06_25 PCM Artist Talk with Lynn Yarne

You guys have done this before? Yes.

Okay, it looks like, folks are still coming in but we will go ahead and get started in just a minute, because I'm watching that number tick up, and I want to make sure we don't start before everyone's settled. Welcome, so nice to see all of you! Just a couple of logistics as people are arriving.

If you would like to select closed captioning. I will mention this one more time, but you may go to the bottom menu and click on the CC button for a live transcript, and then also if you have questions during the presentation.

You're welcome to place them in the Q&A and we'll make sure to watch for those and review them as we can, and during the presentation, or after the presentation rather. Okay - so I think we'll get started. I see a few more folks are still coming in.

But I want to make sure we give Lynn as much time as possible.

So I'll get us started. Welcome everyone my name is Anna Truxes and I'm the executive director of the Portland Chinatown Museum.

Thank you for joining us today for our Profound Engagement Artist talk with Lynn Yame. Before we 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 occupies. These include Willamette, Tumwater, Clackamas, Kathlamet, Molalla, Multnomah, and Watlala Chinook tribes, and the Tualatin Kalapuya, who today are part of the confederated tribes of Grand Ronde and the many other Chinookan peoples who established communities along the lower Columbia, whose descendants are today members of the Grande Ronde Warm Springs and Siletz confederated tribes of Oregon.

And now I’d like to tell you a little bit about the artist who is with us today, who we are so pleased to have with us today. Today's presentation is the second program in 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. We are so pleased to welcome back Lynn Yarne, who you might remember from our Descendant Threads exhibition in 2018.

Her installation piece Altar appeared alongside works by Roberta Wong and Ellen George, curated by Horatio Law, was a powerful testament to the strength and love found in the stories and memories of the families and people who have lived and worked in Portland’s Chinatown and Japantown, and we cannot wait to hear more about what she has been working on since then.
Lynn is an artist and educator from Portland, Oregon.

She works with animation and collage to address collective memory, generational narratives, histories, and space. She is a fifth and fourth-generation, Chinese and Japanese American.

Her current work explores themes of displacement and loss, resilience and community, particularly within Old Town Portland.

She wonders about the capacity for art to engage and create stakeholders, to actively involve people in repair, and visionary thinking.

She is curious about participatory works, magic, and rejuvenation and we're so pleased to have you here today, Lynn.

Welcome. and thank you. Thanks, Sarah. and thank you so much for having me, especially Kapiolani, for putting this all together.

I know that's a lot of work, and Anna. I have a lot of images.

So I'm going share my screen.

Okay, I selected this image because I found it in my classroom where I teach, and I think it's Michael Jackson.

But someone suggested that it might be me and so I kind of chose this image to hype myself up, cause it's like what if I had a great, like belt buckle and awesome hair? So I'm hoping that maybe there's something that you might connect with that
also might hype you up too. Thank you guys for being here.

When I go into a space or meeting I kind of generally like to know what's gonna happen, just cause I'm a little anxious that way. So this is kind of my rundown of how I organize things.

So that I talk a little bit about family and interest in Old Town.

Talking about past works, especially through mythology, and thinking about mythology as a guide to how to live well.

Studying engagement and Lynspirations for different projects that I'm really excited about as a way to - I'll talk about the Leah Hing mural that I'm working on right now. I thought I'd start with family

because this is kind of my lens through which I view a lot of things.

I also figured a lot of my aunties or people I know are here. and you might know my parents.

This is me up there in the pink and my dad is Jeff Yarne. He's probably the friendliest person I know, and my mom is Kathy Yarne, or Kathy Saito. She's a twin so that's my Auntie Carol over there. If you've talked to either of them recently, you've probably met or heard about Rafa or Rafael, who is the 7-month-old son of my brother Brian and his partner Lucy. I come from a really big family on my mom's side, which is the Saito side of the family.

So I have a lot of cousins - that's me there in the corner.
I am a fourth-generation Japanese American, and a fifth-generation Chinese American, and most of my family on the grandmas sides at least, lived in the Chinatown Japantown neighborhood or nearby, and I never lived in Chinatown.

but something that you may or may not relate to is going down to Chinatown a lot when I was a kid, and eating around big tables with people and family, and then also like Sundays at Fong Chong or Golden Horse, and then having the whole room full of people who are doing the same thing like eating with family or friends, and then you kind of visit people's tables and you kind of know their families or meet people after going to Fong Chong,

we'd usually like get hum bow or go grocery shopping, and like stare at the ducks in the window or get haw flakes. And so I think for me Chinatown kind of represents this togetherness and celebration. Right now, Chinatown's really different looking.

It's not a place that I go to as often. So I have a lot of wonderings about Chinatown as an area.

I'm thinking about this kind of stakeholdership, or these kinds of warm feelings of community or history, or family lore and family connection.

I'm really curious about all the different kinds of stories that Chinatown or Japantown, or Old Town in general houses. You know,

Chinatown, of course, is indigenous land and I'm gonna refer to it as Chinatown, but it's also you know there are many different ways to draw a border around it or to think about
this space. It's indigenous land, there's a lot of queer and LGBTQ history that overlaps Chinese American history.

It's where Japantown or Nihonmachi was. Also, we can think about Jewish history, Roma history, Italian history, and Black history. Moving on to the next portion this morning, I was catching up on news and thinking a lot about like what am I even gonna say today that relates to anything that's happening right now, and I think that - I hope everyone's taking care of themselves and doing okay.

The past body of work that I'm going to talk about started out as just like kind of private work for myself to power up, and think about how to power up myself in times when I felt a little powerless or like I didn't have a way to influence the world around me. I was thinking a lot about the kinds of statues I grew up with. My grandma collected Guanyin statues. Big and small ones and they're kind of all over the house, or like kitchen gods or different kinds of goddesses are always around. And so I'm thinking about how to live well or stories that kind of guide me. I also thought about like how you don't really have to look that far, and you don't have to look into outer space to find examples of people that you wanna channel or ways of living that you want to channel. So I started to try and combine these ideas of people and family members and friends, and like things I admire, into these kinds of god/goddess images, and I was thinking of them at the time as a personal
catalog of goddesses. So this is one that was shown in the Descendant Threads exhibit. It's my great-grandmother as the 1,000-hand Guanyin.

I was really interested in the kind of lore, the stories, and like though

I never knew her, like a part of her story was a lot of people told me that she took them in when they were little, or that she taught herself how to read in Cantonese in English.

She, her husband, died when she was in, maybe her twenties or thirties, and so she was a single mother raising several kids using skills at cooking or so in

Around. this time my grandmother on my japanese side of the family, or my mother's mother, passed away grandma fumi if he knew her she was really quiet.

but she had this kind of like subtle, smiling thing that she would do where she was always thinking about stuff,

but maybe not always telling you. And so I was thinking about her as a powerful person in my life as well.

I was also thinking about like, in creating these animations

I really like mythologizing them and making them part of like my own personal religion in a way.

I was trying to do a series with my parent's wedding photos to try and recreate their wedding via small animations.
These are my Aunties and grandmas making wedding food.

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And then in trying to think about how to display these

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I was thinking about like, where, where would I worship these goddesses or gods?

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So I made a alter space, and this was shown at the Descendant Threads exhibition in the Chinatown space with Roberta Wong and Ellen George

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Inside the space - I'm trying to look for the here button,

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there are audio recordings of introductions with different elders,

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and then these framed photos represent different moments of stories in those interviews. And then the kind of collaged walls of the space there are family photos, including Clyde Drexler over there. I think the part of that process that I found the most interesting

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was during the exhibition, having people go inside the space, and then point out their own relatives, or tell me stories about things that they saw or find connections that I didn't really know about.

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And I loved that idea of like creating a little area where people are exchanging stories or holding questions and community together.

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At the time I was thinking a lot about community, especially, you know, thinking about Chinatown and Japantown, right?

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And like this narrative of a community that was once together and really close and kind of thriving in certain ways, despite a policy that was oppressive,
and then being suddenly separated. I think right now, with Portland changing so much, and especially Old Town and Chinatown, I've been thinking about relationships between community and space but also community and story. And so I was thinking a lot about community memory - having overlaps in memories or overlaps in stories that kind of creates this idea of togetherness or belonging. In this process, I think I spent a little bit more than a summer, but like a year interviewing different people, and that was probably my number one favorite thing about it was listening to people's stories. I recorded a lot of the stories and were able to put a lot of them into the altar. Some I'm still working with. I'm gonna play just a clip of this one. This is an internment interview with Jean Matsumoto, Miss Jean. She was talking about her memories and camp being kind of a child, but contrasting those memories now with what she knows about internment camp, or like what her parents went through. I also visually wanted to contrast photos of people who were interned or incarcerated because a lot of them are posed photos where people are smiling and look very happy. And I think there's kind of an interesting
juxtaposition between, like the experiences that people have being positive or negative.

Photos of people being oftentimes very positive.

The things that were really really bad.

I didn't realize that - the amount of kids seven, eight, nine, ten years old - you could always find fun things to do, and you don't remember that Mom had to sweep dust out. Every day is the dust storms. You forget about the every day below freezing, with the ice forming inside. There's so many photos out there of funerals at camps. But then there's so few stories that I've heard firsthand or secondhand, even of funerals or people dying. So that's something I'm always curious about. The things that were...This one is - I'm gonna talk about Leah Hing a little bit later. But I made kind of like a, I don't know, like a promo reel for her band, which was an all-American, Chinese American girl band in the nineteen twenties.

These days my understanding was that they had one song which was Happy Days Are Here Again. I think in thinking about like how much I really enjoyed listening to people's stories, I wanted to structure that experience for other people, or like, try and give that experience to other people.

So at Open Signal in, I think, the summer of 2019 or so,
I did a human library project, which isn’t a concept I created. I think other people have done something similar, but it was supposed to be a human library. Kind of like, where, instead of checking out a book, you can check out a

person's experience, or kind of learn from another person. So we had Ms. Jean, Chisao Hata, Lynn Grannon, and Martha Matsushima Johnson, who are all kind of aunties. I also think a lot about my own aunties and kind of the stories and experiences that I have learned from.

And so it was a way that people could come in, and also talk and converse.

Recently I've been trying to learn about public artworks. It's just something I'm really curious about, especially in thinking about Old Town and different places having memories or stories that we can't see but exist for a lot of people. I did this project in Seattle and it's a series of 5 different sites in Lake City, Seattle, and this one is about the renaming of Hayashi Avenue.

So it was a Japanese American farm, where the family was forcibly removed, and so there's little kind of placards with the scannable QR code.

And then I made visual, kind of 3-dimensional looking projections of interpretations of people's stories.

I interviewed about 20-something people to have different voices around different stories. And then

the interviews are on a website that I created to form a kind of audio walking tour.
as you go through the neighborhood to visit the different sites.

During the pandemic. I was trying to work on something similar for Old Town,

and I might pick it up again, but I was trying to start with Anzen.

Anzen was in Japantown or Chinatown, and it was one of the oldest grocery stores, and I think when I was growing up, it was a place that I went to, like if we were going for Japanese ingredients. It had kind of everything like this is what the shelves looked like, a whole bunch of types of miso, and also video rentals and statues.

They eventually moved to MLK, which is now like a weed store.

The way I create these is by getting photographs and then cutting them apart, and kind of patching them up again.

So this was the fish case at Anzen and then this is kind of the AR experience, but it's in a video form.

So you can't really see it in 3D as well.

I'm not really sure what I think about AR but I really like the idea of like maybe not trying to make things real,

but like when things are kind of pulling in and out of being real - like how the signs float off, or like when kind of AR images overlap, they get kind of weird or like intersect in funny ways. I'm always kind of curious about that in ideas of memories or stakeholdership.
Thinking about stories, I also just - kitchen talk is always kind of my model of story exchange

that I’m really interested in. This is a picture for me [...], and I love when everyone has like a little job to do.

And then, even if you don't have a job somebody's gonna give you a job, or you know you're supposed to be doing something.

And there's kind of an organic exchange of ideas.

So my next section is studying engagement. I don't think I'm an expert by any means, but as a classroom teacher in a public high school, I get a lot of feedback and opportunity where I'm working with teenagers like 9th through 12th grade, and they will definitely show me when they're bored or if something's not working. It's easy to see when engagements falling apart, and I think as an artist there's a lot of times where people are talking about community-engaged work or socially engaged work in the arts. I'm like, what is that? What does that mean?

Or what does that look like? What kind of structures do artists create or do in order to create that exclude sometimes. To either invite or reject authentic engagement.

This was kind of like an initial brainstorming of that - like what is working with people even mean?

Is it something like asking prompts? Is it making something together?
I think a lot of people think about like murals where everybody's painting. Or is it directly fundraising for something we're giving money or purchasing something from. Is it just getting together in general? I think you know, during quarantine there's a lot of moments where people are thinking about being together or being apart.

So I thought I'd share like a couple of kind of projects working with people.

And how I've worked with people, and but again, like I think of it more as a study - not like I'm an expert in it. This was a study in community, just kind of thinking about what is community. It's a question I've been holding for more than 10 years formally. It's a project I did with high schoolers on the West side of Chicago, and I'll just play kind of a clip of this video. In the project I worked with teenagers to come up with research questions with them. And then in small groups, they created video investigations and video research on their topics around community.

And so originally we mapped things and word associations, and then came up with questions from those mappings.

I found that a lot of people - where it's hard to talk about what community is.

I think a lot of people are able to talk about what community isn't. And thinking about community is often having kind of dangerous ways of excluding,
but in the really positive way. Or, not that it's positive to exclude,

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but it's framed positively. These were some of my kind of just general questions around community.

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I think a lot of times in the classroom we talk about building community as if it's something that you can facilitate when oftentimes I sometimes wonder if it's just something people feel.

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This was a project in partnership with the Hollywood Senior Center and the digital media program that I created at Grant.

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The first one was called Wise Woman Say and then the second one was around the theme of empowerment. And so in small groups, high school students from my class who are learning video skills and video editing schools partnered with elders from

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Hollywood Senior Center, which is a pretty amazing place.

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The first kind of set of videos, which I think we came up with 16 videos as a film festival,

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were on life lessons. And then the second round, we did stories about empowerment.

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Some of them were scripted like this one in the corner.

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This guy wrote like a whole script that he wanted to reenact, some little vignettes, whereas this one down here was like a not performance piece, but they went to different grocery stores to try and engage with

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strangers in positive ways. Some of them are more around interview questions and sourcing people's experiences. Joy Fest 2015, 16, 18, and I think I did one more version of it,

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was a festival in which students brought joyful activities as class finals to think about how to think about joy in educational spaces.

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also to try and think about experiencing joy with one another. I'm an advisor for the GHS Asian Pacific Islander Alliance, which really looks different every year.

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It's a student-led club. but thinking about engagement as a way to empower younger leadership.

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Something I'm really curious about. Something that we did recently with Janine Shinoda, Amisa Chiu, and Jacqueline. Nakashima was the Strawberry Social with Ikoi No Kai senior lunch program, and it was kind of a strawberry festival.

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Thinking about a lot of people in the community who have experienced either growing strawberries, farming strawberries, or picking strawberries, and a history that's not really talked about, or even you know Japanese American super influence on strawberry culture and farming historically. Something that's not really put out there.

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And so we wanted to celebrate strawberries and think about eating them together, but also structure some storytelling around it.

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Jacqueline is like a super awesome pastry chef, and she made all these desserts and snacks. I did the screen printing workshop, where we screen printed [...].

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And a lot of different people came, so I think the direction of my work that I'd like to take is something where there's some collaboration

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and storytelling, but that maybe we can kind of channel some of that like kitchen talk vibe.
And the last project I'm gonna talk about in this section is in 2016 with my students.

There's this really kind of ugly closet, and we converted it into a screen printing studio. So we got some recycled wood and kids made proposals about what kind of things they'd like to see. For example, like a drying rack that's also an herb garden, which is really complicated because there wasn't a lot of windows in the dark room.

And so something I'm thinking about is just providing tools as a way to engage with students or engage with young people.

There's been a couple fundraisers. This is the second year. We've done the one for Blanchet House. I've always wanted to make a giant check to present. So that was the first year I got to do that.

This is another fundraiser we did with the Asian Pacific Islander Alliance.

Okay, so now is the Lynnspiration section where I'm just really excited to share some projects.

I've seen recently during the pandemic there's a lot of projects that happened around Chinatowns all over the country, and I kind of wanted to put them out there as a getting pumped. There's a lot of things like workshops or people starting to organize. Community safety warnings, or like ways that people...vaccination health clinics, fundraising.
I'm really obsessed with Wing On Wo and Co. It's a fifth-generation Chinese American porcelain shop in New York Chinatown and I think it's one of the oldest operating stores in New York Chinatown and they have a beautiful kind of graphic design and things. They also have a really cool, it's called the W.O.W. Project where they're doing kind of arts and culture programming.

Some of this programming is getting together and talking, and there's artist residencies, including things around recycling, and art-making together. There's a window display artist residency.

This one is around like New Years and the idea of sweeping away evil, and what does that mean? They did a project during pandemic called Love Letters to Chinatown, in which people wrote love letters to Chinatown or to Chinatown restaurants or different businesses, and then those little letters were posted on the outside of buildings. Welcome to Chinatown is another organization that's in New York.

Something that they've done - like you can see community self-defense workshops.

Something that I really like too, is like, this kind of business map.

But also they had local graphic designers design things for local businesses to fundraise.

I really want a Golden Horse t-shirt and so if you are a graphic designer, or know somebody who is, and would like to start something like that,
I'd be really excited to do something in that kind of thing. Humbow Not Hotels, is out of Seattle, and this one, you know,

I think something that we'll probably face in Portland Chinatown is larger hotels or larger buildings being built.

And so this organization, I think, has especially been trying to connect to housing justice and different ways to advocate for residents and small businesses in the International District.

This one Kapiolani told me about because Kapiolani is my new favorite person that I've met most recently. Imagining Chinatown in 2050, a speculative futures workshop. And so people did writing workshops around future Chinatown 2050.

And then these writings were put into short stories as a story collection, and then also created an AR.

Also, this one isn't Chinatown specific but just, I think an awesome thing that I've been trying to keep track of the last few years.

Albina Vision Trust. So thinking about what is the future of Albina?

And I loved these kind of core values that are outlined. I think a lot of times revitalization talks are around business or making money - which, money, of course, needs to happen.
But also love the arts are in there, or like, I love that part about being remarkable or healing.

This is my last section. So the Leah Hing mural. I was trying to think of all those sections as a way to talk around and talk about my current project.

Leah Hing is, or was, a pilot in Portland, and she was the first Chinese American pilot to earn her pilot's license.

She - let's see - in this era she worked with this guy Tex Rankin, who was training pilots, and he trained, I think, 5 different pilots of different ethnicities, which is kind of, kind of weird but kind of interesting too. So there was an Indigenous pilot, a Black pilot, Leah - and she wasn't in the war. She, I think, just trained as a pilot.

She grew up on a hop farm. [...] Low, her life partner.

And this is just a really cute picture of her, and her playing later in her life.

I think, as I mentioned earlier, with that little animation,

she was part of an all-Chinese American girl band that traveled around the country.

And they played "Happy Days are Here Again" and then played it at different venues.

I've been reading on that time in her life, and some of the traveling times,

it kind of sounds like she would play like 4 different shows or 4 multiple shows in a day, and that's her with the saxophone.
She is my grandma's cousin, I think, or I am related in a way, and so I think this is Leah up here. I don't know if any of you remember my Uncle George up there. This mural that I'm working on is going inside the Portland building. There's a Leah Hing Conference room, which is the largest conference room in the Portland building, and it's a really kind of a little bit ugly space in that it's very long, and it has a really loud carpet, so I was trying to find a way to make the while. I have a little bit more precedence.

It'll go off the wall in some sort of capacity - and thinking about mythologies, I was thinking like, how does her story help us to live well? Or like what firmly is history helps us right now. So kind of theme ideas was I was really interested in boundlessness, both barrier-breaking, but also the connections that inspires to break barriers.

I think to emphasize this theme, I would like to - because I don't think a lot of people are actually going to be able to physically go to this mural, I think an online component might be as important as the actual physical mural itself. So part of it will exist online, but it'll be scannable. And so imagine if you scan the photo your phone would fill up with clouds.

I was trying to think of like a dreamy feel, not like a heaven feel.

I really like thinking about her connection to C.A.C.A. and different organizations in Chinatown, and thinking about having that feeling of Chinatown as a present place for us - both of history and stakeholders, and trying to convey
that presence in front of people who make policy about the city or make decisions about the city.

I think a lot of people say or think that Chinatown moved. Which Chinatown is still a space where a lot of people have a connection to.

When I was little, my grandma had this big chest and its kind of like where she placed her snacks a lot of times, but I love the little stories and kind of carvings, and you kind of imagine different things that happened within it.

And so I'm basing - there's going to be 5 wooden placards or kind of relief pieces that will have little stories carved into it.

So, for example, her band or signage. She was a basketball coach, and so I'm making them out of clay first, and then I'll digital scan them, and then 3D carve them or route them.

The center one will focus around themes about Leah and Leah's history.

Whereas the other 4 kind of pieces that I'm doing will have signage from Chinatown, or different stories about Chinatown and the Chinese community.

There'll be little placards or kind of like colorful areas where you can skin to connect to content from Chinatown

Live! with the Portland Chinatown Museum or kind of short audio clips or interviews or historical photos.

And I'm also gonna talk about a future workshop that I'm doing because I think sometimes in work about past history
I really want to be intentional about connecting it to
the future. How does this relate to now?

I'm really curious about art as an opportunity to talk story with one another and discuss ideas,
but also as a way to involve other people and repair and envisioning.

So kind of the next project that I'm trying to do that you guys are invited to is an envisioning lab.

I think, for the very first pilot one we're trying to keep it really small, especially to observe Covid
safety.

And thinking more specifically on the New Chinatown Japanese Historic District, whereas I think
I'd like to broaden the conversation to larger Old Town in the future.

In the workshop ideally, I was thinking you know - whereas I can't promise direct action
fixing Chinatown, or fixing a certain aspect of it,

I think the idea of just getting together and thinking capacious about what the future could hold
could be a really nice beginning to something.

So participants will come together, create a collage or sketch based on some envisioning that
we do and some prompts.

And then we'll present these prompts online on a live stream.

And so this will happen. The in-person version, which will be an invite-only portion
will be from 1 to 2, and then the live stream portion will start from 2 to 3.
If you're interested in joining this I'd love to have you aboard.

If you could give me an email or just send me a message somehow, I'd love to connect with you, and this is my content or my contact information.

If you wanna get a hold of me.

Those are my slides.

Thank you so much. I tried to not bombard the chat, but there are so many incredible moments in your presentation that I had to do a bit of that.

But we really really appreciated it. and the chat is full of lovely comments and folks that you're inspiring, and a few questions as well.

So I'll go back to that in a moment but we do have a couple of questions to kind of go over.

If it's okay, I can get started with those. Great so one of the first questions

that we have and I'm just gonna read it to make sure I don't miss anything, have there been any surprises or revelations that you've experienced in doing your creative work either about yourself as an artist or the histories and communities that you are working with?

I think I'm balancing or trying to find a good balance between working with people and working solo. I think when I originally started this body of work, it was all for myself and I had no intention of sharing
it with anyone. It's just like a real kind of bedroom practice.

And then I think when I started showing it I found that maybe - I'm like, a gallery space isn't quite the right space for it.

So I think something that I'm still really curious about is where do these things go?

And who, who do I want to work with, and how do I share these things in a way that isn't maybe just centering my own practice, but inviting more people in. And well I loved what you said about the mural project you're working on where you felt that that needed to be both virtual and physical, because of the number of people that would have access to it in the Portland Building.

I think that's really wonderful too

So Lynn, I have a question for you, you have written very beautifully of the legacy of stories and memories associated with Portland's Chinatown in Japantown. For example, you wrote Old Town is a very haunted place but I like to think of it as full of guiding spirits.

What are some of the ways that you are connecting or finding those guiding spirits?

And I'm asking because it's a great way to help other people connect with the guiding spirits and places that they're from or live in.

Thanks, Kapiolani. I think that the story exchange is so important to me like I just learned so much from like what people share with me formally and informally. Like I think I have so many people in my
life, that you know you 2 are included, of course,

who just do really interesting things or like act in ways that I'm like, oh, I'm gonna save that for myself and like channel that in my energy.

And so I think I'm lucky to be able to source from so many people.

I guess that's not necessarily like looking back but it relates, like both storytelling, looking back and then engaging with so many people looking forward.

Thank you. This actually connects to the beginning of your presentation.

You describe Sundays in Chinatown, and it had such an incredible kind of richness to the description, and it, you know, having not grown up in Portland at all,

I felt this uncanny kind of sensation of like a sort of nostalgia for something I couldn't have known, and I think that's an interesting thing that your work does elicit in a way, you know

the memory that's important to you and even the medium you use right augmented reality, or AR sometimes has that sensation like you said that's like a memory and so I think

that's really powerful, and it connects to this next question, which is: do you have a favorite story or memory from the work that you have done or are doing?

And that can be, you kno, the family mythologies that you tell, or even you know, something that you've learned in your community work.

One story that I really love that I've heard a couple of times, but also because I have it recorded.
And so I just play it back to myself is Bertha Saiget, who is really involved in the museum, and has done a lot of work with the museum and with preserving history. Was one of the first Asian American teachers in Oregon, and I think about that a lot. You know there's still not like a ton of Asian American teachers and then I think as I'm exploring my own teacher identity I think of someone like her who, you know, grew up in the Chinese community.

And then worked so hard to like get those jobs and what, you know, what was that like teaching in a rural place in Oregon in the time period that she did. So I think I like thinking of that, and channeling those energies, especially when I'm kind of struggling myself.

I'm like, I don't have it quite as hard.

So, Lynn, based on your experiences as an artist and educator, what is currently giving you hope or inspiration, or what do you see in the future for Portland's Old Town Chinatown, Japantown district?

I'm really excited about the work you guys are doing at the Chinatown Museum, and I think I'm so excited that so many different types of people are involved.

So that's been really exciting to see. I'm excited about this envisioning workshop so that I could kind of glean and learn more about what other people are interested in.
Also, I think in general I'm always interested in how history is supposed to interact with their future visions of a place or our future visions of community or ideas around community.

I think the work of envisioning spaces in Portland, and involving stakeholders isn't new work - like there's so many interesting people doing that work right now.

And it seems to just kind of grow and get richer like up Albina Vision Trust or even Vanport Mosaic project.

Chisao Hata - I didn't have an image so I forgot to make a slide for that one.

But I, of course, need to mention Chisao and that she's doing the Living Arts project at JAMO, the Japanese American Museum of Oregon, and that's ramping up and so I think you know that's a very - it's happening now and all of these things. I think we'll keep meshing together in really lovely ways,

I love that vision for the kind of dovetailing of these efforts.

You know, from the museum's perspective we see so many wonderful projects happening that really could dovetail together and be even more powerful.

So I'm glad that you're hoping for that as well.

Just one more question and then I wanna also go through chat, cause some folks had put comments there and make sure we get to kind of read those.

But - and Kapiolani tell me if this is a repeat - but I think we didn't do this one about the histories here in Old Town.
I think we, no - looks like we skipped that one

if you want to...but I just I wanna make sure you don't miss it.

So many of the histories here in Old Town and other Portland neighborhoods have rich histories and community networks that are complex and multi-layered.

How do you find your starting point when doing collaborative community-based projects?

Or maybe are there multiple starting points? I think sometimes I find myself feeling a pressure to like

try and represent everything. Or like, Oh, I'm not - I'm excluding this story, or excluding that story, or like, and talking about one section of Asian American history or not - like am I silencing other histories, but I also think

it's really impossible to - and unfair to try and be a representative of everyone and everything.

And no one can or should of course. So that's something I always kind of think on.

I think, for starting points, I think, based on the advice of just wise people, just starting with myself for my connections and interests and trying to go from there.

I mean it's definitely not all-inclusive but I think it's authentic to my process for now. I think that's a really great lesson for everyone to start from kind of be very honest and authentic about where your starting point is because then, you know you're making sure to tell kind of the story in a way that you know connects most to the lived experience.
So we are just thrilled that we were able to kind of take this walk through your process and your works of art and your upcoming projects with you.

I have to say that the promo for the band was like a salve for me, with everything that's going on.

I was like, "Yes!" You know, women power when women and femme power.

It made me really happy, and I hope we get to see more of that in the future, as your projects unfold.

And I just wanna note that there are so many wonderful supportive things in the chat. Folks talking about how incredible, inspirational, and spectacular your work is as well as sharing links to, you know, your pages. Chisao's work and folks that are very hopeful that they'll get to see the videos again as they were mesmerized by them.

So really wonderful, wonderful energy in the chat today as well.

Yes, and Roberta rounding it out with the well done, Lynn.

And so we were just thrilled to be able to do this.

We hope that we will see many of you on July 10th. Right Lynn? I just had a forgetful moment. July 10th and if not, at the museum when you can make it. Let's see here.

Do we wanna open it up to any other questions. Lynn, will folks be able to check out the Leah Hing mural in the Portland Building.

Is that accessible when it's done or can they access it online?
I think it will. Well, I think I'd like to make it accessible online.

The mural's inside the Portland building, and then it will also be inside of a conference room.

I don't - and the Portland building itself. but I think doesn't have an opening date, as far as I know for like being open to the people who were all the people who worked there.

So I think it'll be mostly accessible online is my understanding. That's wonderful.

I think it will be important that folks can engage with it in some way because it looks so beautiful.

Your renderings and your plans for that.

I just want to mention that we'll make sure that we have a link to it on the website.

So folks who want to follow up and see the completed work can go to our website to link to that once it's ready.

And then we have a nice contribution in the chat that says a lot of the city buildings are opening in July, too. So well, all right.

It was just a pleasure to hear about your process and to see your work, and we look forward to working with you in the future on the workshop and beyond.

I think just seeing everything you've presented today was so generative. I think there will be many chances for that wonderful dovetailing and collaborative energy to kind of come to being. So yeah, lots more positive things in
the chat. I just wanna thank everyone who’s here with us today for joining us as we celebrate and learn more about our local Asian American artists working in the intersections of community history and culture.

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Next month will be joined by a local artist, Roshani Thokare, excuse me, who has been doing wonderful community-based artwork in Portland and is a cultural work manager at A PANO. So if you’d like to rewatch today’s talk or share it with others, we find that many people end up seeing these talks through sharing. Even though many of you are here today, a recording will be made available

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on our website at www.portlandchinatownmuseum.org by Monday, June the 27th.

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And then I also wanted to mention, and I need to find where I made the note,

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we will provide transcripts for this presentation as well. We’re working to improve upon that aspect of our online presence.

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You saw the kind of live transcript, and we can use that and provide that for later as well.

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So I just wanna say again, thank you so much to Lynn, to Kapiolani, for

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supporting this effort, and to everyone who is here today, the wonderful comments in the chat, and we hope to see you soon at the Museum for the workshop

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or even online. So until then, have a wonderful weekend and enjoy the sunshine.

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Thank you so much. Thanks, everyone.