

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

Clare Yow 邱文贤

Britannia Art Gallery
March 14, 2022





Sean Celi
@seancell

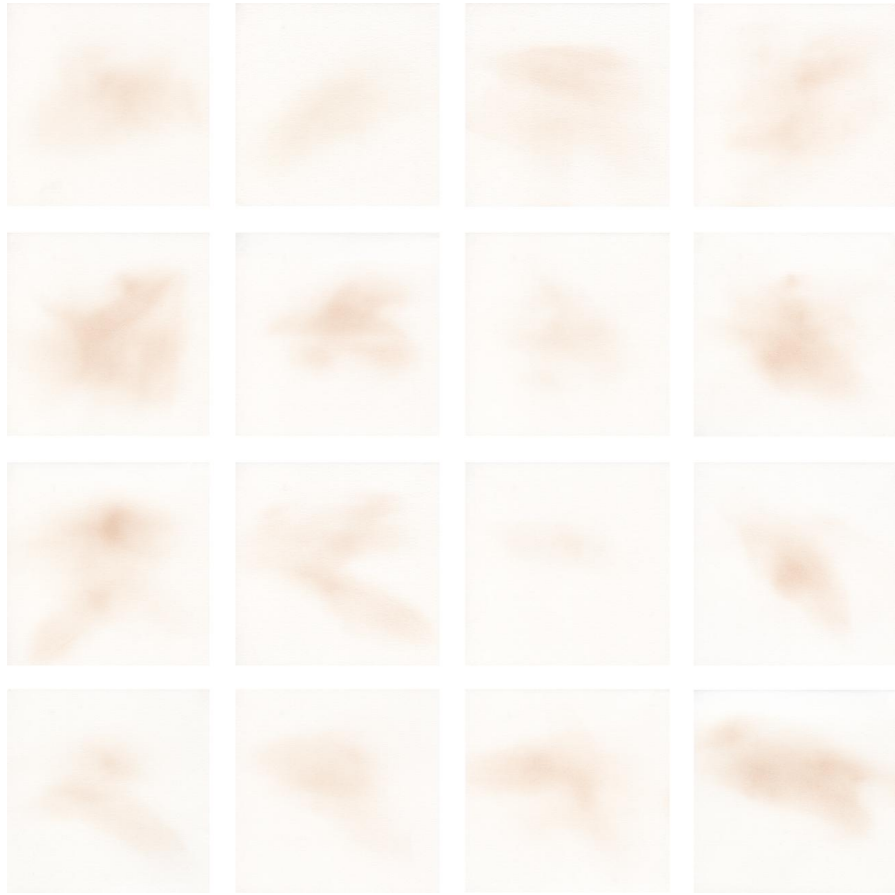
Hearing research presentations about Filipino-Canadian identity and migration and my academic dream has been awakened again, especially after seeing this quote. (“The immigrant dream is the settler state’s invitation to colonise”)



Tweet by @seancell
14 April 2018



I am on Musqueam Land (series), 16 in x 20 in fibre prints, 2009



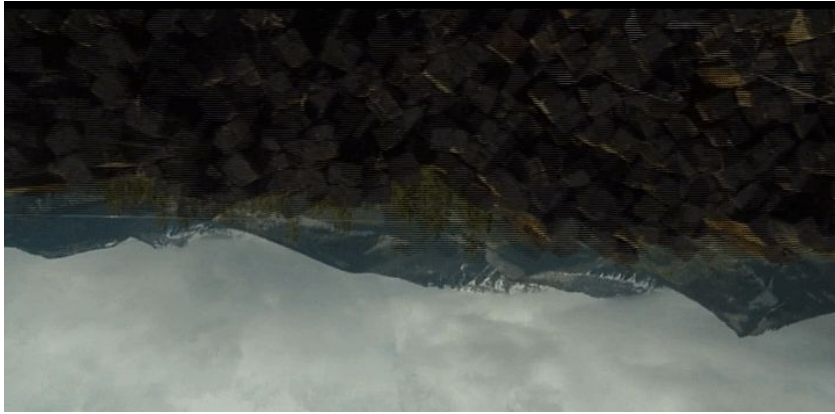
Highlights from *Year of the Ox*,
(365) 6 in x 6 in bristol paper,
Cover Girl foundation liquid and
powder (235 Medium Light, 505
Ivory), 2009-10



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.

Ien Ang, *On Not Speaking Chinese* (2001, p. 36)



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

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汝前時到過很汝地未了

Have you ever been in Canada before?

汝天於巴邊國, 很汝地, 備火

到過, 我一千八百八十五年去這處略

Yes, I go there in 1885.

辦市, 埃哥爺, 因咽典咽地快

汝要查問俾稅銀嗎

Do you require to pay the tax?

肚天押該丫, 概不於威士

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, 埃羅爺備火, 火市禮禮咽典咽地失市

過此之後, 不論何人到來, 要俾稅銀

Any one arriving after that date pays the duty.

額汝程, 亞禮永, 鴨付啲日, 不於吊地

此稅務司, 括張憑據紙來汝

Here is the collector with your certificate

稅於市, 於掛瀝呀, 韋士天, 市始付僕

此登入口之日兼个埠頭之名

It gives the date of entry and name of port.

咽切於禮秩, 柯付因粗利, 額地念, 柯付滙

汝能由中國返來, 不用憑據紙嗎

Can you return from China without a certificate?

很天厘蓋, 付濶咿汝, 韋士奧, 嘔市始付僕

汝要先在關司處得個准照

You must first get a permit from the Collector.

天媽市, 科市吉, 驅滿波, 付濶, 於掛瀝呀

佢即問汝要俾汝之憑據紙

He will ask you for your certificate.

戲和路, 啞市天, 乎天市始付僕

231

未揚帆以前, 交銀一元過佢

Before sailing pay him \$1.

備火隻令, 不添燈打神

佢即俾張出港紙過汝

He will give you a certificate of leave.

戲和路, 胡天區市始付僕, 柯付李付

價即准汝返來

That will allow you to come back.

日相路, 亞老天, 粗利號

咁汝之稅銀, 即俾返過汝

Your entry fee will then be given back to you

天因粗利啡, 和路完車, 胡暨粗天

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, 委城區樓

至好, 待我們週圍行吓此埠

Yes; let us go around the city.

館市, 喇啞市, 哥區郎於, 失地

個處有許多廣大地方好麗嗎

Are there many grand sights?

亞爺, 文汝故弄洗

個處有的華麗樹木花園

There are some fine parks.

館亞, 心番柏

各住卷屋宇, 起得極好

The residences are all well built.

於李市頓西市, 亞奧路, 和路車列

汝前時到過很汝地未丫
Have you ever been in Canada before?

泣天於巴邊因、很汝地、備火
到過、我一千八百八十五年去這處咯
Yes, I go there in 1885.

爺市、埃哥爺、因咽典咽地快
汝要查問俾稅銀嗎
Do you require to pay the tax?

肚天厘該丫、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、埃獵爺備火、火市祖禮咽咽地失市
過此之後、不論何人到來、要俾稅銀
Any one arriving after that date pays the duty.

顯汝穩、亞禮永、鴨付咁日、丕於吊地
此稅務司、拈張憑據紙來汝
Here is the collector with your certificate.

靴於市、於掛灑啲、韋士天、市始付傑
此登入口之日兼个埠頭之名
It gives the late of entry and name of port.

咽劫於禮秩、柯付因粗利、顯地念、柯付潑
汝能由中國返來、不用憑據紙嗎

未揚帆以前、交銀一元過佢
Before sailing pay him \$1.

備火叟令、丕添穩打轉
佢即俾張出港紙過汝
He will give you a certificate of leave.

戲和路、却天區市始付傑、柯付李付
個即准汝返來
That will allow you to come back.

日和路、亞老天、粗伍璧
咁汝之稅銀、即俾返過汝
Your entry fee will then be given back to you

天因粗利啡、和路完卑、却璧粗天
城中之大該
About the City.
區包於失地

我們將去行街丫
Shall we take a walk?

舍路、委戚區獲
至好、待我們週圍行吓此埠
Yes; let us go around the city.

爺市、咧啞市、哥區耶於、失地
個處有許多廣大地方好晒嗎



A small parcel of land 400 million years in the making.

Beginnings in long fractures in the sea bed.



Indigenous territories occupied and exploited.

Marginalized bodies confiscated.

A history of taking, and taking more than is needed.



Waves

of conceited 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.

Sara Ahmed, *Living a Feminist Life* (2017, p. 2, 4)



***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



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aunties in our lives.

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Snap Happy (2021)



Enveloped (2021)



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



Chinatown, 2018

