to say that for every room of art and interesting artifacts we have in our museums, you will find in Berlin the equivalent in a dedicated museum.

Berlin was considered a provincial capital until Frederick II King of Prussia made it a symbol of the rising power of the state of Prussia. In the time of Frederick II (“The Great” comes from his French friend the philosopher Voltaire) and his predecessors, Berlin was known for the Charlottenburg Palace of the Hohenzollerns. It is essentially Berlin’s answer to Hampton Court or St James’s given its urban positioning with French formal gardens so popular across Europe in the seventeenth-century.



Figure 19: Bust of the Egyptian Queen Nefertiti © James Thompson.

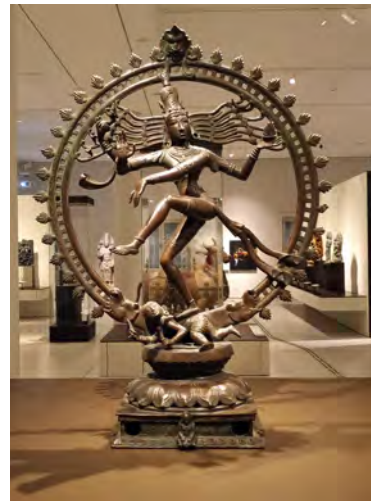


Figure 20: Dancing Shiva © James Thompson.

What is truly impressive are the series of museums in the comparatively more recent Museum Island. For centuries Germany was ruled by emperors with imperial aspirations,

and the acquisition of art and artifacts from earlier empires indeed from Egypt, South Asia, China were much coveted. But also we cannot forget the disruption due to war in the 20<sup>th</sup> century. This is evident as the museums in the island area are in East Berlin, a section still recovering from years of occupation. A stone's throw from the Alexanderplatz (platz means place or square) is the New Museum. The old building was destroyed then rebuilt by David Chipperfield and is an important archaeology museum in Berlin. While names such as Heinrich Schliemann abound, this is home to the famous bust of the Egyptian Queen Nefertiti. It is world renowned and is displayed in its own chamber, so we are not distracted. I recall in the '80s hearing that a poster of the Egypt's dynasties and pharaohs and queens was for sale in the museum shop. The poster was created at ROM, and the old ROM logo appeared on the poster. As you walk through this long procession of galleries, you are informed that some parts of the building had been destroyed, for all time, in massive air raids in 1943. Gaps in the collection are evident as information provided tells us some aspects of the collection have been missing since the end of World War II, in 1945.



Figure 21: Humboldt Forum © James Thompson.

With this sense of history, the new Humboldt Culture Forum at the heart of East Berlin, merges past and present. Located on the site of the former Berlin Palace of the Kaisers, today is a palace dedicated to culture. Opening recently between 2020 and 2022, and with every effort to rebuild the old palace, the new Humboldt Forum is free. We find in it great collections of South Asian and East Asian art. The decorative arts of India, China, and Japan are clustered on level 3. You walk through room, after room, after room! When you enter through doors a few feet away from the escalator we begin with the South Asian collection. The artifacts on display really compliment the ROM collection. We are met with a dancing Shiva made in the 19<sup>th</sup> century and acquired fairly recently in 1967. In

the next issue, I will report on the legacy of collecting Chinese and Japanese art found at museums in Berlin.

## Tribute to Chris Twigge-Molecey

Liz Mitchell, BWC past co-chair



Figure 22: Chris Twigge-Molecey © Chris Twigge-Molecey album.



Figure 23: Rare Korean book The Four Rites for Convenient Browsing 1844 © Jane Liu.

Chris was a highly respected and greatly appreciated member of the Bishop White Committee at Royal Ontario Museum. We first met him in 2007 when he delivered a presentation at our annual Winter Luncheon. The topic was “Doing Business in China” and he turned a potentially dry topic into something humorous and educational. Shortly after that, he joined the Committee and became a very active member as chair of our Scotiabank Run fundraising event and our adopt-a-journal program. More recently he has helped to facilitate a positive relationship with the Korean community. To honour his outstanding contributions, the Committee has purchased a rare Korean book published in 1844 and called “The Four Rites for Convenient Browsing”. It covers neo-Confucian family rites including the capping of boys when they come of age, marriage, funerals and ancestor worship. ROM’s Korean curator is preparing a new display for the Korean Gallery and this will be part of it.

The Bishop White Committee is very grateful for Chris’s many contributions and we send heart-felt condolences to Ann and Chris’s family.



## **Welcoming our newest additions to the Bishop White Committee Executive:**

### **Bronwyn Krog**

Bronwyn has been involved with ROM activities since the mid 1990's. Now retired, her career was in city planning and development in both the public and private sectors. She has served on the ROM Board of Trustees, as a ROM Ambassador for RPC, and is presently on the Currelly Legacy Society Executive.

### **Alice Wu**

Alice was a former member of ROM Governors staff, where she held the role of Associate Director, Legacy & Estates. During her seven-year tenure, she helped donors in the Currelly Legacy Society, as well as built relationships with senior volunteers, museum curators and staff. With her background training in arts & culture and her passion for ROM, Alice is excited to return as a volunteer with the Bishop White Committee and re-join the ROM family.

### **Eugenie Lu**

Eugenie Lu has a deep appreciation for East Asian History and culture that comes from both her experience living in China and her undergraduate studies in history. Eugenie is very happy to be a Bishop White Committee Executive member and to help promote and preserve East Asian arts and cultural heritage.

### **Julia Bentley**

Julia Bentley is a former diplomat whose career focused on Asia. She has spent over 22 years in China, Taiwan, India, Singapore and Malaysia, as a student, teacher, diplomat and also working with Chinese non-profit organizations. She has a long-standing interest in Asian art, especially Buddhist sculpture. She is also affiliated with the University of Toronto, York University, and the Asia Pacific Foundation of Canada.

## **Please consider joining our Committee!**

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

**Friends of East Asia**

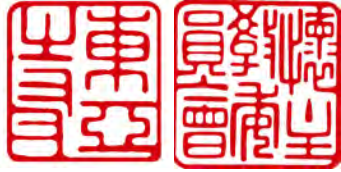
100 Queen's Park, Toronto ON M5S 2C6

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**