



唐府

TANG
FU

Issue No. 4 | Fall 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.



FEATURED CHARACTER

Written by Yan Zhenqing (顏真卿; 709-785)

方法 [fang fa] method, technique

書法 [shu fa] calligraphy

法律 [fa lu] law

無法無天 [wu fa wu tian] does things without any concern of the laws



COVER CALLIGRAPHER:

Yan Zhenqing (顏真卿; 709–785) was a Chinese calligrapher, military general, and politician from the Tang dynasty. He is one of the greatest Chinese calligraphers in history. He specialized in the regular (kaishu 楷書) and cursive (caoshu 草書) scripts, though he mastered multiple styles. His style of regular script, often called Yan script (Yanti 顏體), brought Chinese calligraphy to a new realm, emphasizing strength, boldness, and grandness. Like most of the master calligraphers, Yan Zhenqing learned his skill from various calligraphers before developing his own style.

In 752, he wrote one of his best-known pieces, *Duobao Pagoda Stele* (多寶塔碑). The stele has over 2,000 characters written for Emperor Xuanzong, who was a pious Buddhist. The cover character came from this Stele.



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SAN DIEGO CHINESE HISTORICAL MUSEUM
404 THIRD AVENUE, SAN DIEGO, CA 92101
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A Letter From our Acting Director

Dear members,

The Museum is opening! After what seems like an eternity of the confinement, we are planning to open our doors at the beginning of the year as soon as we can schedule volunteers. We couldn't be more excited. We will be open on Fridays and Saturdays, from 11 to 5 (both days), and on Sundays, from 12 to 4. If you would like to volunteer for a two hour shift during those days, please write us at Volunteer@SDCHM.org with times that you would be available to volunteer, also noting how often. We would love people to agree to cover at least two shifts per month, if not more.

Although closed, we have had a remarkable lecture program on Saturdays. I'm looking over the list and I'm dazzled by the breadth of the offerings—from cloisonné to Jewish migration in Shanghai to the first four of our China3 mini-series, which covered ceramics production in Jingdezhen from pre-Dynastic times up to the Cultural Revolution. Next year's offerings should be just as stimulating. Our first speaker of January 2021 will be Dr Hilda Van Neck-Yoder, speaking to us from the Hague, Netherlands on ceramics trade and production.

With the opening of the museum, we will rehang the Drumright exhibit since the initial installation couldn't have been more ill-timed with the Museum closing and the artwork not available to be widely seen. We continue to work with our partners at the San Diego State University Chinese Cultural Center to hold the much-postponed exhibition on the Conductor Emeritus of the San Diego Symphony, Maestro Jahja Ling later in the year.

The SDCHM will also take part in a research study by the Utah Division of Arts and Museums to measure the social impact of museum-going. That should be fun.

Finally, we could not be where we are today, namely looking forward to a bright 2022 without all of your support.

BOB STEIN

LETTERS

A Letter From our Chair

Dear members, friends, & supporters of the museum,

First of all, I want to express my personal appreciation to all of you for your support during this most trying time.

We are now faced with the challenges of the Delta variant and many unknown situations. It is our hope that the museum will reopen in the not too distant future. Safety is our priority and we must be mindful of health measures that are necessary to keep us all safe.

In the past year, the museum has been working with the Chinese Cultural Center at San Diego State University to provide biweekly virtual programs and we have received a lot of encouraging comments and are grateful for your participation and engagement. We look forward to offering many such programs in the future. The virtual platform offers new opportunities for connectivity and collaboration across the globe.

The Chinese American Experience and Beyond programs have also created opportunities for collaboration.

Lily Birmingham requested medical leave and Bob Stein has served as the interim director of the museum. We thank Lily for her contributions to the museum and we appreciate Bob's leadership, vision, and support. We are happy to learn that Lily is doing much better and we look forward to seeing her in the near future.

We all look forward to bringing you many more programs and events in the years to come. With deep appreciation, Please share your ideas with us!

LILLY CHENG





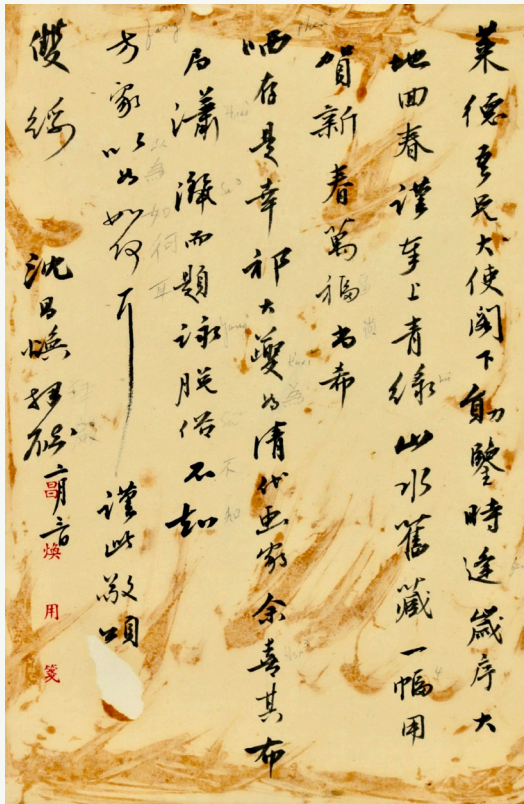
BENEVOLENCE CALLIGRAPHY ("REN")
Chiang Kai Shek 蔣中正



TWO HORSES
Ye Zuibai 葉醉白



A LEAPING HORSE
Cheng Yueh-Po 鄭月波
Inscription by Liang Han
Cao 梁寒操



CALLIGRAPHY
Shen Chang Huan 沈昌煥



FINGER PAINTING ON PAPER
Ma Shouhua 馬壽華

Drumright Returns!

The Re-Opening of the “Ambassador & Mrs. E.F. Drumrights’ Ink Diplomacy” Exhibition

POLLY LIEW

Ambassador & Mrs. E.F. Drumrights’ Ink Diplomacy Exhibition includes the most treasured art pieces from the Drumright Collection at the San Diego Chinese Historical Museum. Originally the exhibition was scheduled to open in December of 2020, but due to the pandemic, the Museum has been closed.

With the help of technology, we were fortunate to provide a virtual tour of the Exhibition which has generated a lot of interest and accolades.

The exhibition includes thirty two paintings from famous artists and calligraphers, such as Chang Dai-Ch’ien, Huang Junbi, and Hsi

Te-Chin, etc. The paintings are shown in three different groups:

- 1) President Chiang Kai Shek and his six officers
- 2) Mrs. Florence Drumright and her six art teachers
- 3) The Drumright’s artist friends who gave them the paintings as gifts

Each painting not only shows beautiful art work, but also tells us the memorable stories behind it.

If you are interested to know more information about Ambassador and Mrs. E. F. Drumright and the details of their artistic collection, you are cordially invited to browse the exhibition catalogue with colorful photographs and descriptions of all the art work.

Hopefully sometime later this year, as we gradually put the pandemic behind us, the Museum will re-open this exhibition to honor the Drumrights’ legacy and their friendship with the Chinese people.

Up Next: Jahja Ling

ELIZABETH H. CHANEY

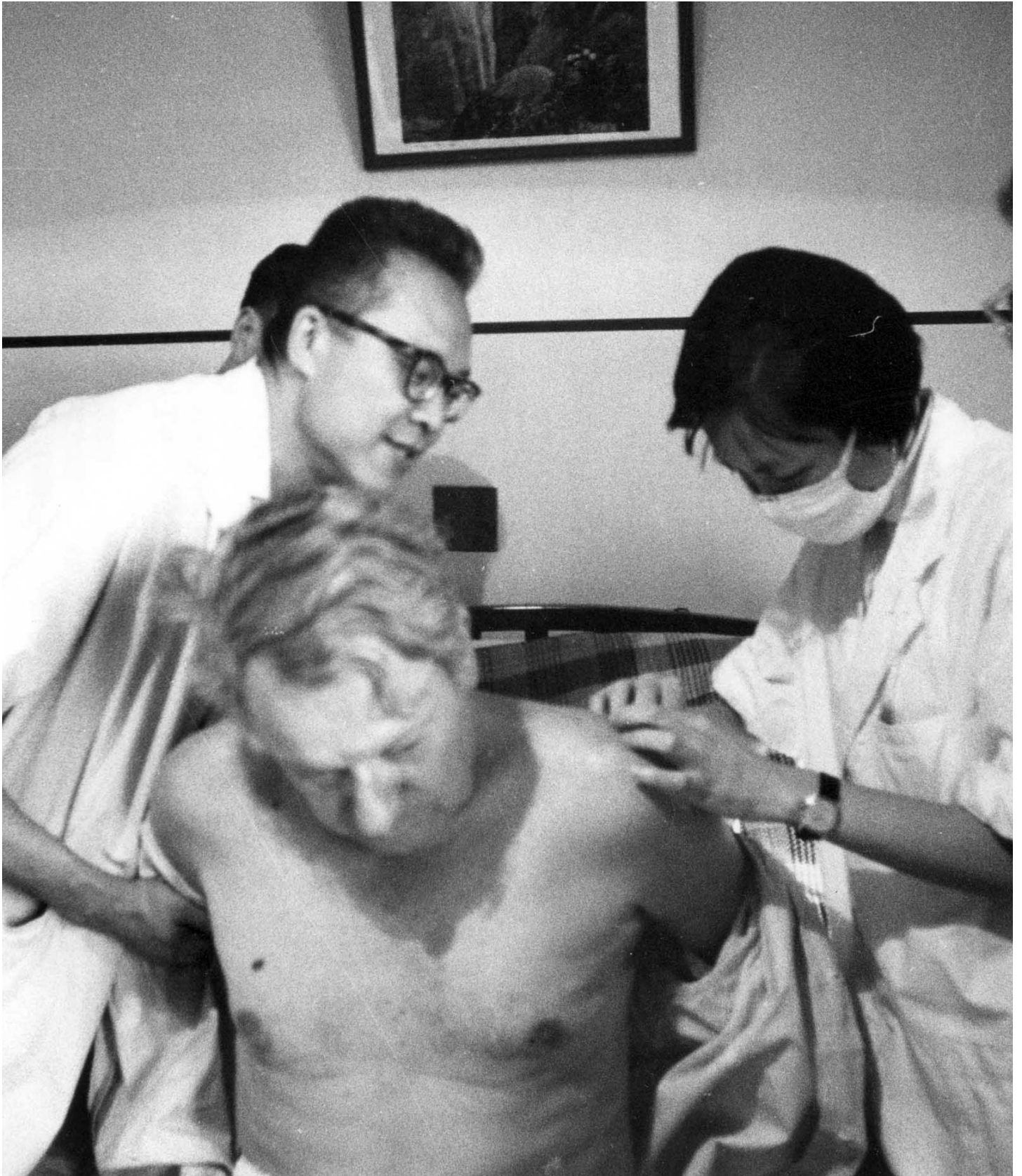
Following a feature from our newsletter’s Spring edition, we’d like to update SDCHM members on work with our partners at the SDSU Chinese Cultural Center to adapt the exhibition that was first premiered at the Bonita Museum in 2018 as a multi-site installation across spaces on the SDSU campus and at our Dr. Sun Yat-Sen Memorial Extension.

We are in consultation with the curatorial staff at the Bonita Museum, planning the show’s layout. We hope to be able to publish updates via our website in the near future, informing about developments concerning the timeline for the joint exhibitions.

We are grateful to our sponsors at the MUFG Union Bank Foundation, who have provided a Program Grant for the joint exhibition. With their support, we hope to increase public awareness of Chinese Americans’ important contributions to arts and culture.



JAHJA LING



Forthcoming: “Acupuncture Journey to America”

Scheduled for Spring 2022

LILY TOU BIRMINGHAM

The exhibition, *Acupuncture Journey to America* comes to us from Dr. Yong Ming Li, who published a book in Chinese with the same title. A similar exhibition has been displayed at the Museum of Chinese in America (NYC), and the Taichung Science Museum in Taiwan. The exhibition to be mounted at the SDCHM will modify and update the narrative established by these two earlier exhibitions. The exhibition will feature approximately 50 photos, illustrations, and storyboards, all accompanied by different types of acupuncture equipment. Dr. Li, who is a Licensed Physician and Acupuncturist, Chinese Herbalist, board-certified Pathologist and Dermatopathologist, curated the exhibit. We deeply appreciate Dr. Li's goodwill in loaning this exhibition to the SDCHM.

In the 19th century, Chinese immigrants came to the United States, also bringing with them the practice of acupuncture. But the application of acupuncture in the 19th century was limited to the Chinese community. It didn't spread out much for a number of reasons. Before acupuncture fever started in the U.S. in the 1970s, Europe probably had several hundred acupuncturists.

The amazing story of acupuncture in the United States started in 1971, during the period when then-Secretary of State, Henry Kissinger visited China to prepare for President Nixon's visit in 1972. This exhibition will showcase a story from 1971 when the New York Times published an article written by journalist James Reston, who had surgery to remove his appendix in Beijing and underwent acupuncture for post-operative pain. His bemused yet factual writing of his personal experience ignited acupuncture fever in the United States. Many major magazines published articles about acupuncture in the '70s. However, it took decades before acupuncture could be established legally in most states and widely used by the public. We now have over 50 Chinese Medicine colleges or universities in the U.S., and the acupuncture technique has

spread to over 180 countries.

This exhibition will display many stories from the last 50 years related to Traditional Chinese medicine, highlighting key people who worked diligently, and almost by fate, to convince different state governments to legalize the practice of acupuncture. The first state that made acupuncture legal was Nevada. About half of their congressmen experienced acupuncture treatment personally before they voted. This incredible and almost comical story will be told in detail through the exhibit didactic materials. The exhibit will also include stories about using acupuncture for animals, such as dogs, horses, and pigs. These stories all show the effectiveness of acupuncture to treat pain and other symptoms experienced by non-human animals.

The exhibition explores truths and mysteries surrounding the use of acupuncture as anesthesia during surgeries in the People's Republic of China. Beyond pain relief, the exhibition will also consider different types of illnesses that can be treated by acupuncture, including references. The good news is that many domestic insurance companies will cover acupuncture treatments today. This exhibition illustrating an American story with Chinese roots will be educational and fun.

Measurement of Museum Social Impact: Invitation to Participate!



In Summer 2021, the San Diego Chinese Historical Society and Museum was selected to partner with the Utah Division of Arts & Museums on a national research study to evaluate the social impact that museums have on their communities. We extend a warm invitation to our members to help out and participate in this study!

Participating means that you will receive FREE admission for yourself and one guest to visit our museum THREE TIMES anytime after we open in late Fall 2021 and through May 2022! We'll also be able to reimburse you for any parking or transportation costs you may incur when you visit, thanks to a stipend provided by the study coordinators.

After the third time you visit, you will be required to complete a short online survey that concerns your experience. By completing the survey, you will be able to help us here at the SDCHM understand more about the impact our exhibitions and program have in relation to the greater community.

There are a limited number of opportunities to participate in

this study, and participants will be selected on a first-come-first-serve basis. Everyone who completes the survey will be granted a complimentary individual membership to our Museum. These memberships generally cost \$30, and grant you one year of unlimited free admission to our sites and to the majority of Museum programs, in addition to a 10% discount in our Mission gift shop.

Please share this opportunity with friends and family who might be interested to visit our Museum in downtown San Diego, making a small contribution to cutting-edge social science research.

You may apply to participate at
<https://museumsocialimpact.org/>

The Chinese Experience & Beyond Lecture Series

UPCOMING LECTURES

DECEMBER 4TH, 2022
BY JAMIE KWAN
MODERATED BY BOB STEIN
WITH DISCUSSANT FIONA CHALOM
CHINA³ LECTURE SERIES, P. IV
"CERAMICS FROM THE CULTURAL
REVOLUTION, 1966-1976)"

The Cultural Revolution (1966-1976) was a movement that drastically altered the production of the arts in China. Focusing on ceramics produced at Jingdezhen, this lecture explores the political context, different modes of production and fascinating imagery of the period.

JANUARY 15TH, 2022
BY HILDA NECK-YODER
MODERATED BY BOB STEIN
WITH DISCUSSANT NANCY LU
"CHINA IN THE NETHERLANDS: GLOBAL
TRADE, EXOTIC PORCELAIN, AND COMMON
KITCHEN TILES"

Exotic luxury objects, especially blue and white porcelain made in Jingdezhen during the Ming Wanli reign were the most desirable items in the Netherlands. They are called "Kraak" porcelain which influenced 17th-century Dutch art and culture profoundly. This talk will demonstrate how Chinese porcelains were painted by famous artists.



China³, A New Mini-Series

ELIZABETH CHANEY

China³ originates in the Jiangxi province, in a population center that was known, when it was established, as 昌南 (Changnan). The town's original name is derived from its location, just South of the 昌江 (Changjiang, trans. "Prosperous River"). In the year 1004 CE, the town was given its current name, 景德镇 / Jingdezhen, bestowed by the Song dynasty Emperor Zhenzong, after his era name, 景德 (Jingde).

Jingdezhen has a long history of ceramics production, given its location near deposits of petuntse-rich kaolin clay. Export porcelain, through maritime trade, has linked Jingdezhen, via the Chang and the Yangtze Rivers, to cultures across diverse geographies, including India, the Middle East, East Africa, and Europe. The use of the word "China", by speakers of Indo-European tongues, likely emerged from this type of commerce. Trade of export porcelain was one factor that connected Southeast Asia to other parts of the globe at the time when the word first appeared, captured by a 16th-century Portuguese explorer as a transliteration of the name of the town where this good was made. Changnan -- china. The town south of the prosperous river, known for the production of china, would be reflected in the name assigned by Indo-European cultures to the greater territory.

In September 2021, we began to unveil China³ through the first in a series of lectures. We explored periods of ceramics production, from the Shang (1600 - 1046 B.C.E.) and Eastern Han (25 - 220 C.E.) to the Tang (618 - 907 C.E.) dynasty. We illustrated the diversity of forms produced by the five great kilns during the Song dynasty (960 - 1279 C.E.), also considering the system for categorizing wares: low-fired ceramics are known as tao, and high-fired wares (like porcelain) are known as ci. We spoke about the Yuan dynasty's porcelain bureau and began to travel the Seidenstraße (i.e. Silk Road), concluding in the Ming dynasty.

We'll continue to unveil China³, in the company of scholars and artisans, during the months (and perhaps even years) to come!

BRISTLECONE PINE
Painting by Tom Chow

Thoughts and Reflections of Master Shantien Tom Chow

*The Three Perfections:
Chinese Calligraphy, Painting
and Poetry*

DR. HOWARD MEYER

Although Shantien Tom Chow himself is no longer here, his brushworks reflect an introspective language of emotions and radiate a spiritual essence. By blending Eastern and Western cultures, his works represent a creativity, spiritualism, and globalization vital to his quest for saving Chinese brush painting from decline. Tom is remembered as one of the pioneering artists who served as a guardian and propagator of a long and illustrious Chinese brush arts tradition. Through his teaching, brush painting, calligraphy, poetry, and conversations, his spirit likewise flows on similar to the mighty Yangtze River.

Tom's *Bristlecone Pine* painting pictured to the left is a personal treasure. The calligraphy translates to:

*Wind, snow, thunder and fire for 5000 years, this old pine cultivates diligently to transform itself into a Dragon
"Congratulations to Sensei Howard Meyer on his 80th birthday from brother Tom respectfully."*





"BRUSH SINGS INK DANCES"

Calligraphy by Tom Chow

PAINTING HIGH ON HEAVENLY MOUNTAIN

It was mid-December when he passed the gate
My friend is gone, perhaps he left on an earlier train
He spoke of the preciousness and impermanence of life
The brevity of youth and life's natural cycle

The next day's sun still reflects on Seal Beach
A pale moon balances the sadness
The world is a little quieter now
Perhaps by a graceful acceptance of grief

I faintly hear the echoes of days gone by
There was laughter, humor and silent tears
He lives now in my ability to imagine him right here with me
Listening for that familiar voice and essence to reignite his spirit

A new day is dawning
I look to the mountain peaks, immersed in the wilderness
In a rare moment the cloudscape resembles his magical brushstrokes
Nature's peace flows with springtime renewal

Privileged to be a fellow traveler along the path of enlightenment
Seize the joyous moments in time and place
Reach out and grab happiness as it passes by so fleetingly
On the wings of inspiration, I sing to your spirit.

When I composed *Painting High on Heavenly Mountain*, my friend Ben Wang was preparing to teach a ten session class at China Institute in New York. The subject was the poetry of the Latter Han Dynasty, the Wei, Jin periods and the inimitable works of Tao Yuanming. I took advantage of our collegial relationship to share my poem with Ben. I was delighted that he described my composition, "As tender and wistful and that it must please much the spirit of your dear friend Tom Chow."

Ben Wang in turn, sent me one of his favorite poems written by a great poet of the Tang dynasty. It was a heptasyllabic (seven-syllable) quatrain by Wang Changling who was called, "the master among poets." Wang Changling developed the florid, exquisite style, seeking the beauty of form. He was honored as the first man to write palace poetry with seven characters to each line.

Furthermore, he translated and annotated Wang Changling's poem and wrote it in a masterful running/cursive style on one of the finest rice papers for calligraphy which matched the mood of the poem.

Farewell, my friend.

DR. HOWARD MEYER

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 - Hammond Museum and Japanese Stroll Garden, North Salem, New York. Howard has been recognized for his Chinese brush painting, poetry and his writings about Chinese Art and Culture.



EAGLE ON PINE TREE by Tom Chow
Painting demonstration at SDCHM



BUMPY STONE PATH NO ONE SWEEP by Tom Chow
Association of International Calligraphy Arts
First Exhibition - Sea of Ink, Soka University 2009



HANGING SCROLL by Tom Chow
Calligraphy reads: "Vast deep blue sea, luminous and bright moon shining upon old fisherman"

**"FAREWELL, MY FRIEND"
A HEPTASYLLABIC QUATRAIN**
by Wang Changling (698-756)

王昌齡七言絕句

wáng chāng líng qī yán jué jù
Wang Changling seven character quatrain

送別

sòng bié
send-off parting

醉別江樓桔柚香

zuì bié jiāng lóu jú yòu xiāng
drunk parting river chamber orange pomelo fragrant

江風引雨入舟涼

jiāng fēng yǐn yǔ rùzhōu liáng
river wind lead/lure/induce rain enter boat cool

憶君遙在瀟湘月

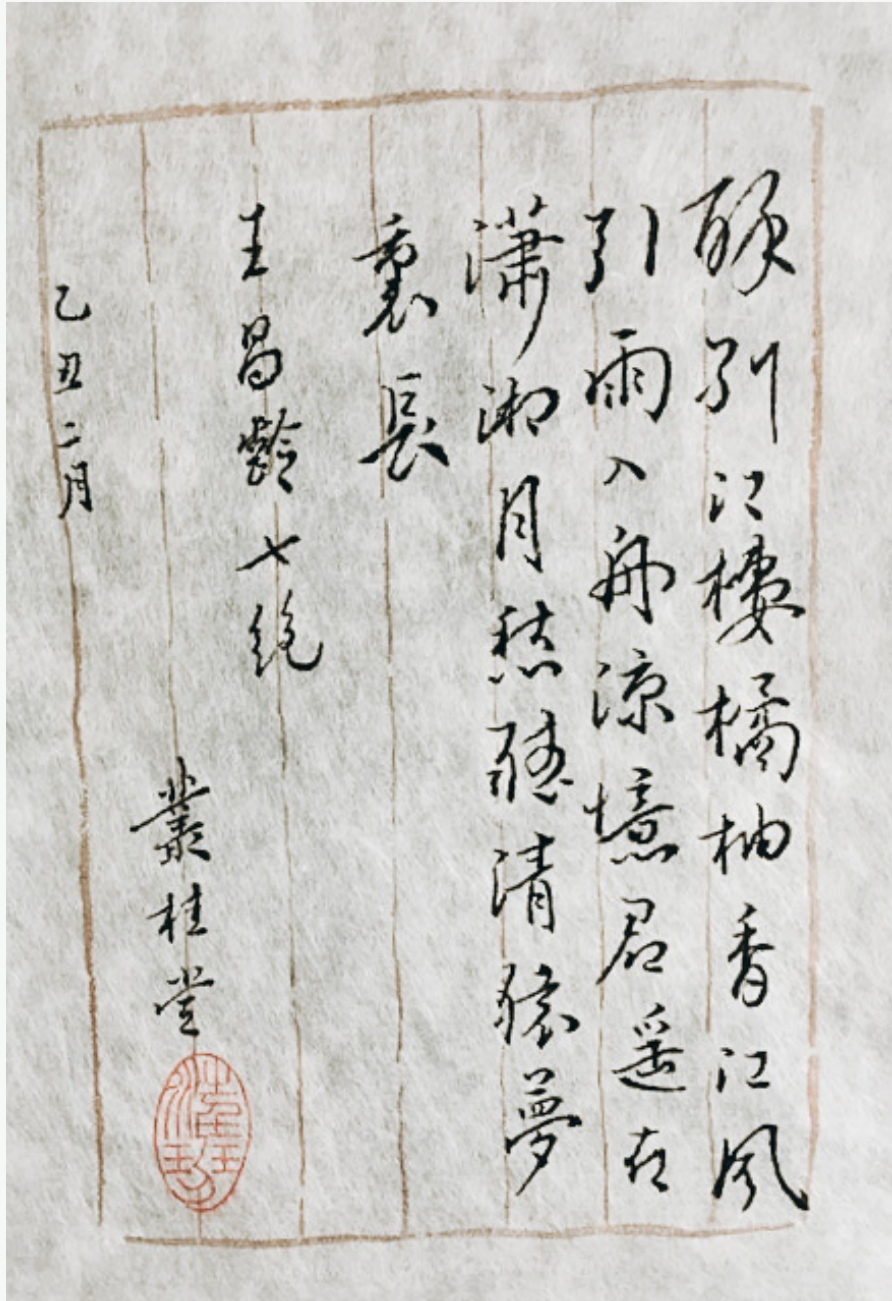
yì jūn yáo zài xiāoxiāng yuè
think/remember my-dear-one/king/lady distant locate Xiaoxiang moon

愁聽清猿夢里長

chóu tīng qīng yuán mèng lǐ cháng
sad listen/hear clear gibbon dream inside long

**"FAREWELL, MY FRIEND"
A HEPTASYLLABIC QUATRAIN**
Literal Translation (word-for-word)
by Ben Wang, March 2021

Inebriated, we bid farewell at the river tower, where
Scents of orange and pomelo reinvigorating,
As rain brought in the boat by the wind: Entering chills...
Remembrance of you pervades me, you, my dear;
So distant now in Bamboo Ville
Under the moon –
In melancholy I hear the wailing of the gibbons,
Lingering sound of desolation,
In my broken dreams...



BEN WANG

A great deal of appreciation is extended to Ben Wang, author, lecturer, and translator of Classical Chinese poetry and calligraphy. His works have been reviewed and acclaimed on several occasions in the New York Times by critic James Oestreich as, magnificent, captivating and colorful. I whole heartedly recommend to all, to obtain a copy of *Forlorn in the Rain*. Ben's mentoring and friendship has poured a love of Classical Chinese poetry and knowledge into this writer's veins.

Ben Wang received the 1988 literature translation prize for his translation of *Growing Up* by Russell Baker awarded by the Literary Association of Taiwan, China.

Ben Wang translated Wang Changling's poem and wrote the calligraphy in his running/cursive style. Using one of the finest rice papers for calligraphy which matched the mood of the poem.



Get to know our Board Members

It takes a community for a venture as large as a museum, and ours begins with our valued board members. Get to know the individuals behind the museum's efforts and the society's growth—



LILLY CHENG
CHAIRPERSON

Dr. Lilly Cheng served as Professor in the School of Speech, Language, and Hearing Sciences at San Diego State University. At SDSU, she also served as a member of the board of trustees of the Campanile Foundation, as Assistant Dean of the College of Health and Human Services, and was a past President of the University's Phi Beta Delta Chapter. She has received countless awards from SDSU and numerous professional organizations. Lilly also has acted as Chairperson of the International Affairs Board of the City of San Diego, and served on the Mayor's Asian Pacific Advisory Board of San Diego, as well as on the Advisory Board for the Asian Pacific Historical Thematic District in downtown San Diego. She is the current Director of the Chinese Cultural Center at SDSU, as she also serves as Chairperson of our Board of Directors.



SHELDON LOU
VICE CHAIRPERSON

As an academic investigator, Dr. Sheldon Lou managed research projects on different issues affecting global supply chain management, with funding from private industry and the U.S. Federal government alike. He has published more than 50 academic papers in peer-reviewed journals and also has developed and taught undergraduate, graduate, and doctorate level courses on diverse subjects.

Since retiring from a professorship at the College of Business Administration at California State University San Marcos in 2011, he has taught and traveled extensively in China.



LILY BIRMINGHAM
TREASURER

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.



YI SUN
SECRETARY

An academic with research interests in subjects like mobile computing, electronic commerce, and cyber security, Dr. Yi Sun is a tenured professor based at the Department of Management Information Systems, in the College of Business Administration at California State University San Marcos. He has served as Department Chair, and has been very active in the life of CSU San Marcos, participating in diverse University Service committees, ranging from cyber security to curriculum development to grants review.



LYNN CHOU
BOARD MEMBER

Lynn is a licensed Civil Engineer. She specializes in the design, construction, and operations of sustainable water reclamation projects. The following is Lynn's reflection of her experience at the Museum:

"I joined the Museum Strategic planning committee this Spring. We held meetings to discuss the Museum budget, endowment preservation, hiring of personnel, as well as future fundraising and outreach activities. I also had the opportunity, as a member of the Museum Collection committee, to invite a Chinese antique expert to evaluate and assess a major portion of our collection, which resulted in an itemized list of our most valuable assets. This enabled the museum to secure adequate insurance coverage. I have truly enjoyed being a board member, and have appreciated the experience of serving the San Diego Chinese Historical Museum."



LILLIAN CHU
BOARD MEMBER

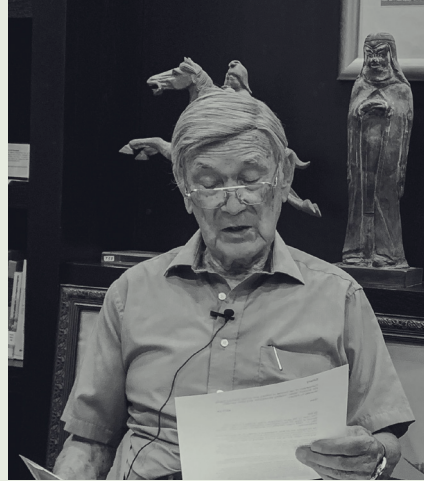
Lillian serves as an immigration attorney for a boutique firm specializing in Immigration Law, where she works with clients to provide comprehensive solutions to immigration issues. Prior to studying law, she served as a Fellow at the National Palace Museum in Taipei, Taiwan, where she assisted in exhibition management and public relations. As an Art History major at Wellesley College, Lillian enjoyed the opportunity to explore different styles, mediums, and movements. Finding connection to her culture and heritage, Lillian most enjoyed courses centered on Chinese Art, both ancient and contemporary. She is excited to share this passion with the community on the Board of the San Diego Chinese Historical Society & Museum.

In her spare time, she enjoys spending time with her family and practicing and teaching vinyasa yoga.



CATHERINE JONES
BOARD MEMBER

Hi Everyone! I am Catherine Jones and in my previous life, I taught English and Spanish in the SD City Schools for 35 years. I am coming from the San Diego Museum of Art where I have been a docent for 15 years, serving as Chair for the last two years. I have a deep respect for Lilly Cheng and all the hard work she puts in daily. I am very impressed with what is going on with the Chinese Historical Museum and it is a joy to be involved. I really am looking forward to meeting many of you online or in-person when we can get together during events in the coming year.



MURRAY LEE
BOARD MEMBER

A retired career civil servant with a background in geography, Murray has extensive professional experience in the supervision of research and design toward the production of maps, atlases, publications, visual presentations, and exhibitions. He is a WWII veteran, having served in the U.S. Merchant Marine. He has done extensive research and writing on Chinese American history, publishing *In Search of Gold Mountain: a history of the Chinese in San Diego, California* in 2012. He has been involved in the Chinese Historical Society since its formation in 1986.



POLLY LIEW
BOARD MEMBER

Polly Liew received her Ph.D. from Texas Woman's University. She taught at National Taiwan University, and together with her husband, operated a textile business in Taiwan before moving to San Diego. They focus on real estate investment, development, and management in the San Diego area.

Polly has been very active in civic and community activities, and has participated with numerous organizations as board member and president. Currently, she is a board member of the San Diego Chinese Historical Museum, the San Diego Chinese Art and Cultural Society, and the San Diego Museum of Art.



JACK MENG
BOARD MEMBER

Jack Meng has a long history of involvement in community service and development work. He was an active member of the Bonita and Chula Vista Sunrise Rotary Club from 1989 to 2013, and he served as President of the Bonita Sunrise Rotary Club from 1997 to 1998. He also served as an Honorary Adviser for the Overseas Chinese Affairs Council from 1999 to 2016, and, from 1998 to 2020, was Vice-President of the Association of Preserving Historical Accuracy of Foreign Invasion of China. He has lived with his wife in Chula Vista since 1983. They enjoy visiting their children and grandchildren in the City of San Francisco.



ROBERT STEIN
BOARD MEMBER

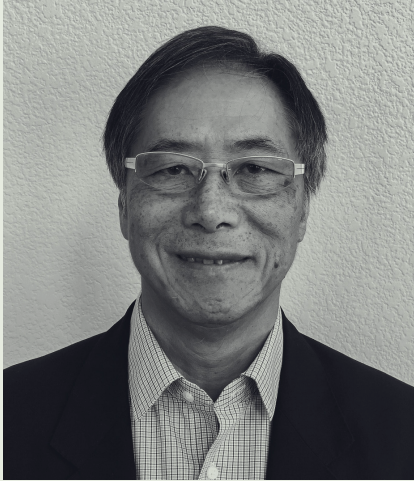
Robert M. Stein, M.D., F.A.C.C. is a board-certified cardiologist. After he completed his residency and a fellowship at the New York Presbyterian Hospital in 1975, he served as a cardiologist in the U.S. Army, relocating from the East coast to San Diego. Later, he began practicing in North San Diego County as a staff member at Palomar Hospital, where, in the ensuing years, he served in many different leadership roles, including Chairman of the Department of Medicine, Medical Director of Cardiac Services, and Chief of Staff.

He has served on the board of directors of the Greater San Diego Chapter of the American Heart Association (AHA), where he is currently President-elect. He is a graduate of the San Diego Museum of Art's Docent Program, where he has served as a Museum docent for 4 years. He currently serves as the SDCHM's interim director.



JESSICA YANG
BOARD MEMBER

As a Senior Associate Attorney with Lagasse Branch Bell & Kinhead, LLP, Jessica Yang specializes in the defense of individuals, corporations, and organizations in, primarily, employment and general liability matters. In this role, she engages in all aspects of litigation. She also regularly counsels clients regarding employment issues.



NEIL YANG
BOARD MEMBER

Neil joined the board in October 2017. He is a retiree with 35 years of experience in the areas of business management and finance. Since joining the Board of Directors of SDCHM, he has lent his experience to the museum's accounting and finance related work. He is the member of the finance committee, where he oversees the museum's investment brokerage account, annual budget and monthly financial reports. He served as the Chair of the board during the 2019 calendar year. Currently he also participates in the security task force to ensure the museum is properly secured.



MICHAEL YEE
BOARD MEMBER

Michael Yee is past Chair of the San Diego Chinese Historical Museum and a long-time board member. He is a lecturer at Cal State San Marcos after earning his masters in History. In a previous career he was an IT technical lead and project manager. He volunteers time as a Historian-Educator for SDCHM. As a public historian, he will present at the Western History Conference in October 2021 and the National Council on Public History in March 2022. He also serves as a trustee for the Forever Balboa Park (formerly Balboa Park Conservancy and Friends of Balboa Park).

NOTES

IN MEMORIAM

Daniel KiaSing (JiaXin) Chang (張家信), beloved husband, father, community leader, and former President of the San Diego Chinese Consolidated Benevolent Association passed away in September 2021 at the age of 91 years.

A resident of San Diego from 1971 to 2020, Daniel was originally from Kunming, Yunnan Province of China, where he was born in the year 1930. He studied in Australia at the University of Queensland, where he met his wife, Gladys. After the birth of their three children, Philip, Michael, and Marina, and at the invitation of his older brother, Paul, Daniel and his family immigrated to the United States in 1971. Daniel worked for thirty years as a site manager for Techbilt Construction, a Southern California real estate development company that was started by Paul in 1958.

Daniel was an important community advocate throughout his life, devoted to sharing the depth of Chinese culture and to fostering respect for all Asians. While studying in Australia, he founded the first Overseas Chinese Students Association (which would later grow as the Overseas Asian Students Association). After settling in San Diego, Daniel became very active in the local community, serving as the Director, and, eventually, as Board President for the San Diego Chinese Consolidated Benevolent Association. It was during his time as President of the CCBA that Daniel helped to set a foundation for the development of the Senior Gardens affordable housing facility, adjacent to the CCBA building on Third Avenue.

The Museum sends our wishes of peace to Daniel's family. We share your grief, as we honor the memory of our friend and local civic leader.

ACKNOWLEDGEMENTS

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