Alright, I'm gonna go ahead and get started. Welcome everyone, my name is Anna Truxes.

I'm the executive director of the Portland Chinatown Museum.

Oh, sorry, I'll start again and welcome everyone. My name is Anna Truxes.

I am the executive director of the Portland Chinatown Museum.

Thank you for joining us today for our People and Earth artist talk with Alex Chiu, Sam Roxas-Chua, Shu Ju Wang and moderator Horatio Law.

Before I get started I would like to offer a land acknowledgment.

The Portland Chinatown Museum acknowledges and honors the indigenous peoples and their descendants of the Lower Columbia and Willamette River region, whose lands the city of Portland and our museum currently occupy. These include Willamette, Tumwater, Clackamas, Castlemate, Mollala, Multnomah, and Watlala Chinook tribes and the Tualatin Kalapuya, who today are part of the Confederated Tribes of Grande Ronde and the many other Chinookan peoples, established communities along the lower and the lower Columbia whose descendants are today members of the Grand Ronde, Warm Springs, and Siletz Confederated Tribes of Oregon.
Welcome. One quick note on logistics before we begin is, you may place your questions in the Q and

A section, and we will review those at the end of all 3 artist presentations, and we look forward to hearing from all of you. So please do use that. Today's presentation is part of a new Portland Chinatown Museum artist talk series made possible in part by a generous grant from Neighbors West Northwest and the city of Portland Office

of Community and Civic life. Today's moderator is artist and Portland Chinatown Museum art advisor Horatio Law. Law is a public art and installation artist in the Pacific Northwest, whose work is place based and community centered.

He works with diverse communities to create collaborative installations and public art, to explore the meaning of community in the evolving global culture.

We are so grateful that Law partnered with our museum when he conceived of this powerful community-based residency. He is going to tell you a little bit about our Creative Heights Artist Residency program, which is funded by the Oregon Community Foundation and the artists we are going to hear from today.

Welcome. Horatio. Hi everybody! Through Oregon Community Foundation's Creative Heights grant, we received generous funding to create a two-year artist residency program at the Portland Chinatown Museum.
For each program year we invite 3 Asian American artists residing in Oregon or Washington to spend 8 years -

Oh, I mean 8 weeks at the museum and facilitate opportunities to collaborate, create, and exhibit new art that reflects on the past, present, and future of Portland's Chinatown and Oregon's Asian American communities. Full program provides studio space for the resident artist to work in the museum.

Artists can also spend the time to explore the museum's collection and talk to our guest historian, Jennifer Fang. The program results in an artist and resident exhibition at the Museum in the Fall of each year.

This year's resident artists are Alex Chiu, Shu-Ju Wang, and Sam Roxas-Chua. Chiu is a Chinese American painter, a muralist living in Portland, Oregon.

His art practice is an exploration of family community, his American identity and Portland history and culture. Shu-Ju is a painter and book artist. Multiple voices and real points are the cornerstones of her work, a reflection of a personal history of migration and background in technology, science, and art. Finally, San Roxas-Chua is the author of Saying Your Name 3 Times Underwater, Ecolalia in Script and Fawn Language.
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Hello, everyone! I think we can start the slides. I have some still slides prepared for this presentation.

My name is Alex Chiu, and Thank you, Horatio, for the introduction.

I'm a painter and muralist and it's a real honor to be a part of this Chinatown residency, and it's been a great experience for me to be a part of this program. I've been communicating with the Museum for several years now, and as a muralist.

Early on I was reached out to try to approach the concept of an exterior mural for the Chinatown Museum, which is something that the will be in the works, and I've used this Chinatown
residency as an opportunity to do research for that project. It's a very ambitious project, The theme of it is the present, past, and future of the Portland Chinatown, and I realized that I opened a can of

worms in terms of having to really know the history of the area and really connect with the community.

I've only been living in the Portland area for about 10 years, but we have children here, and we live in the outer southeast area.

So it's really given me an opportunity to explore a community which I have not had the opportunity to reach out to yet which is the Portland Chinese community, and really learn about the history of the area, and hopefully my intention is to

create imagery in a mural that really is meaningful to the people who live in the area and have a lot of history.

I know that there's a lot of elders so it's important for me to represent their stories, and also feel like they have something invested in the artwork that's going to go into the museum - so i'll explain a little bit about my project, because the residency project is actually separate than the mural project.

So i'll explain that, so let's go to the next slide.

I feel like it's it's glitching - does everyone able to see?

Okay, great. So I really - this has been a really nice experience for me like I said.

The residency project is, it's almost like a separate project than the mural project, and what it's allowed me to do is have these personal conversations with people
in the community. So it's, it's really something where I can focus on individuals and establish a meaningful relationship with people rather than just approaching it.

As "Oh, I have this project that I have to do, let me get information from the Internet, or let me get information from these folks without really being able to connect with them."

So I've had the opportunity to take the time and have the resources to meet people in person. Luckily this is happening in a very fortunate time in the pandemic, where folks, I can actually meet people in person and take photographs without masks on all, although Covid is still a big concern, especially for the elder community. So I want to respect that but I've been able to.

It's the first time I've been able to really meet up with people and have a meal with people and get to know them, and also as a Chinese American myself, I haven't had the opportunity to explore my own background in my artwork. So as a part of a residency.

this has really allowed me to be self-reflexive.

And hearing the stories of other Chinese folks in the community, elders peers, and younger folks.

It's allowed me to really understand my own personal experience as a Chinese American in Oregon.

Specifically, I grew up in Southern California, so I had more of a...
There was more of an Asian population, and I - and to be here identity has become more of a focus for me here in Oregon as something that I've been exploring more than I've ever in my entire life. So to

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have this context is really interesting, and what I'm learning is that the Chinese folks in Portland are more similar to my own personal background than the Chinese folks that I even knew in Southern California.

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So it's really opened my eyes and made me feel like I have a new sense of belonging and a new sense of community that I didn't have before this project. and it's been very enlightening. The folks here are just,

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these folks I mean, the project, has really expanded what I've been doing. These one-on-one conversations with folks, and the idea is that if they give me a conversation and tell me about their history, that I'll give them a gift of

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a portrait of themselves. So that's how the premise of my creative heights projects, and that's how I've moved forward with it.

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This is Norman Locke, a 94-year-old elder in the community.

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Nick Lee, a sign painter. He owns Studio Sign Company in Lents, in the Lents area, but he also is a part of the Lee's Association and is one of the lead coaches in the lion dance

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for the Lee Association lion dance troop, and then Beverly Liu, who is an elder who lives in my neighborhood.

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Actually, she's in a residency That's just a couple of blocks from where I live in southeast Portland, and it was an honor to have a conversation with all these folks. We can go on to the next slide. So I mean this project has been very open-ended for me and it's been a lot interesting how it's challenged me in a lot of creative ways.
And how I define it now is to say that I'm understanding myself to be 2 different types of artists in this period in my life.

I've always been an illustrator and painter so that's and muralist so in terms of painting, that is my medium. but I'm tapping into this element of myself that's more of a documentarian and it's taken on a lot of different aspects of my life.

I don't necessarily consider myself a journalist or a historian would. But that is an aspect of what I'm doing but I see myself as a documentarian to try to learn about certain topics, have conversations with people, and really find a personal way of learning and gathering information. So as I talk to folks I've been recording folks and doing my own personal photography, but I think my own personal perspective on how I see or interact with individuals is important.

And then the small emotional response that I get with them is part of my art form. So I'm trying to explore that I've been documenting my interactions with folks, and also just speaking a little bit about each individual on my Facebook.

So social media has been part of my medium so I've been taking pictures of folks, and then when I meet with them and then writing small blurbs on my Facebook and Instagram.

So here's an example of Norman Locke and Nick Lee, the sign painter. Next Slide,
Is it - Oh, it's okay,

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Well, I - so I think there's a, and yeah, here's another couple of slides.

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Here's Kittie, Kittie Kong, who's a member of the California Chinese American Citizenship
Alliance. She's one of the youngest members on the CACA board and I got to hear her story.

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About moving here from Mississippi, and a lot of her -

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her experience working in the restaurant industr, and I feel like for her she's a similar age
myself, So it's really nice to kind of hear other people's perspectives in that way.

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Beverly, Beverly Liu, who is an elder, who told me about her relationship with her husband.

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And how they met it. I was able to have a conversation with her in Cantonese. So it's strange
because I haven't been able to use that language element in my life very much

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besides ordering dim sum from a restaurant. So, being able to talk with elders, Cantonese was
actually my first language, and I could only speak to my grandma and Chinese, because she
only spoke Cantonese so being able to tap into

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that part of my past is something that's actually very meaningful to me.

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So I enjoyed having that conversation with Beverly. Next slide.

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So I'm gonna explain how this has become like more of a physical art project for myself.

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I - This project has really allowed me to understand my own heritage, or at least challenge me to
try to put that into focus.

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This is a picture of my Mother. She's in her seventies, and she visits every once in a while.

But she lives in Irvine, California, in Southern California.

And she actually taught me. She was my Chinese calligraphy teacher and Chinese teacher.

When I was growing up she taught Cantonese classes out of a church, and community center, and she had these little practice books, and we practiced doing Chinese calligraphy.

So she was my first actually art teacher and taught me how to paint using Chinese paintbrushes, and this is, I've acquired a kind of a collection of Chinese paintbrushes.

But that's her writing the name of my daughters.

I have 2 daughters, a 7-year-old and they're their Chinese names are -- Loy, and -- ?

And I've had the pleasure of watching her teach them Chinese.

But I wanted to use these tools that my mom gave to me when I was young, teaching me how to hold up a brush properly, and how to palate the brush, to be able and learn the strokes for Chinese calligraphy and I wanted to use that in this project to show that that is a part of my heritage, and that that's something that I'm proud of.

And I'll show you a little bit of my work So these are the portraits that I'm gifting to people.

We can go to the next slide. So I've been working with Chinese calligraphy ink to do these illustrations of folks, and they're all based off of - either reference that they've
given me, or portraits that I've taken of them when I meet up with them.

So I've been playing around and this comes naturally for me because before I went into mural painting, I was a more of a comic book artist and worked a lot with black and white and ink washes, but I really wanted to tap into this idea of Chinese calligraphy, and an understanding that medium, and also just trying to embrace my heritage.

My mom when she went to -- got me a little like marble stamp with my signature on it, and it always just seemed like a cheesy souvenir to me.

They carve your Chinese name in it and there's like this little pad of red ink, and you're able to make a stamp with the signature as an artist, and, actually, I've never used it in my life and for this project I've been able to use it and feel like it's actually my signature, and it's a part of my upbringing to do this type of work.

So it's made me proud to be able to fuse that into this project, and I've been able to capture the Chinese community, and I'm gonna be able to give these as gifts to folks and it's it really like the medium. It's really fast and it's a little bit challenging in that way because it's unforgiving like the ink form and I'm very particular and I usually paint things over and over again, so to be able to do these portraits it really is challenging me.

But it's been a lot of fun. So this is a portrait of Chinese elder Norman Locke.

I had a great conversation with him. We met twice the first time I met him.
We talked for 4 hours, and he really prides himself in his creative sensibilities, and he has very, like he's achieved a lot and been on a lot of boards and really affected Portland in a big way, and I'm proud to have met him and I'm still continuing to feel like I'm being coached by these elders to really know how to handle public artwork, and I think that it's helping me do it the right way. Next slide

This is a portrait of Beverly Liu. She's older than this.

This is a picture of her and her husband but probably decades ago.

She's in her eighties right now in a community home.

But the story that I heard from her was a love story about her, how her husband and her met as a picture bride in China.

He was visiting, and to choose a bride, and how they immediately saw each other is very beautiful, and I wanted to record that story and document it, and also record it in the artwork.

And show their love over the years. so this is the portrait I painted.

I'm gonna try to go quickly. I only have a little bit of time.

So let me keep moving forward next slide. This is Kittie Kong, She does a lot of great work for the city of Hillsboro, and is working for the government right now.

But she also has a lot of interest in food, and just seems like she has a lot of personality.

She and I connected in this way because I was always a big fan of comic book conventions that's kind of how I was inspired with art is through comics, and she said she used to take a trip with her brother every
year to San Diego Comic-Con and that was very meaningful to her and - and that was something, that's personal to me is the whole cosplay and pop culture idea.

This actually was in Portland when Sanrio came here.

And I really love that photo. So I painted this portrait of her. Next slide.

This is Tommy Lee. I was actually introduced to him by Kittie and it was because I needed to find a present for my kid's friend, who was having a Pokemon party, and I found out he made 3D printed hand-painted Asian pop culture toys.

So I was able to interview him. He's a Vietnamese, born ethnically Chinese, person, and it was an honor to meet him. Next slide.

And finally, this is Nick Lee. I don't know if it's coming up very well, but he took over the Studio Sign company business.

Is it coming up? Can you guys see it, too? Oh, this is Nick Lee, the sign painter, who is up right now.

He owns Studio Signe company. He took over his dad's business.

He had been doing signs for decades and this is an old tradition that really isn't very popular anymore.

And it's an art form that I really, really respect so I met him previously by taking classes with him and Melvin Lee, who's his father.
And we've been good friends for a bit and I was really honored to be able to interview him about his Chinese heritage, and what his heritage means to him.

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And this project has really brought us close, so I appreciate this opportunity.

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I'm gonna continue doing this. I have about 2 dozen people that I'm trying to interview and get pictures done of.

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So it's a lot of work ahead of me but I'm so excited, and I'm also proud to be a part of working with these 2 other talented artists and I'm excited to hear what they have to say today. Thank you so much Horatio and the Chinatown Museum, and also to Jennifer Fang for giving me some guidance on who to interview.

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you so much Horatio and the Chinatown Museum, and also to Jennifer Fang for giving me some guidance on who to interview.

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Thank you so much for your time and enjoy the rest of the presentation.

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Thank you, Alex. I have to say you have become an official ambassador to the Chinese community.

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The way you're connecting with the community members young and old, so thank you very much. Our next presenter is Shu-Ju.

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On - see you. Good afternoon, everyone. So thank you Horatio, Anna, and the museum for having me participate in this program, and oh, I guess I'm supposed to be screen sharing my screen.

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Share. Okay, share. Okay, Can you see that?

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Yes, Okay, so I have been interested in ecology and the effects of agriculture on it.

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So I chose that when Horatio told me about the Chinese gardens of Tanner Creek, I was really
interested, and I had previously been interested in Tanner Creek because it was a very large
creek that ran through town, but it's no longer - it's no longer visible on the surface.

So I decided to look into the history of the Chinese gardens of Tanner Creek from mid 1870's to
1910, and

so those, as far as we know, as far as the records show, those are the years that the gardens
existed.

So I'm going to show you a map from 1879 of Portland and you're looking Northeast from the
West Hills, and this is a map file, AL Bancroft and Company, and it's available from
the Library of Congress. You can download this, and you can download it as a huge map.

So you can see from this map that most of the main streets that we know of Portland are
already laid out.

I mean, this is Burnside, this is the Goose Hollow area and Pearl District.

Obviously the Willamette, Columbia. So with that map in mind, that was in 1879.

So in 1880. This is the census in 1880.

The population of Portland was around 18,000, and by 1910, and this is the period that we're
looking at the population of Portland, is now over 200,000.

So this is contemporaneous to the Tanner Creek Chinese gardens, and in contrast, so this, you
know, look at this population growth of Portland's population.
In contrast, the Chinese population declined by 30% during the same period, was around 10,000 in 1900, and oh, well, actually probably declined more, because I'm looking at from 1900 to 1910 and it was around 10,000 in 1910, and had declined by 30% to about 7,000.

So this is again from the census. So this is the detail of that first map, and this is the left panel.

Tanner Creek originates in the homeland of the Tualatin Kalapuya people, which we now call West Hills, and is seen on the map entering from the lower right on the map. This is now where Vista Bridge is and meanders through the land of the Multnomah Chinook people.

now Goose Hollow and Pearl district, and it drains into the Willamette through a marsh that is now Union Station.

So in an ad in the Oregonian from June 21st, 1878, promoting an excursion on Tanner Creek. This was organized by the Ladies Guild of St Luke's Church, Vancouver, Washington: "Tanner Creek provided good ground, good shade, and an opportunity to fish in Tanner Creek. A nice trout stream to hunt fossils or climb the mountainside." So it would have been fun to see it.

So where the Chinese vegetable gardens were...

So in 1873, Portland contracted some Chinese laborers to build because of flooding.
It was a real problem and Goose Hollow and Tanner Creek would flood, and it was a real problem.

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in Goose Hollow. So in 1873, Portland contracted Chinese laborers to build a culvert that was 115 feet long under Burnside bridge.

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So we're talking about this area here, and sometime after that, we don't know for sure,

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when the gardens formed along the Creek south of Burnside, right along here, and then started to expand upstream into this area,

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and later there was, there were some gardens here, too. So the first records we have,

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the garden dates from 1879, but they formed sometime after the culvert was built so - and then, after this culvert was completed, it was a success.

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So by 1879. there were several more proposals on the table to build more culverts to control Tanner Creek, and I don't really know when all of them happened.

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But the proposals were to pretty much bury Tanner Creek all the way to the Willamette through the Pearl District.

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So now you're here in Goose Hollow you're looking Northeast.

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Turn around, and we're going to look West and this is what you see the Chinese vegetable gardens and living quarters.

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The land was leased from Amos King, and at this point the bit...

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So I think it's - at its height, the vegetable gardens covered about 21 acres of Goose Hollow, and that, and including the current site of PGE Park, and I think maybe Lincoln High
School. Photograph courtesy of Norm Gholston.

Thank you very much. if you are here. This photograph dates to 1892.

So Goose Hollow was originally owned by Daniel Lownsdale of the Lownsdale Square fame.

And he owned the land, and he used the creek for his tannery business, and that's the name, Tanner Creek.

He sold the business and the land to two gentlemen, who quickly turned around and sold it to Amos King, and it was from Amos King that the Chinese gardeners leased the land.

So we're looking at...Oh, let me go back to this - so this is the slide that we're just looking at.

We're going to look at the details in this corner in the next slide.

So you see a man standing there, and he is preparing a plot.

You see two slightly raised mounds with nothing growing on it, and there’s a trench down the middle. So who were the Chinese vegetable gardeners?

They were always men because the Page Act of 1875 excluded Chinese women.

So Page Act has the dubious distinction of being the first federal immigration law that prohibited a specific group of people from entering the US.

I have not been able to discover when the Page act was officially repealed.
The only date I found said 1974 is, which is, which feels very recent to me, because I came to the US in 1975. So if that 1974 date was true, that you know that was just the year before I came.

Of course, I came as a student on a student visa, so not as an immigrant.

So they were always men, and most were from farming communities along the Pearl River Delta, from Guangdong province, and I would say probably most were from the city of Toisan, or Taishan, or Hoisan.

Oh, they're different, depending on which dialect you spoke, some came to the, or some came to Oregon directly, but many came from California or Washington to escape anti-Chinese persecution.

California and Washington were both much more extreme in their discrimination.

The Chinese...especially after the Chinese Exclusion Act was enacted in 1882 in Portland.

The act was more controversial. A lot of Portlanders wanted to take advantage of the cheaper Chinese labor.

So then the Exclusion Act separated Chinese immigrants into 2 classes.

There were laborers and merchants, and it was the laborers who were excluded.

So in Portland, it was, you know, people wanted to take advantage of the cheaper Chinese labor. So they continue to allow laborers to come in either through California, Washington or from Guangdon directly. Most stayed, temporarily saving
money before going home to China, and then probably transferring their leases to the incoming Chinese workers.

It was - I found a newspaper article about it for the Chinese gardens in Walla Walla.

They were in many places, not just this you know - the Chinese gardens didn't just exist in Portland and Tanner Creek.

There were in many places. So in Walla Walla there was a short blurb about how the Chinese gardeners were

in Walla Walla transferred their leases at the end of the farming year.

And the leases were always only good for one year.

They transferred their leases during the week after harvest, and those people who are ready to go home, they go, they go home, and then they transfer the leases to new workers who came in.

And what do they grow? So that's been very difficult to find out.

I have only found two references for what the Chinese gardeners in Tanner Creek might have grown, and one was a surprise.

Jennifer Fang pointed me to James Beard, who was born in Portland, and his mother ran a hotel, and later a boarding house, and I guess she was -

that her businesses were very well known for providing excellent food.
And she hired Chinese cooks, and then today, and I think today we will call them chefs, because, you know they were excellent.

They prepared excellent meals. So in a biography of James Beard, James Beard talked about his mother purchasing turnips, white carrots, white celery, and strawberries from the Chinese truck farms on the Westside, down behind the shanties in the bend of a creek.

So I'm pretty certain this was Tanner Creek gardeners, and then the second source I found was in a 1901 Sunday Oregonian story about a wholesale market that was multinational so Chinese and Italian gardeners would sell to vendors, who then would then sell to the end buyers.

So just a side note about truck farms. So James Beard talks about the Chinese truck farms, so we still hear the term today.

Truck farms or truck gardens. They have nothing to do with trucks or vehicles.

So, and it used to be, and you know - they're called gardeners instead of farmers.

It used to be that if you use the plow you were a farmer. But if you use the hoe you were a gardener, and a truck comes from the French, and I'm going to totally screw this up, troquer. It's spelled T-R-O-Q-U-E-R. I have no idea how to say it, meaning to barter or to exchange.

So a truck garden, or a truck or a garden truck, is a vegetable garden.

that raises vegetables for market. So in the wholesale market, which is in today,
In Chapman’s Square and Lownsdale Square, there would be wholesalers who were Chinese or Italian and there would be Chinese vendors who would come to buy from the whole sellers who would then sell either door to door or maybe directly to a buyer who comes to them.

I could not tell from the article if the Chinese vendors bought from the Chinese wholesalers and the Italian wholesalers, or if they only bought from other Chinese wholesalers, so the fact that James Beard’s mom bought turnips, white carrots, white celery, and strawberries from the Chinese vendors,

it didn’t necessarily mean that that was what the Chinese gardeners were growing, but that’s the best information I have. So I bought some seeds to try my hands at recreating the garden. I got some – these are Daikon radishes or turnips, Chinese white salary, carrots, and cucumbers.

So those were all listed in the Oregonian article.

And how did they grow it? So hint number one, they could not use the modern raised bed, and hint number 2,

it’s really hard work. So I am doing the 2022 master gardener program, and part of that was because I knew this was the project I was going to do for the Chinese history museum, so I wanted to learn a little bit more about gardening. So how do they do it?

So the things that you have to consider is soil, quality, pest management, and conservation and fertilizing.
So the Tanner Creek Chinese gardens existed for over 30 years, so some form of soil conservation was necessary to keep growing for 30 years successfully.

You can't really grow on a plot of land for 30 years without some form of soil conservation on the soil quality.

So on the soil quality, it was floodplain, so it's silty with a lot of rich organic matter that the water picked up as it went through West Hills, the forested area, so West Hill and then deposited in Goose Hollow when it flooded. So I made this bed, and I filled it to mimic that condition.

Oh, my 15 min. Okay, I'm gonna talk really fast okay let's see, where was I?

So, so I built the bed to fill the condition to mimic that condition.

So okay. So what kind? Okay. So we just went through the soil quality.

So test management. So I am trying my hands at growing some of the vegetables that they grew, and it's a so far a total wipeout because of pests.

So I am researching historic pest management. and there's very little information relating to vegetables.

Well, I have learned, is that growing vegetables is really a side gig for farmers.

It's something that "Oh, if you have a little plot of land, maybe you can consider growing some of it," or it's something that the farmer's wife did. The only vegetables I found mentioned in the Oregon Farmer, which
is a newspaper, was celery and turnips, and the turnips were being grown as animal feed.

The only pest management I found was for fruit trees, berries, or crops, as in grain crops, and there was zero mention in the OSU archives that I have found so far. So the search continues. So in my bed I

am mostly growing slugs. So I’m trying to use what I think would have been available to the farmers back then, which is, I go out there several times a night to pick them off by hand, and I set out little trays of fermented sugar water.

Or they might have used beer, because, you know, obviously there was beer.

So the seedlings in the background is the daikon I seeded, and they’re pretty successful so far.

The -- celeries have been completely eaten and I've sown twice. the carrots have been - these are the carrots.

They've - I've sown twice and they've been completely eaten.

I also sowed some greens - that's you know, that's just outside of the project.

I wanted to grow some greens for myself, so it's I say it's a near wipeout.

So obviously this is very hard work, and I'm sure they worked a lot harder than I did.

So, you know the earliest pest management that I could find was this product called Paris green, which became available in 1860.
But it was mostly made to control potato beetles.

And then later in the late 1800's and early 1900's,

there was more development of insecticide, but again for grain crops and fruit trees. So other considerations.

Again, I want to refer you to the population growth of Portland, but nationally and internationally, 1862 -

so this is just a little bit, a little before the garden started. U.S. policies on land, agriculture, and land management.

Pacific Railroad Act basically connected the entire country by 1883. U.S.

Homestead Act, 163 acres to adult heads of families. Morrill Land Grant Act, and Land-grant schools were formed, and their charter was to squeeze as much food production out of the land as they could.

And USDA U.S. Department of Agriculture also formed the same year.

So 1862, all these things happened. Immediately after that, 1865 to 1869,

all these big ag companies formed Cargill, Pillsbury, General Mills, Coca-cola, Campbell's, and Heinz. And later Heinz is now Kraft-Heinz.

So these - all of what we know as Big Ag came into existence just 3 to 5 years after the 1862 policies changed. 1902
the first US factory for farm tractors that ran on fuel

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started. In 1903, the first synthetic virtualizer was made.

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So these are really big changes to agriculture. So the combination of these events was -
resulted in a massive increase in food production and efficiency and distribution production.

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Now more concentrated with fewer but larger producers.

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So the Tanner Creek farmers are very small producers, and Portland obviously needed the
space for growth.

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The availability of prepared foods now is becoming more accessible.

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It's very appealing because cooking canning and preserving is very time-consuming and
arduous.

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The reliance on synthetic fertilizers with very little concern for soil, conservation, and resiliency.

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And the population in the West boomed. So did development infrastructure, which includes
sewer and garbage,

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the concerns grew. I mean, there was so many mentions in the newspapers about

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"What are we going to do with sewer? What are we going to do with -- soil?"

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So these are some of the other things going on at the same time.

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So these are some of the things that I want to continue to investigate.
So the soil conservation practice of the Tanner Creek farmers -

they gardened there for 30 years. They have to have done something.

And what pushed the gardens and gardeners out of Portland by 1910.

I have a feeling that it's just the development and also changes, in how the cultural and agricultural changes are taking place all over the country.

So you know population growth, Chinese Exclusion Act and racism, changes to agricultural and cultural practices, and there may be other factors that I haven't considered. So I've yet to discover those. So I want to

leave you with the Web-Foot cookbook. The first cookbook published, I believe in Oregon, for sure in Portland, but probably Oregon as well.

These were, what were the Portland Society ladies and their recipes on

how to cook a that - I was interested in the vegetable recipes.

So these are 2 recipes, one for carrots, and one for boiled celery, and they both involved boiling for a long time. The carrots are boiled for an hour, and then simmered again for another half an hour in milk.

Celery is just boiled for 35 min.

So you know, food preparing - preparation is time-consuming and hard work.
So you can see why prepared food became popular, so anyhow.

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This is how far I've gotten in my research and

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the work is to be continued

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Thank you. Thank you Shu-Ju. Your work is not only a labor of intellectual labor, but also physical labor.

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Thank you very much. So our last presenter is Sam Roxas-Chua. Sam.

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Hi, can you hear me? Okay, Okay. Great Shu-Ju. Yeah I'd love to taste those carrots.

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I mean, slow-cooked carrots and celery? Oh my stars, that's incredible.

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Thanks again, Shu-Ju, for your research, and Alex again, always inspiring. I'm

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always inspired by what you do. So I'm really happy to be part of this residency with both of you. I'd like to dedicate this presentation to children.

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They are the ones who hold the torch for all creativity and imagination to flourish.

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So we need to protect children, not guns, be it in the 1800s or 2022.

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We need to work harder. We've seen enough violence in this country and without children,

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we have no country. So this presentation is dedicated to children. I'm going to start with a poem.

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It's called "Gathered Around a Hot Pot of Mian" and mian in Chinese is noodles.
I speak Hokkien. So in Hokkien, it's me like me -- or Chinese --. "Gathered Around a Hot Pot of Mian."

It's out of luck really, when I'm called to respond to the artifacting of things once held by a people who peeled orange rinds and told stories about boats that sailed where the South China Sea touches the Philippine Sea.

I follow a vein on my grandmother's hand and I think of the blood of my almost biological ancestors. I remember the day I watched my father's profile standing at the door smoking Pall Malls and scratching his forehead with his thumb. 1986, we're huddled around the television watching looped videos of the Challenger spacecraft.

I didn't know what this meant for us, Asians in America, blasts in the sky.

This is not my Sesame Street. And here I fast forward 35 years.

I am holding a ceramic container with a gouge at its side, and all I can see is a home with a chimney, and I want to ask what happened here. Who lived here?

Who else's father stood by the front door and said, I don't know much about science, so let's wait for a sign in the broth, watch streams of steam rise, and swirl into our noses. I am the note taker. I write on red pads, fresh mint is the script of what's to come.

My mother's hands is caked in landslides of flour.
Our home is a bowl with a lid. She feeds each of us with a pair of chopsticks with our mouths open.

I could hear my feathers grow. First, I'd like to thank the Portland Chinatown Museum, the grantmakers - Portland, City of Portland, a special thank you to Horatio and to Anna Truxes and Kapiolani, Sarah Chung, Suenn Ho, Jennifer Fang, and the board members of the Portland Chinatown Museum, and the Creative Heights foundation for inviting us artists here to be part of this dialogue about Oregon history. Right? So thank you.

And you all helped in shaping this presentation. A little bit about myself.

My approach to art and writing is out of a somatic approach - in other words, interacting with nature and my environment with my body. I focus more on my body and my senses less than my mind.

So I focus on what touch is and feeling things, and my alphabets are my audio recording equipment,

my laptop to type on, handy pocket notebook, a camera, and my sometimes colorful way of asking questions.

I think artists and poets - we have our own way of asking questions, but we still can get -

we can still communicate that. And so I packed all that, and found myself traveling to Astoria.
the Dalles, John Day, Oregon, and in the summer I will be going to Southern Oregon.

So this project actually is a - it's a lifelong project for me, as everything that I have been doing.

It relates to everything that I will be working on in the future.

I pushed myself to explore and expand the lonesome practice of writing and making art to reach out and to engage with people in different disciplines, only to find that if I just remain as is, like as myself, people will meet me there and I'm

here, is an example of that

Okay,

there should be an image of the container I'm hoping that you guys can all see that.

So the archaeologist's term for this artifact is a spouted jar, and for laymen, for laywomen and laymen,

we just call this a soy container. I've heard it's referred to as a soy container, a ceramic soy container. but as a person who lives in the imaginary world most of the time I

saw a house, and with the door bashed in and with a spout looking like a chimney.

And this is my artifact of artifacts

for this whole project. It made me realize that I cannot look at an artifact, and just look at it just as a piece of object. That it is a subject. There's a story behind it, and I think that in this
inquiry of wanting to know who owned it, and what happened to it, etc. It's also the path of archaeology - is to inquire and to fill in the gaps of human history, and to be part of this.

It has just been really incredible. I went to the Dalles, Oregon, at the Wing Hong Hai Merchandise and Chinese Laundry, and it's curated, its owned actually by archaeologists Eric Gleason and Jackie Cheung, and I was really nervous when I went there, right, because here I am talking to a real archaeologist like you know, peer-review people that, you know, submit papers to, because these are facts, and I was thinking about how, how are they going to relate to this person, who is, you know, is in imagination land asking questions for this project with the Portland Chinatown Museum. Jackie asked me this question, and she said, "Well, what are you going to do for your Residency?"

And instead of asking her questions, I pointed to this wall at the Wing Hong Hai, and I mentioned to her that I'm really interested in going to these places that I just see in photographs right, or see on video that they exist.

I wanted to come here and literally put my hand on these places and these things, because putting my hand against a wall is sort of like touching someone's face and going into the structure is like going into someone's home, right, and so I wanted to share these 2 photographs, and I think Eric and Jackie kind of got an idea of where I was going with this, which is really to capture things.
in another sense, right, through touch, through smell, through taste, and through listening as well.

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So I just wanted to share this photo with you.

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And in the short video that you saw, you saw Eric and I gathering soot from a chimney flue at the Wing Hong Hai.

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And because I wanted to make my inks, I am also a calligrapher.

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I mostly do an open form script sometimes called asemic writing, which is, there's no language behind it.

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But through creating this, this open form script, I do get a lot of images and feeling, because I just follow the brush when I put it on the page, and I thought by gathering the soot from the chimney flue and

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also in the Dalles, sorry, in John Day I was able to gather some stuff there, too, and using that ink I created some artwork that I'll be showing also in this presentation, and also in the exhibit later on in the Fall, but I just wanted to share this with you. While I was there

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I also recorded some water, so the Columbia river - I wanted to know what it - because we don't have any evidence of what it sounded like back then, or what you know we only have pictures.

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So I thought, well, why not we create a sound of that?

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That was probably at night, you know, after people were done with their laundry, they probably just hung out and just sitting around talking, sharing stories or whatnot.

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I wanted to get a sound of that, so I recorded the space at the Wing Hong Hai, just the ambient sound, and also the river at night, and I'll be sharing that.

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So what you heard - there was the sound of the Columbia River at night, and we'll be sharing this again in the exhibition, so you can get a full experience in listening to the Columbia River at night and how

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much, I thought, in listening to that. It sounded like a city at 4:00 a.m.

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in the morning, and there's all these sounds so I thought that was really interesting.

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I wrote a poem for Eric and Jackie as a thank you for them

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for answering my questions, and so actually, both of them are two people who I now consider

00:59:31.000 --> 00:59:39.000
my friends.

00:59:39.000 --> 00:59:45.000
This is called "Hand and Water," dedicated to Eric Gleason and Jackie Chung.

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We become the remnants of one's illumid vessels from Guangdong, you and I. We'd become

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the faces shining against a clear glaze of unsigned bowls.

01:00:22.000 --> 01:00:34.000
We become the trace of lifted fingertips at the bottom of a ceramic pipe that once carried East stories about days without family, days of steam and skin in hand-washed laundry. We become the

01:00:34.000 --> 01:00:45.000
reflection of medicine bottles that once heard the screaming from toothache, childbirth, burn, and reflux. We become the container of selves for muscle, colds, and bullet wounds.

01:00:45.000 --> 01:00:56.000
I wasn't thinking - I wasn't kidding when I said if I had a superpower, I'd make all unfound artifacts push their way out of silt, rock, and sand to
illuminate the foundations of a city. To say, here we endured oppression, too. Because to place my hand on the side of a building is to say, I am touching a face,

when I enter its rooms, I am holding someone's heart. This is the invisible archaeology. To hold a remnant to light is to say, you survived! You, like the relic of a stick on a wall that once held thin sheets of calendar paper printed in green and red ink.

Thank you for hanging on. Thank you for the dent on the wood floor, where we used our shoes to measure the weight of your culture and its alphabets.

The Dalles. "Da" means big, "lila" means I'm here. It's big out here.

Tell me, cooker, are our shoe souls thick enough to live in.

Dalla, Northwest State. Distant land cousins make war.

May. Sounds like little sister. Gua sounds like mouth. Mouth sounds like Morse code.

Outside. It is sunset, the hour of all of us as one color.

Our hands dipped in one big ocean of water,

The birds that you heard in the beginning of the video, I feel are descendants of birds when Long On and Doc Hay opened their window.

when they resided in the Kam Wah Chung in John Day, Oregon. Again, since there are no audio and video that we know of, recording the ambient sound of space was important to me. Once that door
closes it’s as if you are transported in this space where silence is loud and it’s storytelling because of the structure,

the wood frames caked in smoke tinctures, and tincture olfactions,

the heat, the cold and I’d like to add, you know when humans speak, we - there's natural vapors that come out. And here are these walls that are caked in that so to say that we don't have audio or

video, we kind of do now because these walls hold those stories.

If we just sit in and close our eyes and imagine what happened there.

The amazing Don Hann which we all know, who we all know,

I met through the wonderful Chelsea Rose who we all know too, are two generous people, and I'm so glad to also

now be able to call them friends. Don Hann took me to the Chinese mining camps up in John Day, and I also recorded some sounds there.

Many of you know that my calligraphy background and my process to the open form of writing, because there's no language around it.

So I also use the same ink that I shared earlier that's inspired by picking,

looking at these boot soles of miners in the mountains.
So putting them together, I was just chilled to find almost a pair of boot soles, and I just couldn't stop thinking about it.

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And with that, I created this artwork. Let me put my face out of the picture here.

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So this is the ink that I used that is also from the ink that I made.

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I just wanted to share that, and after this encounter I dreamt about these boot souls as seeds, nourishing the latter landscape, and in our excursions, I dug a small hole and inserted my contact

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microphone, because I wanted to know what these mountains heard.

01:05:20.000 --> 01:05:31.000
When boot soles were trekking on them, and the sound of a nearby creek as well. I recorded not just a sound of the water, of what water sounded like, but what water

01:05:31.000 --> 01:06:01.000
sounded like back then, using a hydrophone. And all this inspired a poem written after I share this video.

01:06:01.000 --> 01:06:39.000
A little short but sweet video there. Again, the microphone is in the water, because I wanted to capture the water. And I’d like to share this poem that I wrote to Don Hann and Chelsea Rose,

01:06:39.000 --> 01:06:58.000
and I think I will end there. This poem is called "Six Oranges, Two Tombstones, Descendants of Birds for Lung On and Doc Hay." And in the video earlier, there were some bird sounds there. I wanted to really

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capture those birds, those descendants of the birds that probably lived there when Doc Hay and Lung On were alive, dedicated to Don Hann and Chelsea Rose.

01:07:09.000 --> 01:07:23.000
It takes time to hear a song in the river. your eyes must close to listen for the melody from ocean to river, river to waterfall, waterfall to lake, lake to streams, streams to a creek, creek to an
ear. The last time I heard the world was in winter, a winter where I sat in a building made of pages of divination paper and thick coats of sound embedded in the walls.

Sounds of old New Years' past, echoing the crush of herbs and seed into powder and into burn.

I believe now in the possibilities of tenderness- beyond friendship, beyond brotherhood, beyond love of country beyond twin tide conversations about land, culture, medicine, and burials. I believe in, I believe in time that is palliative.

I believe, in 8:59 and 9:04 a.m. or p.m. Depending on which I wants to touch the stars first.

Lucky stars shine on you, is what the inscription said in black calligraphy on thin red paper pasted on a flower papered wall made by a man who held baby soot and baby breaths closer to his chest like talismans on a shrine. And for those who could not write there were days made for letters written with warm ink and tea. There will always be paper and the soundtrack of bird's descendants.

This is Kam Wah Chung. When the door closes histories become one, regardless of who arranges them again.

There's so much more to say about this whole journey. and I'll be sharing that in the months to come too with the Portland Chinatown Museum residency and then also for the exhibit. Thank you for this opportunity and thank you for inviting me to be part of this program.
Thank you, Sam. Listening to you talk, I'm always reminded of the human potential of not only being able to see but also look or see things that are not seen or hear things that were not heard, touch things that were not felt. So thank you very much for the presentation.

Thank you, our artists. The next part of the program is for me to ask you some questions.

This is, have to deal with your experience with your residency.

So far one of the things that we found out is that this is not a traditional residency, as we all felt that usually, even when we were first planning this residency, is that we expect you guys to have a space and stay in the museum, and look at things and work in this space.

As soon as you, all 3 of you, started your residency, you were all over the place, and Sam is all over our state. Shu-Ju is out there digging and looking at, thinking for document information and taking soil. And Alex is out in the community talking to everyone.

So this is totally fascinating, unexpected, and fulfilling to see how you guys worked.

So one of the first, just the first question I want to ask you, what are some of the surprises or revelations that your experience in doing your project, or your residency, either about yourself as an artist or about the history of the community you are researching. So anyone can jump in.
You're gonna have to pick a name. I think, like I said in my section,

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I haven't had an opportunity to explore my Chinese heritage.

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It was something that I was slightly embarrassed about like growing up. Like, I just felt like I wanted to fit in with my peers, and I don't think I found a lot of like camaraderie with other people

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who I felt were in a similar position as me, like second generation

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Chinese American, Cantonese-speaking. So it's interesting to come here and find out that there's a population of Chinese people who are more similar to myself

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than I had when I was growing up, and I think that that was very unique to me, and it's very meaningful to me.

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So I'm able to dive into a whole new perspective of myself that I haven't been able to - and I know that I touched on that when I was speaking,

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But that's, that's what this project meant to me.

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Sam. Yeah for me, the big - the big challenge when I was invited to this program was that a personal challenge -

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because I am an adopted person, yeah. So I was adopted by a Chinese family, second-generation

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Chinese family living in the Philippines, and I wasn't going to be told that I was adopted.

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It was by chance that I found out at 12 that I was adopted.
So it was like, wait, you're not my relatives but I speak your language so well.

What do I? What do I do with that? What do I do with my name again?

It's just a sort of like a path for a lot of adoptees, sort of find out about identity, right - questioning identity.

But in this, but in this project, I carried a Chinese in me that was beyond Chinese, is beyond Filipino, right.

It was more of a human interaction. so that's what I stayed with, and sort of was very proud and happy about that, and I am able to communicate with anyone

because of the background that I have, and was able to push through some sort of - sometimes people will say, hmm,

well, you're not really Chinese, so you know should I - should I tell you,

give you information that you're asking for? But to push through that right, and I was able to do that.

Shu-Ju. So I will have to say those surprises...

Maybe you know, I think I - and I don't know if others have fallen into this,

I think there is a misconception that the Chinese communities here are kind of isolated, you know.

They're kind of, they lived amongst themselves, and - but I think that's really not true.
You know, obviously, there was a lot of interaction. They sold in this particular case, in my, in my area of research, they sold to the white European communities.

They sold their vegetables, and I think the white European communities were influenced by what these gardeners produced.

Certainly James Beard, I think, was greatly influenced, and through him a great influence on American cuisine and...So you know, that was a big surprise to me.

And also all of these other things that were happening with - in terms of U.S. agriculture. I think that had an impact on the Tanner Creek farmers, and also I'm also looking at it, and thinking about our current migrant farmers and really - there's so much similarity in terms of, you know, the plight of Mexican braceros.

Tejanos, the families that come up from Texas. Very, very similar.

So there's like this very integrated, I think a very integrated story of a big community, not just like the separate Chinese community, the Chinese story. So that was kind of the surprise for me.

Thank you. I can skip around and jump to another question, because we have just limited time.
This next question is kind of asking you to look at your fellow artists' work and research so far in this project.

How do you see the role of art to help us understand and experience our shared and collective history in more nuanced and complex ways.

Sam, would you have an opinion? Yeah, I - when I saw that question, that you know the question was, you know, the role of art.

I think the real question I think that could be also asked is, what is our role in talking about art, and what it can do. I do feel that you know art is -

I want to talk about children, like imagination and creativity.

These are beings that are not at all inhibited in asking questions, right, and exploring, and discovering what that is, and that - that's what art has to offer, right. That is great too, that creativity and imagination, that many of us you know, as we get, you know, seasoned. I think we don't -

we don't explore anymore. You know - we tend to just leave it to artists and poets to do as if, you know, that's their job.

But in reality, I think it's all our jobs, and this is actually an invitation to those who have sort of like dropped that ball of, "Oh, I used to do art or I used to do writing..." Well, let's start again, because everyone can contribute to that, to the dialogue, to what art can do.
So when I read that question my immediate interpretation was, how do my fellow resident artists...

What was the question? Mainly I went straight to Sam and Alex and having seen their presentations, in my mind, you know, they're so different from me right, and I and when I hear Alex talk, I think,

"Oh, how do I learn to be more in touch with people too as individuals?"

I tend to want to see the connections between, you know, A and B and C.

How did it connect to Z. that's kind of how I want to work?

But then Alex comes with all these personal stories, and I think, oh, I want to learn how to do that, and how to make art doing that.

And then Sam comes and he, and he speaks deliberately, and I'm usually just frothing, right. I've got all of this stuff in my head.

I want to get it out. I'm just frothing. So Sam is deliberate and I think oh, I wanna learn how to speak like that, and how how to feel like that.

Rather than kind of like I have to get this out, so that's - I think you know the role of art - your works are impacting me that way.

I don't know how it's going to impact other people. I'd like to add too, I think knowing that both of you are also out there and doing your own genius in the world.

Right - supports - I felt supported by that because you know, I mean - we all know that writing is hard.
It's very sort of, it's - there's a lone - lonely aspect to it that we have to be in, that you know just us and the material, right, and knowing that both of you are out there also made the experience a lot nicer, a lot better. I didn't feel so alone, like I was also waiting for your dialogue into this project, and how you approached it so that became very joyful for me to hold on to while I was doing my travels, and just recording silence. So you were all in that.

I think I get caught up in my own medium a lot, and then, like art for me, becomes technique. But then, to witness this, there's a lot of like freedom in medium for you two as artists and it's been mind-blowing because my wife is a gardener and she - when she comes home, that's how she decompresses, and we even like change locations. Like we bought a new home last year, just so that she could garden. So to witness the research and the thoughtfulness behind gardening was like, "Oh, my gosh!"

That is art. I can't, I almost can't run my brain around it.

And it's, and then also saying there's something about - like there's - your art is like a blanket.

It's like very comforting - like it's like just the senses. It's like a massage.

It's really odd, but I really - it's just the senses. It's just inspiring to see how other people - it's like the technique you guys use with whatever medium it's so different because for me it's like so strict, like drawing, painting technique that it really is challenging me.
And I think even Horatio's challenged me with what does public art mean?

And I think that having these experiences is way more valuable. And outside of my realm than I'm used to. So I'm very thankful for this project.

Thank you. I have to jump in with my two cents.

Is that you guys have made history come alive for me.

It's no longer dead or hidden somewhere in the archives.

You brought it out, and for all of us to see an experience.

And so you have a role making history come alive for all of us.

So thank you. So I gotta just ask one more question. Then we open up for everybody. Creative Heights

grant encourages both the artists in the Museum to break new ground and push the boundaries.

In creating this project, can you describe your personal journey into this challenge?

Wow! I think, to reach out to the different disciplines out there, you know, because we can get pretty like in a bubble right with our communities and art and literature, and to actually reach out to the different sciences.

It's art and science, right? So it's the sciences, we're dialoguing with them, and science also wanting to dialogue with how we respond
and interact with the world. I was very fortunately, like invited to participate in an anthropology and archaeology conference, right, to just to talk about what I'm doing for the Portland Chinatown Museum, and to have people that I wouldn't normally speak to or present to sort of understand what I was doing.

I think it was an out of an invitation, you know saying, you know maybe in our - in our field, I'm saying "we" as if I'm an archaeologist, I'm not but I felt like I'm part of this conference, so I can say "we." But I said maybe in the gaps in between the work that we do, that's when we bring in the audio recording, right, to the writing - the imaginative way of thinking to fill in those gaps and I think, I think that's maybe a new dialogue that especially Chelsea Rose is really bringing forward. To say speak to the community - like how to educate people is actually to bring everybody in, especially people who like to create.

Oh, excellent! yeah! What's new to my art form? Most new to my art form with this project is how to facilitate conversation.

I think that there's always an intention to get something authentic from someone when you're interacting with the community.

But to facilitate something that is meaningful to the other person.

is something that I've been working hard towards trying to figure out where, when you're making artwork with people in collaboration, you want it to be meaningful to them.

So I think, having this opportunity to take the time to learn to listen and ask the right questions.
That's really been new a new direction. and it's really been honing my skills to do that it's not necessarily like completely brand new, but it's something that I really value in this project.

Well, I have to say that this - am I, am I unmuted - yeah, I have to say that this process has been so new to me that I haven't figured out what it is.

yet. I kind of feel that I'm labeling about a little bit. I'm discovering a lot of things,

but I haven't - I don't have a picture of it in my head, which is very unusual, because I was invited to submit an essay

adapt - adapted from an artist book that I did, and as I was adapting the essay from the artist book to be in an essay format without the book itself, how much I had to rewrite it, because I didn't have all the typographical abilities at hand, which also made me realize that as I was writing, I already knew what all the typographical elements were going to be so my text could work with that.

So, as I was writing, I really knew what was going on there. And now I take away the typographical element,

finding that I had to rewrite the text. So - and in this case, I just don't have that picture in my head.

So that's very new to me. I've always had a picture in my head as I think as I go along.

But in this case, I don't - so I'm actually a little worried.

So like. where's my picture? So we'll see.
I do feel a little bit like I'm just kind of casting about and flailing around so that's very new to me.

Which is a good challenge. Yes, I think this is what this grant is asking us - to challenge us to leap into the unknown - leap into and then feel unfamiliar territory.

So you're doing exactly what we ask. Okay well, let's - let's hope I land someplace.

So, okay, I - we can - let's see, well, whatever time we have left is for any question from the audience, or for Anna to moderate the rest of the conversation.

Thank you all, that was so wonderful to hear your responses to Horatio’s questions.

But also to see your presentations. and many of the questions that we had in the Q and A were answered in that process. I think y'all touched on a lot of what the audience was interested in, from kind of what surprised you? To how has it transformed you?

To what do you see in your future? And so luckily, we're pretty well on schedule as well.

After that powerful series of presentations and wonderful discussion. I would like to draw everyone’s attention to the chat.

I often copy and paste it so that I have it for later.

There are some really lovely comments in the chat that I was thinking I may read aloud if we had a little extra time.

But I think that you'll find it's one part, you know, immense gratitude for the inspiration today, and even some tips on slugs and ducks. So just
a really a wonderful, wonderful energy - just beautifully stated.

Notes of gratitude and interest in your work.

So. and then we also had a very helpful comment.

from our founding executive director Jackie Peterson-Loomis.

on other resources for folks and I'll make sure to pass that along.

I want to take the opportunity to thank Jackie Peterson, because when I first brought the idea of our residency at the Museum, I brought it to her, and just - she just wholeheartedly accepted it and

encouraged us to move forward with it. So thank you, Jackie.

Thank you. We are all very grateful, all very grateful for that.

And I think that you know we can close just with another round of thanks.

And I'm just making sure I'm not missing anything.

I think we're good. Okay, so I just wanna thank everyone for joining us today.

Everyone in the audience is a very active on chat. You know wonderful comments, as well as the artists and our artist curator Horatio.
It was truly inspiring to see the work that you're doing and we're very excited for future artist talk series

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that we'll be hosting if you want to, you know, join us next month for a conversation with local artist

01:29:35.000 --> 01:29:40.000
Lynn Yarne as well. You can rewatch this program or share it with others.

01:29:40.000 --> 01:29:44.000
A recording will be made available on our website, www

01:29:44.000 --> 01:29:59.000
Portland Chinatown Museum dot org on Monday, the 30th. And before we go I just want to say that you know, going out on a limb, Jacky wholeheartedly supporting it, the community

01:29:59.000 --> 01:30:06.000
of scholars and artists, board members that have supported this, has really paid off.

01:30:06.000 --> 01:30:23.000
I remember our first meeting when Sam mentioned that he might want to stay the night in the Museum and to mention that Shu-Ju may want to grow a crop in the Museum and Alex said that he wanted to materialize his

01:30:23.000 --> 01:30:36.000
process and focus on community practice, and we all looked at each other and realized this was going to be like no other residency - and produce, you know, engagements like this.

01:30:36.000 --> 01:30:44.000
Like I think haven't been seen before - so I can't stress enough how important this work is, and how grateful we are to you for doing it.

01:30:44.000 --> 01:31:03.000
So please check out the recording if you want to rewatch anything - that'll be available on the 30th, and until then have a wonderful and safe weekend.