07_23 PCM Artist Talk with Roshani Thakore

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Okay, it is 1:04, and I will start the recording. and you will hear it be announced. Great.
Welcome, everyone.

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My name is Anna Truxes and I'm the executive director at the Portland Chinatown Museum.

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Thank you for joining us today for A Solid(arity) Community Artist Talk with Roshani Thakore. Before we get started

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I would like to give a land acknowledgment, and forgive me,

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I have allergies so I'm a little stuffed up. 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 Portland Chinatown Museum currently occupies.

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These include Willamette, Tumwater, Clackamas, Kathlamet, Mollala, 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 among the lower Columbia, whose descendants are today members of the Grand Ronde,

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Warm Springs and Siletz confederated tribes of Oregon.

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So also quickly, before I do introductions. I wanted to let everyone know that
you may place questions as we go into Q &A. We'll kind of pepper them throughout the presentation

as per Roshani's request, and then we'll also have a series of questions that we'd like participants to kind of answer in the chat in a moment.

But before we get there, today's presentation is the third program in a new Portland Chinatown 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 Roshani Thakore to our Portland Chinatown Museum community.

She is an artist and cultural worker, or, excuse me, cultural work manager at APANO, and has worked on several community art projects

you may already be familiar with - I find just profound. Roshani uses art to broaden an understanding of place, uncover histories, elevate voices, and expand a sense of belonging with the hope of reconstructing power. She uses her positionality and power to complicate leverage and advocate with people who have been marginalized to transform systems of oppression through political and community education and acts of resistance. During her first year in Portland she was introduced to APANO through the Creative Placemaking Project Grant opportunity, and as a grantee became the Jade District artist-in-residence. During her residency, she created a mapping and walking project called 82nd and Beyond: A Living Archive. In 2019, she produced the Orchards of 82nd Art Plan: Living Culture, Past, Present, and Future, to dream up a living, integrated art and community space with ideas and values reflecting the people tied to the
building. With the art plan as a foundation, she later launched the East Portland

Art and Justice lab in 2020, and I have to say I was lucky enough to be at her, at a colloquium

she co-organized for Portland State University on anti-racism, and it was truly transformative for

many of us.

So I would like to welcome Roshani. Thank you, Anna.

Oh, wow! Thanks for the introduction. And thanks to everyone for taking the time out to join me
today.

One thing I did hear was that the crew, the group that is attending might be more of a listening
kind of group. But if you have a chance, why don't you go ahead and put your name

in the chat, your pronouns and I'm just curious about what solidarity means to you.

So if you could just do that, that'd be awesome because I'm always just curious what other -
how other people interpret that.

And then now I can just start my presentation - so can everybody see that?

Okay, cool. Thanks. and thanks so much to the Portland Chinatown Museum for the invitation.

So, yes, my name is Roshani Thakore.

I use she/her pronouns and I want to respectfully acknowledge the Eastern Cherokee and
Muscogee territories that I am joining you from, and what is also known as Atlanta,
Georgia, and so the next hour I'll talk about 3 big place-based projects

I've been working on through my artist residency at APANO, and I use art to get folks involved in a place, to make something together, and to learn how to share dignified space together. During the past 3 years, this work has

been shaping a more solid community in East Portland, and through our community members and local artists

we are building more solidarity in our community. So I'll start from the beginning on how all this came about. So the first project I'll share about is 82nd + Beyond: A Living Archive, which I started as an artist

residency in the neighborhood, and so I love artist's residencies.

I use this concept as a way to explore and create a project in a particular site and context, and with folks in the community.

And so this particular project ended up being 5 projects in one.

So there was an artist residency in the neighborhood,

there was a curated installation, there was a map, there was a public walk, and then there was a film screening.

And so to make this project happen. I had amazing help: collaborators and participants, and

I just also always want to acknowledge all the people behind the scenes, and also the people that I work with in creating things together.

And so this is an image of Portland. It might be an image that some of you are familiar with,
maybe you're not familiar with it, but it's definitely not the image that probably the Portland 
tourism board uses - in this like idea of what Portland is, but it is a specific cultural landscape 
that is home to many of 

the city’s population. and so when I was supported by a creative place-making grant organized 
by APANO,

I started my residency by just looking at a map. And so I was living in Portland,

I was living in the Northeast area and APANO's down here in East Portland and the Jade District - and even though Portland's relatively small, it seemed like a big geography to like, cross, right? And so I

concentrated on my on the area around the Portland's Jade district, the Neighborhood 
Prosperity Initiative area just designated by the city of Portland - centered around Southeast 
82nd Avenue and Division

Street, and so I learned about the neighborhood and the history, and wanted to explore what 
has shaped and can shape a neighborhood identity.

And then I also learned in my research that these grants had been distributed to artists to create 
site and contact-specific works for 4 years in placemaking efforts.

So I thought the place was already there, so I was curious what kind of work was made, and 
where I could find it.

So there are over 20 commissioned projects created. So I just started talking to the artists and 
community members involved in these past projects.

And so this is one by Sabina Haque, I'm sure you know her work.
She's a brilliant local artist and she collaborated with youth from Madison High School, and called - created a piece called Our City.

Our Voice. And it addresses the East-West disparities in Portland.

This is another project called Wish You Were Here by Christine Toth, and it was a postcard exchange project with small business portraits in further East Portland.

And then this is Patricia Vasquez Gomez, who interviewed locals and created prints to highlight the linguistic diversity of the area. It's called Shared Wisdom.

And so to keep these projects within the social landscape of the community. I reinstalled a number of these works with the neighborhood sites - in an effort to create connectivity with these works and stories. I collaborated with the local map maker, Sachi Arakawa, to create a walking map highlighting these sites along with neighborhood gems called 82nd and Beyond: A Living Archive.

So this is the - it's a printed map and this is an image of the map, and then this is a PDF of the map. That's side one that has the walking path, and then information about the sites and the artists that work on the projects with the local businesses, and then on the other side, just introduction and also getting the favorite places and routes that people who live and work in the area too - whether it's through biking or walking, or other ways of wayfinding in the neighborhood.

And so, for broader accessibility, the map was printed into a physical form translated into Vietnamese and Chinese and debuted at the Jade International Night Market.
The maps were distributed at all of the sites that were included. And so to activate all of the neighborhood sites,

Sachi and I co-led a public walk with conversations and local histories told by the participating artists and community members.

Since everybody got a map we went and - actually let me...

That building behind me that is APANO in construction. So it's before APANO, the Orchards of 82nd was built and so we were exploring the neighborhood through this map and through these artworks that were installed. And so this is

Mojo Crepes, which is off of Southeast Division.

Really cool owner, John - and on the right, you can see another mural by Alex

Chiu. And there a lot of these sites had TVs in them already, and a lot of the artworks were films.

And so I just asked if we could use the TVs to install the films and show the films.

And so this is a film that talks about the Jade neighborhood and its history by a local artist that's playing in Mojo Crepes.

And then this is Christine Toth's postcard project that I had mentioned earlier.

And so I took these postcards and framed them and then went to the businesses and kind of like created a museum label and installed the postcards in there.
And so that's Henry at Brixton Beauty Supply and this is John at Portland Music with his postcards. And I also created little lawn signs that the businesses would put in front of their doors so that people when they're walking would know that this is a site. So then when we were going on our walk there is a pedestrian bridge on Division and 87th, I believe, and Rodolfo Serna was actively working on a mural there, and so we were able to like meet with him and talk to him about his work.

And then we ended - whoops! - we ended at the beloved Canton Grill, which unfortunately is no longer around, and it was the oldest Chinese American restaurant after Hung Far Low, and Cindy Lewis was a third-generation owner, and she - there is just all this history in the site, and it was a staple and an anchor for the neighborhood, and so she would give a tour to us and just like anybody who's interested in hearing the history. And so, in all my research as an artist-in-residence, and with the conversations that came up on the walk, I wanted to expand the conversation more on shaping neighborhood identity. So that's like, kind of like getting into the understanding of the history and involving community members, business owners, and artists.

And then I was just - I was curious about like the presence and shaping of it, of the neighborhood identity, and so I learned about a short film made about East Portland called The Numbers, and so let's see - The Numbers is a film by Sika Stanton and Donovan Smith and
it had never been shown in East Portland, and so I collaborated with them to host a film screening at the oldest structure in their neighborhood, Canton Grill.

And so all of this was - like this is 2018
the residency was in. All since 2018.

So before our global pandemic. And so, after the screening - we have the screening at the restaurant, we hosted a community group discussion along with live performances by Donovan Smith and Universe and basically talking about the theme of neighborhood identity. And local artists, community members, city agency representatives, anti-gentrification allies, urban planners, and local advocacy attended for food, art, and to participate in an honest discussion on neighborhood identity.

So that was the culmination of the artist residency that lasted for a year in 2018. And then this project allowed me as a socially engaged artist to formalize my interest in forming relationships, and my exploration of the history and culture of a neighborhood and amplify its social fabric by creating a structure to operate in it. And then after the residency, APANO was planning on relocating to a new building, so that building that was under construction in that other image. And so to continue strengthening the relationships,

Candace Kita, who is my partner in crime at APANO, she’s amazing.

So that was the culmination of the artist residency that lasted for a year
She's a cultural strategy director, an artist and astrologer, and just a wonderful human.

She commissioned me to create a conceptual framework for their new building Orchards of 82nd, which is a mixed-used building in East Portland, housing 3 entities under one roof.

So we have APANO, the culturally specific grassroots for social justice organization, and then we have Rose CDC, which is a community development corporation investing in affordable housing in outer Southeast Portland, and then we have new tenants living in 48 units of affordable housing. And so with what I learned from 82nd and Beyond, and because of the conversations I was having with community members and Candace, I knew I was going to create a framework.

I wanted to center the erased culture from the past and engage with the people tied to the community in the present.

I wanted this project to reframe the possibility of exciting futures of East Portland through a grassroots methodology.

And so this is the building, and so up here is the housing, and then the APANO offices and community space is on the ground floor towards 82nd, and then on Division there's more community space through Rose CDC. And so I saw this as an opportunity to include the unique social capital in this site.

If you don't know the Jade District is the most diverse area in Portland, and when you have 48 units of affordable housing on a site, it's a pretty dense block compared to other blocks and there's like, you know, I think a minimum of 6 languages spoken at Orchards of 82nd.
So it's a very unique site in considering the geography of Portland, and so to get input from people community members

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I hosted a number of forums and workshops to interview and learn more about what art and stories the buildings should have.

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And so that's me and Candace, these are the flyers. Trying to make fun

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flyers for people to get engaged. And being very specific about questions of just like, what kind of things would you like to see at Orchards of 82nd?

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To how do you feel about the neighborhood, and like, asking where folks are from and like, what do you do in your free time? And like

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what kind of work do you do? And just like getting a sense of like who is in the building.

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And so those are the flyers, and then we just hosted workshops and

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these are local artists, Daniel and Jake

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With the residents of O82 talking about art and asking - and just creating drawings and looking at art - anything.

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One thing that was very impactful was just like, meeting everybody where they're at, or just trying to.

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So we have, like a bunch of youths that attended, and we also have folks that are from different parts of the world.

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And so to make sure that the books and the materials that we had reflected the cultures that were in the room too.
And so Ismail was very excited because he's like, oh, I know this script! And it's about art from - arts of Islamic culture.

And so immediately he just like really got excited to talk about the art, the script, and the arts and culture that he grew up with.

And so it was really easy to disarm, and just like get people talking about what they think about art and culture.

And so with all of the input, I created a zine as an alternative form to standard public art planning documents and I wanted to prioritize the complex but unique living culture that is usually imagined by outside administrators and typically tokenized. Voices and ideas of community members are intentionally woven into this project.

Ideas include exhibitions of neighborhood history, a community-generated archive, an artist-in-residence fellowship, community dinners, murals, cooking, and more. So this is the O82 Orchards of 82nd Art Plan: Living Culture, Past, Present, Future.

And this is the centerfold to where I have
put the community desires for O82 - which ranges from like, wanting to see performances of African songs and architecture from Africa from Ismail - to making sure that there's a lot of stuff that kids can do,

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programming for kids to do, and so for the APANP community space.

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you might recognize this person, we wanted to commission local artists to create new works in the space.

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So we invited Alex to, the beloved Alex Chiu, to create 2 murals, preserving cultural legacy through community members, stories, and photos.

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And so that's one of the walls that he did at the community space.

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And of course, our beloved Lynn Yarne, which you might recognize as well.

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And she created an installation honoring the Japanese farmers that thrived in the area prior to WWII.

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and the executive order 9066, using archival photos.

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And so this is called East Portland Farmers. And so we created this art plan, and we have to like share it with the community.

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So we held- had a party and at the launch, we debuted the murals

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that Alex and Lynn created. Served a soup inspired by the Shiogi family, one of the Japanese families - farming families.

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And then we're graced by some of the Japanese elders who were featured in Lynn's installation.
And so like I said, This project allowed me to deepen the relationships I had already formed in the neighborhood and create another platform that expresses the voices and needs in the community, and collectively shape it in real-time.

And so the third project I'll talk about and then - I feel like I'm throwing a lot of content.

So yeah, if there are questions just let me know. I'm having...

OK. Anna had a question about how did you choose your location for the mapping project?

Or how did you find those connections to make? Oh, great yes, that's a good question.

So it was through the research that I did where, um, the past artists - who they had already did a project with. And so the postcard project that Christine Toth did is - she did that, maybe in like 2016.

And so I just met with her and then I like looked at the postcards, and then I just like looked at them, went to those businesses that she featured, and then just started talking to them.

And so it's like kind of - yeah, reinstalling work that has been made since all of the other work was temporary, so kind of making it a little bit more permanent.

So yeah, it was through the past projects, through the creative placemaking grant opportunities. Um, cool!

So I can talk to you about the East Portland Art and
Justice Lab - which is active right now. And so, it's the third project, and I wanted to make sure that the project would be something that would allow for evolution over time and so having the project be a lab felt important because there just needed to be a space for experimentation with different community members coming through, and it seemed important to have new shared learning together and through each other too.

And so the collaborators - definitely APANO staff, including Candace and Alisa, APANO artists and then Rose CDC and the tenants of O82, including Elisee, Grace, Aydyn, Ankita, Felecia, and more collaborators to come. They could be some in this room. And so excuse me (coughs), taking the input from community members for the art plan, the lab acts as a trans -

as a platform that amplifies the knowledge and resources available in areas of resilience,

linguistics, ethnic and cultural diversity, and resourcefulness directly by the people themselves.

The lab focuses on creating and keeping cultural memories and the social factory of the neighborhood intact through experimental art, making activities, discussions, and more.

And so that night, when we had the party for the art plan launch we wanted to have a design contest for the lab's logo, and so people put in their submissions.

Everyone voted, and then the winter was Alex Chiu's daughter Mazzy, and so we that, that's our logo at this point.

That's Mazzy and their mom Amisa working on different logos.
And then we got Alex to paint Mazzy's logo next to his painting in the community space.

So we're having father, and daughter murals in the space, and in addition to the logo, we couldn't have a lab with our lab coats. so and that comes because my mother retired from 30 years as a lab technician here in Georgia, and so she gave me her extra lab coats.

And so she and I designed patches and the pockets with the words dream and scheme.

And then I wanted to add important activists from our community to the coats and have versions with Grace Lee Boggs, Phoolan Devi, the Bandit Queen, Yuri Kochiyama, and more, and these coats act as a tool to consider,

whoever puts them on, asking, what are you able to do when you know your ancestors have your back?

And so the lab's first 3 priorities - this is...it launched in January 2020, so we all know what happened later that year, but we were aiming to think about the artist-residency program, a print studio, and a curatorial committee called the O82 Art Crew. And so the O82 art crew is a group of artists and community members interested in how art can be used in community with the tenants of O82 as the primary audience. It is a mixed race space that allows for practicing, centering BIPOC experiences in solidarity.
The goal is to create a collaborative and intentional space that considers the question of how art and culture can be integrated into daily life.

The primary site the crew uses is the O82 lobby for exhibitions.

Other sites include APANO restrooms, the playground, closets, hallways in the building, social media, and the Internet. And so research, engagement, and production are the main areas of practice for the crew.

And so this is an exhibition that the crew worked on, called I am Home, and members of our crew wanted to get to know the incredible residents at O82 and hosted workshops and conversations.

talking about what makes a house into a home and a place into a community.

And so we all had meetings and meaningful conversations, and making portraits of O82 residents, and learned that this is not a perfect place to live, and with that community safety and respect for ourselves, our neighbors, and everyone is important.

And so one thing that came from this process of creating an exhibition is just knowing that inclusive decision-making about O82 is also really important.

And so some of the other exhibitions we produced - on the left, we have Blue, a local artist who's painting a mural for the exhibition.
We Are Still Here, which features, whoops, which features works from elevating the impact of the prison industrial complex and the need for abolition, featuring works from incarcerated and formerly incarcerated artists. At the bottom right, we have the exhibition

This is Kalapuyan Land, which was on loan from the 5 Oaks Museum. And the exhibition

That was our inaugural exhibition, sharing the work and history from Indigenous artists in the area. And then the current exhibition we have now is called,

Let's Talk About 82nd, and it's an anti-gentrification exhibition, highlighting the migration stories of the people in southeast Portland with generations of displacement.

And so we have a community map that was designed by Jose, who's part of the art crew, and then at the bottom -

these are the posters that talk about the different histories of people

that lived in or are now living in southeast Portland.

And so also with the lab, we have the artist residency program.

And so we've been able to have multiple artist residences since 2019, no sorry, 2020, and the first one was the pilot with 3 local artists.
Sabina Haque, Cary Miga, and me. And we partnered up with 3 tenants of O82: Felicia Graham, Nikki Acevedo, and Myra Aldana. And so

the 6 of us when we partnered up, we each...we as a team, created a socially relevant public art project. And so we had a year to work together, and this is at the beginning of Covid.

And so the timing was actually a very - it was needed to have research and exploration of the topic.

And so on the left, we have the Forgotten Birds installation, talking about family separations at the U.S. and Mexico border. That was by Sabina Haque and Nikki Acevedo.

And on the right bottom, you can see an installation of

the Forgotten Birds installation in the exhibition, and up top

there are 2 projects there. On the left is called The Computer is Okay, and it's a children's book highlighting learning during the pandemic through the lens of a local elementary school teacher.

And then on the right, and oh, that was by Cary Miga and Myra Aldana, and then on the right, and that was a project by me and Felicia Graham called Black Birth Matters, and it's a

publication and a project sharing the history and the value of doulas in the Black community, and primarily because Felicia Graham is a doula.

And so part of the project was like me getting to learn from her about her practice, and then creating a project together to amplify that.
So that was the pilot Artist Residency.

And currently, we have Grace Kwan as the artist-in-residence, and she is working with tenants at O82 on a community newspaper.

And so she has been hosting watch parties for APANO's Resilience Series program.

And so this is the Rose CDC community space where they have...they're watching the online programming and taking watch party notes together.

And she's collecting that information and through this participation, she also got people that were interested in co-creating the newspaper together.

So the - this is like, so it's happening right now we just got these prints

this past Friday. They're hot off the press of the first newspaper.

It's called Orchards Community News and so there is going to be different features

and drawings, you can see, and so that will be the East Portland newspaper based in Orchards of 82nd.

And then we have a print studio - that's the third priority from the East Portland

Art and Justice Lab. And so we wanted to have a project where people can make things and publish their own ideas, right?

Just like thinking about the newspaper and so we were able to get a risograph machine and became begin a BIPOC Printmaker's Residency, and so on
the left we had a Jia Lu Ni, who was the first printmaker and resident. And so each artist has 3 months to use the studio to create their own work, and they also create a print that focuses on APANO's organizing and advocacy work, and then they also host media workshops.

And so on the right, you can see the different prints that are coming out. No one of the workshops that Jia Lu Ni hosted. And so right now we are upgrading our risograph machine so that we can have the newspaper continue as a resource and a place of participation for local community members to like, share their ideas, and make things. And then we will also probably continue the printmaking residency until next year as well.

Oops, and so these are some of the prints that we also created. This was you know - as the uptick of like hate crimes against Asians have been happening during the pandemic a few of the local artists - we wanted to get together and create posters and prints of, uh, for it. And so these are just a few of them that we were able to create. And then we were able to put them on the side of Southeast Division off of APANO, and so
these are also additional signs too that were made by other local artists

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close the rally for Stop Asian Hate, and I think it was Spring of last year.

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And so that was another way that we wanted to activate the print studio as well.

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And so the big projects that I've been working on - I know I'm like a little under time, but I feel 
like I did a lot of talking so I'm happy to take questions

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or anything, but I think when the work that we've been doing in East Portland is ultimately...we're 
just learning to make dignified culture together, and in relationship with each other, and because 
it's been a population that has

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been displaced because of various different reasons, we wanted to create a framework and lay 
down the foundation of like, how do we share space together?

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How do we build a solid community? And then how can we, for all of our struggles

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build solidarity? So thank you!

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Thank you. That has been a really invaluable presentation for us because at the museum we're 
thinking about doing all the very same things that you've already done. A great learning 
experience and so helpful to

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us. Anna, did you wanna start off with some questions?

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Yeah, I just wanna reiterate what Kapiolani said, though the whole time I was resisting, you 
know, just flooding the chat with...you know this is all so appropriate and relevant to our 
neighborhood as well

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and your strategies are really profound because we've been grappling with the bridge between
the cultural event and the actual,

you know, kind of concrete resolution of some of these very serious issues that we face.

Most recently, you know, looking at yet another spike in hate crimes and wanting to understand
how we bridge that gap between,

you know, the activities that we do and real solutions.

So this was really informative and inspiring, and I thank you for that.

We do have a series of questions I wanted to make sure that we got to ask you, and I'm just one
more question before I dive into those.

I was interested, too, in how you choose, like, you know, going forward...

I loved how you chose the sites for your, you know, project specifically, but I'm also interested in
like, going forward,

do you have a, like, I don't know, a checklist or an idea of how you'll choose future locations?
For just doing any kind of projects generally?

Yeah, for your placemaking and projects. Yeah, I mean honestly, it's been through relationship
building. Should I stop sharing by the way? It's a nice - it's a really lovely image. You're welcome
to do whatever you're comfortable with. Our first question is: what is currently inspiring or
informing your work right now as an artist? Which we saw a lot of already.
But you know, still it...Yeah, so just to go back to the other

question, too...is, as I hope that that you can understand

is that so much of this work is - it's slow work and it's also just organic and dependent on
relationship building.

And so we are starting to talk about like the evolution of these projects.

And it really does come from the community and from the relationships that we've built, and
honestly in thinking about the inspiration,

it's just been so inspiring meeting all of the local artists through APANO

and seeing what folks are working on. I feel like right now,

I, since I've relocated to Atlanta I've just been kind of taking in what's happening here.

And there's just a lot of different kinds of organizing and art happening here too.

So it's just this, I think they feel really grateful to like figure it out a kind of framework and
approach to kind of explore whatever site and whatever context and try to find the project within
it.

You know? So that's great. Kapiolani, do you wanna take the next question?

Yes, so you're very highly engaged in lots of interactive activities

with the different communities that you work with. Do you have a favorite story, impression, or
takeaway from the work that you've done or are doing right now?
That's a hard one because there's been so many stories! I know I think, like a general kind of thing, is just that, you know.

I came in as an outsider right, and I was trying to be as respectful and like, curious as possible when I was working on the Jade District Residency in the 82nd and Beyond Living Archive.

And this group of people already were, like, being asked a lot of questions from all these different kinds of entities.

And so there was like PBOT and there's like all of these city agencies, and I didn't, and so there was, you know, like trust that had to be built, and a lot of folks weren't forthcoming at first and so the, like, I kept on re, like, thinking and trying to figure out the engagement stuff.

But then realizing that, you know, the group of people in this area, they've encountered a lot of displacement.

They've experienced a lot of displacement, they've encountered a lot of extraction.

And there hasn't necessarily been a balance of like centering them in spaces.

And so I think the thing that kind of like shocked me
was when I was framing the postcard projects, and installing them in the different businesses.

And so I installed - I went to the Portland Music place and John just this, like, regular music guy who really, like, just loves to talk about music all the time.

I like just went in there, and I just showed him the postcard, and then he just started crying.

You're not like this guy. I was just like so moved and I was just like I didn't know that you know, this would be - like you would be interested in that.

It would be important to you, but he's like, this is my store.

This is my baby, and see it like honored in this way and so that's - I've always just kept that of how I don't know, because of so much distrust and extraction,

of how to really center people who've experienced a lot of that.

And I don't know I just kind of like hold that too.

That's a beautiful - that's a really beautiful detail that we wouldn't know otherwise, either, because you know the picture of him - he's clearly honored but a wonderful detail. I was thinking you may have said

Mazzy's logo too. That was so fabulous.

Oh, that was ridiculous, yeah. Roberta
has a question for you? Maybe let's see. I wonder if we can chat, can you? Here we go.

00:44:12.000 --> 00:44:20.000
Roberta, would you like to ask your question?

00:44:20.000 --> 00:44:33.000
I apologize I didn't have a question per se. I was just trying to navigate my site here, and I'm unable to use my chat because it was disabled, and I don't know how to get that back, but I wanted to just say how excellent, you know, your work has been and I appreciate all your efforts in bringing communities together. Thank you.

00:44:33.000 --> 00:44:39.000
00:44:39.000 --> 00:44:46.000
00:44:46.000 --> 00:44:52.000
00:44:52.000 --> 00:45:05.000
00:45:05.000 --> 00:45:14.000
00:45:14.000 --> 00:45:22.000
00:45:22.000 --> 00:45:29.000
00:45:29.000 --> 00:45:36.000
00:45:36.000 --> 00:45:43.000
00:45:43.000 --> 00:45:56.000

Thanks, Roberta. Yeah, I feel like Roberta...

you know, we've been looking at Chinatown, Japan town, and I think this probably resonates a lot with Roberta because so much of what you've done through a panel would be so helpful in our neighborhood as well. So yeah, Let's see here - I have the next question.

Right, Kapiolani? Sorry. Yes. Okay. And actually, this is, you know, kind of in line with what you know.

Your presentation has inspired me. What strategies do you suggest for those new to collaborative art and placemaking?

How. And then there are a couple of follow-ups but I'll repeat, any question you want me to.

How could someone help start similar kinds of art and or placemaking projects in the communities that they live in?
Yeah, really good questions. I feel like there's a few different things that I would

I guess, consider. So I think that the first thing is that meeting people where they're at.

And so you're not like - I had to take some time to learn that folks in this area have been constantly displaced and extracted, and things like that.

So not kind of like forcing things, and not - like allowing things to flow organically and giving it the space and time that it needs, which is, it would just, you know, counter to, you know, funding deadlines and institutional deadlines and things like that, but I think especially during this kind of work in the pandemic.

It's it's made us prioritize that kind of approach and push back on funders.

To allow us to get to the work that is really there and then like, instead of just like making a thing to make a thing to meet a deadline.

And then I think one thing is that there's already so much stuff happening.

And then, and may not necessarily be like a placemaking project or something.

But there's like stuff happening in every neighborhood, and like to come, and curiosity and and to just like show up to things.

I think the residency - I learned that, or they - I learned that like showing up with such a big deal because they realize that like I'm not going away. like just like I would show up to like have another lunch at Thai

Fresh, and then like, go to Canton Grill and do Karaoke, and like, just support the stuff that's already happening there.
I think, cause there's already a culture there that and I think an interesting thing an artist can do is kind of just, amplify, or uncover it.

Or yeah, just to present it in a different way

That's wonderful. I had a dog barking in the background so I muted for a moment.

But you're right and it was making me think just about our neighborhood and everything that is there, and then the amplification of it would be a really wonderful tool for us to use. So, so many inspirations. So as

someone who's worked with many different communities, what is your approach, I think you've already touched on this before,

but what is your approach to building relationships and connections that can be sustained after a project is done?

This question comes out I think out of a lot of observations by artists and organizations like you build this great momentum with an event or a project or exhibition.
And then, like a formal staff position was opened up, and being able to like, apply for that and get that. And that just really showed that Candace and APANO really prioritize relationships and isn't reinventing the wheel every time, and, like, you know, trying to do something new - but like really anchored in relationship building.

And so having that was - as an anchor, was just really helpful as an outsider artist to come into. And having the connections there already, and the way that I work is through creating structures so that these things can be sustained and that it's these projects aren't necessarily like, made like just by me, obviously. It's made with other people and so in the making, having space for others to feel ownership around it, and also creating entry points for other folks to keep it going - and so, like for example, the art crew has, like a couple of people that have started from the beginning, but then they're like phasing out but then other people are coming in, and other people are like interested in it, and so allowing space for in a structure to allow other people to take parts of like ownership of it, I feel like that's the - that's the thing that I'm trying to figure out, like make sure that that seems to be working cause yeah I've just been thinking so much about sustainability of these things, and it - part of it also, is in the approach of giving a lot of agency to collaborators and participants, so that they can feel ownership in the project.
And it's not just like their opportunity to work with an artist. Like, no, it's like you're an artist, too, and you could like co-create something together, and like, give a part of yourself to this and like learn new skills, but then also like, have like, think about like what other things that can plug into it after the project is over.

Thank you. Yeah, that's - well it's apparent that your projects, you know proliferate too. It seems like you've achieved that or you know the phase right after the project, there's still kind of you know activity in motion for it so that's great.

In the chat everyone Kapiolani is including links for some of the projects and places we've been discussing and before I ask our final question, I also just wanted to make sure folks know that you can put questions in the Q & A.

If you want to ask anything, or also, you know raise a hand or put it in the chat, and we'll make sure that Roshani sees that.

But really what we're most excited to hear about is what are your future projects after seeing all the incredible work you've done already.

We're so excited to hear about what's new on the horizon for you.

Yeah, well, one thing is - that I'm super excited about is like, so that newspaper, that's just like the beginning.

and that is going to be continued and we'll probably have, yeah, I think I mentioned this already,
we'll probably have someone who's going to be like just the newspaper person
to publish regularly - so that seems pretty exciting. And then the other thing is along with the exhibition
we have on view now, Let's Talk About 82nd, we created a welcome kit for new neighbors and it's called How to Love 82nd
So Everyone Can Thrive, and so it's taking the reality that gentrification is happening and creating space for current neighbors to talk about their feelings about it, and what they expect from a new neighbor.
And what they want to see in terms of development in their neighborhood.
And so we interviewed tenants at O82 and we have this welcome kit that that was just printed as well.
So that will be distributed for the closing of the exhibition.
As well. that's great I can't wait to see some of this. I plan to show up and enjoy some of this in person.
Yeah, cool. Yeah, thanks. Yeah, well, and I just wanted to make sure we didn't miss any questions
from anyone else. It was a wonderful presentation, and we are just generally a bit quieter in our presentations,
but I can tell from the chat that people really appreciated it.
I mean, I have my info in the chat. So people ever want to like, learn more, or come see a show or do anything in East Portland please feel free to reach out. That's wonderful, thank you. Well, thank you so much to Roshani, and to all of the folks who joined us today on this summer day as we celebrate and learn more about our local Asian American artists working in the intersections of community, history, and culture.

And I know Roshani you said outsider but I think you're definitely a Portlander with all this good work. And We hope you will join us for our final artist talk in August, which will be announced in the coming weeks.

If you'd like to re-watch this program, which I think many of our community will want to do both here and who couldn't make it, it will be available on our website at www.portlandchinatownmuseum.org by Monday, July 25th, and until then we just wanna wish you all a wonderful weekend. And thanks again, to Roshani, for a truly inspiring presentation, thank you.