

# THE CHARLES B. WANG CENTER

## SPRING 2022 CULTURAL PROGRAMS



# THE CHARLES B. WANG CENTER

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Parking Info: [parking.thewangcenter.org](http://parking.thewangcenter.org)

## GALLERY & BUILDING HOURS

Monday through Friday: 8 AM – 8 PM  
Saturdays and Sundays: 12 PM – 7 PM  
Admission is free and open to the public.

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*Image credit (front & back cover):*  
Blanket from Zhuang Tribal, early 20th century. Silk supplementary weft on fine cotton tabby ground, 45 x 67 inches. Collection of Chinlai Tribal Antiques.



## FROM THE DIRECTOR

Dear Friends,

Celebrating the 20th anniversary of the Charles B. Wang Center reminds me once again of how much we've grown. Established in 2002, the Wang Center has been Stony Brook University's premier Asian art and cultural institution. We are a platform for critically acclaimed exhibitions, dynamic programs, and innovative publications that contribute to scholarship. Today, the Wang Center is thriving, with faculty and students as well as many visitors from the community walking through its halls and taking part in events.

As fascination with Asia continues to grow, the Wang Center's cultural programs are richer than ever. We continue to offer a wide array of exhibitions, films, festivals, and performances for you and yours to learn from and enjoy.

This season, the Wang Center celebrates textiles old and new, ranging from exhibitions of rich textiles by South and Southwestern Chinese tribespeople to explorations of social and environmental issues in the contemporary fashion industry through films and discussion. Once again, the Charles B. Wang Center seeks to create a dialogue between the past and the present, between traditional values and modern issues.

We look forward to celebrating our 20th anniversary with you!

With kind regards,

A handwritten signature in black ink, appearing to read 'Jinyoung A. Jin'. The signature is fluid and cursive.

Jinyoung A. Jin  
Director of Cultural Programs

# THE CHARLES B. WANG CENTER CALENDAR

## SPRING 2022 EXHIBITIONS

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### OPENING RECEPTION

Wednesday, 3/9 @ 5–7 PM  
Skylight Gallery

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### AUSPICIOUS DREAMS: TRIBAL BLANKETS FROM SOUTHERN CHINA

ON VIEW THROUGH 5/31  
Skylight Gallery

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### THE STUDIO: THROUGH A SURREALISTIC LENS BY PROJECT GROUP GREEM

Long-term Installation  
Theatre Gallery

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### SIMPLICITY OVER COMPLEXITY

BY JONGIL MA

Long-term Installation  
Wang Center Outdoor Garden

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### AGAIN

BY SEONGMIN AHN

Long-Term Installation  
Charles B. Wang Center Main Lobby

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## LECTURES, FILMS, & OTHER PROGRAMS

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2/16  
1–3 PM

WORKSHOP | CELEBRATING THE LUNAR NEW  
YEAR WITH SPECIAL RICE CAKE SOUP  
Skylight Gallery Lobby

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3/1–3/31

FILM | *TEXTILE MOUNTAIN: THE HIDDEN BURDEN  
OF OUR FASHION WASTE*  
Online

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3/4  
6–7 PM

PERFORMANCE | CELEBRATING LUNAR NEW  
YEAR: THE YEAR OF TIGER  
Theatre

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3/9  
4–5 PM

LECTURE | POWER, PROTECTION, PRESTIGE:  
TRIBAL BLANKETS OF SOUTHERN CHINA  
Theatre

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4/1–4/30

FILM | *THE NEXT BLACK: A FILM ABOUT THE  
FUTURE OF CLOTHING*  
Online

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4/6 & 4/7  
1–3 PM

WORKSHOP | CREATIVE MENDING USING  
JAPANESE *SASHIKO* THREADS  
Room 201

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4/13  
1–3:30 PM

ART CRAWL | GUIDED GALLERY TOUR  
Skylight Gallery

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4/20  
1–2 PM

LECTURE | OUR NAMES, OUR SELVES,  
OUR IDENTITIES  
Theatre

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5/7  
12–5 PM

FESTIVAL | *SAKURA MATSURI:*  
CHERRY BLOSSOM FESTIVAL  
Charles B. Wang Center

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5/13  
6–7 PM

PERFORMANCE | *MIAO GIRL KIAB AND  
THE SILVER NEEDLE*  
Theatre

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ONLINE

LECTURE | KOREAN ART ALIVE  
Hats Make the Korean Man | Korea Meets the West

LECTURE | THE STORY OF MODERN KOREAN ART  
To Paint the Unspeakable | Modern Girls | What's Modern?

WORKSHOP | THE ART OF PLEATING

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OPENING RECEPTION  
MAR 9 at 5 PM

Skylight Gallery  
Free and Open to the Public  
RSVP at [thewangcenter.org](http://thewangcenter.org)

EXHIBITIONS

# AUSPICIOUS DREAMS

## TRIBAL BLANKETS FROM SOUTHERN CHINA

Skylight Gallery

The Charles B. Wang Center celebrates precious, rarely seen Chinese textiles, specifically blankets made by South and Southwest Chinese tribes in our *Auspicious Dreams: Tribal Blankets from Southern China* exhibition. Often made with fine materials, exemplary techniques, and unparalleled artistry, these striking textiles convey the unique identities, statuses, and traditions of diverse Chinese tribal groups.

Curated by Vichai and Lee Chinalai of Chinalai Tribal Antiques and Jinyoung Jin, director of cultural programs at the Charles B. Wang Center, the treasures in this exhibition take visitors on a remarkable journey across regions and time.



### RELATED PROGRAMS

LECTURE | **POWER, PROTECTION, PRESTIGE:  
TRIBAL BLANKETS OF SOUTHERN CHINA** |  
WEDNESDAY, MARCH 9, 4 PM | THEATRE (PAGE 20)

ART CRAWL | **GUIDED GALLERY TOUR** | WEDNESDAY,  
APRIL 13, 1 PM | CHARLES B. WANG CENTER (PAGES 14–15)

WORKSHOP | **CREATIVE MENDING USING JAPANESE SASHIKO  
THREADS** | WEDNESDAY & THURSDAY, APRIL 6 & 7, 1 PM |  
ROOM 201 (PAGE 17)

WORKSHOP | **THE ART OF PLEATING** | ONLINE (PAGES 18–19)

FILM | **TEXTILE MOUNTAIN: THE HIDDEN BURDEN OF OUR  
FASHION WASTE** | MARCH 1–31 | ONLINE (PAGE 28)

FILM | **THE NEXT BLACK: A FILM ABOUT THE FUTURE OF  
CLOTHING** | APRIL 1–30 | ONLINE (PAGE 29)

ON VIEW

**MARCH 9, 2022 TO MAY 31, 2022**

*Image credit:* Blanket from Buyi Tribal, circa 1900. Cotton couched appliqué on cotton, framed in cotton, 30 x 39 inches. Collection of Chinalai Tribal Antiques.





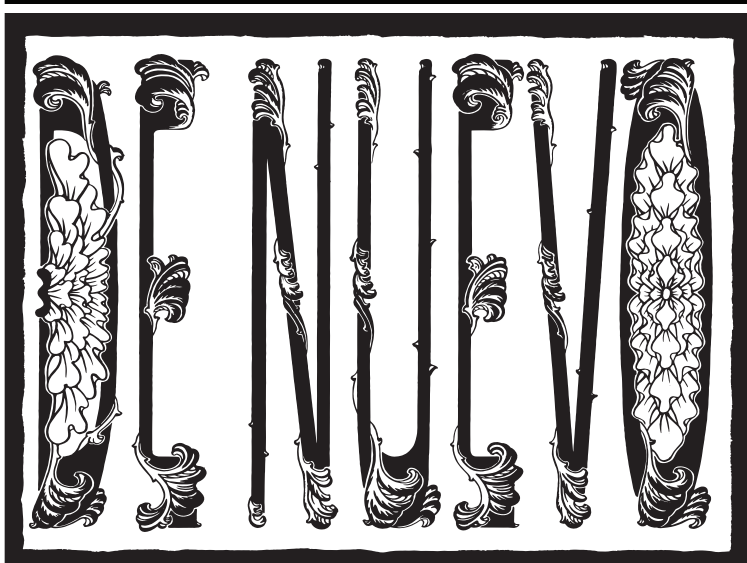
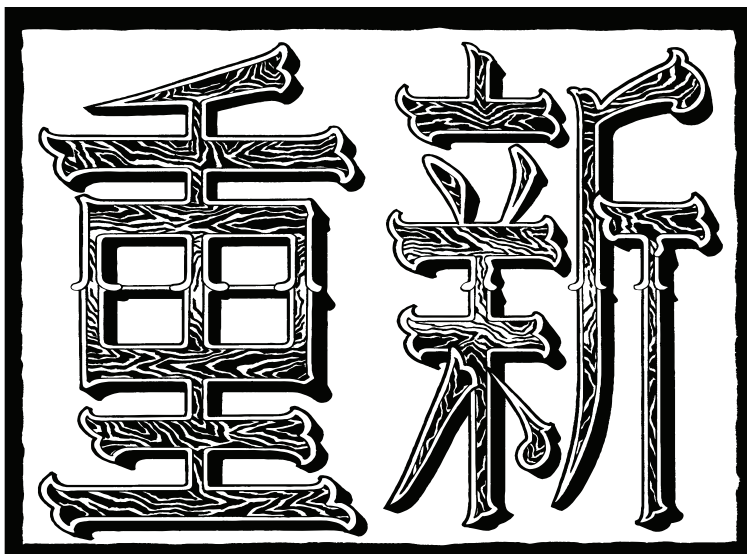
# AGAIN

BY SEONGMIN AHN

Main Lobby

*Again* is a typographical mural by Brooklyn-based artist Seongmin Ahn, expressing her manifesto of overcoming the global COVID-19 pandemic. The mural is a cross-cultural exchange of community bonds, and it incorporates both Eastern and Western styles, motifs, ornaments, and symbols. The ornamented images celebrate “the beginning of a prosperous future *again*” in various languages, including Korean, English, Spanish, Chinese, and Hindi.

The mural has been installed in various communities in New York City, including the neighborhood of Corona, Queens, an area that was hit hard by COVID-19.



ON VIEW

**LONG-TERM INSTALLATION**

Image credit: Seongmin Ahn, *Again* (2021). Vinyl cut installation on wall, 42 x 981 inches.

# THE STUDIO

## THROUGH A SURREALISTIC LENS

BY PROJECT GROUP GREEM

Theatre Gallery

Created by the project group GREEM, a huge, flattened, and cartoon-like artist's studio in black and white invites viewers to live out their surrealistic fantasies. The realistic detailing of the artist's studio also adds touches of humor, utility, and everyday-ness. As soon as the viewer enters the studio (which is carefully modeled and gives the illusion of a three-dimensional form), surrealistic dreams are triggered; the white, flat scenes and the viewer's point of view are disrupted.

The exhibition is designed to be reproduced and seen on social media as much as it is meant to be enjoyed in its actual location. This imaginative exhibition crosses perspective, culture, and media.



ON VIEW

### LONG-TERM INSTALLATION

Image credit: Installation view at the Charles B. Wang Center. Photo by Frank L. Fumelli

Curated by Jinyoung Jin, director of cultural programs at the Charles B. Wang Center, this exhibition is designed and presented by Project Group GREEM, based in Seoul, South Korea.







# SIMPLICITY OVER COMPLEXITY

Outdoor Garden

Brooklyn-based Korean American artist Jongil Ma revives the Charles B. Wang Center's outdoor garden with architecturally woven sculptures, using varying lengths and types of thin wooden strips, both in their raw state and dyed in color. Three large, site-specific installations balance the positive with the negative, tranquility with tension, and stillness with movement. The installations interact with the Wang Center's architecture and spatial dynamics, transforming the garden through a multiplicity of viewing possibilities.

ON VIEW

LONG-TERM INSTALLATION

*Image credit:* Installation view at the Charles B. Wang Center. Photo by Jongil Ma

# ART CRAWL

## A GUIDED TOUR OF CAMPUS GALLERIES

**APR 13 at 1 PM**

Tour of the Charles B. Wang Center, the Zuccaire Gallery, the Alloway Gallery, the Central Reading Room, and the Simons Center Gallery.

1:00 PM Charles B. Wang Center  
1:30 PM Zuccaire Gallery  
2:00 PM Alloway Gallery  
2:30 PM Central Reading Room  
3:00 PM Simons Center Gallery

Stony Brook University hosts a variety of renowned art galleries that provide unique spaces and opportunities for cultural and artistic exchanges and collaborations. Our art crawls unite our university's galleries through a series of free, guided tours led by expert curators. This initiative directly supports the university's commitment to celebrating diversity and promotes the university's place in the global community. Each art crawl will offer tours of four to five galleries, visiting each for about 30 minutes.

The Charles B. Wang Center will offer a guided tour by exhibition co-curator Lee Chinalai at 1 PM.

Free Admission | Advance reservation is required.  
RSVP at [thewangcenter.org](http://thewangcenter.org)





# WORKSHOPS



## CELEBRATING THE LUNAR NEW YEAR WITH SPECIAL RICE CAKE SOUP

Presented by Kim'C Market

Whether it's Losar in Tibet, Tet in Vietnam, Seollal in Korea, or Chinese New Year in China, the Lunar New Year is celebrated in vastly different ways all across Asia and in Asian American homes in the United States. But there is one common theme: food! And usually lots of it. Rice cake soup is an especially important staple of Lunar New Year festivities in much of Asia, including China, Korea, and Japan. It symbolizes turning a year older, and consuming it on New Year's Day is believed to bring longevity, good health, and fortune. This special workshop will offer you a taste of rice cake soup from Korea to hopefully bring three times fortune this year!

**FEB 16 at 1 PM**

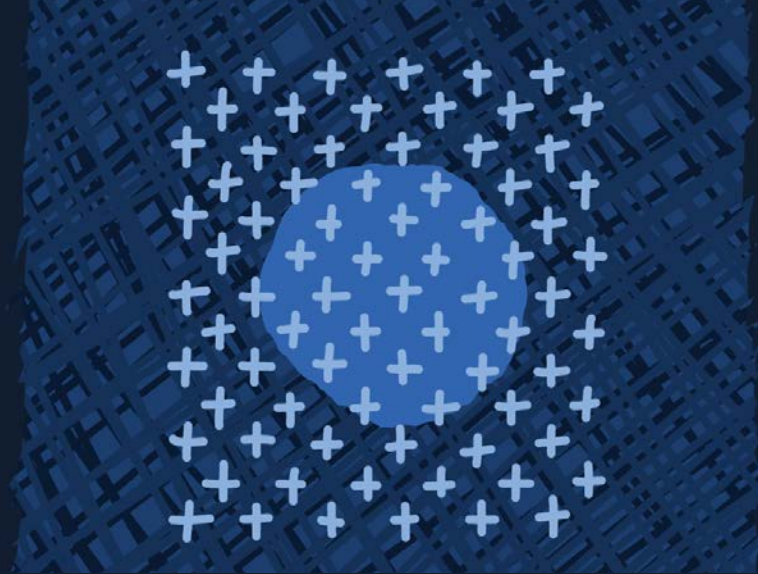
Skylight Gallery Lobby

Admission: \$20 (General)

\$15 (Students/Seniors)

Limited to 20 people. Advance reservation is required.

Tickets at [thewangcenter.org](http://thewangcenter.org)



## CREATIVE MENDING USING JAPANESE SASHIKO THREADS

By Susan C. Sato

Garment repair can be so much more than a chore. You can enliven your clothes with patterns, textures, and embellishments, as seen in Chinese, Japanese Boro, and Indian Kantha traditions. Instead of throwing away torn or damaged pieces of clothing or fabric, participants in this workshop will learn how this kind of damage offers the opportunity to create new surface designs that enhance the original's beauty while creating a story that relates the object's history. Participants will also explore recent trends of patching, upcycling, and extending the life of clothing. Susan C. Sato will impart two different techniques to layer scrap fabric to cover holes, along with how to use *sashiko* threads and stitches to hold the fabric in place. All work is done by hand. Learn something new and add to your signature style!

**Session 1: APR 6 at 1 PM | Session 2: APR 7 at 1 PM**

Room 201

Admission: \$20 (General) | \$15 (Students/Seniors)

Limited to 20 people. Advance reservation is required.

Tickets at [thewangcenter.org](http://thewangcenter.org)



# THE ART OF FOLDING

By Jule Waibel

The Miao people of Guizhou Province in southwest China are well known for their indigo-dyed pleated skirts. Pleating is an ancient technique that remains vibrant in contemporary fashion. Jule Waibel, a fashion designer and multimedia artist, skillfully incorporates pleats in her art, fashion, and performances. By emphasizing the beauty of pleats, Waibel adds emotion, surprise, and humor to her work. She will reveal how you can create your own pleated textiles by utilizing origami techniques and geometry.

FREE ADMISSION

Video links will be posted on our website.

## WORKSHOP #1: CREATING 3D STRUCTURES FOR THE BEGINNER

This workshop takes an innovative approach to paper folding. Participants will learn the foundational techniques of paper folding step by step. Through the study of geometry, you will be able to turn a flat sheet of paper into a kinetic 3D object. Participants will use a traditional paper-folding pattern to create a keychain designed by Jule Waibel.

## WORKSHOP #2: CREATING 3D STRUCTURES FOR THE ADVANCED

This more advanced workshop takes an innovative approach to paper folding. Participants will learn the basics and traditional techniques of paper folding step by step. Through the study of geometry, you will be able to turn a flat sheet of paper into a kinetic 3D object. Participants will use a traditional paper-folding pattern to create a vessel designed by Jule Waibel.



# LECTURES



## POWER, PROTECTION, PRESTIGE

**MAR 9 at 4 PM**

Theatre

Free Admission

Tickets at [thewangcenter.org](http://thewangcenter.org)

## TRIBAL BLANKETS OF SOUTHERN CHINA

By Lee Chinalai

Even little children understand that there is something magical about a blanket. Focusing on tribal blankets from southern China as a microcosm for the world, Lee Chinalai explores the hidden cultural and symbolic meanings, extraordinary craft, and roles in the social, economic, and spiritual interactions of blankets in culture.

*Image credit: Li Dragon Cover, 18th/19th century. Hainan, China. 47" x 75" (119.5 cm x 190.5 cm). Collection of Chinalai Tribal Antiques.*



## OUR NAMES, OUR SELVES, OUR IDENTITIES

By Beth (Bich Minh) Nguyen

In her viral *New Yorker* essay “America Ruined My Name for Me,” Beth (Bich Minh) Nguyen examines how identity is shaped by names and naming. She will talk about how that essay came to be, what it means to have a “difficult” name, what it means to be Asian American in our current moment, and why the subject of names is always political.

Discussion and Q&A led by Prof. Timothy K. August, associate professor of English at SBU.

**APR 20 at 1 PM**

Theatre  
Free Admission  
Tickets at [thewangcenter.org](http://thewangcenter.org)

# KOREAN ART ALIVE



## HATS MAKE THE KOREAN MAN

This video essay features particular cultural moments in Korean history through men’s hat fashion, examining Korean men’s inner struggles between classes, identities, cultures, masculinities, and modernity.

Supported by the Overseas Korean Cultural Heritage Foundation, Korea, Korean Art Alive is a free online learning resource of Korean art and culture, created with the collaboration of leading Korean art collections in the United States.



*Image credit:* Korean bowler hat made of horsehair. Gift of Mrs. R. Keith Kane, 1974, E50273. Courtesy of the Peabody Essex Museum. Photo by Kathy Tarantola.

Video link will be posted on our website. You can also visit the Charles B. Wang Center’s Youtube channel.





## KOREA MEETS THE WEST

This video essay examines *chaekgeori* paintings to reveal how exotic and foreign objects, ideas, and painting techniques from the West traveled to Korea.

Supported by the Overseas Korean Cultural Heritage Foundation, Korea, Korean Art Alive is a free online learning resource of Korean art and culture, created with the collaboration of leading Korean art collections in the United States.



*Image credit:*  
Anonymous, *Chaekgeori*, late 19th century. One of four panel screens. Ink and color on paper, 55 x 35 cm. Private collection.

Video link will be posted on our website. You can also visit the Charles B. Wang Center's Youtube channel.

*The Story of Modern Korean Art* is a series of video essays about modern Korean art, culture, politics, philosophy, and more. Supported by the Academy of Korean Studies, the program is co-presented by Dartmouth College and Stony Brook University's Charles B. Wang Center.

## TO PAINT THE UNSPEAKABLE

Can a painting be valid as a form of historical truth? Does art have a subjective impact that is more visceral and intense compared to photography? Can painting be a tool to seek social justice? This video essay decodes and reexamines an established narrative in art.

*Image credit:* Lee Quede, *People IV* (detail) (1948). Oil on canvas, 71 x 88 inches. © Private collection.



DARTMOUTH

Video link will be posted on our website. You can also visit the Charles B. Wang Center's Youtube channel.



## MODERN GIRLS

Who are the female artists of modern Korean art? Why are they not part of the modern art canon? This video essay takes a groundbreaking look at cultural history and the legacies of Korean women artists who challenged gender, social roles, and identity issues.

*Image credit:*  
Song Eungsung, *Sanbobok* (1940). Oil on canvas, 90.8 x 64.7 cm.  
Collection of the National Museum of Modern and Contemporary Art, Korea.



DARTMOUTH

Video link will be posted on our website. You can also visit the Charles B. Wang Center's Youtube channel.



## WHAT'S MODERN?

Modernism is a Western construct that became a global movement through the colonial aggression of the West. How does Korean modern art parallel the global modern art movement? This video essay brings a historical perspective to how modern Korean art was constructed and transformed through the art and lives of Korean modernists.

*Image credit:*  
Kim Whanki, *Rondo* (1938). Oil on canvas, 61 x 71.5 cm.  
Collection of the National Museum of Contemporary Art, Korea.



DARTMOUTH

Video link will be posted on our website. You can also visit the Charles B. Wang Center's Youtube channel.



# FILMS



## **TEXTILE MOUNTAIN THE HIDDEN BURDEN OF OUR FASHION WASTE**

(2020 | 22 minutes | Documentary | Directed by Feliipe Lopes)

*Textile Mountain* exposes the social and environmental cost of the second-hand clothing trade, tracing the path of our unwanted garments from recycling bins in Europe to landfills and waterways in the Global South. Shot in Kenya, Ireland, and Belgium, this film calls on us to reimagine the way we design, wear, and reuse our clothes so that our fashion waste no longer becomes another country's burden.

The documentary was produced by the Irish Environmental Network as part of the Wardrobe Change campaign.

Screening is available online from March 1–31, 2022.  
Video link will be posted on our website.



## **THE NEXT BLACK: A FILM ABOUT THE FUTURE OF CLOTHING**

(2014 | 47 minutes | Historical documentary | Directed by David Dworsky and Victor Köhler)

*The Next Black* is a documentary that brings together designers, innovators, and leaders from around the globe for an open discussion on the concept of clothing. It probes beyond what we are wearing to examine how we produce clothes, how we interact with them, and how we care for them. The film looks at how evolving textiles and technologies affect the creation of clothing, as well as at growing concerns about sustainability.

Screening is available online from April 1–30, 2022.  
Video link will be posted on our website.

# PERFORMANCES



**MAR 4 at 6 PM**

Theatre

Admission:

\$20 (General)

\$15 (Students/Seniors/Children ages 6–12)

FREE for children ages 5 and under

Tickets at [thewangcenter.org](http://thewangcenter.org)

The dances and performances are presented by the New York Chinese Cultural Center.



## CELEBRATING LUNAR NEW YEAR THE YEAR OF TIGER

Join us in saying goodbye to the Year of Ox and welcoming the Year of the Tiger at the Wang Center's signature Lunar New Year Festival! May art and culture bring you good fortune by marking the Year of the Tiger, one of the 12 animals of the Chinese zodiac, with Chinese lion, fan, and ribbon dances and Peking opera with full costumes and authentic music that will engage you in fun and educational ways.



**MAY 13 at 6 PM**

Theatre

Admission: \$20 (General)

\$15 (Students/Seniors/Children ages 6–12)

FREE for children ages 5 and under

Tickets at [thewangcenter.org](http://thewangcenter.org)

# MIAO GIRL KIAB AND THE SILVER NEEDLE

## A LIVE MUSICAL AND SHADOW PUPPET PERFORMANCE

When a young Miao girl named Kiab follows a giant butterfly, she finds a silver needle in a river inhabited by a frightful dragon. Could this needle help her overcome her affliction as she embroiders her sister's wedding skirt? Inspired by folk tales from the Miao—a mountain-dwelling people who live in China, Vietnam, Laos, Myanmar, and Thailand—Caroline and Suzanne Borderies (puppeteers), Mirna Lekic (pianist), and David McCorkle (narrator) produce a stunning shadow puppet show with spare, intricate illustrations and a lighting palette that moves from black and white to riotous color. This Miao folk story and the ravishing traditional costumes have the feel of a modern fairy tale. The show will be accompanied by live music.



### RELATED PROGRAMS

EXHIBITION | **AUSPICIOUS DREAMS: TRIBAL BLANKETS FROM SOUTHERN CHINA** | MARCH 9–MAY 31, 2022 | SKYLIGHT GALLERY (PAGES 6–7)

WORKSHOP | **CREATIVE MENDING USING JAPANESE SASHIKO THREADS**  
| WEDNESDAY & THURSDAY, APRIL 6 & 7, 1 PM | ROOM 201 (PAGE 17)

WORKSHOP | **THE ART OF PLEATING** | ONLINE (PAGES 18–19)

# FESTIVAL



## SAKURA MATSURI CHERRY BLOSSOM FESTIVAL

Welcome spring to Long Island with the blooming of *sakura* (cherry blossoms), the sounds of taiko drums, and a wondrous array of Japanese cultural exhibits at the Wang Center! The Wang Center will provide many exciting activities, including *Koto* plays, Japanese traditional dances, martial arts demonstrations, calligraphy workshops, *ikebana* flower arrangement, tea workshops, *manga* drawing, *origami* paper folding, *kimono* dress-ups, and cosplay (costumed role-play of a Japanese *manga* character) for all ages. Please join us in your favorite *manga* character costume.

*Image credit: Photos by Frank L. Fumelli*

*This festival is co-produced by the Japan Center at Stony Brook University and the Ryu Shu Kan Japanese Arts Center.*

### MAY 7 at 12 PM

Charles B. Wang Center  
(Rain or Shine)

Admission: \$30 (General) | \$20 (Students/Seniors)  
\$10 (Children ages 6–12)


FREE for children ages 5 and under

Admission includes all film viewings, workshops, and theater presentations.

Tickets at [thewangcenter.org](http://thewangcenter.org)







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