Warm line through this land:
Roots and routes in the communal
and the community

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Hearing research presentations about Filipino-Canadian identity and migration and my academic dream has been awakened again, especially after seeing this quote. ("The immigrant dream is the settler state's invitation to colonise")
I am on Musqueam Land (series), 16 in x 20 in fibre prints, 2009
Highlights from *Year of the Ox*,
(365) 6 in x 6 in bristol paper,
Cover Girl foundation liquid and powder (235 Medium Light, 505 Ivory), 2009-10
Maxine and I, blackboard paint and chalk, 77 in x 44 in, 2009
“If I am inescapably Chinese by descent, I am only sometimes Chinese by consent. Where and how is a matter of politics.

Video stills from *Digging a hole, a ribbon of steel*, digital video (05:00), 2010
Installation view of *Digging a hole, a ribbon of steel* at the Morris and Helen Belkin Art Gallery (2010)
Gold Mountain, (3) 36 in x 36 in MDF boards, (3) 36 in x 36 in mirrors, painted fortune cookies, 2009-2010
Invisible and Weightless, performance with suitcase containing Canadian and Singapore flags, multicultural markers, MSG, solar-powered fortune cat, Mulan Pez dispenser, facemask, mango, banana, takeout container, braids, vase, artificial poppy, table cloth, porcelain bowl, fortune cookies, unopened Coke bottle with Chinese label, Good Morning towel, 2011
L-R: Upon entering a 7-Eleven (me love you long time); On the streets in Havana (chino, chino, chino); In an artist’s studio (your lips are too ethnic), from the series “Descent/Consent,” variable sizes, inkjet print, 2013
The same fire that melts butter hardens eggs, 2016
I lived there before 1st July, 1886, “Things have changed, but they haven’t changed” series, 2017
未掲帆以前，交銀一元過僱
Before sailing pay him $1.

穆火及木，懸藤飲紅

楆牌張出港紙過汝
He will give you a certificate of leave.

嚴和路，亞丸區市始付傑，柯付李付
個縮卿汝返來
That will allow you to come back.

日和路，亞老天，願田達

呂汝之稅銀，即彼返過汝
Your entry fee will then be given back to you

天因粗利啡，和路路完，郝肆粗天

城中之大談
About the City.

區包於失地

我們將去行街丫
Shall we take a walk?

舍路，委威區獲

至好，待我們遇園行叱此埠
Yes; let us go around the city.

翁市，咧喎市，奇哥區駄於，失地

個處有許多廣大地方好闊嗎

汝前時到過彼汝地未丫
Have you ever been in Canada before?

汝天於巴邊因，彼汝地，備火

到過，我一九八八，十五年去遠處咯
Yes, I go there in 1885.

為市，埃哥，因喝典興地快

汝要查問俾稅銀嗎
Do you require to pay the tax?

肚天，該丫，粗丕於威士

唔係，我在這處是明年七月以前此例始舉行
No, I lived there before 1st July, 1886.

那，埃猥爾備火，火市祖禮品典興地失市

過此之後，不論何人到來，要彼稅銀
Any one arriving after that date pays the duty.

顧汝，亞禮永，喝伸啲目，丕於吊地

此稅務司，拮張憑據紙來汝
Here is the collector with your certificate.

靴於市，於掛閩明，堂士天，市始付傑

此登入口之日子兼個埠頭之名
It gives the late of entry and name of port.

喝胡於禮秋，柯咱因粗利，顧地念，柯付爾

汝能由中國返來，不用憑據紙嗎
A small parcel of land 400 million years in the making.
Beginnings in long fractures in the seabed.

Indigenous territories occupied and exploited.
Marginalised bodies confiscated.
A history of taking, and taking more than is needed.

Waves
of corrected power and violence. I dream them.
Earth’s murmurs and moans.

Warm Line Through This Land, photographic print on 80lb matte paper, 2017
L-R: *Our Sundays Are For Rest*, 30 in x 20 in, lightjet print, 2018
*Youth assembly at Choi Hung*, 2018 – from the series “The Caress and The Sting”
How to become, remain, 30 in x 40 in lightjet print, 2019
Murmur in the flesh, digital video (03:29 ) and 30 in x 40 in lightjet print, 2019
“To live a feminist life is to make everything into something that is questionable. [...] Feminism is wherever feminism needs to be. Feminism needs to be everywhere because feminism is not everywhere.

L-R: A luxury we cannot afford (are they worth their salt); Canadians want both and they can have both, 30 in x 40 in and 16 in x 24 in lightjet prints, 2019
A luxury we cannot afford (are they worth their salt),
digital video (03:14), 2019
A continuous passage, digital video (05:17), 2019
L-R: In our national interest, 30 in x 40 in lightjet print; Wound and tear (how did you pronounce that), 16 in x 24 in lightjet print, 2019
L-R: Slow to warm, 16 in x 24 in lightjet print, 2019;
The long and sudden of it (bodily integrity is integrity of land and water),
30 in x 40 in lightjet print, 2019
It has been an uphill battle to be okay with this way of functioning while also trying to reshape that approach; one that lies in contrast to a market mentality that centers hyper-individualism, and rewards relentless momentum and excess in work.

So much of this type of labour is complicated by my own proximity to whiteness and Westernness. As a racialized woman, it arises in how I uphold structures bolstering the model minority myth, one that demands absurd standards of achievement at every turn. Now with a child, the recurring pull towards a construct like sleep training—just to have more freedom to “earn a living” and to avoid being singularly defined as someone’s mother—feels baffling and awful. Bedsharing has been the ideal arrangement for our family, so why do I keep desiring to conform to dominant Western attitudes? Why do I keep trying to push him away?

Beside(s) Myself, photographs and (snippet of) text, 2020
Still from Beside(s) Myself, digital video (02:27), 2020
Stills from *Daughters of Our Diaspora*, digital video (03:35), 2020
I had to cook and I had to do everything out of necessity.

Still from *Daughters of Our Diaspora*, digital video (03:35), 2020
Channelling the spirit of all the aunties in our lives.

unitedaunties.ca / @unitedaunties
Above: Call by @cherriecyl, Response by @candietanaka
Right: Call by @bahanasabu, Response by Anonymous
Top-Bottom: Jeffrey Chong + Amanda Niekamp; Sahana Babu + Avery Hannig; Mandy Wong + Allison Hardy