

Bamboo Canvas: Timeline and Challenges

Kyunghee Pyun

Assistant Professor, History of Art

PI, The Bamboo Canvas: Instructional Innovation in a Globalized Classroom

Elaine Maldonado

Director, Center for Excellence in Teaching

Fashion Institute of Technology

Co-PI, The Bamboo Canvas: Instructional Innovation in a Globalized Classroom

**BEYOND THE BAMBOO CANVAS:
INNOVATIVE INSTRUCTION FOR A GLOBALIZED CLASSROOM**

Friday, November 2, 2018 at 11-11:30 AM

Hosted by Fashion Institute of Technology

TIMELINE

2016-2017

2013 TO 2016: REPETITION OF THE SAME INFORMATION IN THE CLASSROOM AND IN ONLINE

MARCH 2016: SUNY COIL TRAINING

MARCH 2016: SUNY IITG APPLICATION DEADLINE

MAY 2016: SUNY IITG AWARDS TIER 1

MAY 2016: WORKSHOP IN CURNAVACA, MEXICO

NOVEMBER 2016: CONFERENCE AT STONY BROOK UNIVERSITY

DECEMBER 2016: WEBSITE LAUNCH

FEBRUARY-MARCH 2017: EXHIBITION AT OLD WESTBURY

MARCH 2017: TIER 3 APPLICATION

MAY 2017: SUNY IITG AWARDS

JUNE 2017: SUNY CIT PRESENTATION

Courses for mainly art and design students at Fashion Institute of Technology

- East Asian Art and Civilization (online and offline)
- Korean Art and Civilization (online and offline)
- Japanese Art and Civilization (online and offline)
- History of East Asia Costume (new, spring 2019)
- Art of the Silk Road: Cross-Cultural Encounters (Honors; Presidential Scholars)
- Tradition and Innovation in Asian Art and Design (Study Abroad)

---four classes per semester x six years = 48 to 52 courses in total

Traditional Techniques of Asian Art: In Need of Interpretations and Applications



Maebyeong, Goryeo Celadon
late 13th–early 14th century
Korea, Stoneware with inlaid decoration
of cranes and clouds under celadon glaze



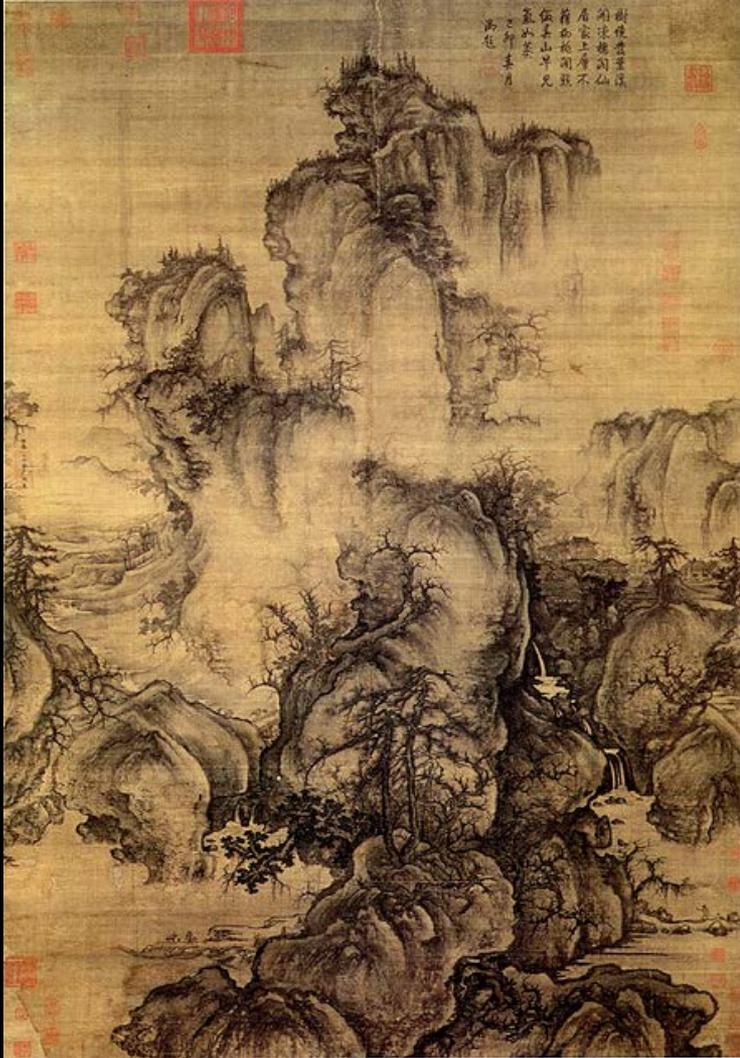
A pair of spouted water-sprinklers for
purifying the ground during Buddhist ceremonies,
Goryeo Celadon, 14th century

Image-Based Process of Celadon Making: Static, Plain, Dull vs Dynamic, Engaging <https://bamboocanvas.org/1090-2/>



- 1) Clay is shaped into forms and engraved with patterns.
- 2) The engraved patterns are filled with kaolin or red earth and then the piece is fired.
- 3) After the initial firing, the glaze that holds the secret to the celadon's unique jade-green is applied.
- 4) The engraved patterns add to the beauty of the luminous glaze after the final firing.

Opaque Yellow Background: Understanding of Silk as Pictorial Medium



Guo Xi (ca. 1010-c. 1090)

Early Spring, 1072

Hanging scroll, ink (brush) on silk

National Palace Museum, Taipei

H: 62 ¼ in. (158.3 cm.), W: 42 5/8 in. (108.1 cm.)

Connecting Practices to Masterpieces



Shotei Ibata, Japanese calligrapher



East Asian painting brushes
(goat, horse, wolf hair)



Disparity between Reality and Practice: [Silk Painting Video at V&A Museum](#)



<http://bamboocanvas.org>



BAMBOO CANVAS

Diverse Techniques in Asian Arts and Crafts

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ARCHITECTURE

CERAMICS

FURNITURE

TEXTILES

PAPER

Samurai Swordmaking



This video shows the lengthy, meticulous process of traditional samurai swordmaking.

Duration: 26:52

Region: Japan

Source: Portland Art Museum

CHARLES B. WANG CENTER | CONFERENCES

DIVERSE TECHNIQUES OF ASIAN ARTS AND CRAFTS

FRIDAY, NOVEMBER 11, 2016 @ 11:30 AM - 5:30 PM | CHARLES B. WANG CENTER LECTURE HALL I

11
NOVEMBER
2016



SUNY INNOVATIVE INSTRUCTIONAL TECHNOLOGY GRANT (IITG) AND
CO-ORGANIZED BY FASHION INSTITUTE OF TECHNOLOGY (FIT) AND
SUNY OLD WESTBURY'S AMELIE A. WALLACE GALLERY.



Free Admission
RSVP at www.thewangcenter.org

Free parking available for visitors weekdays after 4:00 pm and weekends. Please visit parking.thewangcenter.org for more information.



**Charles B. Wang Center Conference, Stony Brook University
Diverse Techniques of Asian Arts and Crafts on Nov. 11, 2016**



Young Chul Park, *Landscape Life*, 2016. Ink on Synthetic Fabric.



Charles B. Wang Center Conference, Stony Brook University Diverse Techniques of Asian Arts and Crafts on Nov. 11, 2016





**Bamboo Canvas Conference at the Charles B. Wang Center, Stony Brook University
November 2016 funded by SUNY IITG 2016-2017
Kyunghee Pyun (PI); Jinyoung Jin (Co-PI); Hyewon Yi (Co-PI)
Ester Kwon, Yilin Chen, Masako Birmingham, Amanda Kelly (all graduated from Art
History and Museum Professions, FIT)**

BAMBOO CANVAS NEW MODE OF LEARNING AT STONY BROOK UNIVERSITY

- Diverse Techniques of Asian Art and Crafts
- Diverse Learners and Diverse Learning Styles
- Professional Partnerships



Charles B. Wang Center Conference, Stony Brook University

Diverse Techniques of Asian Arts and Crafts on Nov. 11, 2016



Charles B. Wang Center Conference, Stony Brook University

Diverse Techniques of Asian Arts and Crafts on Nov. 11, 2016



Charles B. Wang Center Conference, Stony Brook University

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Charles B. Wang Center Conference, Stony Brook University

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Charles B. Wang Center Conference, Stony Brook University

Diverse Techniques of Asian Arts and Crafts on Nov. 11, 2016



Charles B. Wang Center Conference, Stony Brook University

Diverse Techniques of Asian Arts and Crafts on Nov. 11, 2016



An Exhibition held in Conjunction with the Bamboo Canvas,
SUNY Old Westbury

EMBRACE OR REBEL?

Traditional Asian Art Techniques in Contemporary Practice



Hyegyung Kim / Jong-Il Ma / Enrico Isamu Oyama / Yooah Park / Yong Chul Ri / Xin Song / Hongtu Zhang
February 1 – March 9, 2017

Curated by Hyewon Yi

Opening Reception: **Wednesday, February 1, 2017, 4:00 – 7:00pm**

Artist's Talk and Paper-Cutting Workshop by Xin Song:
Wednesday, February 1, 1:00 – 2:30pm (Campus Center F113)

Gesture Drawing Performance and Ink Drawing Workshop
by Yooah Park:
Wednesday, February 22, 1:00 – 2:30pm
(Visual Arts Department Lobby and F119)

Live performance by Enrico Isamu Oyama:
Tuesday, February 28th, 4pm
(Wallace Gallery)

Lecture by Heng-Gil Han on the Status
of North Korean Art:
Wednesday, March 8, 4:00 – 5:00pm
(Campus Center F114)

Gallery hours:

Tuesday - Thursdays, Saturdays: 12 – 7pm
Monday, Friday and Saturday: 12 – 4pm
and by appointment

Location:

Campus Center, Main Level SUNY College at
Old Westbury Route 107
Old Westbury, N.Y. 11568

Directions:

Long Island Expressway to exit 41N,
107N to the main gate of SUNY College at
Old Westbury; turn left and follow the signs
to Campus Center; go downstairs to Gallery
on the main level.

For information:

Director: Hyewon Yi
(516) 876-3056/2709
YiH@oldwestbury.edu



A Pedagogical Project for Innovation
Diverse Techniques of Asian Arts and Crafts
**Pedagogical Challenges
and Innovative Solutions**

Kyunghee Pyun

Assistant Professor
Fashion Institute of Technology

SUNY Innovative Instructional Technology Grant (SUNY IITG)
Tier 1 Grant Recipient 2016-2017
Tier 3 Grant Recipient 2017-2018

SUNY CONFERENCE ON INSTRUCTION AND TECHNOLOGY (CIT 2017)

THURSDAY, JUNE 1, 2017 at 5:30PM

ALUMNI FIELD HALL STATE UNIVERSITY OF NEW YORK ONEONTA NEW YORK

SUNY Conference on Instruction and Technology (CIT 2017)

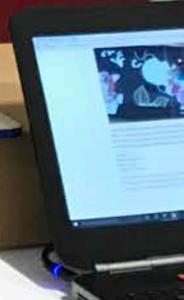
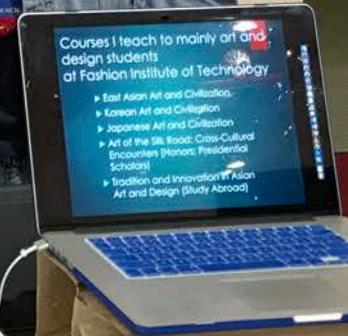
Thursday, June 1, 2017 at 5:30PM

Alumni Field Hall

State University Of New York Oneonta New York

Antonia (Online Learning), Pyun (PI), Jeffrey (CET)

cit 2017 IITG
**Pedagogical Challenges
and Innovative Solutions**
Kyunghee Pyun,
Fashion Institute of Technology
Jinyoung Jin,
Stony Brook University
Hyewon Yi, SUNY Old Westbury



Timeline 2017-2018

FALL 2017: COIL TEACHING

OCTOBER 2017: NEH APPLICATION

NOVEMBER 2017: COIL CONFERENCE

NOVEMBER 2017: VIRTUAL GALLERY TOUR

DECEMBER 2017: UPDATED BAMBOO CANVAS

FEBRUARY 2018: NEH AWARDS

APRIL 2018: RESEARCH TEAM'S VISIT TO JAPAN

JUNE 2018: PYUN'S VISIT TO JAPAN AND KOREA

AUGUST 2018: CONFERENCE PLANNING

OCTOBER 2018: INVITATIONS

NOVEMBER 2018: BEYOND THE BAMBOO CANVAS

2018-2021: Teaching Business and Labor History to Art and Design Students (National Endowments for the Humanities Grant for the Humanities Connections with Co-PI Daniel Levinson Wilk)



JIE YU CARINA CHEN

11 days ago

Goryeo Celadon and Buncheong Ware

The origin of celadon was initially come from China. However, after years of developing and modifying, Korean citizen have their own influence on the technique of celadon. It took them to spend 200 years to overtake China's 1500 years celadon production techniques. In 13rd century, people created an inlay technique of celadon. The Goryeo celadon was re-exported to Japan and China. The unique element of Goryeo Celadon is its inlay. The inlay celadon has beautiful color sand designs. The color of Goryeo celadon is green and this represents Korean high aesthetics. The popularity of Goryeo celadon gained and declined while the Goryeo Dynasty developed their reign. In addition, it is important to know that several greenwares are classified as Korean national treasures.

On the other hand, Buncheong celadon is a kind of Korean traditional stoneware. This kind of pottery has fascinating bluish-green tone. Buncheong celadon has been developing since late 14th century. It is revised from the earlier Goryeo Celadon inlay techniques. Unfortunately, after 16th century, it became less prevalent and even disappeared because of Joseon white porcelain. Because of the beauty of Buncheong, the celadon reached its peak of popularity. The Japanese tea practitioners brought to Japan and this further influenced Japanese ceramics. Moreover, Buncheong even travelled far away to Europe.

Reply

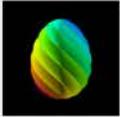
Quote

Edit

Delete

Email Author

FOOD



Elena Zelenskaya

11 days ago

RE: Goryeo Celadon and Buncheong Ware

I like how you put such a lot of information in two paragraphs about celadon and buncheong . I wonder why Korean people used green in ceramics at that period. Was it is the type of fashion; or just for beauty; or spiritual meaning?

FOOD



ZHUOQIAO LAI

11 days ago

RE: Goryeo Celadon and Buncheong Ware

I think the green color is not because they want to make it green, it is because the green show the new technique of making celadon. In other words, green shows the new height of the technique at that time.

ONLINE LEARNING

Online Degree Programs

Online Courses

Registration Instructions and Important Dates

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Technical Requirements

Strategies for Student Success

Frequently Asked Questions

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Blended Learning

Student Identity Verification in Online Learning

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RELATED LINKS

Center for Excellence in

Online Learning

Collaborative Online International Learning (COIL)



FIT offers over 600 online course sections per year, including two [online degree programs](#). Online courses run asynchronously on the same semester [schedule](#) as face-to-face courses. Activities in online courses are the same as in a traditional class: students read course materials, write papers, do research, take exams, and communicate with their instructor and fellow students. Students and



Created by the FIT Office of Online Learning.
Video Production: Sean Sullivan, DigiDo Media Productions LLC
Music: Kevin MacLeod



<input type="checkbox"/>	CHEN	RUOLAN			100.00	--	100.00
<input type="checkbox"/>	CHEN	SIFAN		October 23, 2017	100.00	--	701.00
<input type="checkbox"/>	CHEN	ZINING		September 13, 2017	100.00	--	100.00
<input type="checkbox"/>	CHENG	QIYE			100.00	--	100.00
<input type="checkbox"/>	CHUAN	SHULI		October 23, 2017	100.00	--	100.00
<input type="checkbox"/>	DING	RONG		October 22, 2017	100.00	--	100.00
<input type="checkbox"/>	FANG	NAITONG			100.00	--	100.00
<input type="checkbox"/>	GAO	CHANG			100.00	--	100.00
<input type="checkbox"/>	GAO	QIAN			100.00	--	100.00

Mission Statement

Our mission is to present an interactive platform of video links, podcasts, online lectures, or database explaining art-making techniques of Asian art and design for educational institutions and global audiences and to highlight artistic contributions and intellectual achievements of Asian art and culture. We encourage our audience, whether practitioners of art and design or not, to participate in discovery, learning, debate, and inspiration.

Visions

With Asia as our foundation and art as our keystone, we guide creative and educational communities to discover connections across cultures and advance interest in ecosystems of craft-producing centers and historical crafts practiced by artists of the past and the present.

Although some ideals and traditions bear similarities across different regions of Asia, a variety of different viewpoints and practices are abound within Asia. Peoples of Asia have dispersed among different continents and established a hybrid culture of their own. So have been Asian cultural traditions. We want to provide a platform to explore these connections and innovations in our collection of educational materials.

With this platform of conversation and connection, we want to support artistic and educational programs and to empower visitors to apply to new learning to their own enterprise and personal experience.

Sponsors

Bamboo Canvas is supported by the State University of New York IITG (Innovative Instructional Technology Grant), Fashion Institute of Technology, Stony Brook University, and SUNY Old Westbury.



architecture

ceramics

home

lacquerware

metalwork

painting

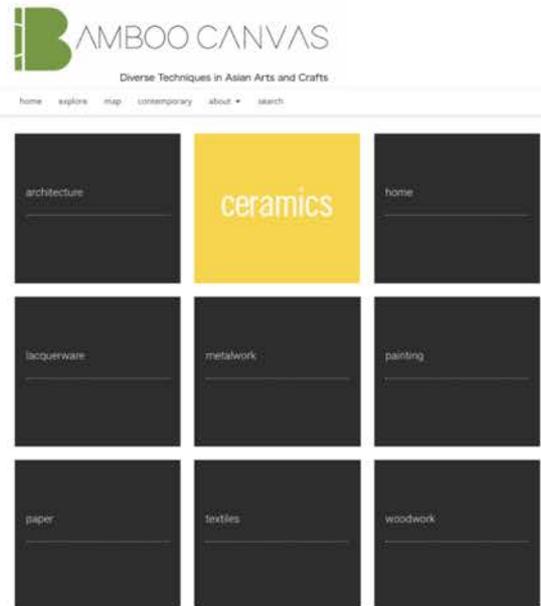
paper

textiles

woodwork

Watch "<https://bamboocanvas.org/inlay-technique-of-celadon/>" at the Bamboo Canvas. It is called "Inlay Techniques of Celadon." (Copy and paste this link <https://bamboocanvas.org/inlay-technique-of-celadon/>)

You can watch other videos regarding the ceramic techniques of China or Japan. What is the unique elements of Goryeo Celadon? Why was the technique discontinued in Joseon and developed into Buncheong Ware in Joseon Korea?



Diaspora of Asians in Gastronomy and Visual Arts: Collaboration of FIT and Universidad de Caribe, Cancun in Mexico



Asian American Art and Design
Professor Kyunghee Pyun



Workshop: Case Analysis of
Management in the Food Industry
Professor Angelica Sterling



COLLABORATIVE ONLINE INTERNATIONAL LEARNING 2016
DIASPORA OF ASIANS IN GASTRONOMY AND VISUAL ARTS

COURSE DESCRIPTION

This course is a six-week cultural exchange between students at Fashion Institute of Technology and students at Universidad del Caribe. Many international enterprises—in particular, fashion, culinary arts, visual or performing arts—rely on intercultural skills and seek for creative personnel with cross-cultural competency skills. Professor Kyunghee Pyun at FIT and Professor Angelica Sterling at UC made an effort to create this unique platform for their students to build cross-cultural competency skills by interacting with one another via online-learning tools.

STUDENT LEARNING OUTCOMES

At the end of the COIL-enhanced module, students will be able to understand importance of cross-cultural dynamics to develop solutions for one practical case in culinary and/or visual arts.
Students will demonstrate the understanding of these viewpoints in their team’s final presentation of the case solutions based on a field research of a culinary enterprise or a visual artist of Asian-American heritage, located in Cancun or New York.

6 weeks: September 8 – October 13
FIT 20 students; UC 35 students
7 teams of 8 members
Pre-evaluation and Post-evaluation

COLLABORATIVE ONLINE INTERNATIONAL LEARNING 2016
DIASPORA OF ASIANS IN GASTRONOMY AND VISUAL ARTS

- 11:59pm.		at facebook group.	<ul style="list-style-type: none"> Favorite/interesting city in Mexico/Asia (FIT students); in Asia or USA (UC students) describing why you like it or whether you’ve been there 2. Post it on the event called Icebreaker 1 at facebook group FIT - COIL MODULE 2016 by September 9th, 11:59pm 3. Watch your classmates videos and place a comment with your thoughts/opinion about your mate’s video on at least two of their post by September 12th, 11:59pm.
September 16th - 11:59pm, Comments by September 19th - 11:59pm.	Icebreaker 2	Poster/presentation /video posted on Icebreaker 2 Event at facebook group.	<ol style="list-style-type: none"> 1. As a team find images of culinary arts (food/restaurant business) or artistic expressions (visual arts, music/performing arts, fashion, furniture, industrial design, interior design) that reflect a good practice of cross-cultural encounters between Asia and other cultures. 2. Prepare a poster/presentation/video with your image(s) and explain in 5 - 6 sentences why it reflects a good practice of cross-cultural encounter between Asia and other cultures. 3. Only ONE MEMBER of your group (as a representative) must post your work on the event called Icebreaker 2 at facebook group FIT - COIL MODULE 2016 by September 16th, 11:59pm. 4. Once you have watched all the other team’s works, only ONE MEMBER of each group (as a representative) must comment with your team’s thoughts/opinions on at least two other team’s posts by september 19th, 11:59pm.

Acknowledgment deliver on 2017 Professor Angelica Sterling in Prof. Pyun's Asian American Art and Design class





Prof. Pyun's
class final
video



Prof. Sterling's
class final
video

ceramics

手技TEWAZA「伊万里・有田焼」 imari-arita porcelain

上出長右衛門窯の祥瑞画法
/ "Incomplete Circle" Drawing and Painting Kutani Shonzui

What makes a Teabowl a Chawan



Secrets of Chinese Pottery: Inlaid Pottery

Reviving Traditional Korean Celadons

Porcelain for Emperors

Moon Jar: the Art of Imperfection

Lee Kang-hyo 'Onggi Master' – film about a Korean potter

Launchpad: Porcelain Kendi

Ken Matsuzaki: "Elemental" feature film about Japanese potter

Japan Spirit and Form #6: Japanese Tea Bowls

2/4 Treasures of Chinese Porcelain

100 Icons of Korean Culture Ep97C03 Inlay technique of celadon

Emily J. Chin +1 • 16d

Asian Arts & Crafts : Sushi Plates

FIT-UC Team 2



♡ 0

➤ Add comment



♡ 0

➤ Add comment

Modern ceramic

An example of modern ceramic plates

♡ 0

➤ Add comment

Sushi plates

5 Unique Japanese Plates That You ...
by NAKA
youtube

♡ 0

➤ Add comment

Bowl of sushi represented by the painter Hiroshige in the eighteenth century.



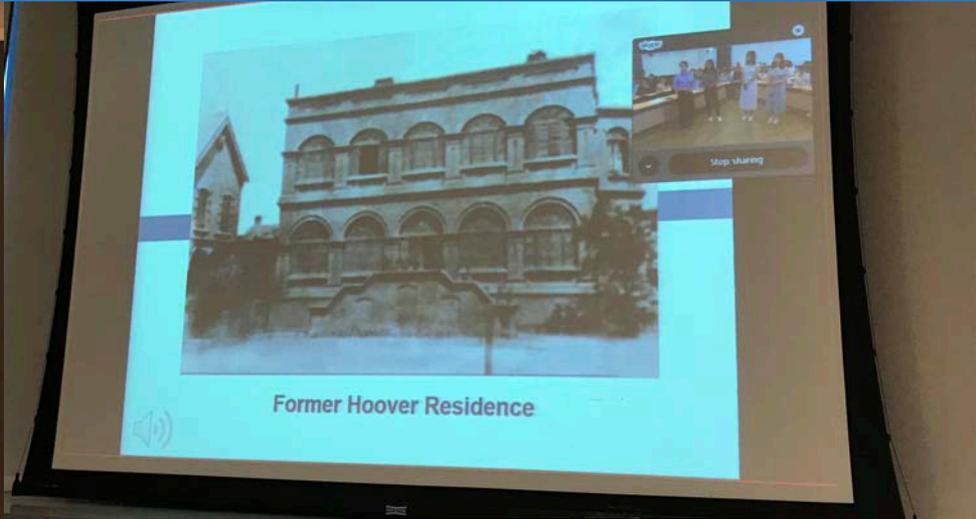
A beautiful example of sushi plate



There are different types and sizes, each unique in its own way.



Fashion Institute of Technology and Tianjin Normal University Final Presentation: Live Video Conference at 8-9 PM in New York City



F2F – Virtual Tour and Live Q&A Couture Korea at the Asian Art Museum in San Francisco



Blood series, 1995, by Jin Teok



*Cruise collection, 2016, by
Karl Lagerfeld*

Please join **Kyunghee Pyun**, History of Art, and **Hyonjeong Kim Han**, associate curator of Korean Art, Chong-Moon Lee Center for Asian Art & Culture-San Francisco Asian Art Museum, for a virtual tour of the museum's exhibition galleries. Live Q&A to follow.

With Curator Han, Professor Pyun will guide the audience through exhibition galleries at the Asian Art Museum in San Francisco.

Monday November 13, 2017, 11:00 AM–12:00 PM, Location: TBA

Seats are limited. Please RSVP by November 9, 2017 to:

Celia_Baez@fitnyc.edu

FIT

ASIAN ART MUSEUM
Chong-Moon Lee Center
for Asian Art & Culture
www.asianart.org

200 Larkin Street
San Francisco, CA 94102
T 415.581.3711
pr@asianart.org

Asian

News



PRESS CONTACTS:

Tim Hallman
415.581.3711
thallman@asianart.org

Zejian Shen
415.581.3566
zshen@asianart.org

COUTURE KOREA

Asian Art Museum of San Francisco and Arumjigi Culture Keepers Foundation of Seoul partner to present the first major U.S. exhibition of historical and contemporary Korean fashion



San Francisco, July 24 — From the courts of the Joseon dynasty (1392–1910) to the runways of Paris, *Couture Korea* immerses audiences in the splendid sophistication of historical and contemporary Korean fashion. The result of a partnership between the Seoul-based Arumjigi Culture Keepers Foundation and San Francisco's Asian Art Museum, *Couture Korea* introduces U.S. audiences to the incomparable artistry and artistic legacy of Korean dress.

The Asian Art Museum is the only venue for *Couture Korea*, which will be on view from Nov. 3, 2017 to Feb. 4, 2018. This original exhibition features more than 120 works, ranging from re-creations of garments from the Joseon dynasty to contemporary designs from Karl Lagerfeld of Chanel, pioneer of Korean fashion Jin Teok, and two Seoul-based Korean designers. *Couture Korea* delves deeper than the clothing's formal beauty and superb craftsmanship to show that these works, as art, are not only intimate objects but also cultural expressions. Visitors will come away with a rich understanding of the social and cultural roots, as well as the global impact, of Korean fashion.

Arumjigi, a group of researchers, scholars and artisans dedicated to the preservation, exhibition and promotion of Korean cultural practices, has prepared a range of garments for inclusion in *Couture Korea* that represent traditional Korean fashion: re-creations of kings' robes made from fabric so fine it is nearly transparent, 18th-century courtesans' ensembles, and children's first-birthday costumes. In addition, contemporary styles created by world-renowned Korean designers, including "master of deconstruction" Jin Teok (b. 1934), "tech" fabric impresario Im Seonoc (b. 1962) and understated traditionalist Jung Misun (b. 1984), will be shown alongside Korea-inspired looks from Karl Lagerfeld at Chanel.

King Yeongjo's outer robe (dopu), 2015. Silk, H 135 cm x W 240 cm. Arumjigi Culture Keepers Foundation.

MORE

**Couture Korea, a special exhibition
Asian Art Museum, San Francisco
November 2017 – February 2018**



COUTURE KOREA AT THE ASIAN ART MUSEUM

FIT Katie Murphy Amphitheater
November 13, 2017

A CET event supported, in part, by a 2017-18 SUNY-IITG grant directed by Professors Elaine Maldonado and Kyunghee Pyun

*Special thanks to Jeffrey Riman and Celia Baez, CET and Richard Hoar, IT.



▶ ⏸ 🔊 0:03 / 57:17









EXIT

EXIT



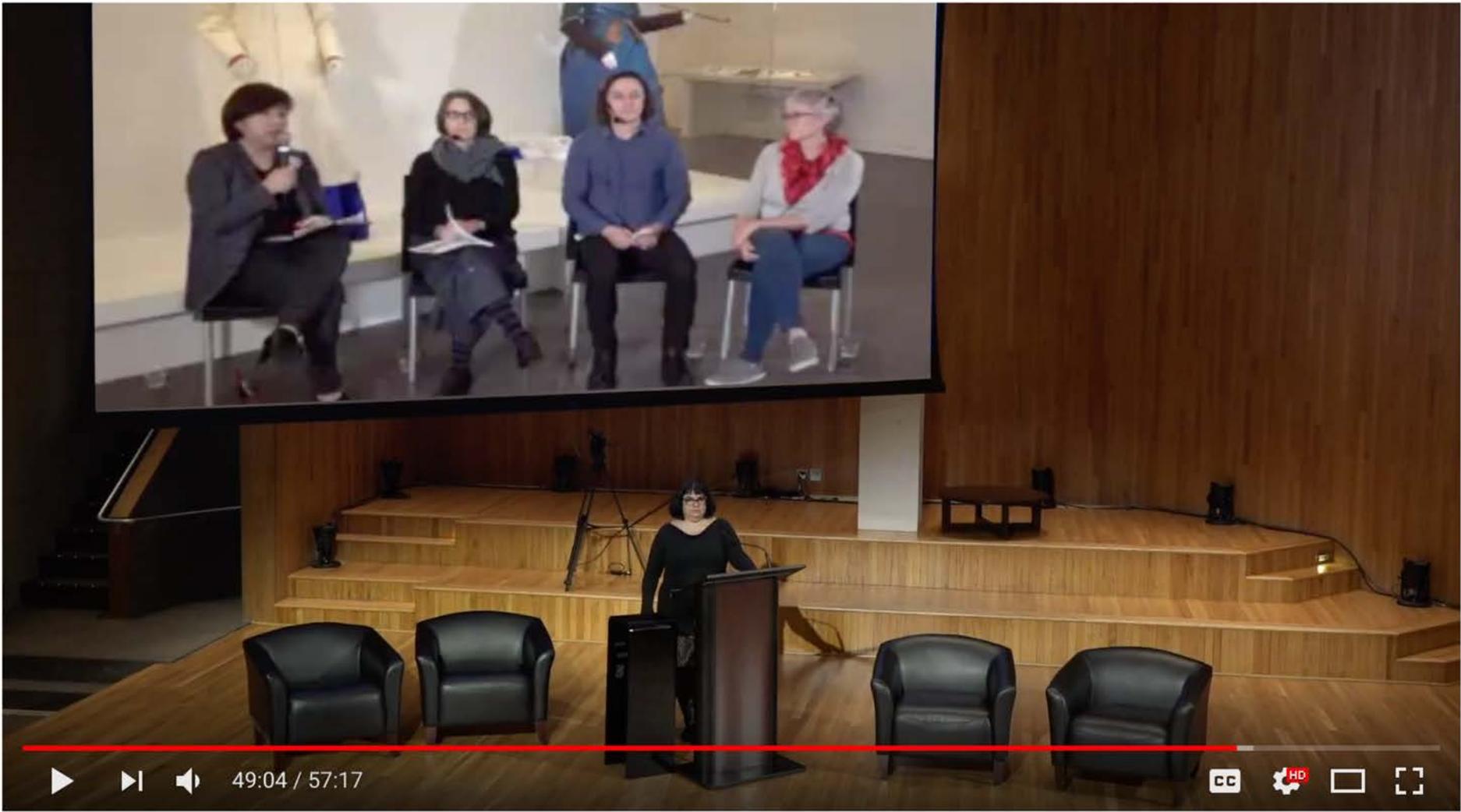




▶ ⏪ 🔊 37:42 / 57:17



Couture Korea Nov 13, 2017



Couture Korea Nov 13, 2017

Predicament of Contemporary Artists: Represent or Subdue Ethnicity?

Wednesday, November 30, 2016 6:30 PM – 8:00 PM by Professor Kyunghye Pyun

Korean Cultural Center; 460 Park Avenue (57th Street), 6th Floor



Do Ho Suh, *Home Within Home Within Home*, 2013,
installation view at the National Museum of Modern and Contemporary Art (Seoul)

Traditional Techniques for Contemporary Art

Ggaggi (Gopsol) stitches: extremely thin seams





Sewing Workshop for Suh Do-ho



Men working in garment factory sewing at machines, Sari garment factory, Rajasthan, India in 2015



Factories in Cleveland in 1932



National Endowment for the Humanities, Humanities Connections 2018-2021: Teaching Business and Labor History to Art and Design Students
(Kyunghee Pyun & Daniel Levinson Wilk)

BAMBOO CANVAS

Diverse Techniques in Asian Arts and Crafts

home explore **map** contemporary about search

This map pinpoints hubs of silk production in Southern China.



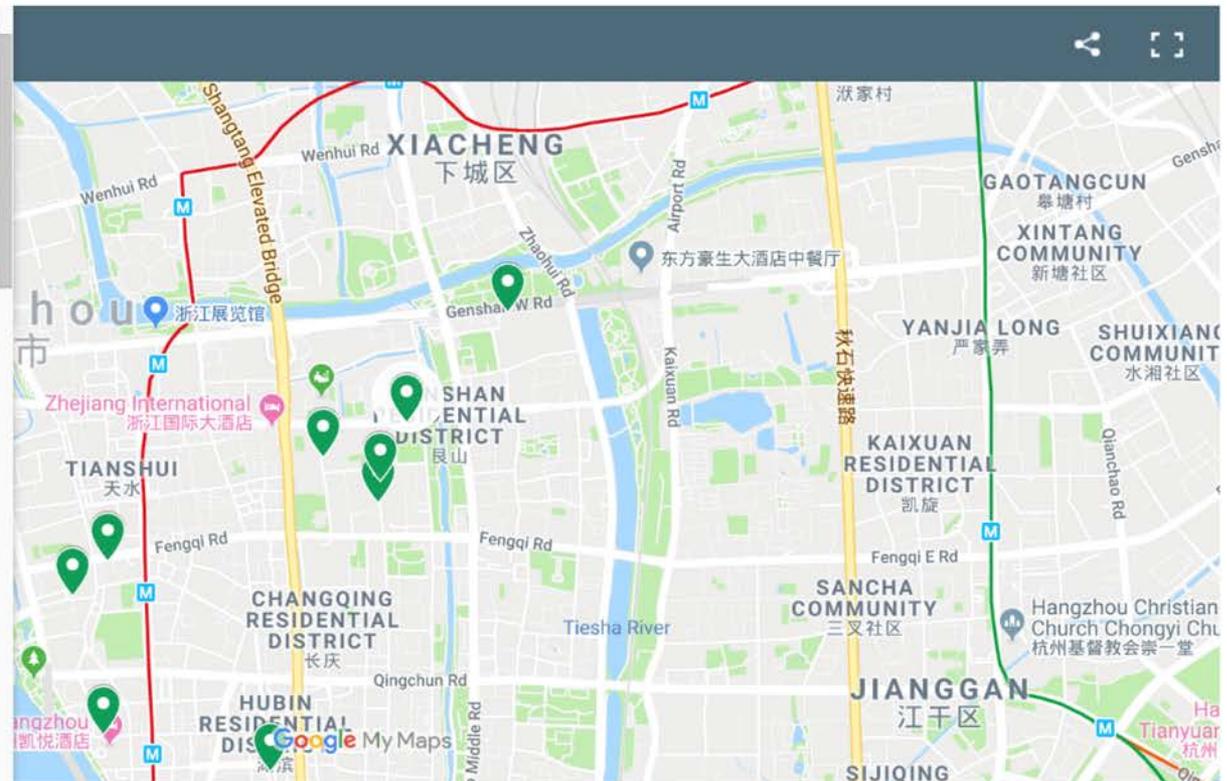
← Zhejiang Cathaya International... →

name

Zhejiang Cathaya International CO., LTD
(浙江凯喜雅国际股份有限公司)

description

Zhejiang Cathaya International CO.,LTD, also known as Cathaya Group, whose predecessor was China Cocoon Silk Corporation Zhejiang Branch established in 1950, has been developing in this industry for over 60 years. The current company majors in international trade of silk & textiles and is featured in combination of research, industry and trade. At present, the annual amount of



<https://bamboocanvas.org/contemporary/>



BAMBOO CANVAS

Diverse Techniques in Asian Arts and Crafts

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STUDIO VISITS

These videos present interviews and 360 experiences of artist/artisan studios in **New York, Seoul, and Kyoto.**

Master Koo: Hanbok
Embroidery



Enrico Isamu Oyama uses Japanese calligraphy ink, sumi, for his large-scale graffitit murals. As an artist of mixed background, he attributes his Japanese heritage and childhood in Italy as influences for his abstract paintings [Brooklyn in November 2017]



Here Oyama shows us the sketchbooks he's kept from his teenage years.



Zhang Hongtu gives us a tour of his spacious studio in Woodside, Queens. Here he is showing us his wall of inspiration [Queens, NYC in March 2018]



Zhang Hongtu demonstrates the virtual reality technology he's been experimenting with in his artwork [Queens, NYC: March 2018].



Seamstresses at Takaokaya making the finishing touches to zabuton, Japanese cushions for sitting



Raw cotton is used to stuff zabuton. Placing foam in the center helps to maintain shape over time.



Master Waraku carves the base of chawan made from clay. Chawan are teabowls used for traditional tea ceremonies

Every Friday Master Waraku fires his creations in the old-fashioned kiln at the back of his studio. He is able to determine the temperature of the kiln by carefully watching the colors of the flames





Amane Tatsumura gives a tour of the workshop space at Koho Nishiki, where weavers re-create ancient textiles patterns found through research, and also execute original designs [Kyoto: Yilin Chen and Ester Kwon in April 2018]



Yamada-san of Kanetaka Hamonoshise renews a family tradition--he is the first in three generations of knife sharpeners to make knives again. He now supplies specialized tools and razors to local craftsmen throughout Kyoto [Kyoto: Yilin Chen and Ester Kwon in April 2018]



A group photo with blacksmith Yoshitaka Yamada and Alexander Bazes, our translator for the day and apprentice of Master Yamada [Kyoto: Yilin Chen and Ester Kwon in April 2018]



Studio of Mr. Ooe, third-generation Nishijin Weaver, Kyoto



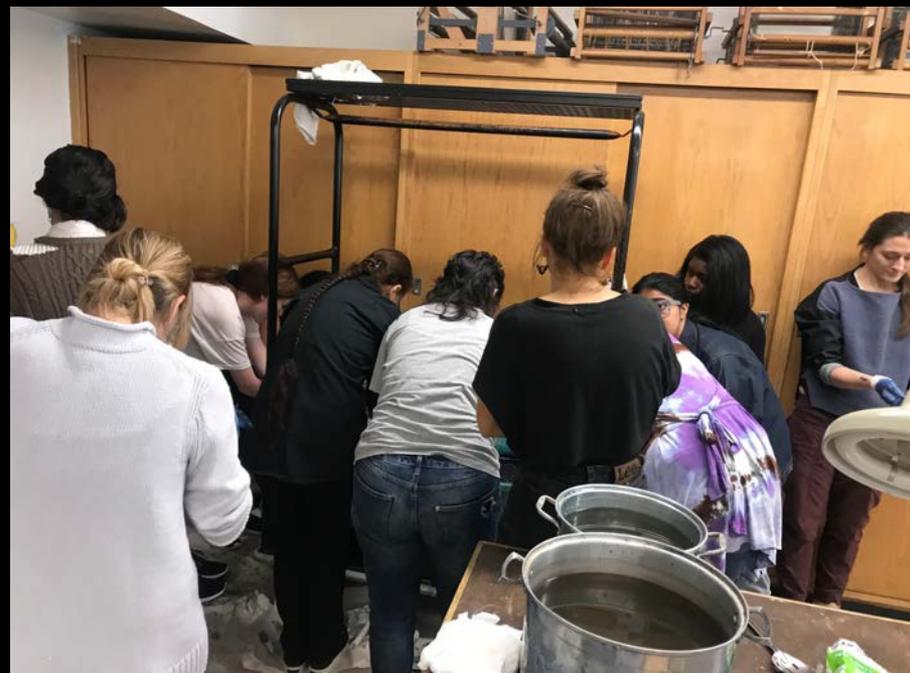
Mr. Ooe, Nishijin weaver



Mr. Ooe's weaving studio, upstairs



Mr. Hiroshi Murase's Arimatsu Shibori Workshop, Nov. 1, 2018





Ms. Yoshiko Wada and Mr. Hiroshi Murase



CHALLENGES & FUTURE PLANS

- FUNDING FOR THE STUDY ABROAD PROGRAMS
- ENVIRONMENTAL STUDIES WITH ANTHROPOCENE
- BUSINESS & LABOR HISTORY OF MANUFACTURING
 - DIASPORIC ARTISTS AND ENTREPRENEURS

A variety of organizations and institutions provide scholarships and grants for study abroad from the United States. Many provide assistance that is targeted to specific student populations (underrepresented student groups; African Americans; Asian Americans; Latino/Latina Americans; Native Americans; students with disabilities; gay, lesbian, bisexual, or transgendered students).

Funding Needed for Real Study Abroad

The following list is a sampling of Web sites with information and resources on multiple scholarships and grants. These Web sites provide a good starting point for research on the many study abroad scholarship opportunities available.

Note: This list is not exhaustive and is meant to provide a starting point for your research. No endorsement by NAFSA: Association of International Educators is intended or is to be inferred.

SITES WITH SEARCHABLE DATABASES

- › [College Board general scholarship search engine](#): Free online scholarship database.
- › [Diversity Abroad Scholarships & Grants](#): Free database of scholarships that target minority, low-income and first-generation students
- › [FastWeb](#): Free online scholarship database.
- › [IIE Passport Study Abroad Funding](#): Free online database of study abroad scholarships, fellowships, and grants.
- › [Scholarships.com](#): Free college scholarship search and financial aid information resource.
- › [Federal Student Aid](#): U.S. government-sponsored scholarships and grants.

UNIVERSITY SITES

- › [Arcadia University](#): Lists scholarships open to non–Arcadia University students and non–Arcadia University program participants.
- › [University of Kansas Database of Scholarships](#): National and international scholarships for study abroad, starting on p.7 of the handbook.
- › [University of Minnesota-Learning Abroad Center - External Scholarships Database](#): Searchable resource of funding and scholarship opportunities.

Professor Sterling's Class during Pyun's visit to Cancun, Mexico in August 2016

Exchange of Students and Faculty



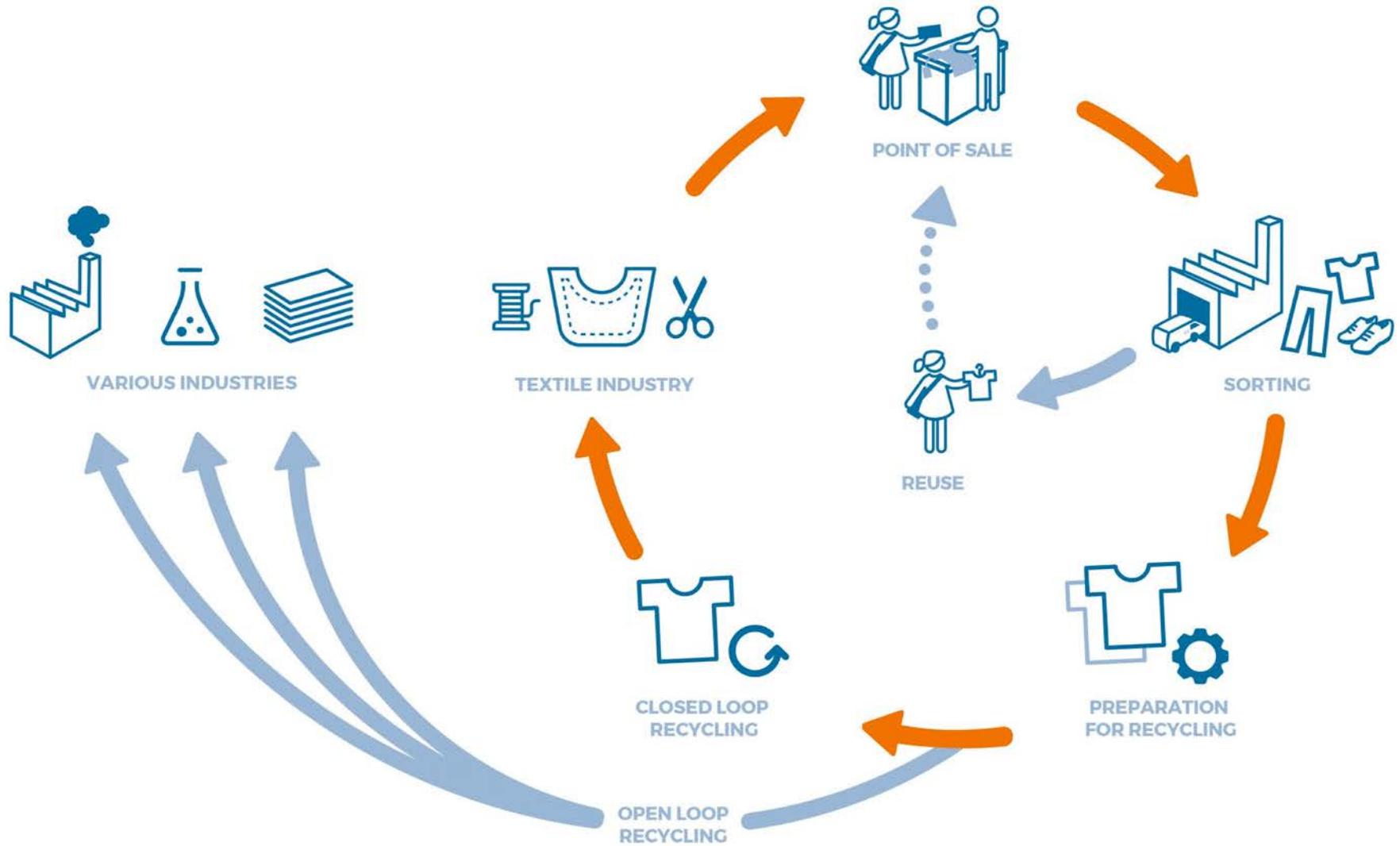
Professor Angelica Sterling in Prof. Pyun's Asian American Art and Design (fall 2016)



Visiting artists from other countries (Mr. Hiroshi Murase funded by the Center for Global Partnership, CGP/Japan Foundation



Anthropocene and Environment for Clothing Production and Consumption



Anthropocene for Artisanal Crafts



Paper Making
(Barks):
November-
January



Mulberry
Trees

Silkworms
(Leaves):
April-June

Medicine
(Roots):
October-
November



Dyeing
(Fruits): June-
July



SUNY COIL CENTER

SUNY IITG
Innovative Instructional
Technology Grant

SUNY CIT
Conference on Instruction
and Technology

SUNY
Colleges and Universities

International Partners

Museums
Cultural Organizations

Students, Learners,
Local Artists,
Museum Professionals

**BAMBOO
CANVAS**

Kyunghee Pyun

ACADEMIC AFFAIRS

Office of International
Programs: COIL

Office of Online Learning

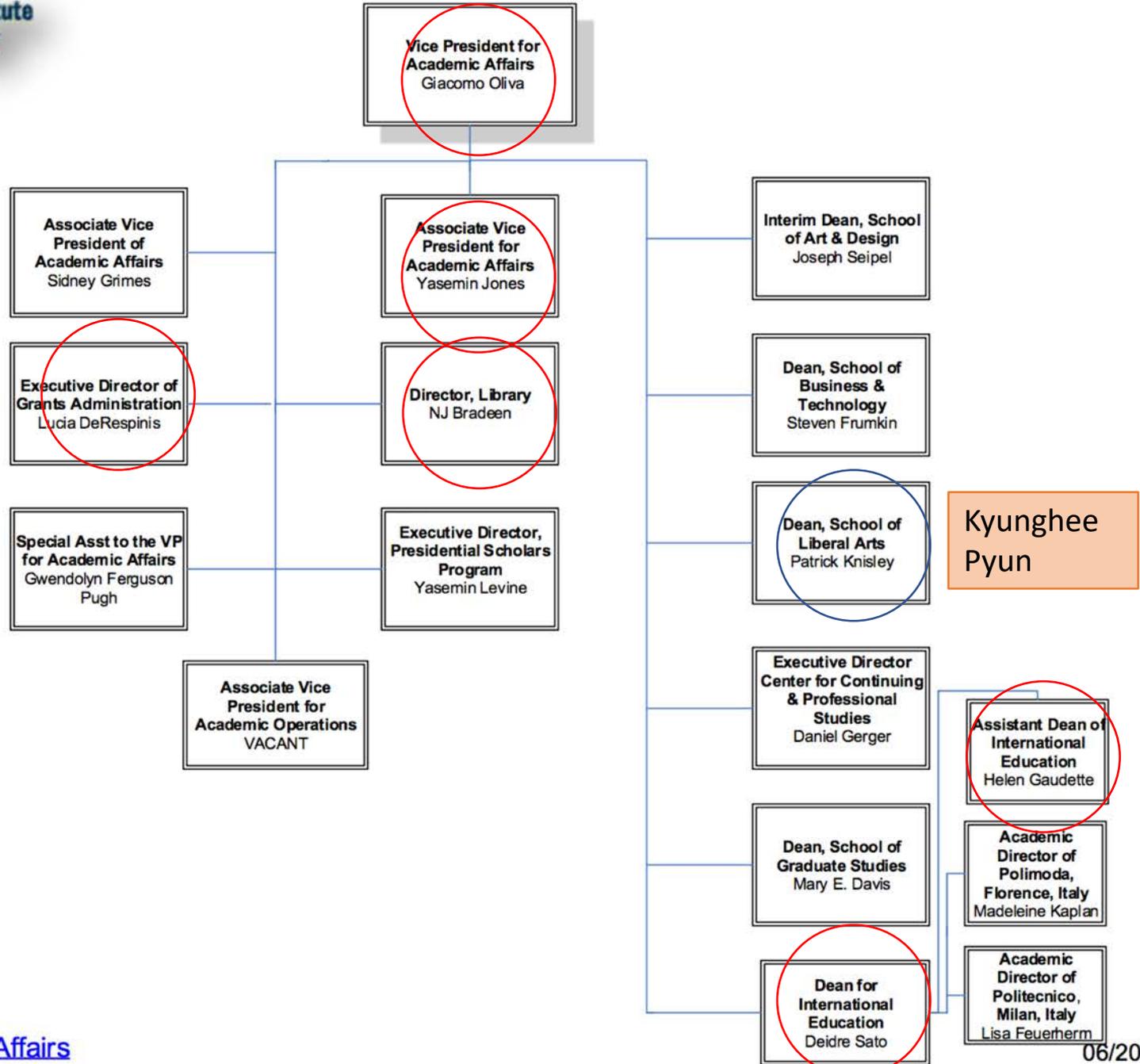
Center for Excellence
in Teaching

Grants Office

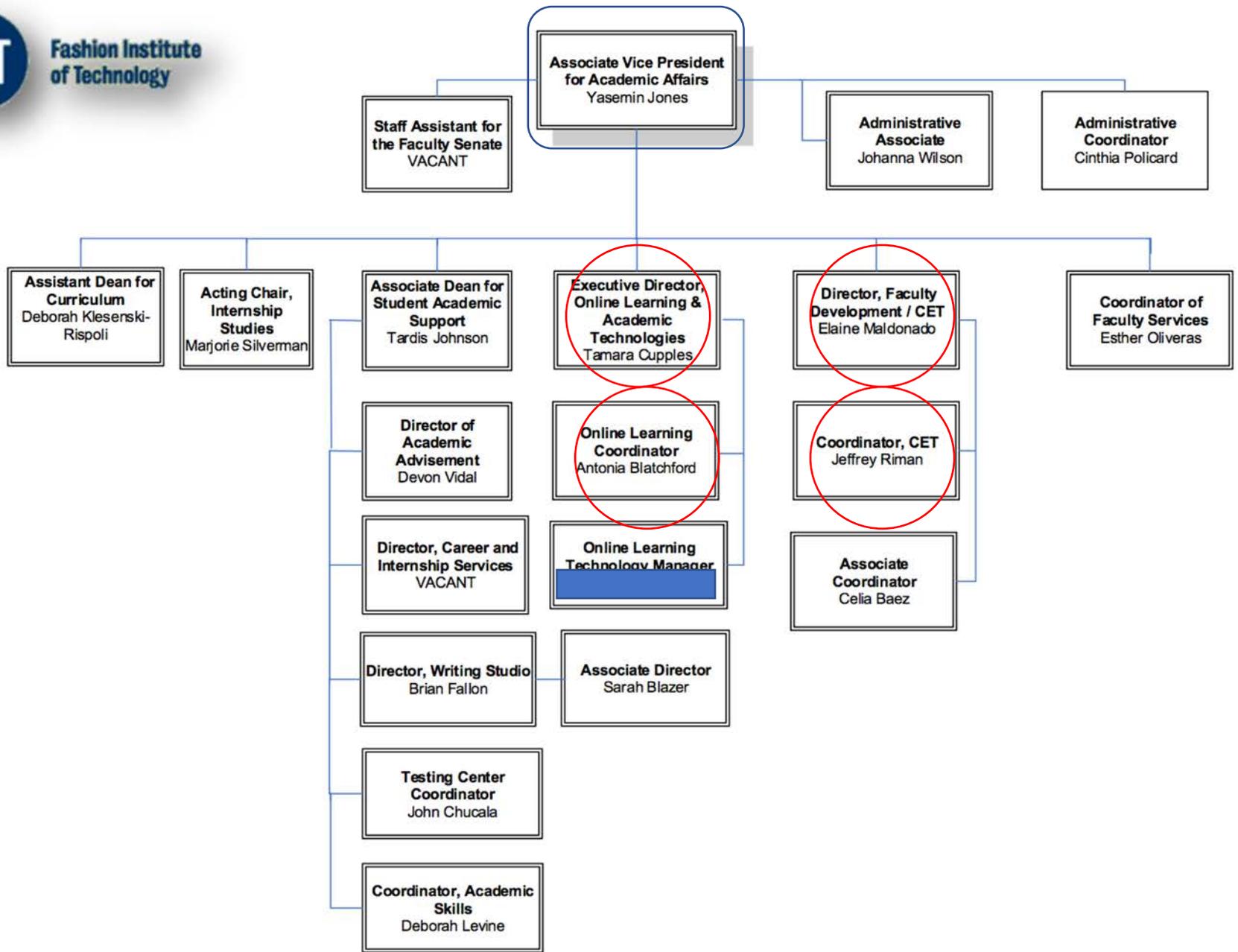
FIT Gladys Marcus Library

Information Technology
Academic Computing

Facilities and Classroom
Management



Kyunghee Pyun



THANK YOU SO MUCH FOR COMING TO THE CONFERENCE!

Beyond the Bamboo Canvas:

Innovative Instruction for a Globalized Classroom



The regional conference, Beyond the Bamboo Canvas: Instructional Innovation for a Globalized Classroom, is the culmination of a 2017-18 Instructional Technology Grant, funded by the State University of New York. (SUNY-IITG). Awarded to Professor Kyunghee Pyun, Department of History of Art and Professor Elaine Maldonado, Director of Faculty Development and Center for Excellence in Teaching, the project seeks to globalize the classroom with emerging technologies and the integration of Asian art and craft into the general curriculum.

Conference Date and Time

Friday, November 2018

9:30am-3:30pm

Location

FIT 27th Street between 7th and 8th Avenues, 8th floor;
New York City; Enter through the Dubinsky Building (closest to 8th Avenue)

[Click Here](#) for Directions and Accommodations