Dear Friends,

Celebrating the start of a new decade reminds me once again of how much the Charles B. Wang Center at Stony Brook University has grown. I still remember a particularly anxious moment after I first arrived in 2013 when I tried to establish a solid range of content for the Center. Today, the Wang Center is thriving, with faculty and students as well as many visitors from the community walking through our halls and taking part in our programs.

There are many reasons behind the surge of interest in Asian art and culture at the Wang Center. One of them is certainly a growing fascination with Asia, with all of its diverse and rich cultures and in all of its various dimensions. This in turn spurs us to bring you programs and more from almost every corner of the world. So, in response to this burgeoning interest in Asia, the Wang Center’s offerings this spring will be rich as well, with a wide array of exhibitions, films, literature, food, and performing arts events for you to enjoy.

As the Wang Center moves toward its 20th anniversary in 2022, we have much to celebrate but also much to do. We deeply value your generous support, large and small. Your support provides us with the means to create more exciting programs and grow.

I thank everyone engaged with the Wang Center—faculty, students, visitors, and not least of all our talented and devoted staff—for making the Wang Center so personally enjoyable. We look forward to continuing to work with you all.

Jinyoung Jin
Director of Cultural Programs
## SPRING 2020 EXHIBITIONS

### OPENING RECEPTION

**Thursday**  
3/12  
5–7 PM  
Skylight Gallery

### FORGOTTEN FACES: VISUAL REPRESENTATION OF TRAUMA AND MASS KILLINGS IN ASIA

**ON VIEW 3/12 – 6/14**  
Skylight Gallery

### THE STUDIO: THROUGH A SURREALISTIC LENS

**BY PROJECT GROUP GREEM**  
*Long-term Installation*  
Theatre Gallery

### SIMPLICITY OVER COMPLEXITY

**BY JONGIL MA**  
*Long-term Installation*  
Wang Center Outdoor Garden

### ZEN ROCK GARDEN

*Long-term Installation*  
Wang Center Outdoor Garden

### EXPLORE HISTORY OBJECTS FROM ASIA

**MITSUKO’S GARDEN: A BIT OF KYOTO IN STONY BROOK**  
*Long-term Installation*  
Garden View Gallery

## LECTURES, FILM, & OTHER PROGRAMS

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FORGOTTEN FACES
VISUAL REPRESENTATION
OF TRAUMA AND MASS
KILLINGS IN ASIA

Curated by Jinyoung Jin, Forgotten Faces traces the cultural phenomenon of mass killings and political trauma in Asia. Although the Holocaust sparked horror and outrage, mass killings did not stop—in fact, they became a defining characteristic of modern society across the globe, including our current moment. Asia, in particular, was the site of many such atrocities, with untold numbers of civilians dying as victims of colonialism, Cold War politics, unstable nation-state systems, capitalism, globalization, social and economic inequality, and growing ecological challenges. This exhibition reveals the links between these crimes against humanity and works of art, featuring artists Kim Hak (Cambodia), Kumi Yamashita (Japan), Federico Borella (Italy), Lim Ok-Sang (Korea), Noh Sun-tag (Korea), Choi Byungsoo (Korea), Jung Min-Gi (Korea), Lee Yunyop (Korea), Tenzing Rigdol (Tibet), Tung Min-Chin (Taiwan), and Joe Sacco (US). In the midst of tensions between journalism and aesthetics, we can find documentation of unspeakable acts and a crisis of representation. Forgotten Faces raises public awareness of a largely ignored history of brutality and undertakes to answer how art can express dark histories and a desire for social justice.

ON VIEW

MARCH 12 — JUNE 14, 2020

Image credit: Someone Else’s Mass (1997) by Kumi Yamashita. 94 1/2 (H) x 59 (W) inches each (a total of 5 pieces). Military boot prints on bed linens. Courtesy of the artist.
FORGOTTEN FACES
VISUAL REPRESENTATION OF TRAUMA AND MASS KILLINGS IN ASIA

Skylight Gallery

RELATED PROGRAMS

LECTURE | FIVE DEGREES: CLIMATE CHANGE IN INDIA | THURSDAY, MARCH 12, 4 PM | THEATRE (PAGES 22–23)

OPENING RECEPTION | FORGOTTEN FACES | THURSDAY, MARCH 12, 5 PM | SKYLIGHT GALLERY

ART CRAWL | GUIDED GALLERY TOUR | THURSDAY, APRIL 2, 4:30 PM | CHARLES B. WANG CENTER (PAGES 16–17)

LECTURE | ALIVE: 40 YEARS AFTER THE KHMER ROUGE WAR | TUESDAY, APRIL 28, 1 PM | LECTURE HALL I (PAGE 26)

OPENING RECEPTION
THURS, MAR 12 at 5 PM

Theatre Gallery, Skylight Gallery
Free and Open to the Public
RSVP at thewangcenter.org

ON VIEW
MARCH 12 — JUNE 14, 2020

Image credit: A Country Where Mothers Mourn (2020) by Jung Min-Gi. 90 (H) x 118 inches. Sumi ink, acrylic paint, and free-motion quilting machine sewing on canvas.
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

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.
Located on the first floor, in between the meeting rooms 101 and 102 at the Charles B. Wang Center, this Japanese rock garden (karesansui  枯山水) was created by Gerard Senese and his wife Hiroko Uruga-Senese as a tribute to the appreciation of Japanese culture. Japanese gardens are rich with symbolism, and they are usually created with certain meanings and wishes in mind. The Wang Center’s new Zen garden features symbols of Buddhist paradies with a tortoise islet (kame-jima) and a crane islet (tsuru-jima). Made with rocks, the tortoise symbolizes prosperity and the crane symbolizes health and good luck.

Visit the garden as a place for quiet contemplation.
ART CRAWL
A GUIDED TOUR OF CAMPUS GALLERIES

APR 2 at 4:30 PM
Tour of the Simons Center Gallery, the Alloway Gallery, the Zuccaire Gallery, and the Charles B. Wang Center.
Reception will follow at the Charles B. Wang Center.

3:00 PM Simons Center Art Gallery
3:30 PM Alloway Gallery
4:00 PM Zuccaire Gallery
4:30 PM Charles B. Wang Center
5:00 PM Reception, Charles B. Wang Center

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 three to four galleries, visiting each for about 30 minutes, before ending with a reception.

The Charles B. Wang Center will offer an artist talk by Lim Ok-Sang, whose work is on view at the current exhibit, Forgotten Faces: Visual Representation of Trauma and Mass Killings in Asia, at 4:30 PM. The Wang Center will also host the reception.

Free Admission | Reservation Required
RSVP at thewangcenter.org

Image credit: Tide of Candles II (2017) by Lim Ok-Sang. 11 (H) x 53 (W) feet (a total of 108 canvases). Mixed media on canvas. Courtesy of the artist.
PERFORMANCES

JAPANESE TAIKO DRUMMING AND DANCE

Performed by the Tamagawa University Dance and Taiko Group

MAR 25 at 6 PM

Theatre
Admission: $20 (General)$15 (SBU Students/Seniors)
Free for Children under 5
Tickets at thewangcenter.org

One of the top-ranking taiko groups in Japan will perform thundering taiko drum rhythms accompanied by traditional Japanese dance, with nearly 30 drummers and dancers taking the stage. The Tamagawa University Dance and Taiko Group has gone on tours around the world since 1961, visiting Mexico, England, Greece, Canada, Malaysia, Russia, Indonesia, Africa, and the United States. This is their fourth visit to the Charles B. Wang Center as part of their Annual East Coast Tour.

Presented with the support of the Japan Center at SBU.
Specially Processed American Me is a multidisciplinary performance using Spam, the canned meat, to connect the memories of artist Jaime Sunwoo’s Korean American upbringing, as well as to share her family’s accounts of the Korean War and to examine Spam’s lasting influence on Korean cuisine. Specially Processed American Me investigates Spam’s legacy in the U.S. military, its place in individual and collective memory, and its consumer appeal through a narrative collage of monologues, animation, soundscapes, sculpture, and cooking. Thrashing between absurd humor and sober tragedy, genuine affection and biting criticism, Specially Processed American Me is a thought-provoking exploration of one of America’s most iconic and misunderstood foods.
FIVE DEGREES: CLIMATE CHANGE IN INDIA

By Federico Borella

MAR 12 at 4 PM
Theatre
Free Admission
RSVP at thewangcenter.org

Italian photojournalist Federico Borella explores the correlated relationship between our current climate crisis and the phenomenon of farmers committing suicide in the drought-hit region of Tamil Nadu, India. Climate change threatens mankind as a whole and on the individual level, affecting us regardless of national boundaries and circumstances. Borella will share his experience of capturing something invisible but extremely real and concrete, with potentially tragic consequences.

RELATED PROGRAM
EXHIBITION | FORGOTTEN FACES: VISUAL REPRESENTATION OF TRAUMA AND MASS KILLINGS IN ASIA | ON VIEW MARCH 12–JUNE 14 | SKYLIGHT GALLERY (PAGES 6–9)
Special Collections and University Archives at Stony Brook University houses the Dr. Jacqueline M. Newman Chinese Cookbook Collection, the largest cookbook collection of its kind. The collection includes over 5,000 Chinese cookbooks; books on Chinese food culture, medicine, and history; haute cuisine magazines; archival materials; and audiovisual materials. These materials provide a valuable record of the Chinese Diaspora that has carried its rich cuisine to every corner of the globe.

SPICING IT UP!
HOW THE CHILE PEPPER WENT FROM OBSCURITY TO UBILITY IN CHINA

By Dr. Brian Dott

It’s hard to imagine Chinese cuisine without the chile pepper. Yet there weren’t any chiles at all in China before the 1570s. Introduced from the Americas, chile peppers initially struggled to gain a foothold in China. Now they are so common that many Chinese assume that they are native. Brian Dott will discuss how the chile pepper arrived in China and how this drastic transition—from obscurity to ubiquity—took place. Part of the chile’s success in China is due to its versatility, and it eventually was integrated into traditional Chinese medicine, garden aesthetics, and literature, as well as cuisine. This incredible versatility also allowed for different regions to emphasize or de-emphasize different aspects of the vegetable, leading to an impressive diversity of cuisines and combinations. The humble chile has come to influence many aspects of Chinese culture, even changing the meaning of the Chinese word for “spicy” (la).

MAR 24 at 1 PM

Supported by the Jacqueline M. Newman Endowment Fund, this program is co-presented with the Stony Brook University Libraries.

JACQUELINE M. NEWMAN CHINESE COOKBOOK COLLECTION
A Special Collection of the University Libraries at Stony Brook University
https://guides.library.stonybrook.edu/newman

Theatre
Free Admission
RSVP at thewangcenter.org
ALIVE
40 YEARS AFTER THE KHMER ROUGE WAR

By Kim Hak

Cambodian photographer Kim Hak was born shortly after the fall of the Khmer Rouge regime (1975–1979). Having grown up hearing tales of this period from his parents, Kim uses his work to raise awareness of his country’s dark history. Through his lens, he has brought Cambodian culture to a wider audience, including survivor stories and a variety of scenes found within his homeland, both natural and architectural. Kim will share how art can express dark histories as well as his own visual journey of connecting crimes against humanity and works of art.

RELATED PROGRAMS

EXHIBITION | FORGOTTEN FACES: VISUAL REPRESENTATION OF TRAUMA AND MASS KILLINGS IN ASIA | ON VIEW MARCH 12–JUNE 14 | SKYLIGHT GALLERY (PAGES 6–9)

APR 28 at 1 PM
Lecture Hall I
Free Admission
RSVP at thewangcenter.org

FILM |
ASIAN ANIMATION SERIES: FUNAN |
WEDNESDAY, APRIL 8, 5 PM |
THEATRE (PAGE 33)
WORKSHOP

KOMBUCHA 101

By Cheryl Paswater of Contraband Ferments

APR 24 at 1 PM

Chapel
Admission: $20 (General)
$15 (Students/Seniors)
Limited to 30 people.
Advance reservation is required.
Tickets at thewangcenter.org

Fermentation is one of the oldest food processing methods still used today. Scientifically known as zymology, it is the conversion of carbohydrates into alcohols, carbon dioxide, yeast, or bacteria. Beer, miso, sourdough, kefir, kimchi, and many other delicious foods we love are the products of fermentation. Cheryl Paswater will cover the basic science behind making kombucha and teach you how to make it yourself. All participants will take home a starter kit!
By the 1940s, Korea had been a Japanese colony for decades. Under Japanese rule, the use and the teaching of the Korean language was outlawed. As the native words of his land begin to fade and are replaced with the sounds of Japanese, Kim Pan Soo defies the government and joins the Korean Language Society with the goal of publishing a Korean dictionary. Meanwhile, the Japanese authorities close in on the group.

“Mal-Mo-E” refers to a word from an old Korean dialect that translates to “collecting vocabularies.” Yu-na Eom, the screenwriter for A Taxi Driver (2017), displays her skillful cinematic storytelling in this historical drama.

Discussion and Q&A led by Professor Heejeong Sohn, Assistant Director of the Center for Korean Studies at Stony Brook University.
FUNAN

(2018 | 84 minutes | Animation | Directed by Denis Do)

Set in Cambodia in 1975, Funan tells the story of Chou, a young woman whose simple life is upended when the Khmer Rouge topple the government. After being forcefully evacuated from their village, she and her husband are separated from their young son. Winner of the top prizes at the 2018 Annecy Animation Festival and the 2018 Animation Is Film Festival, Funan is a searing and remarkable debut from filmmaker Denis Do, who uses his own family history as inspiration for a thrilling story of love, loss, and enduring hope in the most trying of times. The film features the voices of Bérénice Bejo (The Artist) and Louis Garrel (The Dreamers).

RELATED PROGRAMS

EXHIBITION | FORGOTTEN FACES: VISUAL REPRESENTATION OF TRAUMA AND MASS KILLINGS IN ASIA | ON VIEW MARCH 12–JUNE 14 | SKYLIGHT GALLERY (PAGES 6–9)

LECTURE | ALIVE: 40 YEARS AFTER THE KHMER ROUGE WAR | TUESDAY, APRIL 28, 1 PM | LECTURE HALL I (PAGE 26)

APR 8 at 5 PM

Theatre
Admission: $5 (General/Students/Seniors)
Tickets at thewangcenter.org
NEVER-ENDING MAN
HAYAO MIYAZAKI

(2018 | 70 minutes | Documentary | Directed by Kaku Arakawa)

As one of an array of diverse Japanese cultural programs offered at our Cherry Blossom Festival, the Wang Center will show a documentary film about the legendary Japanese animator Hayao Miyazaki. Miyazaki has helmed many well-known animated films with Studio Ghibli, including Ponyo (2008), Howl’s Moving Castle (2005), Spirited Away (2002), Princess Mononoke (1997), and My Neighbor Totoro (1988). Best known as an adamant advocate of hand-drawn animation, he confronted new challenges brought on by a new generation of animators who are more skillful with computer-generated imagery (CGI). This film goes behind the scenes over two years as Miyazaki overcomes struggles to create a short film using CGI.

MAY 3 at 1 PM
Theatre
Admission: $5 (General/Students/Seniors) or
FREE ADMISSION with Cherry Blossom Festival Admission
Tickets at thewangcenter.org

LU OVER THE WALL

(2017 | 107 minutes | Animation | Directed by Masaaki Yuasa)

From visionary animator Masaaki Yuasa comes a joyously hallucinogenic yet family-friendly take on a classic fairy tale. A little mermaid named Lu comes ashore to join a middle-school rock band and propels them to fame. However, since ancient times, the people in the village have believed that mermaids bring disaster. Soon there is trouble between Lu and the townspeople, putting the town in grave danger. Winner of the Grand Prize at the prestigious 2017 Annecy Animation Festival and an official selection at Sundance 2018, Lu Over the Wall is a toe-tapping, feel-good demonstration of Yuasa’s genre-mixing mastery that will leave you humming long after you leave the theater.

MAY 6 at 5 PM
Theatre
Admission: $5 (General/Students/Seniors)
Tickets at thewangcenter.org
APR 1 at 9 AM
Lecture Hall II | Free Admission
RSVP at thewangcenter.org

MATWAALA
SOUTH ASIAN DIASPORA
POETRY FESTIVAL

Directed by Usha Akella and Pramila Venkateswaran, the Matwaala Festival is a platform intended to showcase the voices of talented South Asian female poets in America. The festival will offer poetry readings by both established and emerging poets (including Sophia Naz, Zilka Joseph, Monica Ferrell, Usha Akella, and Pramila Venkateswaran), a panel discussion on gender and racial issues, and a writing workshop with students. Students from any background are welcome to participate in presenting their poems.

POETRY FESTIVAL SCHEDULE OF EVENTS

9:00–9:15    Introductions
9:15–11:30   Session I: Poetry Reading
             9:15–9:40    Sophia Naz
             9:40–10:05   Zilka Joseph
             10:05–10:30  Pramila Venkateswaran
             10:30–11:30  GUP CHUP (Conversations and Q/A)

11:35–1:30   Session II: Poetry Reading
             11:35–12:00  Monica Ferrell
             12:00–12:25  Usha Akella
             12:30–1:30   GUP CHUP (Conversations and Q/A)

1:30–2:00    Lunch Break

2:00–2:30    Session III: Student Participants’ Open Mic

2:30–5:00    Session IV: Writing Workshops
             2:30–3:00    Monica Ferrell
             3:00–3:30    Zilka Joseph
             3:30–4:00    Sophia Naz
             4:00–4:30    Pramila Venkateswaran
             4:30–5:00    Usha Akella

This program is funded by the Presidential Mini-Grant for Departmental Diversity Initiative.
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 a documentary about the legendary animation director Hayao Miyazaki (Never-Ending Man), 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.

Space is limited for the workshops, so make your reservation fast! For tickets and additional information, visit our website.

MAY 3 at 12 PM

Charles B. Wang Center
(Rain or Shine)
Admission: $25 (General) | $15 (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

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