

Bamboo Canvas: Immersive Technology with Project-Based Learning

Kyunghee Pyun

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

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

SUNY CIT Elevate Learning: Taking Education Higher
Wednesday, May 23, 2018 at 8:45-10 AM (Sperry 304)
SUNY Conference on Instruction and Technology (CIT)
Hosted by SUNY Cortland; May 22 – 25, 2018



BAMBOO CANVAS

Diverse Techniques in Asian Arts and Crafts

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ARCHITECTURE

CERAMICS

FURNITURE

TEXTILES

PAPER

<http://bamboocanvas.org>

Phase 1: 2016-2017 IITG Tier 1



**Bamboo Canvas Conference at the Charles B. Wang Center, Stony Brook University
November 2016 funded by SUNY IITG Tier 1: 2016-2017
Kyunghee Pyun (PI); Jinyoung Jin (Co-PI); Hyewon Yi (Co-PI)
Ester Kwon, Yilin Chen, Masako Birmingham, Amanda Kelly (all graduated from Art
History and Museum Professions, FIT)**

Mission Statement

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

Visions

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

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

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

Sponsors

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




architecture	ceramics	home
lacquerware	metalwork	painting
paper	textiles	woodwork

Diverse Techniques in Asian Arts and Crafts

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ceramics

<p>手技TEWAZA「伊万里・有田焼」Imari-arita porcelain</p>	<p>上出長右衛門窯の祥瑞画法 / "Incomplete Circle" Drawing and Painting Kutani Shonzui</p>	<p>What makes a Teabowl a Chawan</p>	
<p>Secrets of Chinese Pottery: Inlaid Pottery</p>	<p>Reviving Traditional Korean Celadons</p>	<p>Porcelain for Emperors</p>	<p>Moon Jar: the Art of Imperfection</p>
<p>Lee Kang-hyo 'Onggi Master' – film about a Korean potter</p>	<p>Launchpad: Porcelain Kendi</p>	<p>Ken Matsuzaki: "Elemental" feature film about Japanese potter</p>	<p>Japan Spirit and Form #6: Japanese Tea Bowls</p>
<p>2/4 Treasures of Chinese Porcelain</p>	<p>100 Icons of Korean Culture Ep97C03 Inlay technique of celadon</p>		

Samurai Swordmaking



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

Duration: 26:52

Region: Japan

Source: Portland Art Museum

Interactive Map: Silk Production Centers in China

<https://bamboocanvas.org/>
Expanded Phase 2: 2017-2018

The image shows a Google Maps interface with a custom layer titled "Silk Centers in China (South)". The map is centered on Suzhou, China, showing various districts and landmarks like Caohu Lake and Jiangsu Dayangshan National Forest Park. The left sidebar contains a list of 18 silk-related locations, each with a colored pin icon. The map shows several blue pins clustered in the central-eastern part of Suzhou, corresponding to the locations listed in the sidebar.

Silk Centers in China (South)
This map designed to show different silk production centers in China, particularly in cities such as Suzhou and Hangzhou that are known to be the more
25 views
All changes saved in Drive

Add layer Share Preview

- Shiquan Street
- Suzhou Silk Industrial School
- Suzhou Silk Museum
- Xiaoli Silk
- Yitang Dynasty Silk Boutique
- Yitang Dynasty Silk Boutique
- Langjin Silk
- The Silk Embroidery the Chin...
- Suzhou Shuixiang Silk Clothi...
- Suzhou Silk Franchise Store**
- Suzhou Chief Silk Tourism P...
- Suzhou Universal Silk Clothi...
- Chunzhi Huaying Suzhou Sil...
- Silkhome
- Wanfuxiang Silk
- Suzhou Silk
- Suzhou Silk Wholesale
- Qiantaxiang

Google My Maps

Interactive Map: Silk Production Centers in China

<https://bamboocanvas.org/>
Expanded Phase 2: 2017-2018

Silk Centers in China (South)
This map designed to show different silk production centers in China, particularly in cities such as SuZhou and Hangzhou that are known to be the more
29 views
All changes saved in Drive

Add layer Share Preview

- Hangzhou Silk
- Hangzhou Silk
- Fengxiang Chouzhuang Silk ...

JiangSu Province (Suzhou)

- Individual styles
- Suzhou Silk No. 1 Mill**
- Shiquan Silk
- Shiquan Street
- Suzhou Silk Industrial School
- Suzhou Silk Museum
- Xiaoli Silk
- Yitang Dynasty Silk Boutique
- Yitang Dynasty Silk Boutique
- Langjin Silk
- The Silk Embroidery the Chin...
- Suzhou Shuxiang Silk Clothi...
- Suzhou Silk Franchise Store

Suzhou Silk No. 1 Mill

1 of 2 >

Founded in 1926 and built with architectural elements that characterized the Republic of China, Suzhou Silk No. 1 Mill has continued the traditional manufacturing process of silk. Representing the 2500-year-old city of Suzhou, No. 1 Mill has also developed exhibition halls, attracting annually nearly one million visitors from

31.2882, 120.64275

Map data ©2018

360 Videos: Contemporary Artists and their Studios



Blackboard Discussion Forum: Immersive Technology in Project-Based Learning

D M6 Asian Porcelain

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

35

0

14

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



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JIE YU CARINA CHEN

11 days ago

Goryeo Celadon and Buncheong Ware

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

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

Reply

Quote

Edit

Delete

Email Author



Elena Zelenskaya

11 days ago

RE: Goryeo Celadon and Buncheong Ware

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



ZHUOQIAO LAI

11 days ago

RE: Goryeo Celadon and Buncheong Ware

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



Fashion Institute of Technology

Gladys Marcus Library




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Art History and Fine Arts

<http://fitnyc.libguides.com/art>

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Find Journal Articles, Images & Videos Online

- [Bamboo Canvas](#)
Videos, podcasts, lectures depicting the art making process.
- [Art Full Text](#) 
Primarily full text articles, a good source for scholarly articles and exhibition reviews.
- [Artstor](#) 
High quality images you can download or save. Ability to zoom in allows for detailed visual analysis. S (including Asia Art Archive, Asia Society, Southeast Asia Visions: Echols Collection)
- [Kanopy](#) 
Documentary and feature films available for streaming. Able to limit to Global Studies - Asian Studies

Testimonials from Tianjin Normal University on the Bamboo Canvas





Helen and Elvita at Kansai University



KU & FIT COIL Project (Spring 2017)

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Shortcuts

- FIT - UC COIL Module
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- KU & FIT COIL Project (...)
- FIT-UC COIL MODULE ...

Shiho Sakurai
April 24

group3



Like Comment

3

Seen by 40

View 2 more comments

Iryna Chystiakova Hi group 3! Very excited to start this project with you. Thank you for telling us about Osaka and it's unique language.
Like · Reply · April 24 at 4:21pm

Nohemi MuHer Hi group 3! Nice to meet you! I've read some areas have different accents which is interesting. And hola to hitomi! Hablo español también 😊
Like · Reply · April 24 at 9:53pm

Write a comment...

Meagan Connelly
April 19

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



Asian American Art and Design
Professor Kyunghee Pyun



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



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

COURSE DESCRIPTION

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

STUDENT LEARNING OUTCOMES

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

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

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

- 11:59pm.		at facebook group.	<ul style="list-style-type: none"> Favorite/interesting city in Mexico/Asia (FIT students); in Asia or USA (UC students) describing why you like it or whether you've been there 2. Post it on the event called <i>Icebreaker 1</i> at facebook group FIT - COIL MODULE 2016 by September 9th, 11:59pm 3. Watch your classmates videos and place a comment with your thoughts/opinion about your mate's video on at least two of their post by September 12th, 11:59pm.
September 16th - 11:59pm, Comments by September 19th - 11:59pm.	Icebreaker 2	Poster/presentation (video posted on Icebreaker 2 Event at facebook group.	<ol style="list-style-type: none"> 1. As a team find images of culinary arts (food/restaurant business) or artistic expressions (visual arts, music/performing arts, fashion, furniture, industrial design, interior design) that reflect a good practice of cross-cultural encounters between Asia and other cultures. 2. Prepare a poster/presentation/video with your image(s) and explain in 5 - 8 sentences why it reflects a good practice of cross-cultural encounter between Asia and other cultures. 3. Only ONE MEMBER of your group (as a representative) must post your work on the event called <i>Icebreaker 2</i> at facebook group FIT - COIL, MODULE 2016 by September 19th, 11:59pm. 4. Once you have watched all the other team's works, only ONE MEMBER of each group (as a representative) must comment with your team's thoughts/opinions on at least two other team's posts by September 19th, 11:59pm.

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





Prof. Pyun's
class final
video



Prof. Sterling's
class final
video

American Museum of Natural History: Korean clothing from the 18-19th centuries



<http://bamboocanvas.org>

Phase 1: 2016-2017 IITG Tier 1

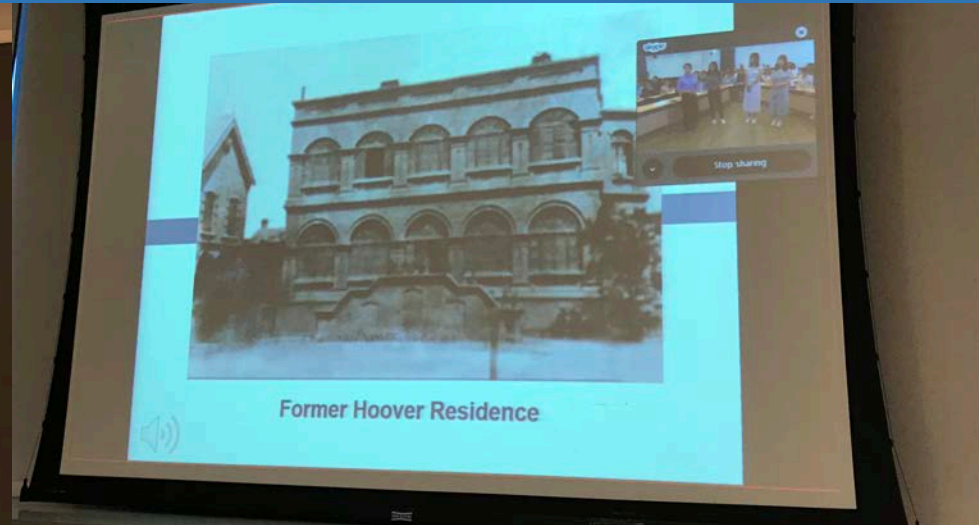
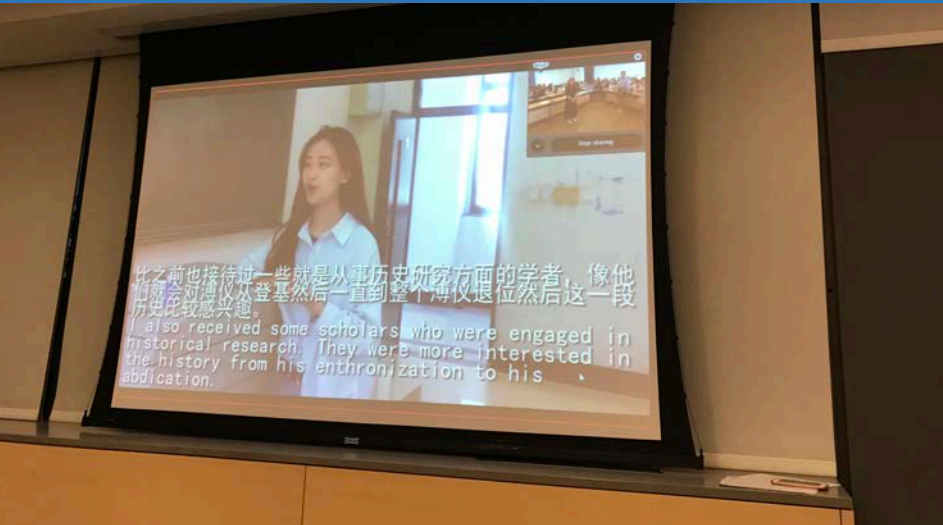
Textile Conservator at the Metropolitan Museum, April 2017



<http://bamboocanvas.org>

Phase 1: 2016-2017 IITG Tier 1

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



<http://bamboocanvas.org>

Phase 1: 2016-2017 IITG Tier 1



COUTURE KOREA AT THE ASIAN ART MUSEUM

FIT Katie Murphy Amphitheater
November 13, 2017

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

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



▶ ⏪ 🔊 0:03 / 57:17



F2F – Virtual Tour and Live Q&A

Couture Korea at the Asian Art Museum in San Francisco



Blood series, 1995, by Jin Teok



Cruise collection, 2016, by Karl Lagerfeld

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

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

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

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

Celia_Baez@fitnyc.edu

A Faculty Development Activity Sponsored by CET and the SUNY IITG Grant: Bamboo Canvas—Instructional Innovation for a Globalized Classroom

FIT Fashion Institute of Technology
Center for Excellence in Teaching

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

Asian

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News



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zshen@asianart.org

COUTURE KOREA

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



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

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

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

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

[MORE](#)

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







EXIT

EXIT





▶ ⏪ 🔊 37:42 / 57:17



Couture Korea Nov 13, 2017



Couture Korea Nov 13, 2017

Students, Learners,
Local Artists,
Museum Professionals

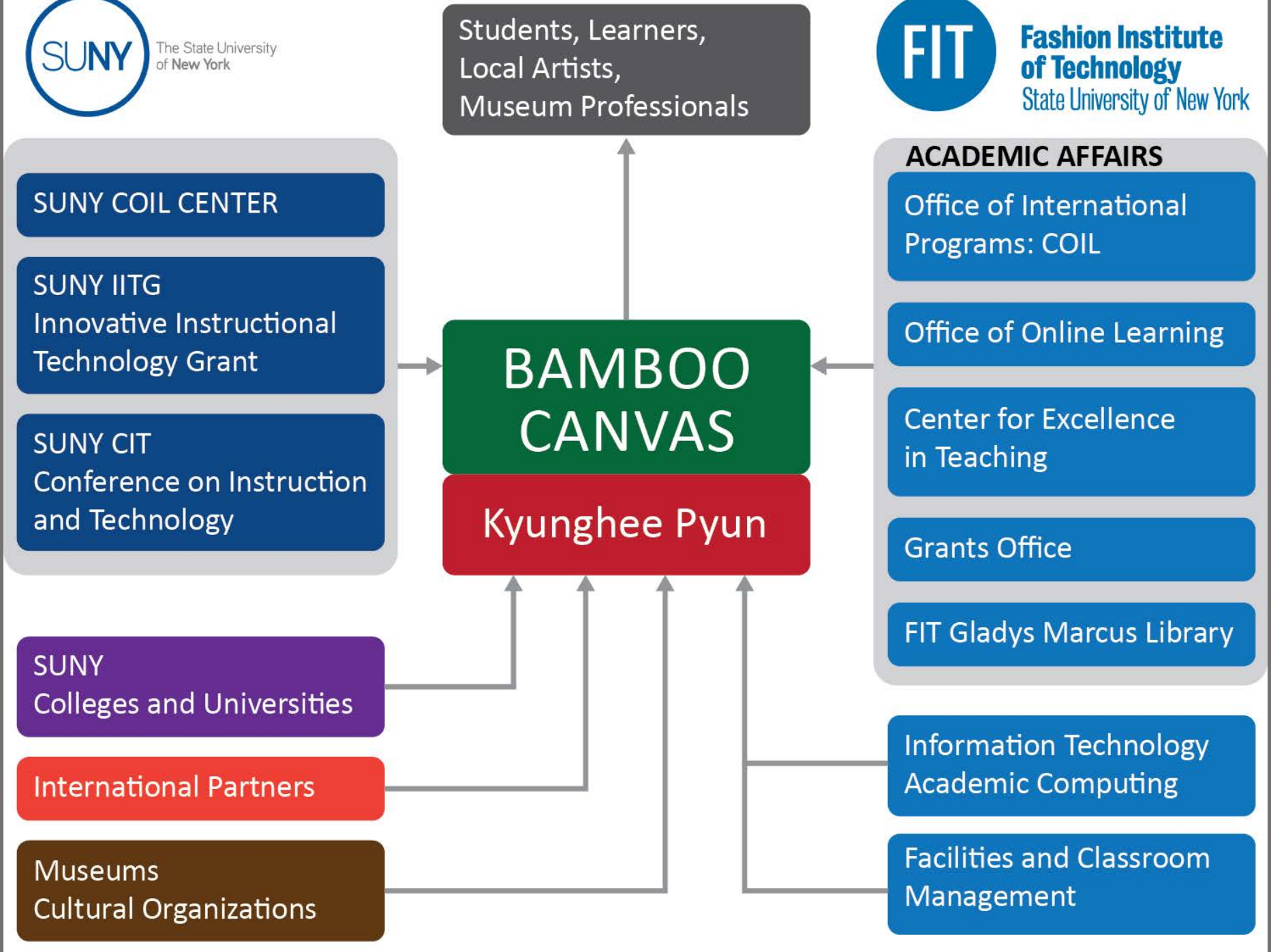
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and Technology

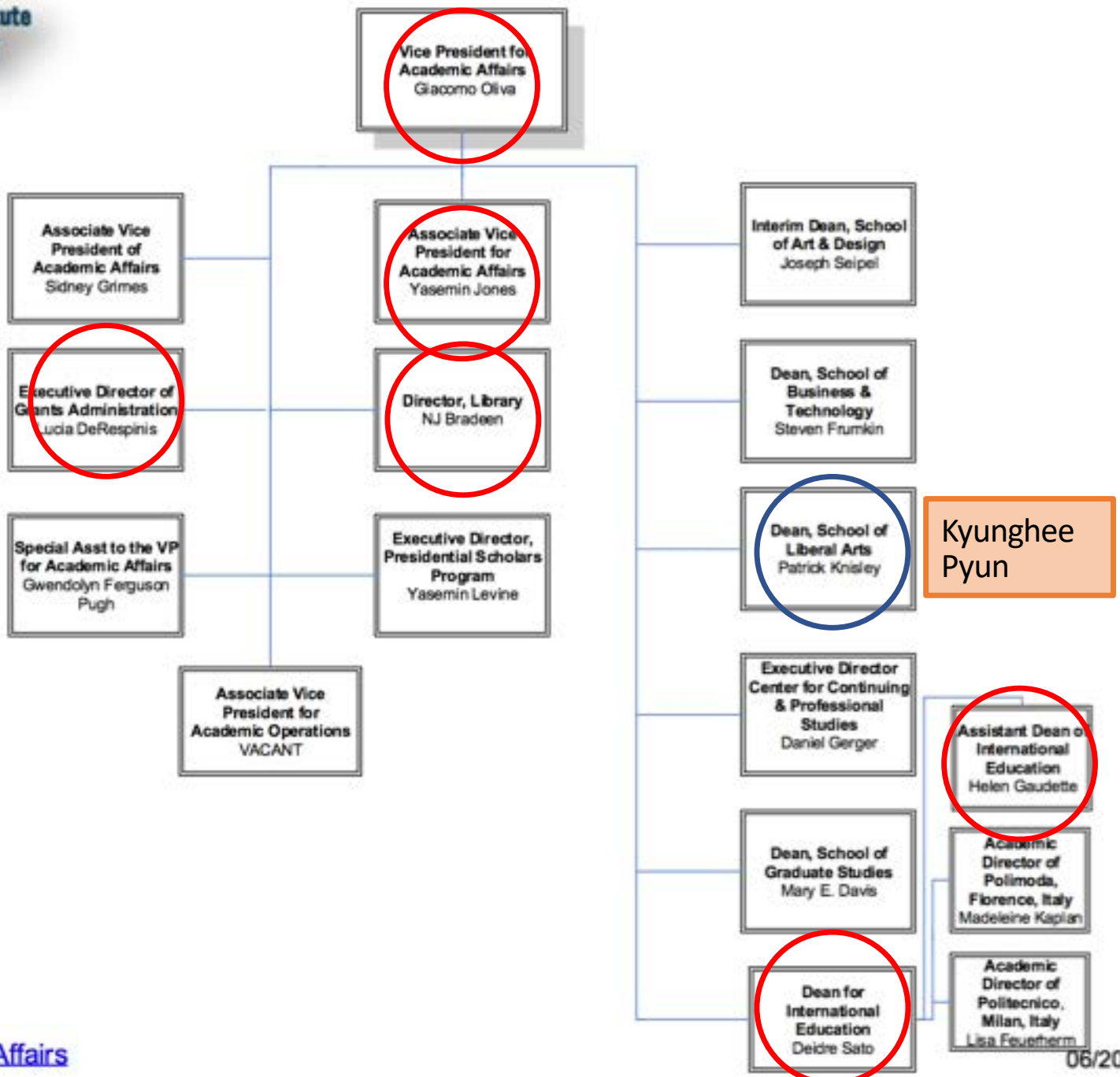
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Kyunghee Pyun

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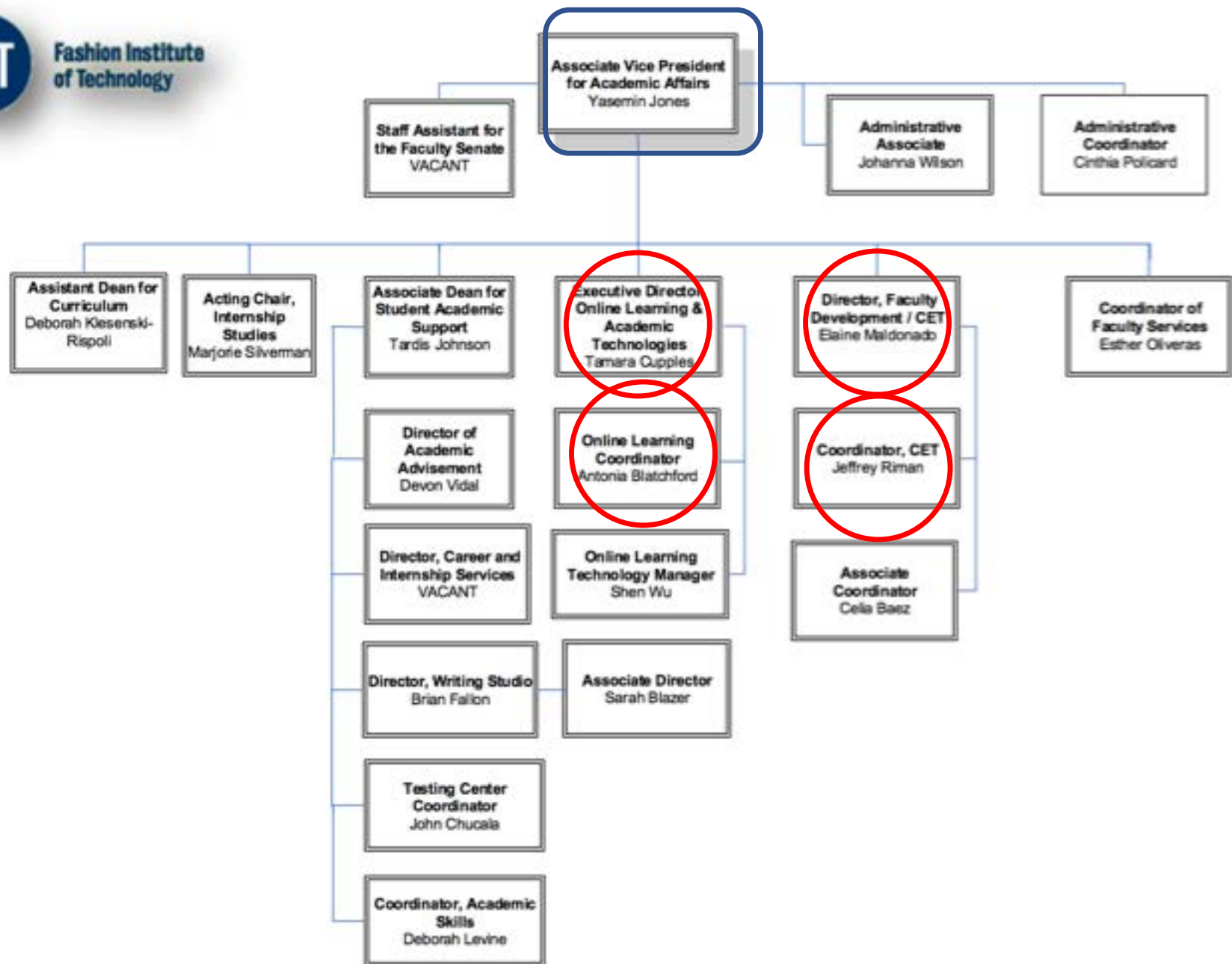
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Kyunghee Pyun



Beyond the Bamboo Canvas:

Innovative Instruction for a Globalized Classroom



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

Conference Date and Time

Friday, November 2018

9:30am-3:30pm

Location

FIT 27th Street between 7th and 8th Avenues, 8th floor;

New York City; Enter through the Dubinsky Building (closest to 8th Avenue)

[Click Here](#) for Directions and Accommodations

IITG Bamboo Canvas Program

Speaker Biographies



Allan E. Goodman is the sixth President of the Institute of International Education, the leading not-for-profit organization in the field of international educational exchange and development training. Dr. Goodman has served as a consultant to Ford Foundation, the Woodrow Wilson National Fellowship Foundation, the United States Information Agency, and IBM.

Link to [IIE: The Power of International Education](#)



J. Keith Wilson is the Associate Director and Curator of Ancient Chinese Art at the Freer-Sackler Galleries at the Smithsonian Institution in Washington, D.C. A Research Fellow at the Institute of East Asian Studies at Tokyo University and a Mellon Fellow at the Metropolitan Museum of Art, he was later appointed curator at the Cleveland Museum of Art then at the Los Angeles County Museum of Art. He joined the Freer-Sackler in 2006.

REGISTER NOW

Note: Seats are limited

Ticket cancellation is available up to a week before the conference.

Conference Date and Time

Friday, November 2018

9:30am-3:30pm

Questions? Contact: Celia Baez with questions at celia_baez@fitnyc.edu



Location

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

[Click Here](#) for Directions and Accommodations.

Beyond the Bamboo Canvas:
Innovative Instruction for a Globalized Classroom

Conference Website

<http://www.fitnyc.edu/beyond-bamboocanvas>

THANK YOU SO MUCH.