



唐府

TANG
FU

Issue No. 3 | Spring 2021

MISSION BUILDING

404 Third Avenue.
San Diego, CA 92101

DR. SUN YAT-SEN MEMORIAL EXTENSION BUILDING

328 J Street San Diego, CA 92101

CHUANG ARCHIVE & LEARNING CENTER

541B Second Avenue
San Diego, CA 92101

MUSEUM HOURS

The SDCHM is currently closed due to the COVID-19 pandemic. Please visit our website to stay updated on our online events.

族

FEATURED CHARACTER

Written by 趙孟頫 Zhao Mengfu
(1254-1322) Yuan dynasty

民族 Minzu:

ethnic, ethnic group, nation

種族 Zhongzu: race, ethnicity

五族共和 Wu Zu Gonghe:

Five Ethnicities as One Union



COVER CALLIGRAPHER

Zhao Mengfu (1254-1322) was a descendent of the song dynasty imperial family. He became a famous Chinese scholar, painter and calligrapher during the Yuan dynasty. He was married to Guan Daosheng, who was also an accomplished poet, painter and calligrapher. His rejection of the refined, gentle brushwork of his era in favor of the cruder style of the 8th century brought a new style of the Chinese landscape painting. His paintings appear very simple and approachable. People valued his style

Cover image taken from the SDCHM collections storage area. SDCHM collection's team's ongoing efforts to upgrade our permanent collection storage and utilize our Neon database is a large part of our plans for 2021.

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A Letter From our Director

Dear members,

No one would have thought that we could be so busy with our beloved Museum during the pandemic. Our virtual celebration of the 25 years of the museum's opening and 35 years since the foundation of the historical society was a great success on January 30, 2021. The celebration event was also accompanied by a publication. In order to publish this celebration book, we did not issue a newsletter in the same month. So, it has been a while since our last newsletter.

In addition to our Saturday lecture series, "Chinese American Experience and Beyond", we mounted the Drumright collection exhibition and recorded a virtual gallery tour. For our January 30 celebration, we also did a virtual gallery tour for the refreshed permanent exhibition. Our virtual tours and Saturday lectures were all recorded and will be available on the website.

We are now working to revamp our education programming. We want to revitalize the school outreach, the Classroom Exhibition Presentations. We have conducted several internal workshops so far, and have also started delivering virtual presentations to schools. We want to continue revitalizing the in person part of our education program, preparing for the Museum's reopening.

The next upcoming exhibition will be the *Lifetime Achievements of Maestro Jahja Ling*, who is the Conductor Emeritus of the San Diego Symphony. This is a collaboration with the Bonita Museum and SDSU Chinese cultural center. We are planning to open the exhibit at the end of July. It all depends on how the health restriction will be during the summer. We are optimistic about the opening reception for this Jahja Ling exhibition.

Thank you for your participation in our virtual programs and for your generous donations during this pandemic. We are truly grateful for your support and encouragement. I hope to see you soon when the Museum reopens.

LILY BIRMINGHAM
DIRECTOR

A Letter From our Chair

Dear members, friends, and supporters;

It has been over a year since the museum closed its doors due to the global health contingency. Over the last year, we have experienced tremendous challenges of the global pandemic and I hope we can see the light at the end of the tunnel soon. We all have experienced a loss of connection and community. We have also had many moments to reflect and we must be hopeful and positive in moving forward.

25 years ago in January, the museum opened its doors to the public at 404 Third Avenue. And more than 35 years ago, the Chinese Historical Society of Greater San Diego and Baja California was formed. We thank all of the people for what you have done to make the museum a reality. On January 30, 2021, a virtual celebration was organized and many joined us for the celebration. It was a great success. Thank you so much for your attendance!

We have been working with the Chinese Cultural Center of San Diego State University to present many virtual lectures focusing on the Chinese American Experience and Beyond. Hundreds of participants have joined us and we have received very positive comments. We are connecting with many people around San Diego and around the world. The world has changed so much and the world of museums will also change. The virtual platform will stay with us for many years to come. We have to continue to be innovative and adapt to the new realities.

I want to take this opportunity to express my heartfelt appreciation to all of you for volunteering your time and expertise to serve the museum. You have been most generous in your donations and this is so heartening. Recently, the anti-Asian/anti-Chinese sentiment is felt all over the U.S.A., it is imperative that we endeavor to educate the public about who we are and the multiple contributions of Chinese Americans in building this country. We are part of the fabric that makes multicultural America.

May is Asian Heritage Month, we will be celebrating throughout the country. We need to be seen, heard, and included. We make history and we create our collective future.

We are looking forward to the reopening of our beloved museum. Please let us know how we can serve you better. We would love to hear from you!

With deep appreciation,



LILLY CHENG

CHAIR, BOARD OF DIRECTORS





JAHJA LING IN ACTION

Fig. 1 Jahja Ling and Bonita Museum & Culture Center

Fig. 2 Cleveland Symphony Orchestra and BMCC

The Lifetime Achievement of Maestro Jahja Ling

DIANA CHOU

Art and music have been proven to be among the most magical remedies for souls and the most powerful inspirations for minds. Marching into a new year, an exhibition on Maestro Jahja Ling will be the inauguration exhibition for reopening the SDCHM in 2021; this exhibition will not only celebrate a successful Chinese-American narrative, but also bring a joyful dimension for your museum's experience.

Maestro Jahja Ling 林望傑 (b.1951), an accomplished musician and Chinese-American, is well-known for his masterships in piano performance and orchestra conducting, and recognized for revitalizing the San Diego Symphony Orchestra (fig. 1). Jahja Ling, as a musical prodigy since his childhood, embarked on his musical journeys from Indonesia (his birth place) where he immersed in European culture and music, and later through the trainings in both the Juilliard School and Yale University in the United States, where he settled, and flourished. Jahja Ling had a long-term career in conducting with youth orchestras and symphony orchestras

that ranked in the top caliber in the U.S.A., namely the Boston Symphony Orchestra (in Tanglewood) and Cleveland Symphony Orchestra. On the national and global scales, Jahja Ling was also on stage with many accomplished musicians, such as the cellist Yo-yo Ma 馬友友 (fig. 2) and the pianist Lang Lang 朗朗. His final concerts at San Diego Orchestra Symphony in 2018 marveled the audiences (including the author) with his energy and passion for the interpretations of classical music.

Jahja Ling's successful and public persona often eclipses his Christian faith. Jahja, a Biblical name and a variation of *Yahya* or *Jehiah*, means "God is gracious." His encounter of the Christianity and music began simultaneously at the age of four, which was introduced by Ms. Tse-Siu Lee. Miss Lee, perhaps, was a key master for opening up a world of music, hymns, and Christianity to Jahja Ling. In various interviews, Maestro Jahja Ling would equally credited Ms. Lee among his professional mentors for his musical success. Ms. Lee seems to have a profound influence on his

belief in both Christianity and the innate gifts in music and peoples.

The SDCHM, acknowledging the Bonita Museum and Cultural Center for its effort, as the first organization to develop and install this exhibition (in 2018), will continue and present a retrospective overview of Maestro Jahja Ling's musical achievements and journey, including his significant relationship with San Diego and its community. Furthermore, this exhibition will reveal Ling's personal and unyielding dedication to the church choir after his retirement. Some of the virtual programs of this exhibition also intend to showcase younger generations of Chinese-American musicians who admire and were inspired by Maestro Jahja Ling. Once more, this exhibition is to share Jahja Ling's musical passions to his audiences, because "music is the moonlight in the gloomy night of life" as timelessly remarked by Jean Paul (the 18th century German novelist).



A VIRTUAL TOUR Museum Director Lily Birmingham Lily introduces a work by Soong Mei-Ling, as part of the First Look docent tour

First Look: Ambassador and Mrs. E.F. Drumright's Ink Diplomacy *A Virtual Event*

ELIZABETH HENSLEY CHANEY

In December 2020, the SDCHM presented a sneak-preview of Ambassador and Mrs. Drumright's Ink Diplomacy. The *First Look* online event featured a virtual tour of the exhibition, led by Lily Tou Birmingham (Director) and Linda DiBenedetto (Education Docent Coordinator), and which was filmed by Alan Su.

On December 5th, the tour was preceded by a statement from Polly Liew (Exhibit Chief Planner), who spoke about how the show came to be, referring to the many months of restoration work that were necessary to prepare the paintings. She thanked the 38 individuals who contributed to the event, raising over \$64,000 to support Museum operations.

Lily opened the tour video, providing context for the paintings. Everett Drumright's position, as a U.S. Ambassador to the Republic of China, granted him access to high-level politicians in Taiwan, including President Chiang Kai Shek 蔣中正 (1887-1975). There were many artists in this circle who would form ties with Everett and his wife, Florence. Lily explained how the exhibition was installed in three sections. The first gallery featured paintings by government officials (and their family), including Chiang Kai-Shek 蔣中正, Soong Mei-ling 宋美齡 (1898-2003), and Ye Zuibai 葉醉白 (1909-1999). The second gallery included works by teachers of Florence, including Huang Junbi 黃君璧 (1898-1991) and Shao Youxuan 邵幼軒 (1918-2009). On the walls of the third gallery were works that had been gifted to the Drumrights by friends. After Lily, who led the tour through the first two galleries, Linda continued in the third gallery, exploring works by painters like Zhang Daqian 張大千 (1899-1983), Gao Yihong 高逸鴻 (1908-1982), and Xi Dejin 席德進 (1923-1981). She ended on a collage of photographs, which showed the Drumrights at different gatherings during the Museum's early years.

We're grateful to everyone who contributed to the exhibition, as well as all who joined us on December 5th. If you weren't able to make it and would like to see the tour, please check out the video on our website: <https://sdchm.org/current-exhibitions>.

25th/ 35th Anniversary Celebration

*Celebrating 25 years of the San Diego
Chinese Historical Museum & 35 years
of the San Diego Chinese Historical Society*

ARTHI SELVARAJ

On January 30th, 2021, we celebrated 25 years of the San Diego Chinese Historical Museum and 35 years of its predecessor, the Chinese Historical Society of Greater San Diego and Baja California. Due to the COVID-19 pandemic, we marked the milestone with a grand virtual event, allowing us to include many more friends of the museum from different parts of the world!

The celebration began with well wishes from local leaders, including Mayor Todd Gloria, Councilmember Chris Cate, and former County Supervisor Ron Roberts. We reminisced about the museum's humble beginnings with longtime friends and contributors Dr. Shu Chien (first chair of the SDCHM Board of Trustees), Tom Hom (president of the Chinese Historical Society, 1988 to 1990), and past board member Diana MarJip-Chuh. We also had an appearance by Lang Lang, the Chinese concert pianist and longtime friend of the museum, all the way from China! And finally, Y. Barry Chung, (Dean of the College of Education, SDSU), Wendy Wilson-Gibson and Nimpa Akana (Executive Director and President of the Board of Trustees, Bonita Museum and Cultural Center), as well as Gay Q. Yuen (President of the Chinese American Museum, Los Angeles) offered their congratulations. They took the time to highlight the significance of the SDCHM as a place of cultural and historical significance within the greater San Diego community. Many thanks to our SDCHM family, friends, and partners for their heartfelt support!

The celebration continued with a special performance by Wu Man and Wu Wei, pipa and sheng musicians, playing "A Joyous Tune". Their musical performance was followed by the Mission Refresh museum tour, providing a first look at our freshly renovated permanent exhibition, designed for a more immersive visitor experience. The tour will be made available for public viewing on our website, sdchm.org. We thank the tour's docents Bob Stein, Michael Yee, and Lily Birmingham for bringing their eloquence and expertise to introducing the redesigned exhibit.

To end the event, our director, Lily Birmingham, and our board chair, Li-Rong Cheng announced the winners of our virtual silent auction and our opportunity drawing. The silent auction winners placed their bets on some unique treasures, and our opportunity drawing winners took home a wide range of museum goodies.

As we venture forth into the next 25 years, we will set new goals for the museum's future exhibitions and education programs, as well as our position in the Chinese community here in San Diego. We would ask for your continued support, as donors, as friends, and as volunteers, to help us take our next steps as an institution.

NEW EXHIBITS

01 *Chinese medicine exhibit*

02 *Ceramic polo player piece*

03 *Stoneware wine jars with a turquoise alkaline glaze*





IN PROGRESS Glimpses into our collections storage area

Collections Survey

MADELEINE MCMANUS

We, as a museum, are, first and foremost, stewards of precious objects and artifacts held in the public trust. During the COVID shut down, we have been making the best use of our down time to conduct a complete reorganization and inventory of our collection storage. A complete inventory is the process of locating and examining every object in the museum's collection, both those on display and in storage. During this process we inspect, photograph, and repack each item of our collection one-by-one.

This process of conducting inventory creates and maintains reliable, complete and up-to-date records of the objects under the museum's care in order to preserve them and make them available to the public. Conducting an inventory facilitates day-to-day management of the collection and supports conservation efforts so that we can best perform our jobs as caretakers for these objects.



Fig. 1

A Window into Art

Eight-paneled miniature screen (Accession no. T1298) by various artists, ca. the first half of the 20th century. Ink and colors on paper, 3" x 9" each panel, yellow rosewood frame painted with gold patterns.

The adoration of miniature objects in Chinese art, a cultural taste that was likely inspired by Emperor Qianlong 乾隆皇帝 (1711-1799), who was similar to today's social media influencers, fashioned into a life of collecting and display of treasures among literati and aristocracy from the 19th century or earlier. Emperor Qianlong, a Manchurian native, prided himself with profound Chinese classical learnings and his collecting ambition in all media of fine arts and crafts, including Western art, also developed an obsession in miniature objects that are known as curio boxes or *duobao ge* 多寶格, which contain various artifacts, painting and calligraphy in a miniature form (fig.2). It is no surprise, this cultural and artistic taste continues into the modern era, because these miniature artifacts are to spark enjoyment and imaginative wonders at one's reachable distance.



Fig. 2, Fig. 3

SDCHM's miniature screen (fig.1), a compilation of artists and calligrapher, showcases four pieces of *kai shu* 楷書 standard calligraphy by Xing Duan 邢端 (1833-1959), one bird-and-flower painting by Wang Xuetao 王雪濤 (1903-1982), a lady figure by Huang Jun 黃均 (1914-2011), and a landscape and a horse painting by another two painters.

Wang Xuetao, well-known for his bird-and-flower subjects, captured the dynamic force of the hawk (or falcon) targeting its prey, which was frightened and eventually lost its way. We can anticipate the unavoidable destiny of this sparrow. Huang Jun, specialized in lady figures, truthfully reflected a domestic confinement of pre-modern women; or perhaps Huang depicted a lady's perfect contentment in her inner-quarter. The cleverness of the designer placed these two next to each other, creating a contrast of quietness vs. action, gentleness vs. violence, and nature vs. man-made garden. Either way, the artists demonstrate their keen observations of nature and objects, and bring a visual enjoyment to the viewers (fig.3).

— DIANA CHOU

Saturday Lecture Highlights

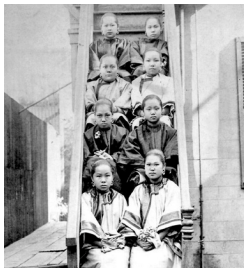


CHINESE AMERICAN EXPERIENCE & BEYOND LECTURE SERIES

Tom Hom and Loretta Lum sharing a jade object from their collection during the "Jade, the Stone of Heaven" virtual lecture (November 7, 2020)

Since 2014, Third Saturday lectures have brought in diverse students, academics, and professionals who share a unique viewpoint on topics of relevance to the community. Starting in October 2020, we have expanded the series through our collaboration with the SDSU Chinese Cultural Center. Building off of the Museum's Volunteer & Docent Training Program, this series of talks and discussions has offered unique insights into Chinese history, Chinese culture, American history and lifeways of Chinese Americans, with a particular focus on objects represented in the Museum's permanent collection. "The Chinese American Experience & Beyond," has featured presentations that take place on the 1st and 3rd Saturdays of each month. These lectures have explored a wide range of topics, from the significance of the minerals nephrite and jadeite in Chinese culture to the role of east-west exchange in the composition of illusionistic painting during the Qing dynasty.

The following are several program highlights from 2020-2021:



RIPPLES IN TIME: THE COURAGE AND RESILIENCE OF EARLY CHINESE AMERICAN PIONEERS

10/17/2020

On 10/17, we were accompanied by Russell N. Low, a great grandson of Hung Lai Wah, a Transcontinental Railroad worker and Tom Ying, a rescued child slave. Based on a family story, his presentation shed light on the trafficking of young Chinese women in the 1800's as part of the illegal slave trade. 160 community members participated in this program session.

景德镇瓷器上的中外文化

CHINESE AND WESTERN CULTURES RECORDED ON PORCELAIN

12/12/2020

Professor Chunming Yu provided his lecture in Mandarin Chinese, considering the influence of international trade on the design and types of ceramics produced in Jindezhen during the 16th-19th centuries. It was during this time period (Ming and Qing dynasties), that a large number of Chinese products began to circulate in the West, arriving via maritime trade. Hilda Van-Neck Yoder provided commentary for Professor Yu's talk, recounting and providing context for a story of export porcelain found buried in the yard of a family home in Delft (the Netherlands). 110 individuals from diverse locations attended.

ABOVE THE DROWNING SEA

02/21/2021

In collaboration with the Jewish Family Service of San Diego, we screened a documentary, recounting the stories of Jewish people who were able to escape Nazi-controlled Vienna in the mid-20th century and find refuge in Shanghai, thanks to a diplomat. Dr. Lawrence Baron moderated a discussion with the film's producers, René Balcer & Carolyn Hsu-Balcer, after the screening. 234 community members joined on 02/21.



UPCOMING LECTURES

MAY 15, 2021, ROBERT STEIN ARCHAEOLOGICAL FINDINGS IN SAN DIEGO'S CHINATOWN

Early San Diego Chinatown was centered around the Third Avenue and J Street. When old buildings were removed to build new ones, such as the two Harbor Club Towers and the CCBA Senior Apartment Building, artifacts were collected. These items from the prior Chinese American residents tell the stories of their life, including mining tourmaline for the Qing dynasty Dowager Cixi.

JUNE 3, 2021, DAVID MILES CHINESE NORTHERN AND SOUTHERN PAINTING

Chinese landscape paintings have Southern School and Northern School. But what is the difference? How can we tell them apart? This lecture will show examples of paintings from major painters, and we shall decide who belongs to what school.

JUNE 19, 2021, PHILLIP BLOOM A GARDEN OF WORDS: CALLIGRAPHY AND THE HUNTINGTON'S CHINESE GARDEN

Words are everywhere in The Huntington's Chinese Garden. Names adorn rocks and buildings; poetic couplets frame entryways and vistas. Since 2007 The Huntington has commissioned more than thirty contemporary artists to create the original works of calligraphy. This talk will suggest four foundational perspective for contemplating calligraphy in a garden.

JULY 18, LESLIE LI THE KIM LOO SISTERS AND THEIR TIME

This presentation will address the current rise of anti-Asian sentiment in the United States using the documentary The Kim Loo Sisters as a prism to shed light on the critical issues of race, immigration, ethnicity, and cultural identity. The "Kimmies" were a Chinese American jazz vocal quartet popular in the 1930s and '40s and the first Asian American act to star in Broadway revues.

AUGUST 21, VIRGINIA LOH-HAGEN ANGEL ISLAND

Dr. Virginia Loh-Hagan, Faculty Director of the SDSU Asian Pacific Islander Desi American (APIIDA) Resource Center and children's book author, will share her research and knowledge about the paper son/daughter experience at Angel Island. She will also discuss the challenges of teaching about the paper son experience and the connections to today's political landscape.

SEPTEMBER 18, LILY BIRMINGHAM THE YELLOW RIVER AND ITS INFLUENCE ON CHINESE CULTURE

The History of China is the tale of the Yellow River 黄河 (Huáng Hé), which is the cradle of Chinese civilization, but also China's sorrow. In recorded history, the Yellow River changed its course over 25 times and flooded over 1,500 times. Chinese art developed along the Yellow River as the societies and dynasties established. Through art, we get some understanding as to how people lived and managed the Yellow River.



A Tribute to Master Shantien Tom Chow

DR. HOWARD MEYER

SHANTIEN TOM CHOW

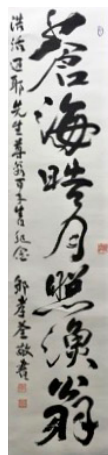
THERE ARE THOSE rare and remarkable individuals in this world whose capabilities and commitment play an invaluable role in enriching the lives of all with whom they come in contact. Master Shantien Tom Chow had consistently shown himself to be just such a person.

On December 15, 2020, Tom Chow passed away peacefully in his home in Seal Beach, California at age 78. Tom was born in mainland China in 1942 and, at the age of seven, his family moved to Hong Kong out of fear of persecution after the revolution. He received a British Colonial education and took Chinese as a second language. At age ten, Tom's father made him practice the abacus and learn calligraphy by copying the masters for at least two hours each evening. For his fourteenth birthday his father gave him a copy of the classic, *Mustard Seed Garden Manual of Painting*. Tom began studying landscape paintings and at sixteen attended western drawing and painting classes at the Universal Institute in Hong Kong. When he was nineteen, Tom immigrated alone to the United States. Here he was destined to meet his dear wife Linda who passed away in 2011. Tom said many times, "(He) was blessed with 47 years of her tender love."

I met Tom Chow about fifteen years ago when I was enrolled in a Chinese brush painting class at the San Diego Botanic Garden in Encinitas, as part of the Lung Hsiang Chapter of the American Artists of Chinese Brush Painting. He was a prominent Chinese-American artist, master calligrapher, teacher to over 200 students, scholar, curator, mentor, and friend. He provided valuable insight, aesthetic techniques and answered thousands of our questions. Tom voluntarily served for fifteen years as President of the American Artists of Chinese Brush Painting and as President of the Association of International Calligraphic Arts. Tom was also a member of the San Diego Chinese Historical Society and Museum.

While in college, Tom majored in Engineering and also took classes in Asian Art History, specializing in the Arts of China and Japan. He met with master

teachers and began an intensive study of painting and calligraphy. Although greatly influenced by ancient and modern masters, he favored and was inspired by the individualists of the late Ming and early Qing dynasties, when art was flourishing. Engaging the past had been a vital part of Tom's education and possibly a starting point for his artistic creativity.



Tom served numerous times as an instructor for the Lung Hsiang chapter that convenes monthly in the San Diego area. Since 1974, Master Chow has participated for 35 consecutive years in various groups and presented solo Chinese brush painting and calligraphy exhibitions in the U.S., Taiwan, China, and Japan. The Sankei International Calligraphy Society of Japan certified him as a top-ranking calligrapher.

HANGING SCROLL
BY MASTER TOM CHOW
 Calligraphy reads: "Vast deep blue sea, luminous and bright moon shining upon old fisherman"

Tom served numerous times as an instructor for the Lung Hsiang chapter that convenes monthly in the San Diego area. Since 1974, Master Chow has participated for 35 consecutive years in various groups and presented solo Chinese brush painting and calligraphy exhibitions in the U.S., Taiwan, China, and Japan. The Sankei International Calligraphy Society of Japan certified him as a top-ranking calligrapher.

Tom's ambitious vision was evidenced in his exhibits as it zigzagged through Chinese history, cutting across his entire body of work searching for communication with the lineage of Chinese masters who came before him. He was dedicated to advancing his brush art while pursuing new frontiers with considerable maturity, purpose, and passion.

About a decade ago I decided to visit the San Diego

Chinese Historical Museum where I first met Dr. Alex Chuang. He greeted me and surprisingly, stopped what he was doing to provide a personal tour. We walked around, and shared a mutual respect for Chinese heritage, antiquities, brush painting, and calligraphy. He asked me upstairs to his office to view some other hidden treasures. Alex asked if I would attend a lecture about Chinese brush paintings by renowned artist Chia-Shang Chen who was visiting the United States. Before Chen's lecture began, Alex asked if I would write an article about Chen's presentation. I happily complied and twenty-five articles later, I knew that this moment was my honored invitation to further enter the classical world of Chinese art and culture.

It was in the fall of 2011, at a brush painting class when I asked Tom if he would like to visit the San Diego Chinese Historical Museum. At their first meeting, Alex and Tom instantly shared a mutual respect and a love for Chinese heritage, calligraphy, and brush painting. It certainly seemed like these two had been close friends for years. The three of us went to the Emerald restaurant for lunch and we planned Tom's first solo exhibit and demonstration to be held at the Museum. It was titled *Life Force Without Limit* and included a sale of his paintings, where a part of the proceeds was donated to the Museum. *Life Force Without Limit*, opened on June 15, 2013 at the San Diego Chinese Historical Museum's Dr. Sun Yat-Sen Memorial Extension. Tom stated, "As a traditional calligraphy and brush painter, one recognizes the many challenges and dynamic potential for brush art as Chinese culture merges into this global village of the 21st century." His main objective was to preserve the progressive elements of the Asian brush tradition, enriched by centuries of accumulated experience, while establishing a new vitality and consciousness that reflected contemporary reality.

During the opening, the audience accompanied Tom on a step-by-step demonstration of his calligraphy and also viewed the completion of a brush painting, Hawk and Pine. This was a

rare opportunity to explore in detail his brush strokes, techniques, sense of rhythm of dancing and flowing lines, and to witness the aesthetics of exquisite art forms. He held up his calligraphy and said, "Heaven's way has no certain rule, but it usually favors good people." Tom remembered that Alex Chuang spoke of this Chinese saying in one of his conversations. Next, Tom wrote a calligraphic inscription and proudly translated it, "Heroic spirit with dedication goes beyond 10,000 miles." His final calligraphy, the character of a dragon which symbolized "Life Force," written with strong, solid, purposeful strokes displaying spontaneity and the essence of Chi.



TOM AND HOWARD
Preparing for Calligraphy Demonstration

Several days before the exhibition opening, Tom and I spent hours laying out close to 60 paintings, calligraphy, and scrolls. We continually moved artworks around to make certain that everything was just perfect. Tom's painting of the mythical

dragon was a sixty-five-inch masterpiece done specifically for the show. Alex Chuang was at the entry door and we went to let him in and poof, in a flash, the three of us instantly agreed to hang it in the most prominent location; the first painting a visitor would see when they entered the exhibit.

At the conclusion of a stellar opening day, Dr. Alex Chuang presented Tom with a certificate of appreciation and stated how fortunate and honored the Museum was to be able to host such a significant exhibition of Tom Chow's calligraphy and paintings.

Another memorable moment occurred soon after the Museum acquired an old warehouse, located a block away at 541 Second Avenue. Designers and architects were consulted to transform the building to facilitate growing educational programs, provide sufficient storage to preserve and display cultural materials and artifacts, house two classrooms and a lecture area for community outreach, as well as a research/office area. Alex invited Tom and myself to visit the site while it was in the middle of renovation. At the new site, we put on hard hats and Alex acted like a proud new father, showing us each area and explaining its purpose. We offered suggestions and recommendations that were embraced as Alex served as the interior designer leading the transformation. The Chuang Archive and Learning Center opened in 2013.

After Tom's solo exhibition, Jack Liang was invited to exhibit his paintings and calligraphy and provide a demonstration. Thus, *Spirit of the Celestial Horse: Forging Chinese Painting into a New Frontier* was on its way. At the opening on December 13, 2014 both Lilly Cheng and Alex Chuang reminisced about admiring his father and uncle's brush works as young people in Taiwan. Although Jack Liang was born into a family of artists, he illustrated how he had independently chose to dedicate his life to both continuing and transforming their artistic

legacy. The paintings in his exhibit illustrated the incorporation of Western techniques and subject matter in order to push the boundaries of the ancient Chinese tradition. Attendees were greeted by paintings of horses painted with traditional Chinese brushstrokes. It was evident that Liang's paintings veered from the traditional path when one sees Native Americans sitting atop of some of these horses. Besides horses, the exhibit displayed some traditional themes, like flowers, dragons, calligraphy, and several new subjects.

Jack was born in Shanghai, and at a young age, immersed himself in the study of calligraphy, watercolor, and Western drawing. Formally trained in the Literati School of Chinese painting, Jack noted that he has grown to see painting as an extension of humanity, much like poetry and philosophy. He introduced his brush works before allowing his brush to do the talking as he demonstrated how to paint a horse, in honor of the Year of the Horse.

In May 2016, San Diego Chinese Historical Museum hosted a ground-breaking exhibition, *Embracing A Noble Tradition* at the Chuang Archive and Learning Center. Tom believed that Chinese painting and calligraphy have allured many American artists who searched for the treasures of Chinese culture through the eloquent language of the brush. He noted that when executed together as fine art, calligraphy and painting are considered noble because brush art serves a higher purpose—that of aspiring to reflect the Chinese spiritual ideal of unity between nature and man. That was the basis for the title of the exhibition.

About 200 guests attended the opening reception, as Tom Chow addressed the adoring viewers with a great expression of pride and joy. Forty-seven brush paintings in the fine art of traditional Chinese calligraphy by 25 American



LIFE FORCE Brush painting by Tom Chow

artists were on display. He commended the members of the Chinese Brush Painting Society and said, "it's historical that American artists have achieved a very high standard comparable to their accomplished Asian counterparts." Tom stated that the artworks in the exhibit showed the fine art of traditional Chinese calligraphy, based on classical training, in expressing Tang dynasty poems as well as ancient Chinese idioms. There were large traditional hanging scrolls, with remarkable proficiency and innovative expressions in addition to smaller framed works of intimate delights. He went on to say that this accomplishment by American artists, who do not speak or read Chinese, has long been thought impossible. He mentioned that Chinese brush painting, and particularly calligraphy, is a universal visual language and not limited to the countries of the Far East.

Tom Chow spoke about the inspiration behind many of his works. As a member of the Museum, he proudly concluded by thanking SDCHM for providing an invaluable opportunity in recognizing and displaying the artworks, particularly by local San Diego artists and facilitating the cultural exchange between China and America.

A celebration recently occurred on July 8, 2020 when Tom accomplished a major long-term goal with the publication of *Touch Of The Brush—Calligraphy and Brush Painting*. This exceptional book presents close to one hundred brushworks that are evocative of nature, and invested with an emotional and visionary charge. His creative and expressive calligraphy are scattered throughout the pages exhibiting a more controlled brush technique and at times contrasted with forceful powerful strokes, resulting in elegant writing. One can sense a rare spiritual and poetic energy moving through each masterful work of art.



Each of us should be moved and delighted to experience a compilation of Tom's brushworks, life's history, insightful thoughts and unique style. As a cultural authority, Tom's book qualifies to be a sought-after classic as he continually served as a guardian and propagator

of a long and illustrious Chinese brush arts tradition. To purchase *Touch of the Brush* by Shantien Tom Chow (valued at \$20.00, with a \$4 shipping fee), please contact: Joanne Sullivan (AACBP President) at joanne@totallybamboo.com, including the title of the book in the subject line. She will provide further instructions in a reply email.

Well ahead of his time, Tom enlightened and inspired dynamic changes in the minds and actions of our members, artists, admirers and connoisseurs of Asian brush arts. By blending eastern and western cultures, his works from traditional to contemporary represented a creativity, spiritualism and visionary spirit vital to his quest for saving Chinese brush painting from decline.

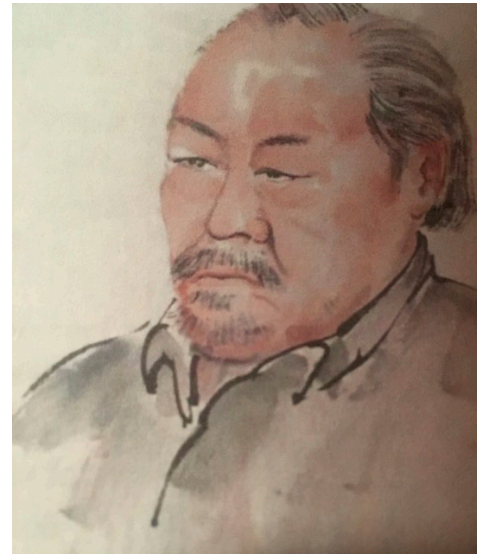
Tom Chow's friendship, teaching, and mentoring, has poured a love of Chinese art, culture, and knowledge into our veins. It has been a privilege and honor to have been fellow travelers with Tom along the path of enlightenment in life and art.

Dr. Howard Meyer is a member of the San Diego Chinese Historical Society and Museum and the American Artists of Chinese Brush Painting - Lung Hsiang Chapter. He previously served as the Exhibition Chairperson of the Asian Brush Artists Guild, North Salem, New York. Howard has been recognized for his Chinese brush painting, poetry and his writings about Chinese Art and Culture.

ACKNOWLEDGEMENTS:

A great deal of appreciation is extended to the late Shantien Tom Chow for providing invaluable insight, aesthetic descriptions, digital images and answering countless questions about eternal inkstones. He had over fifty years of teaching and brush work experience. Tom's mentoring and friendship has poured a love of Chinese art, culture, and knowledge into the author's veins; he feels privileged and honored to be a fellow traveler with him along the path of enlightenment in life and art.

An Xin De Zou Ba 心的走吧 Depart with a Peaceful Heart.



PORTRAIT OF TOM CHOW by Jack Liang

TOM CHOW preparing for solo exhibition "Life Force—Without Limit"

TOM CHOW writing Calligraphic Inscription in Kai Hsu style on "Painting of Narcissus"



CALLIGRAPHY PERFORMANCE Master Shantien Tom Chow paints Calligraphy for the Year of the Boar (February 9, 2019)
Image taken from nanraestudio.com; no copyright infringement intended.



LILY TOU BIRMINGHAM
Executive Director

Lily was born and raised in Taiwan, coming to the United States to study in 1976, where she obtained M.S. degrees from Cleveland State and Johns Hopkins University. Her professional experience, as an engineer and program manager, covered research, development, program planning/execution, and proposal writing. Since retiring in 2011, she has been a docent at the San Diego Museum of Art, and is involved in training museum docents through that institution's Docent Council. She joined the SDCHM Board of Directors in 2019. Since March 2020, Lily has served as our Director.



ELIZABETH HENSLEY CHANEY
Programs Coordinator

Elizabeth earned an M.F.A in visual arts (concentration: community-based practice) at UCSD. She has provided consulting services for arts and culture nonprofits across the binational region. She joined the SDCHM staff in Fall 2018 as a Grant Writer. As Programs Coordinator, she works with our board, staff, volunteers, and partners to produce public programming, playing a central role in tasks involved in procuring funding and coordinating the delivery of Museum programs.



DIANA CHOU
Ph.D., Curator

Diana obtained M.A. and Ph.D. in Art History (specializing in Chinese Art). She has curated exhibitions in Asian art from the medieval to contemporary eras. She was a guest curator for Dayton Art Institute (OH) and curator at the National Museum of History (Taipei) and San Diego Museum of Art (2016-2018). At SDCHM, Diana oversees collections and exhibitions, and will be a regular essay contributor for Tang Fu, the Museum's Newsletter.

MUSEUM STAFF



LOUIS COHEN
IT Coordinator

Before retiring, Louis used to design and build databases for diverse agencies and companies, including the Lawrence Livermore Lab (which tracked C-4 explosives for weapons tests), and Dreyer's Grand Ice Cream (which registered the prices of ice cream). At the Museum as the volunteer IT administrator, Louis trains our users on our systems for cloud storage, that which tracks memberships and donations, as well as our Collection Management System.



MADELEINE MCMANUS
Registrar

Madeleine received an M.A. in Arts Policy and Management from the University of London, Birkbeck, and a B.F.A. in Drawing and Painting. She has spent her career working across several facets of the creative industries including private galleries, collectors and art fairs. She joined the SDCHM team in October as Registrar, overseeing the documentation and maintenance of the museum's collection.



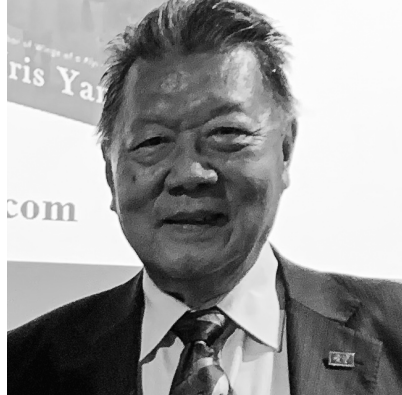
ARTHI SELVARAJ
Graphic Artist

Arthi Selvaraj received her Bachelors in Architecture in 2018, and joined the SDCHM team in 2019 as a graphic artist. She has put her design skills to work in a new way, designing everything from exhibition identities to the SDCHM social media in an effort to unify our brand and message.



LINDA DIBENEDETTO
*Education Program
Coordinator*

After retiring from a career in biomedical engineering, Linda DiBenedetto (B.S.N., Reading Hospital School of Health Sciences, B.S., UC Santa Barbara) joined the San Diego Museum of Art (SDMA) Docent Council, where she has served as a docent since 2015. At the SDCHM, Linda coordinates with Museum Education Docents, staff, and instructors who request delivery of a Classroom Exhibit Presentation to schedule school outreach programs.



JACK MENG
Museum Docent

Jack Meng (M.S. Long Island University, B.A. Taiwan Oceanic University) has a long history of involvement in community service. He was an active member of the Bonita and Chula Vista Sunrise Rotary Club from 1989 to 2013, where he served as President from 1997 to 2001. Additionally, he acted as Honorary Adviser for the Overseas Community Affairs Council (OCAC), Republic of China (Taiwan) from 1999 to 2017. He serves on the board of directors of the SDCHM, and, as a member of the SDCHM Education Outreach team, he supports the delivery of programming to school and community groups.



CHIA-HUI SHIH
Museum Docent

Chia-Hui Shih (Ph.D., Cornell University; M.A., Purdue University) retired from a career with the Structural Dynamics Research Corporation and IBM, representing the two companies as a U.S. delegate on the International Standard Organization on Computer-aided Design and Computer-aided manufacturing. She is a docent at the San Diego Museum of Art and participates with the SDCHM School Outreach team, developing presentations and programming for school-aged children.

EDUCATION OUTREACH TEAM



ROBERT STEIN
Museum Docent

Bob Stein (M.D., Thomas Jefferson University Jefferson Medical College) is an experienced museum docent, who graduated from the SDMA Docent Training Program in 2016. He retired from a career as a cardiologist and staff member at Palomar Hospital, where he served in many different leadership roles, including Chairman of the Department of Medicine, Medical Director of Cardiac Services, and Chief of Staff. At the SDCHM, he supports the development of education programs and helps coordinate their delivery.



MICHELE WARNER
Museum Docent

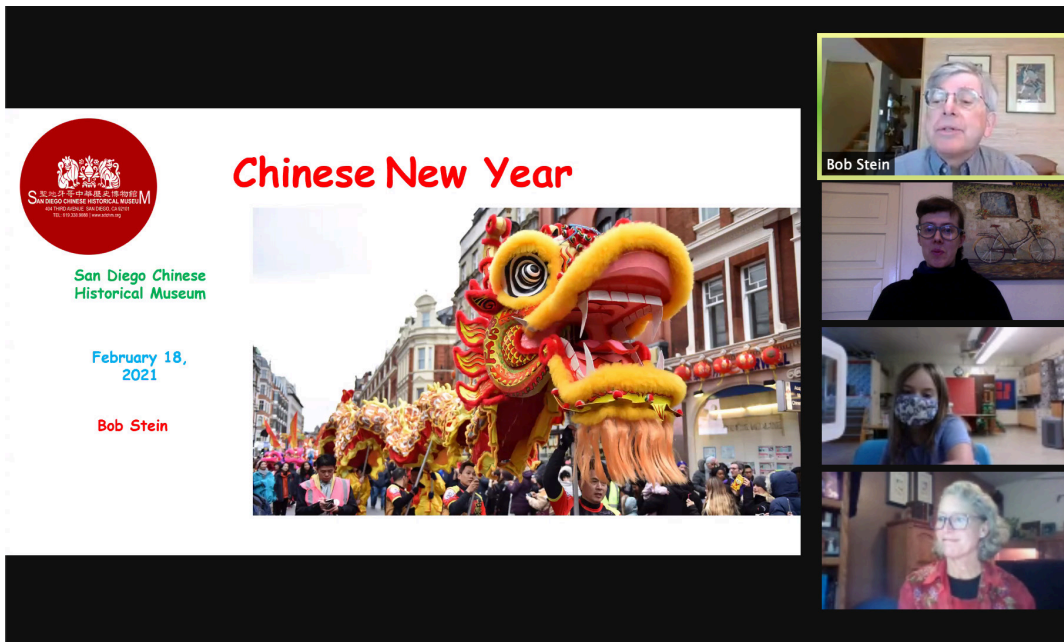
Michele Warner (B.A., Pomona College, B.Arch. Boston Architectural College) is a licensed architect who practiced architecture in New England and California for many years. Since 2018, she has served on the docent council at the San Diego Museum of Art, and recently joined the SDCHM School Outreach Team, where she helps develop and deliver programming to school and community groups.



MICHAEL YEE
Museum Docent

Michael Yee (M.A., Cal State University San Marcos) studies Chinese American and Asian American history. His thesis explored Chinese representation at two early twentieth century expositions in Balboa Park. His web-based walking tour covers San Diego's Asian Pacific Thematic Historic District, highlighting old Chinatown, the Japanese "Nihonmachi," and the historic Filipino Quarter. Michael served on the IT technical team as project manager at CSU San Marcos, and is a past Board chair and long-time Museum board member. He will begin a K-12 education project affiliated with the Western History Association. As part of the SDCHM education outreach team, Michael is central to the development of programs that concern San Diego Chinese American history.

COMMUNITY OUTREACH



School Outreach

ELIZABETH HENSLEY CHANEY

At the SDCHM, we are revamping our programs for schools and community groups, so that we may continue to provide these in light of the global pandemic. To this end, we've been meeting with our core team of Education Outreach volunteers periodically in recent months

From these meetings, we've defined five program topics and have begun to develop presentation packages for each. The topics include:

- The Rise And Fall Of The First Chinese Emperor**
- Pre-20th Century Chinese Contributions To Science And Technology**
- The Art Of Chinese Calligraphy**
- Traditions Of The Chinese Lunar New Year**
- Early San Diego Chinese American History**

In February, we started giving presentations to schools and community groups via Zoom. For example, we've been able to offer programs on the Chinese New Year to the San Diego Community College District's Continuing Education Program, as well as a first grade classroom at Fletcher Elementary.

If you're aware of a classroom or community group who would be interested to receive a program on one of the topics listed above, please feel free to share our webpage, where members of the public may request a program via our online form: <https://sdchm.org/school-programs>.

DONATIONS

2020 FIRST LOOK DRUMRIGHT PREVIEW CAMPAIGN

\$64,750 Total Raised

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CLAIRE SUNG REISS
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EDWARD PUN
BERTAN WANG
JOHN CHEN-WAI WANG
SHEN-YE WANG
LUCIA YAU
RICHARD YUEN

2021 25TH/35TH ANNIVERSARY CAMPAIGN

\$34,615 Total Raised

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SHU-SING CHANG
JOSEPH WONG DESIGN ASSOCIATES
DOLLY WOO
GENE JENG GUANG LAY
ASSOCIATION FOR PRESERVING THE HISTORICAL
ACCURACY OF FOREIGN INVASIONS IN CHINA
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LIN SHAO-CHI MEMORIAL LECTURE FUND

\$27,300 Total Raised

Contributors

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MU YUE HSIAO
POLLY R. LIEW
THERESE M. LIU
ALICIA PEI-LEIN MIAO
PEGGY CHEONG

NOTES

MEMBERS CONTACT INFORMATION

We ask all SDCHM members to contact the museum by phone or email to register their preferred email address. We are currently updating our membership database and due to COVID-19 all events and programs in the foreseeable future will be virtual—we would like to keep you as updated as possible. Thank you!

UPCOMING 2nd THURSDAY BOOK CLUB MEETINGS

September 9, 2021

On Gold Mountain by Lisa See

January 20, 2022

Daughter Of Heaven: A Memoir With Earthly Recipes by
Leslie Li

ERRATUM

In the *25th / 35th Anniversary Celebration* Publication, printed in January of this year (2021), a correction has been brought to our attention. On p5, the first paragraph of the tribute to Museum Founder Sally Wong-Avery should read as follows:

Sally Wong-Avery is the co-founder of the Chinese Historical Society of Greater San Diego and Baja California. After founding the organization with Dorothy Hom, Sally served 3 terms (9 years) as President of Board of Directors, later serving as Vice-President under Tom Hom for 3 more years.

YOUNG PERSON'S ADVISORY COMMITTEE

We are recruiting members for our Young Person's Advisory Committee. Please consider joining the Committee to get involved in:

- Developing programs and social events directed to our members who are under 40.
- Partnering with young adults from other organizations to cross-market and increase interest in the SDCHM.
- Acting as a liaison between the Board and the our younger members

Please get in touch with Lillian Chu or Jessica Yang at sdchm.ypac@sdchm.org to learn more!



IN MEMORIAM

It saddens us to share with the community that we recently lost a dear friend to the SDCHM. Rose Sun Tchang joined the Museum family with her late husband, Paul, in 1994, just two years before the restored Mission building was opened to the public. Throughout the years that followed, Rose and Paul demonstrated a sincere commitment to the Museum's mission, and gave generously to its projects. They were *instrumental* to efforts involved in purchasing the property at 328/330 J Street, now known as the Dr. Sun Yat-Sen Memorial Extension. It was named in honor of Rose's grandfather, the founding father and first president of the Republic of China (1912).

Rose was an accomplished painter and frequently exhibited work she produced in group exhibitions with classmates. She was involved in a number of civic organizations that aimed to promote and build on the work of her grandfather, such as the Dr. Sun Yat-Sen Center Foundation and the Dr. Sun Yat-sen Hawaii Foundation.

The Museum family sends our wishes of peace to Rose's family members; to her children, Lorna, Jenny, and Ted, as well as to her grandchildren, Matthew Alcala, Luke and Alex Tchang, Katie and Gracie Frost. We share your grief as we honor the memory of our friend, Rose.

ACKNOWLEDGEMENTS

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