

**Bodies and Urban Spaces: A Workshop**  
**10 March, 2007**

**Venue: Paul S. Lam Conference Centre, 3/F,  
Amenity Building, Lingnan University**

**Organized and sponsored by Kwan Fong Cultural Research and Development  
Programme and the Department of Cultural Studies, Lingnan University**

This one-day workshop is aimed at exploring the production of value and power at the intersection between active bodies and urban spaces. The urban imaginary (including, for instance, spectacles, forms of stranger sociality, creativity) is taken as the impetus for asking new questions about what the urban does to the body, and what the body does to the urban.

How do urban spaces fashion our bodies? How do some bodies move through the gaps and folds of urban spaces? Whose bodies are evoked in discourses of urbanity and of the urbane?

More specifically, we hope to use this workshop to revisit the very materiality of the urban imaginary *through* encounters with body cultures that are non-normative and/or anti-normative. Bodies-on-the-edge, in a sense, are seen to recharge imaginations about, and practices within, urban spaces, and the power relations that inhere within such spaces.

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**Programme**

9:30-10:00	~~Registration~~	
10:00- 10:10	~~Opening~~	<b>Dr. Wing-sang Law</b> Coordinator, Urban Creativity and Cultures Cluster, KFCRD
10:10-11:30	Panel 1: Space	<b>Chairperson: Prof. Meaghan Morris</b>  “Symbolic Consumption of Dress and New Urban Spaces of Nightlife in Contemporary China” <b>Dr. Matthew M.T. Chew (HKBU)</b>  “My Own Private IDAHO: Notes on the Sexual Politics in Hong Kong” <b>Dr. Travis S. K. Kong (HKU)</b>  “Feeling Big: Body Size and Space” <b>Prof. Elspeth Probyn (University of Sydney)</b>  “Conditional Spaces and Infinite Possibilities: Hong Kong Lesbians and Urban Spatialities” <b>Ms. Denise T.S. Tang (PolyU)</b>
11:30-11:45		<b>Commentator: Prof. Meaghan Morris</b>
11:45-12:10		~~Open discussion~~
12:10-13:30	~~Lunch~~	
13:30-14:30	Panel 2: Mis-recognition	<b>Chairperson: Prof. Helen Grace</b>  “Sex in the City: Female Bodies and Female Sexuality in Hong Kong” <b>Dr. Annie H. N. Chan (LU)</b>

14:30-14:45		<p>“Ambiguously Gay As Identity: Denise Ho’s Musical, Music Video and Cantopop”  <b>Dr. Siu Leung Li (LU)</b></p>
14:45-15:10		<p>“Recognition through Mis-recognition: Masculine Women in Hong Kong”  <b>Ms. Lucetta Y. L. Kam (CUHK)</b></p> <p><b>Commentator: Prof. Elspeth Probyn</b></p> <p>~~Open discussion~~</p>
15:10-15:25	~~Tea Break~~	
15:25-16:25	Panel 3: Perversion	<p><b>Chairperson: Dr. Siu-leung Li</b></p> <p>“Cross-Dressing &amp; Gender-Crossing of Leung Mo Sheung in Hong Kong Cinema” 〈假鳳虛凰：論梁無相的「酷少」(Butch) 本色〉  <b>Dr. Natalia S. H. Chan (CUHK)</b></p> <p>“A Time Out of Joint; a Place for Enigmatic Quest: Reading Three Trans-men in Their BDSM Way of Being” 〈時移事不遷，物換星不移：從跨性男的愉虐敘事分析酷兒時空模式〉  <b>Lucifer L. Hung (CUHK)</b></p> <p>“How to (watch myself) be seduced: Li Han Hsiang's <i>Fengyue</i> Films”  <b>Dr. Ching Yau (LU)</b></p>
16:25-16:40		<p><b>Commentator: Prof. Jinhua Dai</b></p>
16:40-17:05		<p>~~Open discussion~~</p>
17:05-17:20	~~Tea Break~~	
17:20- 18:20	<b>Round table discussion</b>	<p><b>Moderator: Professor John Nguyet Erni</b></p>

## PAPER ABSTRACTS

<i>Panel 1: Space</i>
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**Dr. Matthew M.T. Chew: “Symbolic consumption of dress and new urban spaces of nightlife in contemporary China”**

Nightlife has in the past several years rapidly grown in China into a phenomenon that substantively impact on city planning and the present urbanscape, a sizable industry with commercial potential and government sanction, a lifestyle coveted and participated by a broad range of individuals with different social attributes. This presentation critically comments on a series of unexpected and unexplored side-effects that this development has on the symbolic consumption of dress. More specifically, I will explore how nightlife provide Chinese with a new public space to dress in deviant, playful, and indulgent ways, ii) how these ways of dressing help to disrupt conventional dress codes in non-nightlife occasions, affect fashion design and production, re-orient individuals’ self-representation of their bodies, and destabilize existing social-moral meanings of dress, and iii) how sartorial consumption in nightlife spaces is also refracted through social stratification, gender inequality, sexual exploitation, and commercialization of the lifeworld.

**Dr. Travis S. K. Kong: “My Own Private IDAHO: Notes on the Sexual Politics in Hong Kong”**

This paper seeks to examine the dynamics between the queer bodies and the Hong Kong city through an ethnographic research on LGBT (“lesbian, gay, bisexual and transgendered”) movement in Hong Kong since the 1990s. Using the two IDAHO (International Day Against Homophobia) events that had recently been held in Hong Kong (2005 and 2006) as an example, I argue that the LGBT movement in Hong Kong has always tended to adopt an assimilation approach, which, on the one hand, strives for inclusion into the mainstream society through the discourses of citizenship and democratic justice, but on the other hand, implicitly draws a line between “good” homosexuals and “dangerous” freaks that leaves dominant sexual and gender norms unchallenged. By re-examining the meaning and significance of LGBT politics in the post-identity era, this paper hopes to rethink the complicated relationships between space, politics and sexualized bodies in the post-colonial landscape of Hong Kong.

**Prof. Elspeth Probyn: “Feeling Big: Body Size and Space”**

Thinking about bodies in urban space immediately raises the question of proximity. As has been well documented, human beings are accomplished at incorporating strategies to protect their body space. It is also well known that the feeling of how much space one has, is entitled to, or needs is greatly affected by gender and ethnicity. And of course the actual size of bodies in terms of being seen as over- or underweight will greatly influence the feeling of space.

This paper takes from an ongoing project, which investigates at quantitative and qualitative levels popular youth culture and food. It seeks to intervene in research about youth obesity, thus far colonised by a medical model. We want to understand the values young people give to eating within their friendship circles, schools and in families. The project considers questions of gender and ethnicity as well as geographical location (urban versus rural) as key to understanding the complex matrix pathologised as ‘youth obesity’.

In this paper I also wish to extend an argument I made in *Carnal Appetites* (2000) and developed in *Blush* (2005) about the affective tensions that swirl around bodies in space. In particular, I theorised that the affects of disgust and pride are central to understanding how society reacts to the obese body or conversely, the anorexic body. Beyond these extremes, it is clear that in everyday life so-called normal bodies are greatly affected by where and how they eat. For instance, high school girls report that they will not eat in front of their boyfriends.

These instances require that we understand the feelings of bodies in space according to gender, sexuality, and ethnicity if we are to adequately respond to youth cultures of eating.

**Ms Denise T. S. Tang: “Conditional Spaces and Infinite Possibilities: Hong Kong Lesbians and Urban Spatialities”**

Hong Kong lesbians have identified multiple spaces in an urbanized environment to assert their lesbian visibility and to negotiate lesbian identity politics. I define Hong Kong lesbians as self-identified women who have had significant intimate relationships with other women and who are living in Hong Kong. Due to the density in population, the lack of physical land space and the Hong Kong’s government high land-price policy, living conditions in Hong Kong do not offer much privacy for lesbians if they live with their families. As a result, Hong Kong lesbians often locate alternate spaces to develop support networks with other women.

One maps her own spaces to survive, to live, to love and to gather one another for emotional well-being. Some lesbians might consider these spaces to include physical spaces such as lesbian karaoke bars and cafés located in high-density areas such as Causeway Bay and Wanchai. Lesbian commercial spaces function as temporal sites of resistance for Hong Kong lesbians to validate their lesbian identities, to form social networks and to question their political subjectivities. Others might choose to reject the notion of lesbian spaces and instead assert their lesbian visibility along the line of everyday life, thereby disturbing the notion of heteronormativity within urban spaces. They might have chosen to be who they are no matter where they are. Yet some might log on to the Internet for its anonymity nature similar to a sense of anonymity as described by urban sociologists on their studies of modern cities and urbanism.

Based on 30 interviews with Hong Kong lesbians, this paper investigates the city and its lesbian-identified spaces as contradictory and complex. By examining the significance of urban space and culture for Hong Kong lesbians, I argue that lesbian-identified spaces are in a continuous process to transform themselves through lesbians who take part in the reproduction of social and sexual relations within them.

*Panel 2: Mis-recognition*

**Dr. Annie H.N. Chan: "Sex in the City: female bodies and female sexuality in Hong Kong"**

This paper begins by contrasting the sexualization of female bodies in Hong Kong's city space with the findings of a survey on female sexuality conducted in 2002-2003. Popular discourse on the saturation of representations of women's sexualized bodies in public spaces can generally be classified into two types. The first condemns such representations as either demeaning to women or as obscene, while the second tends to neutralize these representations in terms of the market mechanisms of supply and demand. In this paper, I try to go beyond these well-rehearsed responses in search for an alternative critique to such representations. I do so by comparing representations of the sexualized female body with how women themselves view their bodies related to their sexuality, as well as their own experiences as sexualized bodies in urban space. Firstly, findings from the survey show that Hong Kong women are diverse in how they view their bodies in relation to conceptions of "sex" and "good sex". For most respondents, sexuality is certainly but not merely grounded in physical pleasures. Secondly,

being indecently assaulted in public spaces is widely experienced by our respondents. It is here that the victimization of women and the highly compartmentalized sexualization of the female body in the mass media resonate with women's own experiences. I conclude with a discussion on possible alternative representations of women's sexuality in the urban space, including the seductive, the intimate, and the emotional.

**Dr. Siu Leung Li: "Ambiguously Gay As Identity: Denise Ho's Musical, Music Video and Cantopop"**

There is no lack of examples of stars with ambiguous sexuality in global popular entertainment from Euro-America to East Asia. Depending on circumstances, the ambiguous would become the unambiguous. In the world of Cantopop, the trajectory of the rise of Denise Ho in the last five years seems to attend a metanarrative of the ambiguously gay as a point of identification in the continual reconstruction of her star image through pop songs (and MV) to stage musical. The reinvention of the star image of Denise Ho may be an act of self-orchestration, but it is at once conditioned by the consumption behavior of the public. The present paper investigates the implications of this case of "the ambiguously gay" with reference to global pop, Cantopop and the specificities of Hong Kong popular culture at large, focusing on Ho's recent MVs and stage musical *Liang-Zhu: The Next Life*.

**Ms. Lucetta Y. L. Kam: "Recognition through Mis-recognition: Masculine Women in Hong Kong"**

This paper is part of a research project that was carried out during February 2002 to April 2003 in Hong Kong on the gender negotiations of eighteen ethnic Chinese women who had been mistaken as men throughout or during certain periods of their lives. They were all biological women and self-identified as women. The gender mistakes could happen everywhere such as in washrooms, restaurants, gas stations, on the streets or even at job interviews. People use existing discourses in their culture to construct and interpret their gendered self and in turn, their gendered existences are both enabled and disabled (or regulated) by the cultural discourses accessible to them. In this study it is found that self-interpretations of gender presentations and behaviors by informants are usually expressed in terms of shared cultural assumptions. Similarly, how their gender styles are rejected and appropriated by other people is also affected by conventional ideas of gender that are popular in society. The lived experiences of the informants in this study show that their very social existence is first inaugurated by the mis-recognition as the other sex. There is a discrepancy in

their self recognitions and the public recognitions imposed on them. In the aspect of their gender identifications, it seems that in local context, there is a lack of citational paradigms for masculine women to take reference to for their gender construction. The kind of gender mis-recognition discussed in this study has implications in many ways. First it demonstrates the limitation of existing gender discourses. The strictly polarized genders of man and woman as defined by heterosexual framework are incapable of accommodating genders that belong to neither category in any absolute sense. The continual appropriation of subjects into rigid male or female genders can cause those with “undefined” or “ambiguous” gender expressions or identifications be forever deprived of any respectable or positive social recognitions.

In this paper, I will sketch a range of gender discourses in Hong Kong that are productive or repressive to the existence of women who present themselves in culturally recognizable masculine styles, and to argue that the mis-recognition is a disruption to the dominant gender framework for it demonstrates the failure of the existing system to account for all kinds of genders.

### *Panel 3: Perversion*

**Dr. Natalia S. H. Chan 洛楓: “Cross-Dressing & Gender-Crossing of Leung Mo Sheung in Hong Kong Cinema”** <假鳳虛凰：論梁無相的「酷少」(Butch) 本色> Leung Mo Sheung was one of the most famous female impersonators in HK cinema in the 1950s. She is skilled in performing male scholars & kings in opera film as well as the *nobodies* in comedy. The seminar investigates the gender representation of Leung’s filmic image in terms of cross-dressing. Topics discussed include the body politics of transvestism, her androgynous image & TB look in modern setting, the “doubleness” & lesbianship of her gender performativity.

吳君如在 1996 年的《四面夏娃》中有一段<無色無相>，講述孿生姊妹性別易裝的故事，靈感毫無疑問來自活躍於四、五十年代的梁無色、梁無相姊妹的身影。無色為旦，無相為生，姊妹二人常常拍檔登臺演出，其後無色結婚退出藝壇，無相卻由台板踏入電影銀幕，十多年間拍攝了數十部膾炙人口的作品。梁無相擅唱新馬（師曾）腔，無論時裝、古裝造型甚具英氣，是繼任劍輝後另一個具備個人風格的女文武生。是次討論集中於她在時裝喜劇及古裝歌唱片的性別易服，如時裝造型的 TB 形態、雙飾演角色可男可女的摸索迷離、反反串的雌雄同體，以及她與其他反串角色或女性人物鋪演的女同欲望。

**Lucifer, Ling Hung (洪凌) : "A time out of joint; a place for enigmatic quest: Reading three trans-men in their BDSM way of being" <時移事不遷, 物換星不移 : 從跨性男的愉虐敘事分析酷兒時空模式>**

This paper showcases three approaches of transsexual man's mode of desire, emphasizing on their articulations of temporality and spatial locations in regard to an excruciating, intoxicating enactment of queer gay relationship embedded within the locus of sadomasochistic power play.

The first part is a re-writing (or reverse writing) based on the Hegelian model of "bondage and lordship", in which a trans-man slave undertakes his trajectory on a process of bodily transfiguration, branding his identification by way of a Nietzschean discipline that trains a (masculine) animal into a promising being across the boundary of time and space. I will read this remarkable and strenuous *bildungsroman* via a close textual and inter-textual analysis of a serial queer BDSM literature, Marketplace Series by celebrated author Laura Antoniou. This cycle of stories vividly invokes a politically sensitive and phantasmatically constructed reality in which a centralized anti-hero figure, a closeted trans-man Chris Parker, posits as an emblem for this pansexual backdrop of an unruly leather community. His is a story told in unyieldingly tricky tone, both densely agonizing and perversely compelling, finally reclaiming a status by recourse to a complicated (re)inscription of bodily modification, liminal subjectivity, and a dialectical struggle between memory and amnesia, stigma of the past perfect tense and stigmata in this present "after-life" which allows for his relocated embodiment as a slave man per se.

The second example is a landmark opus by a prestigious queer author, who is also a renowned transsexual man, Patrick Califia, formally known as Pat Califia. In this intricately interwoven tale, Incense for the Queen of Heaven, it foregrounds a painstakingly "beatific" violence conducted by a queer *ménage à trois* among a dominatrix high femme, her transgender bottom-boy, and a top trans-man formally serving this dominatrix as her slave-man. My central proposal here is to demonstrate that their relationship, especially the archetypal homoerotic tension initiated by trans-man Tam to his prey and competing younger brother, Adonis, generates a temporal frame which could be epitomized as an eschatological, apocalyptic queer time. By this focus, I will form a correspondence and dialogue with several non-normative non-familial temporalities, especially the one formulated by Judith Halberstam, a queer masculine brotherhood out of archaic, anachronistic identification. This temporality both constructs their agonized release and channels a trans-

masculine cathexis out of these two characters, forming a resplendent intergenerational queer-trans-gay affiliation.

In the last part of my analysis, I choose one of my own literary texts as a recent illustration of Taiwan queer/trans literature, to ground a connection between an anti-globalized, local, and idiosyncratic poetics, and an eccentric queer masculinity. This story, Finally the Marshal of Inferno Beholds His Dream Object as Thanatos Personified, an artistic edifice on brutality and redemption, centralizes on the exchange between a far-future trans-man militant officer and his beloved young prince. Their time together, as an acid dream and a Burroughesque junk temporality, is both synchronically sadistic and compellingly kaleidoscopic, bespeaking a science-fictional simultaneous flow which intensifies and liberates a primordial bodily thirst. It depicts a trespassing on the progressive, linear time on the expense of one's radical transfiguration, such as the devastation of the form of flesh. This temporal model is realized on the expense of a queer trans-man's journey on subversion of history, seamless continuity, and the domination of reproductive sex. By this deliberate trans-queer reading, I will argue for a mode of epistemological experience and ontology on this very queer-masculine psychotic time, which illustrates a landscape where only certain trans-sexual and trans-gender masculine characters could live out and die fulfilled, in an excessive drop of immortality

**Dr. Ching Yau : "How to (watch myself) be seduced: Li Han Hsiang's *Fengyue* Films"**

Li Han-hsiang (Li Hanxiang) is a director whose cinematic achievement has been best remembered for his big-budget, elaborate Chinese historical epics, first during his Shaw period in 1956-1963 (*The Kingdom and the Beauty/Jiangshan Meiran*; *Yang Kwei Fei/Yang Guidei*; *Empress Wu/Wu Zetian*; *The Love Eterne/Liang Shanbo yu Zhu Yingtai*), and later through co-productions with China shot in Beijing during 1983-1989 (*Burning of the Imperial Palace/Huoshao Yuanming Yuan*; *Reign Behind the Curtain/Chuilian Tingzheng*; *The Last Emperor/Huo Lon*; *The Empress Dowager/Xi Taihou*). However, between these two periods, alongside his *huangmei diao* (romantic musicals) and *gongwei* (palace chamber) dramas, he has also directed (mostly also scripted) a significant number of much "smaller" softcore sex comedies with period settings, constituting a genre of its own known as *fengyue pian* ("wind and moon" genre), a film genre supposedly invented by Li himself. These are often referred to as Li's "cynical" films, portraying a world "morally corrupted" by vulgarity and all forms of "sexual perversions". This paper seeks to re-examine these films intertextually in the context of Li's

authorship in Hong Kong in the 1970s-1990s, and to re-trace the radical potential of the *fengyue* genre in “talking back to” (and laughing at) Li’s historical epics. Like Li Ping-er in *Jin Ping Mei* who dreams of having sex with ghosts night after night (a story Li has told many times in his various adaptations of *Jin Ping Mei*), I would fantasize—through this paper—the various (non-romantic) ways in which Li seduces his audience (women in particular) through politicizing sexual agency, and the ways in which his cinematic texts sleep with Chinese (film-)historical narratives through self-reflexive pornographic imaginaries.

## BIOGRAPHIES

**Dr. Annie H. N. CHAN** is Assistant Professor in the Department of Politics and Sociology, Lingnan University. Her research interests include gender and work, gender and the family, and popular culture. Her recent publications include papers on the effects of foreign domestic workers on Hong Kong women's labour force participation, their effects on family dynamics, and Hong Kong youth's choice of English names. She is currently researching Hong Kong women's use of the internet

**Dr. Natalia S. H. CHAN** is Assistant Professor in the Department of Cultural & Religious Studies at the Chinese University of Hong Kong, and the editorial collective of *Envisage: A Journal Book of Chinese Media Studies* in Taiwan. Her recent publications in Chinese include *Decadent City: Hong Kong Popular Culture* (Oxford UP, 1996), *City on the Edge of Time: Gender, Special Effects and the 1997 Politics of Hong Kong Cinema* (Oxford UP, 2002), and *Female Heteroglossia: Media and Cultural Readings* (Youth Literary Books, 2002). She is also a guest anchor of the RTHK's radio program of performing arts in Hong Kong. Research interests include cultural & film theory, East-West comparative literature, gender studies & popular culture.

**Dr. Matthew M. T. CHEW** teaches at the Department of Sociology of Baptist University of Hong Kong. His research deals with cultural sociology, cultural policy, Chinese philosophy, and social theory, and political theory.

**Prof. Jinhua DAI** has taught in the Department of Filmic Literature of Beijing Film Academy for ten years. Now Professor of the Institute of Comparative Literature and Comparative Culture and Director of the Cultural Studies Workshop of Peking University, she is also Adjunct Professor to the Department of East Asian languages and Literatures, Ohio State University, USA. She has published widely on film history, mass culture and feminist literature. Her many books in Chinese include *Breaking Out of the City of Mirrors: Women, Film, Literature* (1995), *Invisible Writing: Cultural Studies in China in the 1990s* (1999), *The Views in the Mist: Chinese Film Culture 1978-1998* (1999), and *Writing Cultural Heroes: Cultural Studies at the Turn of the Century* (2000). Her most recent work, *Cinema and Desire: A Feminist Marxism and Cultural Politics in Dai Jinhua's Works* (ed Jing Wang and Tani Barlow, 2002) is a translated collection of her important articles.

**Prof. John Nguyet Erni** is Professor of Cultural Studies, Lingnan University, Hong Kong. He previously taught at the University of New Hampshire and the University of Wisconsin. His books include *Unstable Frontiers: Technomedicine and the Cultural Politics of "Curing" AIDS* (Minnesota, 1994), *Internationalizing Cultural Studies: An Anthology* (with Ackbar Abbas; Blackwell, 2005), and *Asian Media Studies: The Politics of Subjectivities* (with Siew Keng Chua; Blackwell, 2005). His current work focuses on Chinese consumption of transnational culture, youth popular consumption in Hong Kong and Asia, and cultural tourism in China.

**Prof. HELEN GRACE** is a photographer, filmmaker, new media producer, writer and teacher. She is Director of the new MA Program in Visual Culture at Chinese University of Hong Kong and prior to coming to Hong Kong she was Adjunct Professor in the Faculty of Humanities, University of Technology, Sydney. She is the author of the CD-ROM *Before Utopia: A Non-Official Pre-history of the Present* (2000); she edited *Aesthesis and the Economy of the Senses* (1996), and co-edited *Planet Diana: Cultural Studies and Global Mourning* (1997). She is co-author of *Home/world: Space, community and marginality in Sydney's West* (1997).

**Ling HUNG (a.k.a. Lucifer HUNG)** is a writer of science fantasy and queer literature with poetic language and idiosyncratic style, now currently sketching (and sometimes fantasizing) an equally idiosyncratic and hopefully glamorous PhD thesis on trans-boy characters in BDSM writings. This personage is constantly regarded as a ruthless anti-social and misanthropic entity simply because of a openly pronounced trans-gender identity and some very specific (but imagined as fair and friendly) requests, such as a polite and explained wish of NOT desiring to be called a "she", and a very much persistent wish to be addressed as a specifically crooked, mischievously offensive, and uncompromisingly delinquent *he*.

*He* has earned a BA on foreign literature and languages in NTU, and a MA on sexual dissidence and cultural changes in Sussex University, UK, and now resides in this highly tolerant institution of intercultural studies of CUHK. *His* recent publication of theoretical writings include an essay collection on science fiction reviews, *The Study Chamber of the Multi-verses: A SFF Notebook of the Infernal Lord* (Taipei, Gaia, 2005), and several academic papers dealing with transgender butch heroes on SFF writings and zigzagging an multi-layered articulation on the exchange between queer politics and contemporary BDSM power-relation, such as [Dark Vagabonds in Exile: Reading Transgender Heroes via Edward Said's Post-Colonial Discourse](#) (published in *Studies in International Cultures*, Vol. 2, No. 1), and [Crumbling Cities, the Cosmic Eye, and the](#)

Monstrous Cyborg: Analyzing Landscapes of Phantasm and Transmogrified Bodies in Taiwan Science Fiction (published in *Chung-Wai Literary Monthly*, 2006 Aug.) There is a promiscuous multitude of Lucifer Hung's creative works, which include a series of far-future intergalactic epic, *A Cosmic Odyssey* (Taipei, Chen-yen, 2000-2002), and short stories collections such as *Return from the Edgy End of the World* (Taipei, Cite, 2006), and *BDSM Company* (Taipei, Cite, 2006).

**Ms. Lucetta Y. L. KAM** is writing up her doctoral thesis in the Gender Studies Programme of the Chinese University of Hong Kong (CUHK) and is also a part-time lecturer of gender and sexuality studies. Her doctoral thesis title is *In the Name of Love: Family and Marriage of Women with Same-sex Desires in Shanghai*. She has published in *E-Journal on Hong Kong Cultural and Social Studies* 2 (September 2002), *Journal of Lesbian Studies*, 10(3/4, 2006), *AsiaPacifiQueer: Rethinking Gender and Sexuality in the Asia-Pacific* (University of Illinois Press, forthcoming) etc. She and James Welker are guest editors of "Of Queer Import(s): Sexualities, Genders, and Rights in Asia", a special issue for *Intersections: Gender, History and Culture in the Asian Context* (Issue 14, 2006). She is the editor and illustrator of her dream project *Yueliang de shaodong — tata de chulian gushi: women de zhishu* (Lunar desires: Her first same-sex love in her own words) (Hong Kong: Cultural Act Up, 2001), which includes 26 self-narratives of Chinese women in Hong Kong, Macau and overseas.

**Dr. Travis S. K. KONG** received his Ph.D. in sociology from the University of Essex, England. He is currently Assistant Professor in the Sociology Department at the University of Hong Kong. His teaching and research areas include gender, sexuality, media and culture and his recent projects are researching Chinese masculinities and intimacies and examining transnational queer politics in Chinese communities. His articles have appeared in books, encyclopedias and journals such as *Body & Society*, *Sexualities*, and *Gender, Work and Organization*.

**Dr. Wing-sang LAW** is Assistant Professor of Department of Cultural Studies, Lingnan University. Having earned his first and second degree in sociology from CUHK, he finished his doctoral work in cultural studies at University of Technology, Sydney in 2002. His research interests range from historical cultural studies of colonialism, comparative social thought, Hong Kong cultural formation to cultural and social theory. He is currently working on a book *The Colonial Making of Hong Kong Chinese* to be published by Hong Kong University Press soon. He also published articles in journals such as *Positions. East Asian Culture Critique*, *Traces: A Multilingual Series of Cultural Theory and Translation* and

*Inter-Asia Cultural Studies*. He is also the editor of a number of cultural studies collection and translation works in Chinese.

**Dr. Siu-leung LI** is Associate Professor in the Department of Cultural Studies at Lingnan University. He has authored *Cross-Dressing in Chinese Opera* (HKU Press, 2003), co-edited *Hong Kong Connections: Transnational Imagination in Action Cinema* (Duke and HKU Press, 2005), and co-authored *Fouxiang Xianggang: lishi, wenhua, weilai* [Hong Kong un-imagined: history, culture, future] (Rye Field, 1997). Also trained in flute performance, Li collects late nineteenth century French flutes as a hobby.

**Prof. Meaghan MORRIS** is Chair Professor of Cultural Studies and Coordinator of the Kwan Fong Cultural Research and Development Programme at Lingnan University, Hong Kong. Her books include *Identity Anecdotes: Translation and Media Culture* (Sage, 2006); *Hong Kong Connections: Transnational Imagination in Action Cinema* (co-ed. with Siu-leung Li and Stephen Chan Ching-kiu, 2005); *New Keywords: a Revised Vocabulary of Culture and Society* (co-ed with Tony Bennett and Lawrence Grossberg, 2005); *Race Panic and the Memory of Migration* (co-ed. with Brett de Bary, 2001); *Too Soon, Too Late: History in Popular Culture* (1998); and *The Pirate's Fiancée: feminism, reading, postmodernism* (1988). She is Senior Editor of *Traces: a Multilingual Journal of Cultural Theory and Translation*, and in 2004 was elected Chair of the international Association for Cultural Studies.

**Prof. Elspeth PROBYN** has taught media studies, sociology, and literature in Canada and the US, and is now Professor of Gender Studies at the University of Sydney. Her work focuses on questions of identity, sexuality and bodies. For over twenty years she has researched what people think and do with their bodies – from eating, sex, to emotions and writing. She has published several books in these areas including *Sexing the Self* (Routledge, 1993), *Outside Belongings* (Routledge, 1996), *Carnal Appetites: FoodSexIdentities* (Routledge, 2000), *Sexy Bodies* co-edited with Elizabeth Grosz, (Routledge, 1995) and *Blush: Faces of Shame* (University of Minnesota Press, and UNSW Press, 2005)

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## **Kwan Fong Cultural Research and Development Programme**

Co-ordinator: Professor Meaghan Morris

Deputy Co-ordinator: Professor Chan Ching-kiu, Stephen

Within Lingnan University's Institute of Humanities and Social Sciences, the mission of the Kwan Fong Cultural Research and Development Programme is to develop international cultural research networks and to link these to training and development projects involving cultural industry and community groups, policy-makers, managers, teachers and students in Hong Kong.

In 2003-2008, KFCRD development activities are focused on three research clusters:

*Urban Creativity and Cultures* (Co-ordinator: Dr. Law Wing-sang)

*Gender and Everyday Life* (Co-ordinator: Dr Chan Shun-hing)

*Cultural Education and Policy* (Co-ordinator: Dr Hui Po-keung)

In honour of one of our donors from the Kwan Fong Charitable Foundation, KFCRD hosts the annual *Fong Yim Fun Distinguished Lecture in Chinese Cultural Studies*.

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