International Workshop
Science, Morality, and Gender in Korean Culture
Abba Eban Hall, The Truman Institute
The Hebrew University of Jerusalem
May 22, 2018

PROGRAM

08:45-09:00 Greetings
Nissim Otmazgin, Associate Director, The Harry S. Truman Institute for the Advancement of Peace
Orna Naftali, Chair, Department of Asian Studies
Jooyeon Rhee, Director, Korean Studies Program

09:00-10:00 Keynote Speech
Andre Schmid, University of Toronto, The Gendered Anxieties of Socialist Living in Postwar North Korea, 1953-1965

10:00-10:15 Coffee Break

10:15-11:45 Panel 1 – Shamans and Monsters in Science Scenes
Chair: Ira Lyan, The Hebrew University of Jerusalem
Sunny Jeong, Wittenberg University, 3rd Person Spirituality: The Role of Spiritual Agents in Management Decisions of American and Korean Managers
Hijoo Son, Philips Andover Academy, The Monsters in Korean Feminist Art: Constituent Power and the Techno-Abject of Lee Bul
Liora Safarti, Tel Aviv University, Mental Illnesses and Spiritual Healing

11:45-13:00 Lunch

13:00-14:00 Panel 2 – Youth Culture and Science Making
Chair: Alon Levkowitz, Bar-Ilan University
Dafna Zur, Stanford University, Fantasy, the Final Frontier: Making Science Moral in Postwar North Korean Youth Culture

14:00-14:15 Coffee Break

14:15-15:15 Panel 3 – Women and Science in Choson Korea
Chair: Uri Kaplan, The Hebrew University of Jerusalem
Barbara Wall, University of Copenhagen, The Portrayal of Women in Yi Ok’s Biographical Fiction
Kang Hyejong, Yonsei University, Woman’s Nature in Legal Documents of Late Choson Era

15:15-16:30 Panel 4 – Power and Politics of Science in Colonial Korea
Chair: Jooyeon Rhee, The Hebrew University of Jerusalem
Jin-kyung Lee, UC, San Diego, Biologization of Life: Darwinism, Social Darwinism and New Conceptions of Change and Power in Colonial Korea
Sung Yeun Kim, Yonsei University, History of Colonialism and Division and the Cultural Politics of the “Ethical Female Scientist” Narrative
Jooyeon Rhee, The Hebrew University of Jerusalem, Spies, Scientists, and Traitors: Unmasking Imperial Masculinity in Kim Naesong’s Typhoon (T’aep’ung)

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