

# MUSINGS FROM CHINATOWN:

Peri-Pandemic Notes on Resilience

回望唐人街：

大流行時期的彈力記錄

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This publication was produced by Cheryl Wing-Zi Wong as part of the Calgary Chinatown artist residency commissioned by The City of Calgary's public art program in partnership with The New Gallery.

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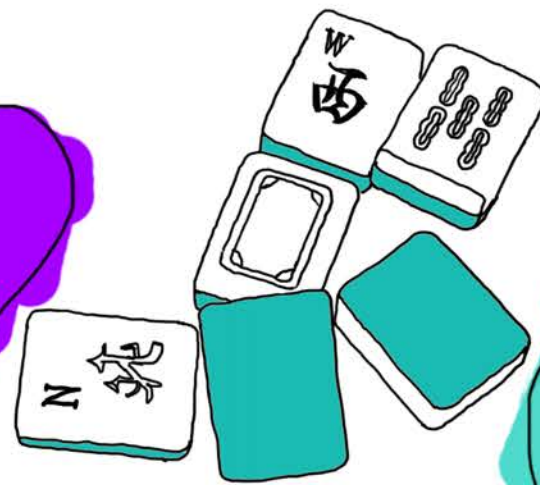
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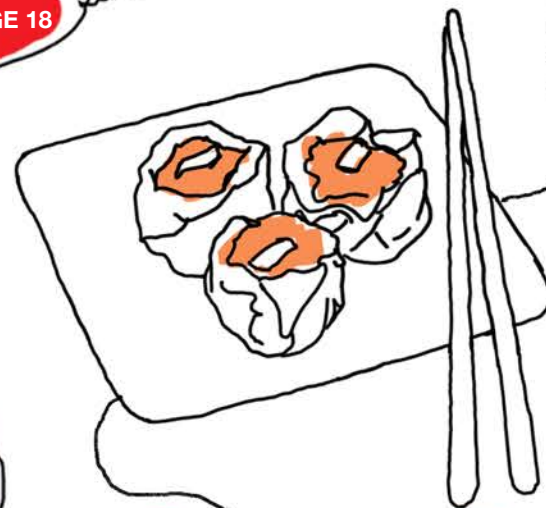
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# MUSINGS FROM CHINATOWN:

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回望唐人街:

大流行時期的彈力記錄

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# MUSINGS FROM CHINATOWN: PERI-PANDEMIC NOTES ON RESILIENCE

## Cheryl Wing-Zi Wong 黃穎梓

Cheryl is an artist and architect, working at the intersection of art, architecture and social practice. Through sculpture, installation and site-specific architectural interventions, she investigates the transformation of space over time. She resides in New York’s Manhattan Chinatown and is a 2020-2021 Calgary Chinatown Artist-in-Residence.

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It was mid-March 2020 when the reach of the COVID-19 pandemic began to be felt more urgently in North America. As part of the Calgary Chinatown Residency, hosted by The City of Calgary (Alberta, Canada) and The New Gallery, I had been living in Calgary Chinatown’s community and working on **Chinatown: Reflective Urbanisms**, a project mapping Calgary Chinatown through its architectural transformations and oral histories about the activities that took place in and around these buildings. For several months, I had been immersed within the six blocks of Chinatown, living at a senior retirement facility, studying dusty building blueprints, conducting interviews over kumquats and Hong Kong-style buns, and hosting story-filled community engagement sessions at the city’s beloved Chinese Cultural Centre.

Shortly before the year’s spring equinox, San Francisco and New York City announced city shutdowns, while the CDC, in a botched attempt to quell rising fears, insisted that masks were not needed to protect against virus transmission. It was on the eve of the U.S.-Canada border shutdown that I left Calgary and returned to the U.S. A thick air of panic and anxiety had settled across the globe. With so little information on the actual properties and transmission modes of the virus, people were afraid to even go outside. I heard passing comments from pedestrians advising routes to avoid walking through Chinatown. As early as then, these misguided sentiments could be felt.

In the past year, we’ve seen our world massively disrupted and transformed by the pandemic. We’ve seen city policies on how to host gatherings, occupy public space, conduct business and dine indoors or out, change left and right. We’ve

Discover more about the individual buildings in Calgary Chinatown at [reflective-urbanisms.com](http://reflective-urbanisms.com). Learn more about each building through visual projections of the architectural transformations, read transcriptions of building memories from community members and look at photographs of building details from today and the past.

learned to modify the physical space we leave between our bodies and those of strangers, and “social distancing” became a new normal. We’ve witnessed a surge in xenophobic rhetoric about “the China virus” and the “kung flu” (spearheaded by disgraced former U.S. President Trump), and a frightening rise in anti-Asian sentiment and violence, with our elders and Asian women as primary targets. Asian communities across North America have been disproportionately impacted by the pandemic, continue to struggle, and all of us worry about the safety of our families.

Yet, through all of this, we’ve also seen RESILIENCE in our Chinatown communities. We’ve seen a **rise in community efforts to support Asian businesses and residents, foster solidarity, speak up, and create safety**. Chinatown groups have come together and continue to innovate ways to provide financial support to small businesses, offset food insecurity for residents, help schedule COVID-19 vaccination appointments, and to document our community’s stories.

Over the past year, I’ve had the opportunity to deepen conversations with community members about **RESILIENCE**. I’ve spoken to a range of folks, including residents who’ve shared oral histories during my immersion in Calgary’s Chinatown and organizers and documentarians seeking photographic justice within my current home, New York City’s Chinatown. In a virtual discussion that brought together grassroots groups, business improvement associations and residents from Chinatowns across North America, we gathered to share stories, discuss pandemic-relief efforts and exchange thoughts on the future of Chinatown. MUSINGS FROM CHINATOWN expands this discussion on RESILIENCE. As a small collection of the many amazing voices from our community, this compilation includes stories, tips and notes on how to stay strong, how to remember the stories of our Chinatowns and how to build togetherness.

Troupes have organized to accompany elders on walks to get groceries or walk home from the subway. Other walking groups have formed to conduct safe walks in our Chinatowns, or to patrol streets.

Join walks or request a chaperone here:  
[Safe Walks New York City](#)  
[Compassion in Oakland](#)  
[YYC Chinatown Walking Club \(Calgary\)](#)

In response to the increasing violence, Stop Asian Hate rallies have been taking place across North America and other parts of the world. Many rallies have seen unity with the Black Lives Matter movement, calling for BIPOC solidarity and calling out the model minority myth as a tactic used to sow discord between non-whites and to minimize the role racism plays in the persistent struggles of other racial/ethnic minority groups.

Groups from Seattle, New York, Toronto and Calgary Chinatowns came together in a community discussion. The RESILIENCE! talk can be viewed [online here](#).



# 回望唐人街：大流行時期的彈力記錄

## Cheryl Wing-Zi Wong 黃穎梓

Cheryl是一位藝術家和建築師，她的創作專注於藝術、建築和社會實踐的交匯點。通過雕塑、裝置和特定地點的建築干預，她在研究空間隨著時間的變化。她居住在紐約曼哈頓唐人街，現為2020-2021年卡爾加里唐人街的駐場藝術家。

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2020年3月中旬，北美開始更加緊迫地感受到COVID-19大流行的影響。作為卡爾加里市（加拿大阿爾伯塔省）和新畫廊主辦的卡爾加里唐人街駐留項目的一部分，我當時一直住在卡爾加里唐人街的社區，並且盡力完成我的項目“**Chinatown: Reflective Urbanisms**”。這個項目通過記錄建築的變遷和發生在這些建築內及其周圍的活動的口述歷史來繪制卡爾加里唐人街的地圖。幾個月來，我一直沉浸在唐人街的六個街區中，住在一家老年人會所，研究佈滿灰塵的建築藍圖，吃着金桔和港式麵包進行採訪，並在這城市深受欢迎的中國文化中心舉辦充滿故事的社區參與會議。

在今年春分前不久，舊金山和紐約市宣布關閉城市，而疾控中心為了平息不斷上升的恐懼，堅持認為不需要戴口罩來防止病毒傳播。就在美加邊境關閉的前夕，我離開卡爾加里回到美國。全球都沉浸在濃濃的恐慌和不安之中。由於對病毒的實際屬性和傳播方式了解甚少，人們甚至不敢出門。我聽到過往行人的評論，他們建議一些路線以避免經過唐人街。早在那時，就能感受到這些被誤導的情緒。

在過去的一年里，我們看到我們的世界被大流行病大規模地破壞和改變。我們看到關於如何舉辦聚會、占用公共空間、進行商業活動和在室內或室外就餐的城市政策在左右變化。我們學會了改變我們與陌生人身體之間的物理空間，現在，”社交距離 “已經成為一種新常態。我們目睹了關於 “中國病毒 “和 “功夫流感 “的排外言論激增（由前美國總統特朗普失職帶頭，反亞裔情緒和暴力事件也在可怕地上升，我們的長者和亞裔婦女成為主要目標。整個北美的亞裔社區受到疫情的影響過大，並且繼續掙扎，我們所有人都在擔心我們家人的安全。

然而，在这一切中，我們也看到了唐人街社區的復原力。我們看到**社區努力支持亞裔企業和居民，促進團結，發聲和創造安全**。唐人街各團體齊心協力，不斷用創新的方法為小企業提供財務支持，為居民提供食物保障，幫助安排COVID-19疫苗的注射，並記錄我們社區的故事。

在過去的一年里，我有機會與社區成員加深了關於**彈性**的對話。我曾與許多人交談，包括我沉浸在卡爾加里唐人街期間那些與我分享過口述歷史的居民，以及在我現在的家——紐約市唐人街內尋求攝影正義的組織者和記錄者。在一次網上的討論中，來自北美各地的草根團體、商業改善協會和唐人街的居民聚集在一起，我們分享故事，討論抗击疫情的努力，交流對唐人街未來的看法。“回望唐人街”是對這一討論的擴展。這本小冊子收集了許多來自我們社區的令人驚嘆的聲音，包括如何保持堅強、如何記住我們的唐人街和如何建立團結的故事、提示和注意事項。

你可以在網站[reflective-urbanisms.com](https://reflective-urbanisms.com)上了解更多關於在卡爾加里唐人街的各個建築。

通過建築變遷的視覺投影，閱讀社區成員對建築記憶的轉述，以及查看當下和過去的建築細節照片，你可以了解更多關於每座建築的信息。

為了應對日益嚴重的暴力事件，北美和世界其他地區都舉行了“停止亞裔仇恨 “的集會。許多集會都與“黑人生命重要”運動的團結一致、呼應BIPOC的團結、並指出模範少數群體的神話，作為一種策略是用於在非白人之間挑撥離間的、盡量減少種族主義在其他種族及少數族裔的持續鬥爭。

一些團體組織陪同長者步行去買菜或從地鐵走回家。其他步行小組也已成立，保障我們在中國城進行安全步行，或在街上巡邏。

你可以加入步行小組或要求陪同：  
[紐約市安全步行](#)  
[奧克蘭的同情心](#)  
[YYC唐人街徒步俱樂部](#)

來自西雅圖、紐約、多倫多和卡爾加里中國城的團體聚集在一起進行社區討論。彈性！[講座可以在這裡在線觀看。](#)

# PANDEMIC YEAR, NEW YORK CHINATOWN

## Alan Chin 陳本儒

Alan was born and raised in New York City’s Chinatown. Since 1996, he has worked as a freelance photojournalist, reporting for The New York Times and other publications from China on current events in the former Yugoslavia, Afghanistan, Egypt, Iraq, Central Asia, and Ukraine, as well as extensively in the United States. Alan is also Managing Director of Facing Change: Documenting America / Documenting DETROIT, a community-based photojournalism initiative, and a founding partner of Jet Age Books, a small press specializing in photography books. His images are in the permanent collections of the Museum of Modern Art in New York City and the Detroit Institute of Art.

+ + +

The global COVID-19 pandemic impacted Chinatown earlier than it did the rest of New York City-- mostly because residents became aware of its seriousness from family and friends back in China, along with reporting from Chinese-language news media and the beginning of racist backlash directed towards Asian Americans. The Lunar New Year of 2020 was somber. Many people were already wearing masks and businesses were losing customers.

By March, once the entire city and the nation shut down, Chinatown’s streets were empty. Senior citizens, especially, were the most vulnerable. They were cut off from the close family networks that Asian communities are proud of and depend on. Young Chinese-American activists and volunteers rose to the challenge, returning to help family businesses, provide meals, patrol the streets to defend against racist harassment, and to give direct cash assistance to the most needy.

As the year wore on, parts of the city and Chinatown reopened. Unlike some Americans, the Chinese community is almost universally diligent about mask-wearing and other precautions, which has kept COVID-19 infections and deaths in the community relatively low. Yet businesses have still been devastated and many restaurants and stores have closed forever; their workers now unemployed and struggling.

When the Lunar New Year came again in 2021, there were more people on the streets. But the tragic losses from COVID-19 continue, including important community leaders like Corky Lee, who had documented Asian American communities for 50 years. Even as more and more residents get vaccinated against the virus, New York’s Chinatown faces a very uncertain future. Nonetheless, the determination of volunteers and grassroots organizations to aid the most vulnerable demonstrates the resilience that has served Chinatown well for over 150 years, and offers much needed hope.

# 大流行年, 紐約唐人街

## Alan Chin 陳本儒

Alan陈本儒在纽约市的唐人街出生和长大。自1996年起，他成为一名自由摄影记者，为《纽约时报》和中国其他的出版物，报道过前南斯拉夫、阿富汗、埃及、伊拉克、中亚和乌克兰的时事，并在美国进行广泛报道。他也是记录片“面对变化：记录美国，记录底特律”的常务董事，这是一个基于社区的新闻摄影活动，也是Jet Age Books的创始合伙人，是一家专门出版摄影书籍的小型出版社。他的图片被纽约现代艺术博物馆和底特律艺术学院永久收藏。

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全球性的COVID-19病毒大流行对唐人街的影响要早于纽约市其他地区--主要是因为居民们从中国的家人和朋友那里了解到了它的严重性，以及中文新闻媒体的报道和针对亚裔美国人的种族主义反弹。2020年的农历新年是阴沉的。很多人已经戴上了口罩，商家的客户也在减少。

到了3月，整个城市和国家一关闭，唐人街的街道就空无一人。尤其老年人是最脆弱的人群。他們與亞裔社區引以為傲、賴以生存的親密家庭網絡斷絕了聯繫。年輕的華裔活動家和志願者迎難而上，回到家中幫助家族企業，提供餐點，在街上巡邏，抵禦種族主義者的騷擾，並直接向最需要的人提供現金援助。

随着时间的推移，该市部分地区和唐人街重新开放。与一些美国人不同，华人社区几乎都勤于戴口罩和其他预防措施，这使得社区的COVID-19感染率和死亡人数相对较低。然而，企业还是遭到了毁灭性的打击，许多餐馆和商店永远地关闭了；他们的工人现在失业了，正在苦苦挣扎。

当2021年农历新年再次到来时，街上的人更多了。但COVID-19的惨痛损失仍在继续，包括像Corky Lee这样的重要社区领袖，他曾记录了亚裔美国社区50年。即使越来越多的居民接种了病毒疫苗，纽约唐人街也面临着非常不确定的未来。然而，志愿者和草根组织帮助最弱势人群的决心，展现了150多年来唐人街的韧性，并带来了急需的希望。





January 25, 2020 | 2020年1月25日  
Chinese Lunar New Year celebrations on Mott Street were muted because of rain.  
勿街的中国农历新年庆祝活动由于下雨而变得暗淡和冷清。



May 5, 2020 | 2020年5月5日  
Elizabeth Yee, who opened Tonii's Fresh Rice Noodle at 83 Bayard Street in 2019, said that more than half of her staff quit without warning in early March, out of fear of contracting Covid-19. The store has continued to offer takeout and delivery, but her parents' longtime bakery Kam Hing has closed. Nearly all of New York City's Chinese restaurants closed for months, some for good, amid the coronavirus pandemic. The struggle is prevalent in Manhattan's Chinatown, igniting concerns that the historic neighborhood won't be able to survive.  
2019年Elizabeth Yee在擺也街83号开设老友记小食店，她说由于担心感染COVID-19，超过一半的员工在3月初无预先说明就辞职了。这家店继续提供外卖和送货服务，但她父母长期经营的金興面包铺已经关闭。在冠状病毒大流行的情况下，纽约市几乎所有的中餐馆都关门数月，有的甚至永远关门。曼哈顿唐人街困难重重，点燃了人们对这个历史悠久的街区无法生存的担忧。



January 29, 2020 | 2020年1月29日  
At the Museum of Chinese in America, staff and volunteers intake boxes recovered from the fire that damaged 70 Mulberry Street's building archive in an area improvised for clean-up and assessment. Almost a premonition of what was to come, the photo of the team in masks and protective gear was taken months before the stay-at-home orders and city-mandated mask requirements.  
在美国华人博物馆，工作人员和志愿者在一个临时搭建用于清理和评估的区域内，接收从大火中回收的箱子，那大火损坏了桑树街70号的建筑档案。几乎是对即将发生的事情的预感，戴着口罩和防护装备的团队的照片是在留在家里的命令和城市口罩规定要求之前几个月拍摄的。





August 19, 2020 | 2020年8月19日  
A bilingual “Black Lives Matter” sign hangs over Doyers Street in the oldest part of New York City’s Chinatown. 纽约市唐人街最古老的宰也街悬挂着“黑人生命至上”的双语标语。



August 19, 2020 | 2020年8月19日  
Jefferson Li, 28, moves frozen meats from a truck into the store’s deep freezer, one of his typical tasks each morning. 28岁的Jefferson Li将冷冻肉从卡车上搬进店里的深层冷冻室，这是他每天早上的典型工作之一。



August 18, 2020 | 2020年8月18日  
Customers stock up at 47 Division Street Trading Meat Market, a family business which has been at that address in Lower Manhattan’s Chinatown since 1985. Jefferson Li, the son of the owners, returned to work there because of the COVID-19 pandemic, and tried to increase business by writing witty English-language social media posts to reach a new clientele. 顾客通常在47号Division Street的李氏肉食批发公司进货，这是一个家族企业，自1985年起就在曼哈顿下城唐人街的这个地址经营。老板的儿子 Jefferson Li因为COVID-19大流行而回到店里工作，他试图通过撰写诙谐的英文社交媒体帖子来增加生意，以接触新的客户。





August 19, 2020 | 2020年8月19日  
On Pell Street, a “For Rent” sign hangs on the storefront of a business that has closed because of the pandemic.  
在披露街，一家因疫情而倒闭的店面上挂着“待租”的牌子。



October 1, 2020 | 2020年10月1日  
Masks are ubiquitous in Chinatown. In Chatham Square, residents line up for mask distribution as part of continuing efforts to prevent the coronavirus spread. The event was part of a local celebration for China’s National Day, October 1.  
在唐人街，口罩无处不在。在且林士果，居民排队领取口罩，这是防止冠状病毒传播的持续努力的一部分。这活动也是当地10月1日中国国庆节庆祝活动的一部分。



August 19, 2020 | 2020年8月19日  
Although some Chinatown businesses have reopened, many have not. Some have shuttered permanently. The economic impact of the pandemic continues to hit the neighborhood hard.  
虽然一些唐人街的店面已经重新开业，但许多企业还没有。有些已经永久关闭。疫情对经济的影响继续对附近地区造成严重冲击。





October 3, 2020 | 2020年10月3日  
Chinese-American chess players wear masks to protect against the coronavirus in Columbus Park, the primary and largest outdoor public recreational space in New York City's Manhattan Chinatown.  
在纽约市曼哈顿唐人街最主要也是最大的户外公共休闲空间——哥伦布公园，华裔棋手戴着口罩以防冠状病毒。



October 1, 2020 | 2020年10月1日  
Masks are ubiquitous in Chinatown. In Chatham Square, residents line up for mask distribution as part of continuing efforts to prevent the coronavirus spread. The event was part of a local celebration for China's National Day, October 1.  
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October 1, 2020 | 2020年10月1日  
The Chung Pak Senior Housing building is the only retirement home in Chinatown, within easy walking distance to the fresh vegetable, seafood, and meat markets that Chinatown is famous for. Mrs. Lee and her husband live in one of the corner units with stunning views of Little Italy and Chinatown. Mr. Lee, suffering from dementia, didn't speak when I visited them. Mrs. Lee told me, "I'm depressed. This pandemic feels like being in jail. I forget, sometimes, because I don't want to think about it. It's been hard for our children to visit us in these times, too. But I do appreciate how the staff here have been very concerned about us."  
松柏大厦是唐人街唯一的一间养老院，步行即可到达唐人街著名的新鲜蔬菜、海鲜、肉类市场。李太太和她的丈夫住在其中一个角落的单元，可以看到小意大利和唐人街的美景。李先生患有老年痴呆症，我去看望他们时，他没有说话。李太太告诉我：“我很沮丧。这场瘟疫感觉就像在监狱里一样。我有时会忘记，因为我不愿意去想它。在这段时间里，我们的孩子也很难来看我们。但我很感激这里的工作人员对我们的关心。”







October 4, 2020 | 2020年10月4日  
 Street vendors sell hand-crafted 3D models outdoors on Chinatown's Grand Street, between the Bowery and Chrystie Street.  
 街头小贩在唐人街的格兰街户外售卖手工制作的3D模型，位于包厘街和企李士提街之间。



February 12, 2021 | 2021年2月12日  
 Lion dancers celebrate the Chinese Lunar New Year in front of the Chinese Consolidated Benevolent Association on Mott Street.  
 舞狮者们在莫特街的中华公所前庆祝中国农历新年。



February 12, 2021 | 2021年2月12日  
 A family greets lion dancers on Mott Street. Chinese New Year celebrations were muted this year because of the global coronavirus pandemic.  
 一家人在莫特街迎接舞狮者。受全球冠状病毒大流行影响，今年的春节庆祝活动比较冷清。





October 4, 2020 | 2020年10月4日  
 The last day of business for the Lung Moon Bakery on Mulberry Street, one of many decades-old businesses that has shut down because of the continued economic fallout and loss of sales due to the pandemic.  
 这是位于摩比利街的龙门饼家最后一天的营业，它是数十年历史的老字号之一，由于经济持续受影响，加上疫情导致销售损失，该店已经关门。

February 6, 2021 | 2021年2月6日  
 Noted Chinese-American photographer Corky Lee died from Covid-19 on January 27, 2021. His funeral cortege formed a procession that slowly drove through Chinatown, stopping at numerous sites that were important to his life and career. Mourners held signs honoring him. He was the first independent Chinese-American photographer to rigorously document Asian-American communities with the restorative justice goal of reclaiming history and culture obscured by racism.  
 2021年1月27日，著名华裔摄影师 Corky Lee 因COVID-19去世。他的葬礼车队组成的队伍，缓缓驶过唐人街，在对他的生活和事业有重要意义的众多地点停留。悼念者举着牌子纪念他。他是第一个独立的华裔摄影师，以恢复性的正义目标严格记录亚裔美国社区，重新找回被种族主义掩盖的历史和文化。



February 6, 2021 | 2021年2月6日





# A WALKING TOUR THROUGH CALGARY CHINATOWN

## Alice Lam 林秀明

*Alice is a founding member of I Love YYC Chinatown, a volunteer-run non-profit in Calgary that promotes Chinatown history and culture and advocates for the community at City Hall. She hosts free walking tours of Calgary's Chinatown during the summer. She is equally obsessed with Chinatown as she is with volunteering and is the founder of a volunteer website, vollyapp.com.*

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Have you driven through Chinatown and wondered what's above the bubble tea shop? Have you gone for dim sum on the weekends, enjoyed the aroma and the sound of the carts, and questioned where servers keep appearing from and disappearing to? Maybe you wonder how Calgary even got a Chinatown. Did the City decide? Who owns the properties? Is it publicly owned? Surely a place of such cultural significance must have been spearheaded by the City. (Not the case!) Did you know that the Chinatown we know and love today for our boba, coconut buns, egg tarts, anime toy shops and dim sum is actually Calgary's third Chinatown?

Yes, this is actually Calgary's third Chinatown. All of the buildings are privately owned, and have been held by the same benevolent or mutual aid associations since their purchase over 100 years ago.

There is so much history, so many interesting facts behind these brick facades-- like Sun Yat Sen, the "father" of modern-day China and Taiwan, once sipped tea in Calgary's Chinatown amongst leaders of the Chinese community. When you sit at the much loved Silver Dragon Chinese Restaurant, you may be sipping tea in the same place that Sun Yat Sen did.

Chinatown is so much more than restaurants, herbal shops, and bubble tea. Behind every building is a bustling society of secret club houses that seniors who live in the neighbourhood frequent.

If you start at the Chinese Cultural Centre, you will see that it is modeled exactly like the Temple of Heaven in Beijing, China. The workers from the original building actually came from China to Canada to help construct the complex architectural components of the

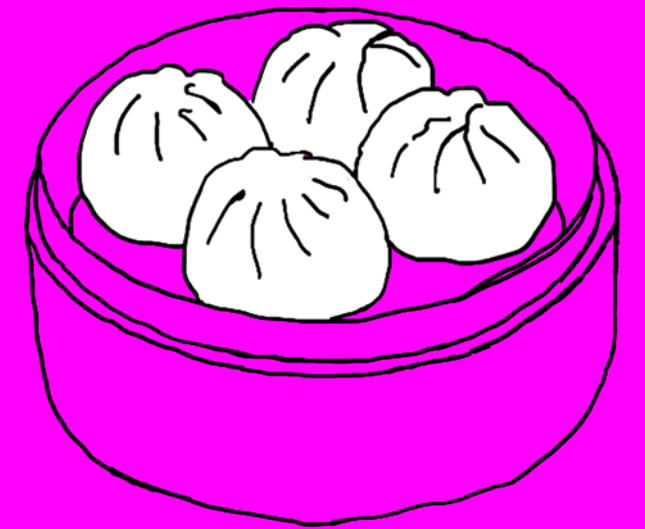
building. One thing that you may not know is that there is a whole chamber of information, artifacts and oddities about Calgary's Chinatown and Chinese culture in the basement. There, you can learn about the struggles of the Chinese pioneers in Calgary, and see life-size replicas of the Terracotta Warriors from the Qin Emperor's Tomb.

If you walk eastward along 2nd avenue, you will come across Lee's Association, one of the oldest benevolent societies in this community. In Chinatown, you have over 100 mutual aid/ benevolent associations. They were founded in the 1800s as a support network: individuals immigrating to Canada could go to these clubhouses to find members from the same village or with the same last name. Lee's Association is exactly as the name describes: all members have the last name Lee. Chinese culture is a fraternal one and a shared last name carries the same bond as being siblings. You would be taken care of, given loans if you needed, given the lay of the land, and offered jobs. The associations would help you to find a place to live, and would also be the place to which overseas Chinese family members would send mail to. Chinatown remained a bachelor society for over 50 years, due to the head tax and later on because of the Exclusion Act of 1923. The fixed fee charged to each Chinese person entering Canada made it economically impossible for individuals to bring over their spouses or children. This decree forbade any Chinese from entering Canada, with an exception for education purposes. This resulted in a large bachelor society with heavy drug use, high numbers of human trafficking of young women from China for sex work, and sad stories of exploitation.

The community has persevered but it was not without its struggles, which is why mutual aid societies were so important. Canadians were not helping the Chinese, so they had to help each other. They were paid less than their Canadian counterparts and had to work twice as hard. This mentality hasn't gone away and is very much the foundation of the model minority myth that has plagued generations of Canadian-born Chinese.

Today, the Lee Association focuses less on mutual aid and is more a community hub for seniors to gather. To this day, all members still share the last name Lee. If you walk by, you'll often see seniors doing tai chi, playing ping pong or reading the newspaper.

Up the street, you have the Calgary Chinese Elderly Citizens' Association. It is the largest social agency serving Chinese elders with settlement support, recreation, and dementia





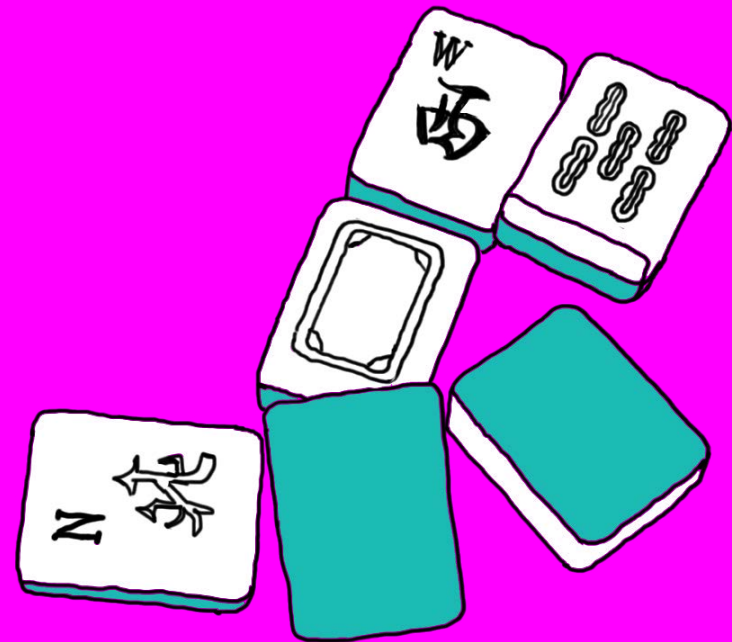
care. The community fundraised and built the building on the land themselves. Many seniors from all around the city take the bus or get driven to this building in order to participate in recreation activities like singing, dancing, and cooking, or to get help applying for financial benefits, or to receive medical education. They even have a day program for Chinese families living with someone who has dementia.

If you continue eastward down the street, you will come across the Gee How Oak Tin Association. Many people frequent the restaurant on the main level without ever knowing why there is a yellow elephant painted on the window. The elephant is actually the official mascot of the association-- they believe that they are direct descendents of a benevolent ancient king who worked tirelessly to till the fields so that his people had enough food to eat. Legend has it that, touched by this act of generosity, the gods provided this emperor with a zoo of animals, including elephants to help him work the land. To this day, the association carries on the philosophy that good deeds and helping others will be rewarded. If you head up to the 2nd floor, you can see many photos of the association's events over the years, and also hear the rattling sounds of the mahjong tiles hitting the tables. Mahjong is a well-loved activity known to keep the mind sharp and most associations will have a table or two (at the bare minimum). You will also hear karaoke singing in the background. Turns out seniors love to sing! You will absolutely get asked to join in if you pop your head into the room.

Some people ask how these buildings are going to survive, and how sustainable Chinatown is. Usually these folks focus only on the restaurants and shops, which don't seem busy enough to them. As owners of the building, the associations own the land and collect rent from the street-level tenants below. It helps them to keep the building thriving and

financially sustainable for years to come. Similar to the Lee Association, you must have the correct last name to join. There is actually a waitlist to join the association! Note that although each association has quite a number of female members, there isn't always gender parity at the board or executive leadership level.

It is true that the property taxes in this neighborhood have put significant pressure on landowners, both private and communal. What was once a fringe neighborhood that no one really paid attention to has now become one of the most sought-after neighborhoods being



gentrified due to its gorgeous downtown views and auspicious riverside location. The Feng Shui of the neighborhood is great.

Even though the community may seem quiet to you upon first glance, it's often bustling with activity throughout the day. Quite simply, much of the activity happens above the street-level restaurants and vendors, or downstairs, concealed in the basements. Day in and day out, seniors travel from all over the city to participate in different activities at the associations. We often judge a community as "dead", "quiet", "in need of change" without really looking at how much activity actually occurs. The people who rely on the community are the ones keeping it alive; they are eating at the restaurants, shopping, and going to medical appointments in the neighborhood. It wasn't until I saw this firsthand that I realized I had been painting Chinatown with the wrong brush. It's actually such an excellent example of an age-friendly neighborhood, even if you don't always see the flurry of activity on the street.

## HOUSING

Chinatown was once filled with single family homes. In the 1950s to 1980s, these were not only inhabited by multi-generational Chinese families but also by many Indigenous families. Many families who immigrated to Canada got their start in this neighborhood. They would usually live above their business, or in a home nearby with their extended families.

Now, Calgary's Chinatown contains a high proportion of affordable senior housing. Not only does this allow for Chinese seniors to access nearby medical services, shopping and social activities, it also keeps them rather independent. The median age of one of the buildings is 85 -- meaning there are a fair number of residents living there above the age of 85.

## A BIT OF BACKGROUND ON CALGARY'S THREE CHINATOWNS...

Trying to understand how Calgary's Chinatown came to be is difficult without first understanding the conditions that led Chinese Canadians to Calgary in the first place.

In the late 1800s and early 1900s, many Chinese paid labor agencies hefty sums for the opportunity to go to North America in search of "Gold Mountain." Why would they want to leave China? The economic conditions in China in the late 1800s were plagued by famine, war, drought, unemployment and overall dismal opportunities for young men and their families. Many American brokers traveled to China, advertising "Gold Mountain" to Chinese laborers who were willing to spend a year or two in the U.S., mine for gold, and then take their earnings back to China. They thought that they would have enough to retire.

What was advertised as a return trip was not so, leaving many Chinese trapped in North America. They looked for other means of work, as they could not afford the ship ticket back to China. The conditions were severe. They were not given the same treatment as white mine workers, often working the most dangerous jobs, and were often injured and left to die. It was horrible.

For the men who never made it back to China, they started to look for work elsewhere. The Canadian government started working on the Canadian Pacific Railway which required a large amount of cheap labor. Some of these Chinese men migrated to Canada and worked on the railroads, and again met dismal conditions. They were not allowed to camp with the white workers and had to rely on their own mutual aid. When the railroad work was completed, some went back to China, and others got jobs as kitchen workers, laundry workers, or ranch hands. They would often rent out tiny rooms in the cheapest part of town. This is where the first Chinatown in Calgary was developed-- by 50 Chinese pioneers-- located where the current Calgary Public Library is. Unfortunately, due to the great fire of 1886, that building was burned down and they had to relocate Calgary's second Chinatown to what is now the old CPR station on 10th avenue and 1st Street SW. There was a priest there who taught the Chinese men English and provided housing to them at an affordable cost. However, due to the speculated development of the train station, the landowners evicted all of these Chinese residents and sold the land to the highest bidder.

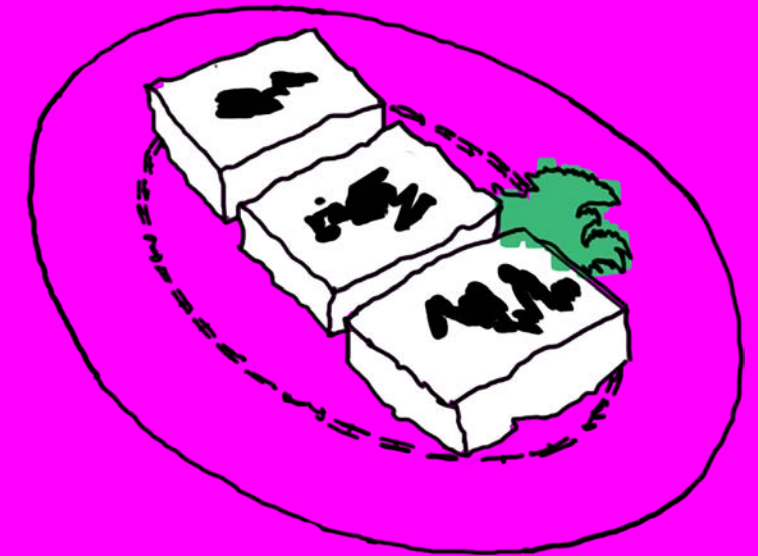
Fed up with the constant upheaval, a group of Chinese businessmen decided to put money together to buy their own building in what is today's Chinatown. If it was up to Council at the time, this never would have happened, as they didn't want the Chinese owning their own property or having a business license. It was a long and exhausting battle, but the group of businessmen were finally able to convince the City to let them own a building.

And so, Calgary's third and longest-lasting Chinatown was born in 1910. The first building, the "Canton Block", was built at Centre Street and 2nd Avenue as a row of Edwardian-style two-story buildings. They would be called Tong Houses, which meant Chinese fraternities and mutual aid societies. Bachelor men coming into town could go to these Tong houses for mutual aid support, help finding a job, and could even rent a boarding room inside the space if they wanted to. It wasn't all innocent as some of these associations definitely saw their fair share of secret gambling parlors and nefarious activities.

For much of the 1900s, Chinatown was mostly treated as its own little village with its own laws. Until the 1980s, the City of Calgary's garbage removal companies wouldn't even pick up trash from there. It gave Chinatown the reputation of being unkempt, messy, scary, dangerous. Thanks to the number of volunteers and individuals invested in keeping Chinatown authentic and secure from unnecessary demolition, we are able to maintain the peaceful community we have come to love today. But... although Chinatown

is technically nine blocks large, it has been visibly reduced to four blocks due to lack of statutory requirements for Chinese motifs or culturally appropriate design guidelines for the community buildings.

Throughout the past century, the Chinese community has faced many different challenges, including repeated proposals for mega-density developments and office towers, casinos, and hotels that would have significantly changed the urban landscape of Chinatown. Another massive threat to the survival of Chinatown in the 1960s was the city-mandated exploration of constructing a major highway-- the East-West Penetrator-- down the center of Chinatown. A group of citizens banded together and petitioned the city to not impose such a development in Chinatown, as it would destroy the community. Through many lobbying efforts and battles, they won, and were able to gain the large amount of riverside green space that is today's Sien Lok Park.



Even a building like the Calgary Chinese Cultural Centre, an architectural gem in Chinatown, would not be around if it wasn't for the lobbying efforts of the Chinese community. Generations of individuals braved racism, bigotry, and lack of English language skills to exercise their democratic rights to engagement in the planning process. Through an agreement with the City of Calgary, the landowners, and the Chinatown community, they were able to block off traffic access west of 2nd street SW, and today the Calgary Chinese Cultural Centre is one of the only buildings, aside from City Hall, that sees a street being cut off from traffic in this manner. This was important because it showed collaboration between the City, the Chinese community and the developer to acknowledge the contributions Chinese pioneers made in Calgary and in greater Canada.

You might think, why should I care about development in Chinatown? Isn't that NIMBYism? Shouldn't you allow for development to see progress in a city? And to be quite honest, we in the Chinatown community agree! We would love to see more development of empty parcels and empty parking lots in Chinatown. Frankly, parking lots don't contribute to the built form of the community at all. All we are asking for is that development occur in a contextual manner, and adhere to the statutory requirements of height in the community. Why do we care about density so much? Calgary's Chinatown has the highest density of



all Chinatowns in the world, even compared to the Chinatown in San Francisco, New York, London or Sydney. We actually led the way with high-density living in Calgary in the late 1970s, long before it was trendy. The density built by the community served a purpose: to provide housing to the low-income Chinese seniors that call the neighborhood home.

There is a lot more to Calgary Chinatown history but we hope that by providing some context and history you've learned a bit more about this neighborhood and the resiliency of its Chinese community over the past 100 years. As Chinatowns around the world disappear due to gentrification, we are grateful to the pioneers who built and fought for this neighborhood and who continue to inspire us to fortify this resilience within our community.

## 卡爾加里唐人街的徒步之旅

### Alice Lam 林秀明

Alice是I Love YYC Chinatown 的創始成員之一，該組織是卡爾加里一個由志願者經營的非營利組織，致力於推廣唐人街的歷史和文化，並在市政廳 倡導擁護唐人街社區。在夏天時候她通常舉辦卡爾加里唐人街的免費步行遊。她對唐人街與志願服務一樣著迷，她同時是一個名為vollyapp.com的志願者網站的創始人。

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你有沒有開車經過唐人街，想知道珍珠奶茶店上面是什麼嗎？你是不是周末時候去吃點心，享受著點心車的香氣和聲音，而且疑惑著服務員從哪裡出現之後會去了哪裡？也許你會想，卡爾加里怎麼會有唐人街？是市政府決定的嗎？是誰擁有這些物業？是公有的嗎？當然這樣一個具有文化意義的地方一定是由市政府牽頭的。（其實不是這樣的！）你知道嗎，我們今天所熟知唐人街和喜愛的珍珠奶茶、椰子包、蛋撻、動漫玩具店和點心其實是卡爾加里的第三個唐人街？

是的，這裡其實是卡爾加里的第三座唐人街。所有的建築都是私人所有，自100多年前購買後，一直由同一慈善團體或互助協會持有。這些磚砌的外牆背後有很多歷史，很多有趣的事實——比如現代中國和台灣的“國父”孫中山曾在卡爾加里的唐人街和華人社區的領袖們一起喝茶，就在深受歡迎的銀龍中餐館，你也會在同一個地方喝茶吃點心。

唐人街不僅僅只有餐館、草藥店和珍珠奶茶。每一棟建築背後都有一個熱鬧的不公開的俱樂部社團，住在附近的老年人經常光顧。

如果你從中國文化中心開始，你會發現它的造型和中國北京的天壇一模一樣。建築工人其實是從中國來到加拿大的，幫助建造這座建築的複雜建築構件。有一點你可能不知道，在地下室裡有一整室關於卡爾加里唐人街和中國文化的資料、文物和奇聞異事。在那裡，你可以了解到華人拓荒者在卡爾加里的奮鬥歷程，還可以看到真人大小的秦皇陵兵馬俑複製品。

如果你沿著第2大道向東走，你會看到李氏協會，這是這個社區最古老的慈善團體之一。在唐人街，你有100多個互助/ 慈善團體。它們成立於19世紀，是一個支持網絡：移民到加拿大的人可以到這些會所尋找同村或同姓的會員。李氏會館就像名字所描述的那樣：所有會員都姓李。中國有博愛的文化，無論什麼紐帶把你們聯繫在一起，就像兄弟姐妹一樣。你們會得到照顧，有需要的話會給你們貸款，給你們介紹當前形勢，提供工作。社團會幫你找到居住的地方，也是海外華人家屬寄信的地方。由於人頭稅，即對每個進入加拿大的華人收取的固定費用，使得個人由於經濟原因無法將配偶或子女帶過來，後來又因為1923年的《排華法案》，唐人街在50多年的時間裡一直是單身社會。這個法令禁止任何中國人進入加拿大，但以教育為目的的除外。這導致了一個龐大的單身漢社會，吸毒現象嚴重，而且許多年輕婦女從中國被販賣過來從事性工作，有許多被剝削很悲慘的故事。

唐人街社區雖然堅持了下來，但也不是沒有掙扎過，所以互助會才會如此重要。加拿大人沒有幫助中國人，所以他們必須互相幫助。他們的工資比加拿大同行低，卻要付出雙倍的努力。這種心態並沒有消失，這是模範少數族裔神話的思想基礎，同時也困擾著幾代加拿大出生的華人。

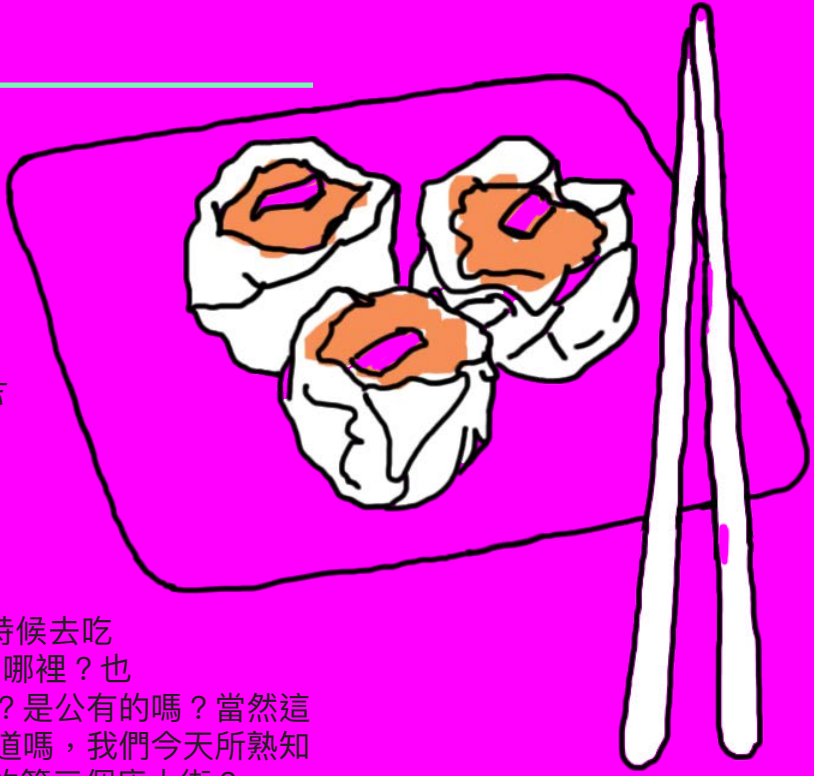
如今，李氏會館已不再專注於互助，更多的是成為老年人聚集的社區中心。時至今日，所有的會員仍然都姓李。如果你經過這裡，經常會看到老人在打太極拳、打乒乓球或看報紙。

再沿著這條街往上走，就是卡爾加里華人年長者協會。它是最大的為華人長者服務的社會機構，提供定居支持、娛樂和老年癡呆症護理。唐人街社區籌集資金，在這塊土地上建起了大樓。許多來自全市各地的長者為了參加唱歌、跳舞、做飯等娛樂活動，或為了得到申請經濟補助的幫助，或為了接受醫療教育，都會坐公交車或被送到這棟樓裡來。他們還有一個日間項目，是為與患有老年癡呆症的人一起生活的華人家庭準備的。

如果沿著街道繼續向東走，就會遇到至孝篤親公所。很多人經常光顧主層的餐廳，卻從來不知道為什麼窗戶上會畫著一頭黃色的大象。這頭大象其實是這協會的官方吉祥物——他們相信自己是一位仁慈的古代國王的直系後裔，為了讓人民有足夠的糧食吃，他不辭辛勞地耕種田地。傳說中，神靈被這種慷慨的行為所感動，為這位皇帝提供了一個動物園，包括大象，來幫助他耕種土地。時至今日，該協會一直秉承著行善助人必有回報的理念。如果你上到二樓，可以看到很多協會多

年來的活動照片，還可以聽到麻將打在桌子上的響聲。麻將是一項深受人們喜愛的活動，眾所周知，麻將可以讓人保持頭腦清醒，大多數協會都會有一兩張桌子（最起碼）。你還會聽到背景中傳來卡拉OK的歌聲。原來老年人都喜歡唱歌！如果你把頭伸進房間，絕對會有人請你加入。

有人會問這些建築如何生存，以及唐人街的可持續性。通常這些人只關注餐館和商店，在他們看來似乎不夠熱鬧。作為大樓的業主，協會擁有土地，並向下面的臨街住戶收取租金。這有助於他們在未來的歲月裡保持大樓的繁榮和經濟上的可持續性。與李氏協會類似，你必須有正確的姓氏才能加入。其實加入協會是有候補名單的！需要注意的是，雖然每個協會都有不少女性會員，但在董事會或行政領





導層，並不總是男女平等。

這個社區的房產稅確實給私人和公共的土地所有者帶來了很大的壓力。曾經是一個沒有人真正關注的邊緣社區，現在卻因其華麗的市中心景觀和吉祥的河邊位置，成為了最受追捧的而且逐步優化的社區之一。而且這裡的風水很好。

儘管社區乍一看可能顯得很安靜，但它通常整天都很熱鬧。簡而言之，很多活動都發生在臨街的餐館和小販上方，或者是隱藏在地下室的樓下。日復一日，老人們從全市各地趕來，參加協會的不同活動。我們經常會判斷一個社區 “死氣沉沉”、“靜悄悄”、“需要改變”，卻沒有真正去看實際的活動有多少。依靠社區的人是保持社區活力的人，他們在社區的餐廳吃飯、購物、看病。直到我親眼看到這一切，我才意識到自己一直在用錯誤的畫筆來畫唐人街。事實上，它是一個對老年人友好的社區，即使你不一定總是能看到大街有各種活動。

## 住房

唐人街曾經充滿了單戶住宅。在20世紀50年代至80年代，這些地方不僅有多代華裔家庭居住，也有許多土著家庭居住。許多移民到加拿大的家庭都是在這一帶起家的。他們通常會住在自己的公司樓上，或者和其他親戚一起住在附近的房子裡。

現在，卡爾加里的唐人街包含了一大部分的負擔得起的老人住房。這不僅讓華裔老人可以享受到附近的醫療服務、購物和社交活動，也讓他們保持了相當獨立的狀態。其中一棟樓的平均年齡是85歲——這意味著有那里相當多的居民在85歲以上。

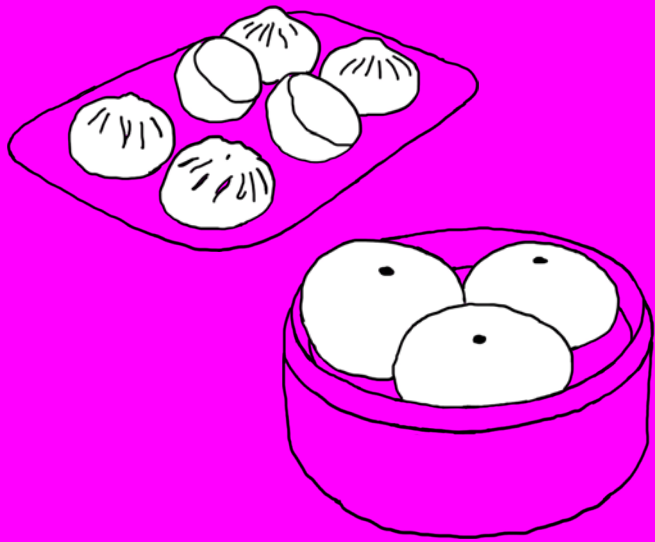
## 卡爾加里三座中國城的背景資料...

如果你不先了解當初加拿大華人來到卡爾加里的條件，想要了解卡爾加里的唐人街是如何形成的，是很難的。

在19世紀末20世紀初，許多中國人向勞務中介公司支付了高額的費用，以獲得去北美尋找 “金山”的機會。他們為什麼要離開中國？ 19世紀末，中國的經濟狀況受到飢荒、戰爭、乾旱、失業以及年輕人與其家庭整體機會慘淡 而陷於混亂。許多美國經紀人來到中國，向中國勞工宣傳 “金山”，如果

他們願意在美國呆上一兩年，開採黃金，然後可以把收入帶回中國。他們以為他們將有足夠的錢來退休。廣告上說的是回程並非如此，許多中國人被困在北美。他們尋找其他工作方式，因為他們買不起回中國的船票。當時的條件非常惡劣，他們並沒有得到和白人礦工一樣的待遇，經常從事最危險的工作，並且經常受傷，甚至死亡。這真是太可怕了。

對於那些沒能回到中國的人來說，他們開始到其他地方找工作。加拿大政府開始修建加拿大太平洋鐵路，需要大量的廉價勞動力。其中一些中國人移民到加拿大，在鐵路上工作，又遇到了惡劣的狀況。他們不被允許與白人工人一起紮營，只能依靠自己的互助。當鐵路工程完



工後，一些人回到了中國，另一些人則找到了廚房工人、洗衣工或牧場工人的工作。他們經常會在城裡最便宜的地方租下小房間。卡爾加里的第一個唐人街就是在這裡發展起來的——由50名華人先驅發展起來的——就在現在的卡爾加里公共圖書館的位置。不幸的是，由於1886年的一場大火，那座建築被燒毀，他們不得不將卡爾加里的第二個唐人街搬遷到現在位於10大道和1街西南部的老CPR站。那裡有一位牧師，教中國人學英語，並以低廉的價格為他們提供住房。然而，由於火車站的投機開發，土地所有者驅逐了所有這些中國居民，並將土地賣給出價最高的人。

受夠了不斷的動盪，一群華商決定湊錢在今天的唐人街買下自己的樓房。如果當時是由議會決定，這事絕對不會發生，因為他們不希望華人擁有自己的房產，也不希望華人擁有營業執照。這是一場漫長而疲憊的戰鬥，但這群商人終於能夠說服市政府讓他們擁有一棟建築。

就這樣，卡爾加里第三座也是持續時間最長的唐人街在1910年誕生了。第一座建築“Canton Block”(廣東街區)建在中心街和第二大道路，是一排愛德華時代風格的兩層樓房。它們會被稱為 “堂屋”，意思是華人兄弟會和互助會。進城的單身漢可以去這些堂屋尋求互助支持，幫助找工作，如果他們願意，甚至可以在裡面租一間板房。這並不全是單純的，因為其中一些社團絕對發現來那些秘密賭館和邪惡的活動。

在1900年代的大部分時間裡，唐人街大多被當作自己的小村莊，有自己的法律。直到20世紀80年代，卡爾加里市的垃圾清運公司甚至不願意到那裡收拾垃圾。這給唐人街帶來了不整潔、混亂、恐怖、危險的名聲。多虧了許多志願者和個人投入到保持唐人街的真實和安全，避免不必要的拆遷，我們才能維持今天我們所喜愛的和平的社區。但是...雖然嚴格說來，唐人街有9個街區之大，但由於缺乏對中國圖案的法定要求，或缺乏適合文化的社區建築設計準則，唐人街已經明顯地減少到4個街區。

在過去的一個世紀裡，華人社區面臨著許多不同的挑戰，包括一再提出的超密度開發和寫字樓、賭場、酒店等建議，這些建議將大大改變唐人街的城市面貌。在60年代，另一個對唐人街生存的巨大威脅，是市政府要求在唐人街中心興建一條主要的高速公路一穿越從東到西再到唐人街的中心。一群市民反對，並一起請願市政府不要在唐人街實施這樣的發展，因為這會破壞社區。通過多次遊說和爭取，他們贏得了勝利，並獲得了大量的河邊綠地，也就是今天的仙樂公園。

如果不是華人社區的遊說努力，即使像卡爾加里華人文化中心這樣的建築，唐人街的建築瑰寶也不會存在。一代又一代的人不畏種族主義、偏執和缺乏英語技能，行使他們參與規劃過程的民主權利。通過與卡爾加里市、土地所有者和唐人街社區的協議，他們得以封鎖西南第二街以西的交通，今天的卡爾加里中國文化中心是除市政廳外，唯一以這種方式切斷交通的街道的建築之一。這很重要，因為它顯示了市政府、華人社區和開發商之間的合作，以表彰華人先驅在卡爾加里和大加拿大地區做出的貢獻。

你可能會想，我為什麼要關心唐人街的發展？這不是鄰避主義嗎？不應該允許發展看到一個城市的進步嗎？說實話，我們唐人街社區的人都同意！我們很希望看到唐人街有更多的發展。我們希望看到唐人街的空地和空停車場有更多的開發和被利用。坦率地說，停車場對社區的建設形式沒有任何貢獻。我們所要求的是，開發要符合環境的方式，並遵守社區建築高度的法定要求。為什麼我們如此關心密度？卡爾加里的唐人街是世界上所有唐人街中密度最高的，甚至可以和舊金山、紐約、倫敦或悉尼的唐人街相比。其實在70年代末，我們就引領了卡爾加里的高密度生活，那時還沒有流行起來。社區建造的密度有一個目的：為低收入的華裔老人提供住房，他們把這裡當成了家。

卡爾加里唐人街的歷史還有很多，但我們希望通過提供一些背景和歷史，你能更多地了解這個社區和過去100年里華人社區的韌性。隨著世界各地的唐人街因紳士化而消失，我們感謝那些為這一社區建設和奮鬥的先驅們，他們將繼續激勵我們在社區內增強這種適應能力。

# HOW WE UNDERSTAND AND PROTECT OUR CULTURAL HOME

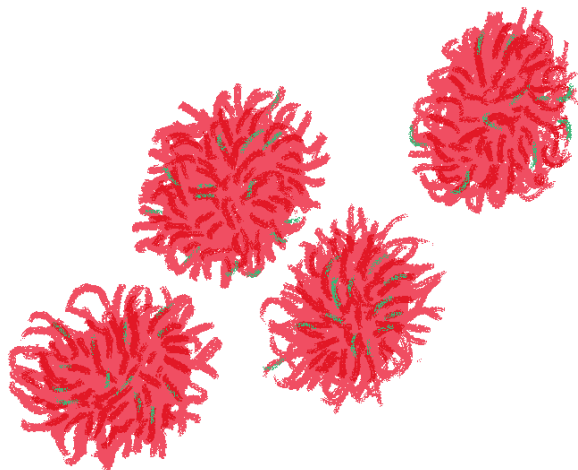
## Think!Chinatown 心目華埠

Based in New York Manhattan’s Chinatown, Think!Chinatown was started by neighbors who got to know each other through community events. Now, the organization has grown into an intergenerational non-profit that pushes from within the neighborhood to shape better policies and programs that define our public spaces, to celebrate our cultural heritage, and to innovate how our collective memories are represented. Think!Chinatown’s mission is to foster intergenerational community through neighborhood engagement, storytelling and the arts.

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On the streets of Manhattan Chinatown, vendors set up their fresh produce stands every day, selling dragon fruit and bok choy as they always have. On the corner, a hawker shouts “买粽!” In the parks, as usual, the aunties dance, the uncles play chess, and someone is singing old opera songs with a portable amplifier worn on her hip. These are scenes of our cultural home. True, the past year has been disproportionately difficult for us, eating bitterness and suffering injustices, but our story is not only that we are victims. Our stories are about celebrating our heritage and our immigrant histories. Let’s tell the stories of how we belong and how we are here to stay.

Anti-Asian American violence and discrimination in the United States is not new, and the Asian American movement is not new -- Yet the hashtag-sphere circulates and recirculates accounts of newcomers as if the history of our movement prior to social media did not exist, perpetuating erasure of our own movement. So what does it mean to take action? To stop anti-Asian hate? It is continuous, multi-layered, and complex work that takes many forms: learning about the layered history of racial violence and politics in our country, supporting API businesses, artists, and organizations, creating a pipeline of Asian-American property ownership, ensuring access to financial resources for immigrant-owned establishments... For Think!Chinatown, the work includes archiving



and honoring our stories, celebrating the arts of our heritage, and continuing the fight for equity in resources for our community.

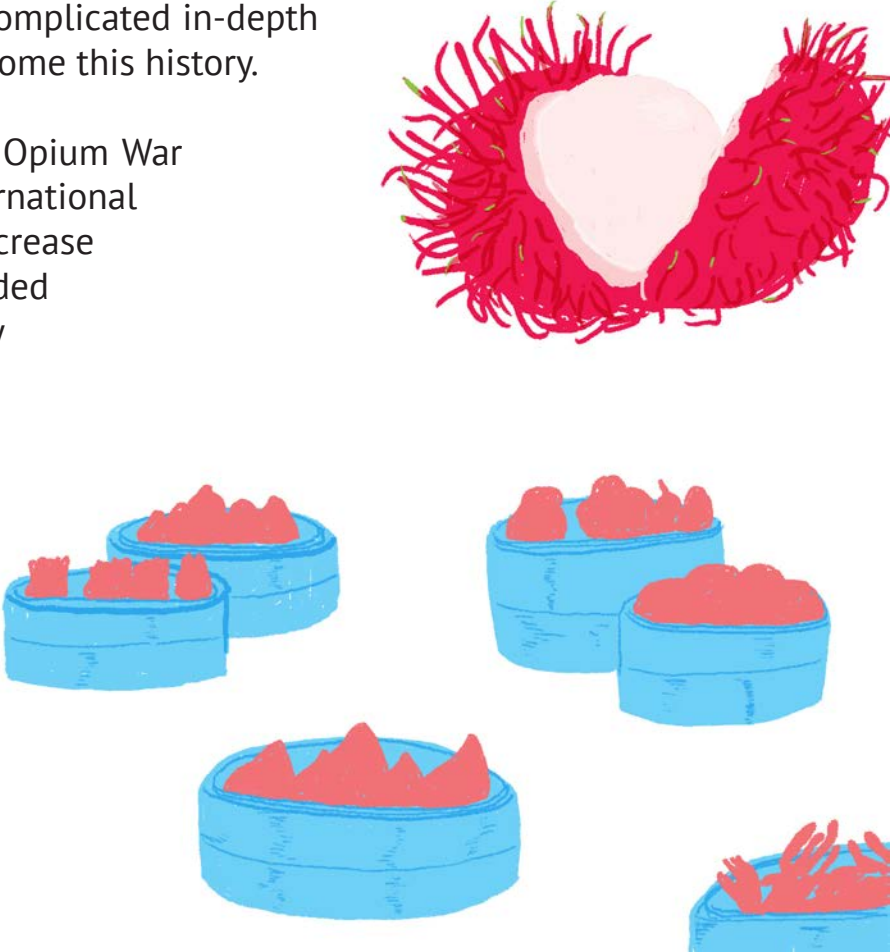
## ON UNDERSTANDING OUR HISTORY

*Only when we educate ourselves on our complex history in this country can we effectively support our community.*

Let’s take some time to dig deeper into understanding the underlying history of anti-Asian sentiments in America and the complicated in-depth work needed to be done to overcome this history.

Understand how the end of the Opium War coincided with the end of the international slave trade. Understand how the increase in imported Chinese labor coincided with the end of Black slavery in America. Understand how, even before the 1882 Chinese Exclusion Act, the Burlingame Treaty had already begun the racial division in our country, specifically denying Chinese immigrants legal protection and the possibility of becoming naturalized American citizens. Understand how the birth of American labor organizing not only excluded the Chinese, but also placed blame on the vulnerable workers (stripped of legal protection from the Treaty), who were used as a wedge to break strikes. Understand how these anti-Chinese and anti-Asian sentiments have long been integrated into United States’ legislation, resulting in a tainted narrative of how our communities have not fit into American society.

Outside of the “Coolie Trade” narrative, there are other lesser-known stories of how Chinese-Americans have shaped this country - how Ah Bing physically transformed the cultivation



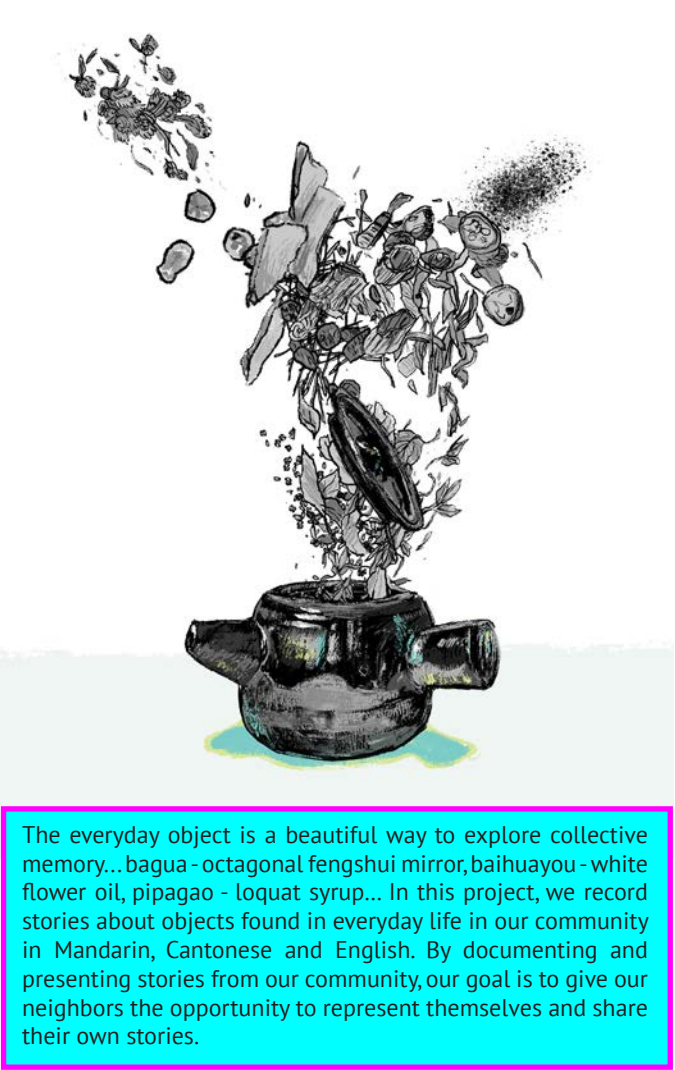
Illustrations in this article are courtesy of Think!Chinatown



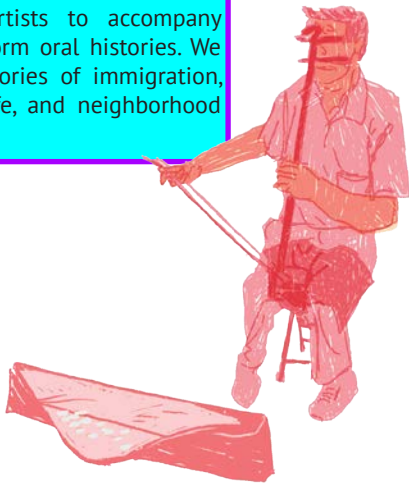
landscape in 1875 by propagating the popular Bing Cherry, or how early Chinese-Americans were also slinging it out in the Old West as doctors, merchants, craftsman...and of course, gamblers. Through these stories, we can have a more complete understanding of our own histories and how, as a country, we got to where we are today.

So let's not forget about the power of stories in our fight. Our projects like **The Art of Storytelling**, **Everyday Chinatown**, and **Landmarks** ensure our stories are a part of American history, and to declare that we belong. Through intergenerational and multilingual listening, we can celebrate and honor our histories, raise awareness to injustices, and strengthen solidarity to chip away at anti-Asian racism.

To learn more, do some research of your own that goes beyond the latest hashtag. Professor Peter Kwong's book Chinese America is a great place to start, or to revisit.



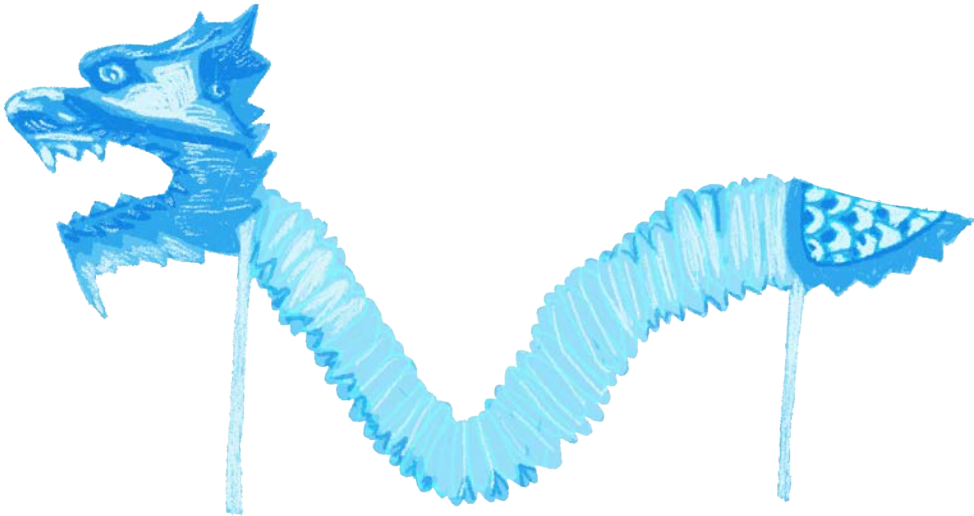
These stories bring us into the everyday lives of people who have long called Chinatown home and challenge us to reimagine how we collectively remember and honor the stories of our communities. Animated illustrations are commissioned from API artists to accompany audio stories edited from long form oral histories. We continue to collect and share stories of immigration, heritage exploration, everyday life, and neighborhood shenanigans.



**ON EQUITY AND STAYING POWER**

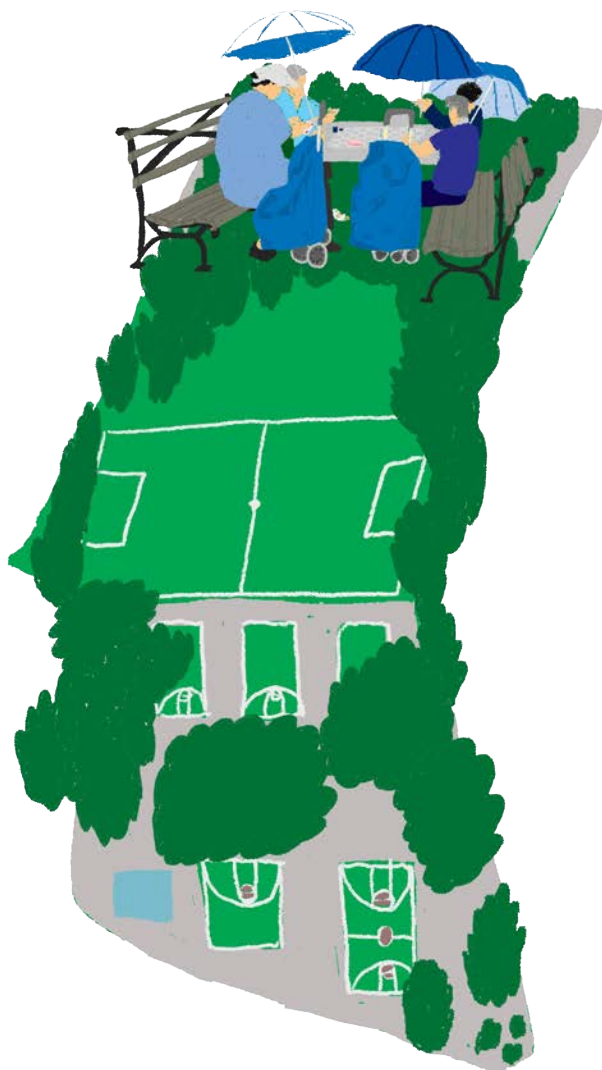
*Chinatown's survival depends on our community's ability to advocate for equity in resources and to implement effective community engagement.*

We have so many layers of governance in our neighborhood with different city agencies and elected officials to engage with, yet there is no clear path for our neighbors to have their voices heard. Ongoing issues that Think!Chinatown is working to address include the disparity of Covid-relief in our neighborhood, the mega-jail planned for 125 White Street, the need to restore our community center after the fire at 70 Mulberry, the proposed rezoning plan in SoHo which includes parts of Chinatown, the state of disrepair of Allen Street Mall, the ever growing pressures on local small businesses, and the gaping distance between city offices and the voices of our neighbors.



Chinatown's experience during this COVID-19 pandemic has been unique, given the early onset effects of "PAUSE" (NY state's shutdown) and the shock waves of xenophobia and anti-Asian bias that rippled through the neighborhood. The inequity in pandemic relief did not set Chinatown up for a smooth reopening process: many family-owned businesses face barriers to federal and city resources due to language challenges and the lack of financial documentation because of the prevalent cash economy and informal payroll. It took two months for the federal pandemic recovery loan program to provide official translations of their application and support materials. At this point certain funds were already depleted due to the first-come-first-serve nature of the funds. We fear inequity in the recovery period will result in an acceleration of displacement in Chinatown.

Taking care of our cultural home is how we see our work in the greater context of racial justice. As ever-changing pandemic policies dictate how businesses can be conducted, how and where restaurants can serve food and how public space can be occupied, Chinatown's community members and businesses are weary to invest to keep up with these constant



changes. This is why we run programs such as **Assist!Chinatown** to help our grassroots arts groups get their fair share of city resources, regularly hold neighborhood engagement workshops to inform our neighbors of city plans and projects that impact Chinatown, and launched Assembly for Chinatown to design and build compliant and beautiful outdoor dining for restaurants in need. Through these initiatives, we support the social infrastructures that are very much tied to senior health, grassroots culture groups that are the very soul of Chinatown, and the immigrant-owned businesses that are the backbone of the community.

Cultural groups are at the heart of the social infrastructure where our community gathers to learn about immigrant services and to support each other. This is also a space where many elders spend their time socializing and staying active. We provide support to these arts groups through bilingual volunteerism, helping them to bridge both language and digital barriers by assisting them with applications for city-wide resources.

## ON HONORING THE MOVEMENTS BEFORE US

*Let's continue to learn about and support the infrastructure we have.*

We repeat: Anti-Asian sentiment in America is not new, and neither is the API movement. From **United States v. Wong Kim Ark** in 1898 defining birthright citizenship to the founding of the Asian American Political Alliance (AAPA) in 1968, we have been continuously shaping what it means to be American. The AAPA championed the term “Asian American” to bring together and self-identify Asian ethnic groups (i.e. Chinese American, Vietnamese American) to push for greater equality through political and social action. Previously, Asian ethnicities were broadly referred to as “Orientals,” a term associated with colonialist history. We wouldn't be where we are today without the individuals and organizations in our community that have been leading the fight throughout American history. In NYC,

groups like Asian Americans For Equality (AAFE), Asian American Federation, Committee Against Anti-Asian Violence (CAAHV), Asian American Artist Alliance, and Think!Chinatown's mother organization, CREATE in Chinatown, have allowed younger generations to flourish and contribute to the AAPI movement. We thank them for forging the way.

## ON THINKING BEYOND CHINESE TAKEOUT

*Built because of exclusion, Chinatown is the result of unique economic, social, and cultural infrastructure.*

Though our small businesses in the food industry are the most visible and accessible representation of Chinatown, our community goes beyond bowls of wonton noodle soups and rolling carts of dim sum. There is a whole multi-layered ecosystem, invisible to those who aren't immersed in our neighborhood, constantly at work to support our affordable food network, senior care, financing, and cultural practices.

One of the most important parts of this ecosystem is the Asian produce wholesale industry that supplies all the grocers and restaurants in our neighborhood and beyond. Not only do the wholesalers sell the produce, they are also very much involved in the creation and investment of the extensive networks of farms throughout the continent that provide homes and restaurants with fresh and affordable produce.

The restaurant supply industry is another vital link that keeps the community afloat – this network ranges from companies who provide design and print services for takeout menus and store signage, to food manufacturers who provide our neighborhood restaurants with affordable, delicious and nutritious foods such as fresh noodles, tofu and lap cheong.

Without these infrastructures to supply and support our ecosystem all along the East Coast, there would be no takeout as we know it, and there would be no Chinatown as we know it.

Another parallel infrastructure supporting Chinatown are the family and regional associations that have been serving new immigrants since the 1850s. Because of the history of Chinese exclusion in America, including access to legal protection and financial resources, these associations developed their own infrastructures for financing, providing immigrant services, and supporting cultural practices. These parallel infrastructures serve



new immigrant communities well, but are often inscrutable to those outside of their direct sphere. Through intergenerational programs like **Chinatown Arts Week**, Think!Chinatown creates ways to overcome barriers and give opportunities to the younger generation to connect meaningfully to their cultural home.

**Chinatown Arts Week** celebrates the cultural richness of Manhattan's Chinatown by presenting grassroots Chinatown artists and emerging Asian American artists in context of each other. The festival also highlights cultural happenings presented by our neighbors to increase awareness of Chinatown's cultural assets.



# 我们如何理解和保护我们的文化家园

## Think!Chinatown 心目華埠

心目華埠以纽约曼哈顿唐人街为基地，心目華埠是由邻居们通过社区活动相互认识而发起的。现在，这个组织已经发展成为一个跨代的非营利组织，内部推动制定更好的政策和计划来定义我们的公共空间，庆祝我们的文化遗产，并创新如何代表我们的集体记忆的方式。心目華埠的使命是通过邻里参与，讲故事和艺术来促进代际社区的交流。

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在曼哈顿唐人街的街道上，小贩们每天都会摆出新鲜的农产品摊位，一如既往地卖着火龙果和青菜。在街角，有小贩喊着“买粽！”。公园里，像往常一样，阿姨们在跳舞，叔叔们在下棋，还有人在唱老戏曲，屁股上戴着一个便携式音响。这些都是我们文化家园的场景。诚然，过去的一年，我们的生活异常艰难，饱受苦难和遭受不公正的待遇，但我们的故事不仅仅讲述的是我们是受害者，而是为了庆祝我们的传统和移民历史的。现在让我们讲述我们如何归属，如何在这里停留的故事。

在美国，反亚裔美国人的暴力和歧视并不新鲜，亚裔美国人的运动也不是新鲜事——然而，社交媒体上的标签却在一再传播新移民的故事，好像在社交媒体之前的我们运动历史并不存在一样，使我们自己的运动永久地被抹去。那么，采取行动意味着什么？停止反亚裔仇恨？這是一項持續、多層次、複雜的工作，有許多形式：了解我們國家種族暴力和政治的多層次歷史，支持亞太裔企業、藝術家和組織，建立亞裔美國人財產擁有權的管道，確保移民擁有的機構獲得財務資源...对于心目華埠来说，工作内容包括存档和纪念我们的故事，庆祝我们传统的艺术，以及继续为我们社区的资源公平而奋斗。

## 关于了解我们的历史

只有当我们对自己进行教育，了解这个国家复杂的历史，才能有效地支持我们的社区。

让我们花点时间来深入了解美国反亚裔情绪的潜在历史，以及理解克服这段历史所需要做的复杂深入的工作。

了解鸦片战争的结束是如何与国际奴隶贸易的结束相吻合的，以及输入中国劳动力的增加如何与美国黑人奴隶制的结束相吻合的。了解在1882年《排华法案》之前，《伯林根条约》就已经开始了对我国的种族分裂，特别是剥夺了中国移民的法律保护和成为美国公民的可能性。理解到美国劳工组织的诞生不仅排除了华人，还把责任推给了弱势工人（被条约剥夺了法律保护），把他们作为破坏罢工的楔子。了解这些反华反亚州情绪如何长期融入美国的立法中，导致我们的社区如何不适应美



国社会的污点叙事。

在“苦力贸易“的叙事之外，还有其他鲜为人知的故事，讲述华裔美国人如何塑造这个国家—Ah Bing如何在1875年身体力行地通过传播广受欢迎的Bing櫻桃来改变种植格局，或者早期的华裔美国人也是如何在旧西部地区挥洒自如地当医生、商人、手艺人...当然，还有赌徒。通过这些故事，我们可以更完整地了解自己的历史，以及作为一个国家，我们是如何走到今天的。

所以，我们不要忘记故事在我们斗争中的力量。我们的项目如“**讲故事的艺术**”、“**每天的唐人街**“和“**地标**“等，确保我们的故事成为美国历史的一部分，并宣布我们属于我们自己。通过跨代和多语言的聆听，我们可以庆祝和尊重我们的历史，提高对不公正的认识，并加强团结以消除反亚裔的种族主义。

要想了解更多，请自己做一些研究，而不仅仅关于那些最新的标签。Peter Kwong教授的《华人眼中的美国》一书是一个很好的开始，或重新审视的地方。

这些故事将我们带入那些长期以来以华埠为家的人们的日常生活中，并挑战我们重新想象如何集体记忆和纪念我们社区的故事。動畫插圖是由API的藝術家委託製作的，以配合從長篇口述歷史中編輯的聲音故事。我们将继续收集和分享关于移民、遗产探索、日常生活和邻里之间的故事。

日常用品是探索集体记忆的美好方式，八卦，白花油，琵琶膏...在这个项目中，我们用普通话、粤语和英语记录了我们社区日常生活中的物品故事。通过记录和展示我们社区的故事，我们的目标是让我们的邻居有机会代表自己，分享自己的故事。



## 关于公平与持久力

### 華埠的生存取决于我们社区是否有能力倡导资源公平，并实施有效的社区参与。

我们的社区有这么多次的治理，有不同的城市机构和民选官员参与，但却没有明确的途径让我们邻居的声音被听到。 心目華埠正在努力解决的问题包括：我们社区内 Covid救助的差距，白街125号计划中的大型监狱， 桑树街70号火灾后需要修复我们的社区中心，SoHo的拟议改划计划中包括部分唐人街，艾伦街购物中心的失修状况，当地小企业面临的压力不断增加，以及市政府办公室和我们邻居的声音之间的差距。

考虑到纽约州封锁的早期影响，以及波及周边地区的排外情绪和反亚裔偏见的冲击波，唐人街在这次COVID-19大流行期间的经历是独一无二的。疫情救助的不公平并没有为唐人街顺利重开奠定基础：由于语言挑战以及由于普遍的现金经济和非正式薪资而缺乏财务文件，许多家族企业面临着联邦和城市资源的障碍。联邦大流行恢复贷款计划需要两个月时间才能提供其申请和支持材料的官方翻译。此时，由于资金的先到先得性质，某些资金已经用完了。我们担心恢复期的不公平会导致华埠的流离失所加速。

照顾好我们的文化家园，是我们在种族正义的大背景下看待我们的工作的方式。由於不斷變化的疫情政策决定了如何經營業務、餐廳如何和在哪裡提供食物以及如何佔用公共空間，華埠的社區成員和企業都不願意為跟上這些不斷變化的趋势而投資。这就是为什么我们开展了诸如**协助！华埠**这样的项目，帮助我们的草根艺术团体获得公平的城市资源，定期举办社区参与研讨会，让我们的邻居了解影响唐人街的城市计划和项目，还发起了唐人街大会，为有需要的餐馆设计和建造符合要求的美丽户外用餐环境。通过这些举措，我们支持与老年人健康息息相关的社会基础设施，支持作为华埠灵魂的草根文化团体，以及支持作为社区骨干的移民企业。

文化团体是社会基础设施的核心，我们的社区聚集在这里，了解移民服务和相互支持。这也是许多长者花时间社交和保持活跃的空间。我们通过双语志愿者为这些艺术团体提供支持，通过协助他们申请全城资源，帮助他们消除语言和数字障碍。

## 尊重我们之前的运动

### 让我们继续了解和支持我们拥有的基础设施

我们再说一遍：美国的反亚裔情绪并非新鲜事物，API运动也不是新的。从1898年美国诉黄金德案界定出生公民权，到1968年亚美政治联盟（AAPA）的成立，我们一直在不断塑造成为美国人的含义。AAPA倡导使用“亚裔美国人“一词，将亚裔群体（即华裔美国人、越南裔美国人）聚集在一起并自我认同，通过政治和社会行动推动更大的平等。此前，亚裔被泛指为“东方人”，这个词与殖民主义历史有关。如果没有社区中一直领导整个美国历史的斗争的个人和组织，我們就不會有今天的成就。在纽约市，像亚裔美国人争取平等（AAFE）、亚裔美国人联合会、反亚裔暴力委员会（CAAHV）、亚裔美国人艺术家联盟，以及心目華埠的母体组织CREATE in Chinatown等团体，让年轻一代得以蓬勃



发展，并为 AAPI 运动做出贡献。我们感谢他们开辟的道路。

## 关于超越中国外卖的思考

*唐人街因排外而建，是独特的经济、社会、文化基础设施的结果。*

虽然我们食品行业的小企业是唐人街最显眼、最容易接触到的代表，但我们的社区不仅仅是一碗馄饨面汤和一车点心。 有一个完整的多层次的生态系统 是对那些没有沉浸在我们社区的人来说是不可见的，它不断地在支持我们的平价食品网络、老年护理、融资和文化实践。

这个生态系统中最重要的一部分之一是亚洲农产品批发业，它为我们社区内外的所有杂货店和餐馆供货。批发商不仅销售产品，他们还非常参与创建和投资整个大陆的广泛的农场网络，为家庭和餐馆提供新鲜和负担得起的产品。

餐馆供应业是另一个使社区得以维持的重要环节--这个网络包括为外卖菜单和商店招牌提供设计和印刷服务的公司，以及为我们附近的餐馆提供廉价、美味和营养食品的食品制造商，如新鲜的面条、豆腐和泡菜。

如果没有这些基础设施来供应和支持我们东海岸的生态系统，就没有我们所知道的外卖，也就没有我们所知道的唐人街。

另一个支持華埠的平行基础设施是自19世纪50年代以来一直为新移民服务的家庭和地区协会。由于华人在美国被排斥的历史，包括获得法律保护和财政资源，这些协会发展了自己的基础设施，用于资助、提供移民服务和支持文化实践。这些平行的基础设施很好地服务于新移民社区，但对于其直接范围之外的人来说是难以理解的。

通過像華埠藝術周這樣的代際項目，心目華埠使用不同方法來克服障礙，為年輕一代提供機會，使他們與自己的文化家園創造有意義的聯系。





# STRENGTH AND FLEXIBILITY: TECHNIQUES FOR SELF-CARE

## Carol F. Poon 潘慧蘭

*Carol was born and raised in Calgary. Her early years were spent living with family members in her grandparents' Chinatown home. C.H. & Arline Poon were restaurateurs and community leaders in Calgary's Chinatown from the 1950s to the 1970s. Among their businesses were Linda Mae's, New China, and Imperial Palace. For over thirty years, Carol has facilitated health and wellness for clients.*

+ + +

## BUILDING RESILIENCE IN THE BODY

Resilience. When I hear the word resilience, sensations I feel in my body are strength, flexibility, groundedness, and calm. The following simple techniques help bring awareness to and enhance these characteristics within our bodies. When these sensations are felt in the body, the body knows it will be resilient in the face of anything that life brings.

There is no absolute right or wrong way to do these four techniques. You can do left or right side first, it's your preference. You can do all of the techniques or just some of the techniques. You can do them in any order. You can do them daily or weekly, or simply whenever you feel like doing them. Enjoy the sensations in your body as you do them. Energy follows imagination. Have fun!

## CENTERING POSITIONS

*For calmness and groundedness*

### Cook's Hook Up

You can do this either sitting up or lying down.

1 - Cross your left ankle over the right ankle.

2 - Bring both hands outstretched in front of you, with the back of your hands touching and your palms facing outwards and your thumbs pointing down.

3 - Cross your right hand over the left hand and interlock your fingers.

4 - Turn your clasped hands towards your chest until your fingers are pointing towards your face.

5 - Rest your clasped hands on your chest.

6 - With your mouth closed, gently place the tip of your tongue to the roof of your mouth.

7 - Breathe slowly in this position for a few minutes.

If you prefer, this can be done reversed, with the right ankle over the left and the left hand over the right hand.



### Finger Holding

1 - Place your hands out in front of you, with thumb tips touching and your fingers pointing upwards.

2 - Use your right hand to grasp your left thumb -- like holding a bicycle handle.

3 - While your right hand is holding the left thumb, point your right index finger out.

4 - Your left fingers can now grasp the right index finger.

5 - Breathe gently in this position for a few minutes.

6 - If you prefer, this can be reversed with the left hand holding the right thumb and the right hand holding the left index finger.



## DANCING ON THE SPINE

*To strengthen the spine and increase flexibility*

The spine is our foundation of strength, and how we carry ourselves. It is divided into 5 sections. First, from the bottom is the coccyx (tailbone). Above that is the sacrum. The third section is the lumbar spine (lower back), which has 5 bones (L5, L4, L3, L2, L1). The fourth section is the thoracic spine (mid-upper back), which has 12 bones (T12, T11, T10, T9, T8, T7, T6, T5, T4, T3, T2, T1). At the top is the cervical spine (neck), which has 7 bones (C7, C6, C5, C4, C3, C2, C1). As you can see, this system numbers from the bottom up, starting at the lumbar.

You can do this technique sitting, standing or lying down.

1 - Imagine shrinking, transforming into a miniature version of yourself.

2 - Visualize:

Climb up your leg until you reach the bottom of the spine. It looks like an upside down triangle. The tip is the coccyx; the sacrum forms the bulk of the triangle (including the flat area on top).

3 - Grab onto the tip of the triangle, defying gravity because this is your imagination, and walk all over the cone as you make your way up the spine towards the top.

4 - When you reach the top of the cone, it's like a platform. Dance on top of the platform (sacrum), in whichever style you like to dance... slow, fast, jazz, ballet, hip-hop, whichever style makes you feel happiest.

5 - Cover the whole surface of the platform -- see yourself dancing all over the space.

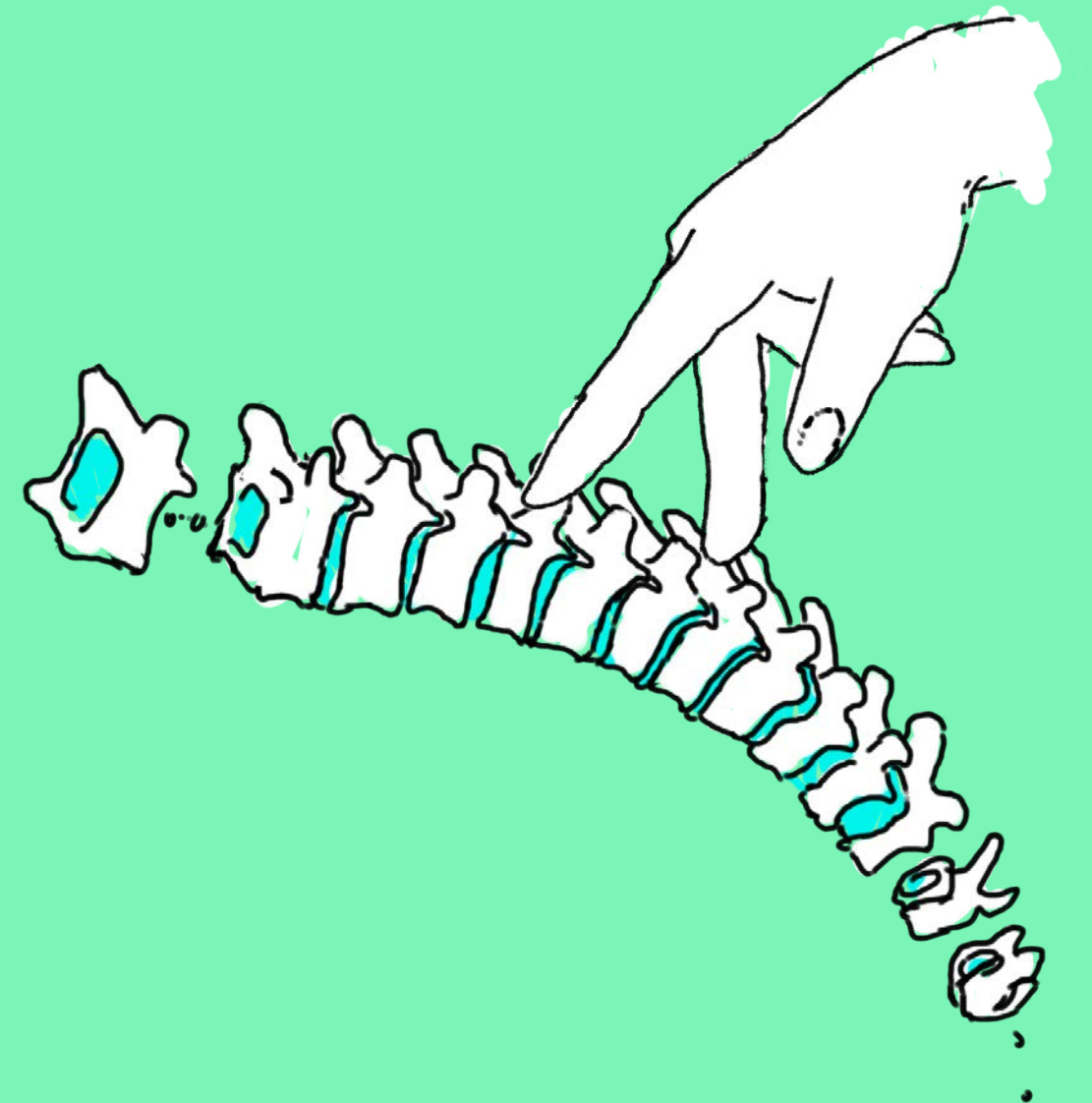
6 - When you finish dancing on the sacrum, climb or jump to the next bone. Dance on this platform (L5). Make your way to the top by repeating the climbing & dancing on each bone (vertebrae), until you have covered the whole spine.

7 - When you reach the top of the neck, you've arrived at the bottom of the skull. Move onto your skull and dance all over it.

8 - When you've danced over your entire whole head, go back to the top of your neck. Imagine your spine is a firefighter's pole, and slide down it to the tip of the cone. If you prefer, you may hop, jump, or dance your way back down.

9 - Climb down your leg.

10 - Unshrink yourself. Move very gently and see what your body feels like.

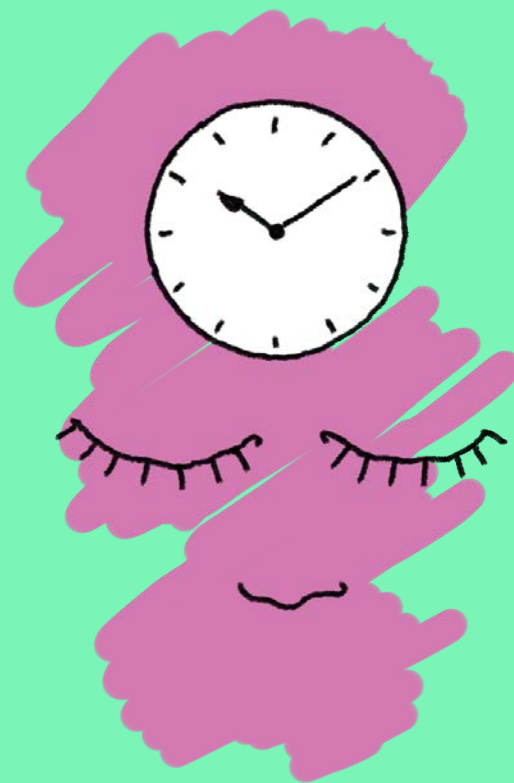




## EYE CLOCKS

### *To calm the eyes*

- 1 - Sit comfortably or lie down.
- 2 - Close your eyes.
- 3 - Imagine seeing a circular clock face with the numbers 1 to 12 clockwise, with the 12 at its usual top position.
- 4 - With your right eye, start in the center of the clock.
- 5 - Imagine slowly drawing a line with your eye from the very center of the clock to the 12:00 position, then back to the center. Then draw again from center to the 1:00 position and return to the center. Continue this movement going clockwise around the clock to each number. When you return to the 12:00 position, take a pause.
- 6 - Now do the same drawing movements going counter-clockwise around the clock. When you return once again to the 12:00 position, take another pause.
- 7 - Next, draw a line from 12:00 to 1:00, then to 2:00, then continue around the circumference of the clock. When you arrive back at 12:00, take a pause.
- 8 - Do the reverse. 12:00 to 11:00, then to 10:00, then continue around the circumference of the clock until you land upon the 12:00 position again. Take a pause. You can repeat this with the left eye. Or if you would like, start with the left eye first.
- 9 - Draw an imaginary horizontal line from 9:00 to 3:00, then 3:00 to 9:00. Go back and forth a few times. Pause.
- 10 - Draw an imaginary vertical line from 12:00 to 6:00, then 6:00 to 12:00. Go up and down a few times. Pause.
- 11 - Experiment and have fun drawing around the clock face. Just pause between different movements.



- 12 - When you've had enough, rub your hands together briskly to warm them and then place your warmed hands over your eyes. Allow the warmth to comfort your eyes.

## MEDITATION ON THE BONES

### *For inner strength, grounding, and immune defense*

Bone marrow is an extremely important part of us that we don't normally think much about. It's within the marrow that most of our three types of blood cells are made. 200 billion blood cells a day! Red blood cells transport oxygen around the body, white blood cells are the cornerstone of the immune system, and the platelets are important for blood clotting. In addition to blood cells, another type of stem cell is produced in the marrow that forms bones, cartilage, muscle, skin and fat. This technique brings energy to the bone marrow, helping it function more optimally.

- 1 - Sit in a comfortable position or lie down.
- 2 - Close your eyes.
- 3 - Imagine you are an x-ray machine and can see through the body to see all your bones.
- 4 - Like a camera, zoom-in to focus on your thigh bone. Look closely at it, what does it look like? What is the texture? Is it smooth? Rough? Feel its strength.
- 5 - Look all over the bone, can you see a small hole? Enter that hole. Enter into the marrow of the bone. What do you see? Do you see the matrix of the spongy network? See the space and the airiness? Imagine seeing red and white blood cells (immune cells), platelets, and other stem cells being made.
- 6 - Then come back out of the center of the bone and feel the strength of the bone again. Notice this time how solid, yet light and airy, it is. Now look at all the other bones. See how they are connected. Feel how strong and flexible you are.
- 7 - When you are ready, open your eyes and very slowly, come to a standing position.
- 8 - Stand on your tiptoes then drop your heels down to the ground. Do this a few times. Feel your strength!



# 力量和灵活性: 自我关爱的技巧

## Carol F. Poon 潘慧蘭

Carol在卡尔加里出生和长大。她早年与家人住在祖父母的唐人街家中。C.H.和Arline Poon 从1950年代到1970年代是卡尔加里唐人街的餐馆老板和社区领袖。他们的生意包括 Linda Mae's, New China, 和Imperial Palace。三十多年来，Carol一直为客户提供健康和保健服务。

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## 建立身体的韧性

韧性。当我听到“韧性”这个词时，我的身体就会感受到力量，灵活，踏实和平静。以下简单的技巧有助于让我们意识到并增强身体内的这些特征。当身体体会到这些感觉时，身体就会知道，在面对生活带来的任何事情时，它都会具有韧性。

做这四个技巧时没有绝对的正确或错误的方法。你可以 可以根据你的喜好，先做左侧或右侧。你可以做所有的技巧，也可以只做部分技巧。你可以按照任何顺序来做。你可以每天或每周做一次，或者只是在你想做的时候做。当你做这些动作时，享受你身体的感觉。能量会跟着想象力走。尽情享受吧！

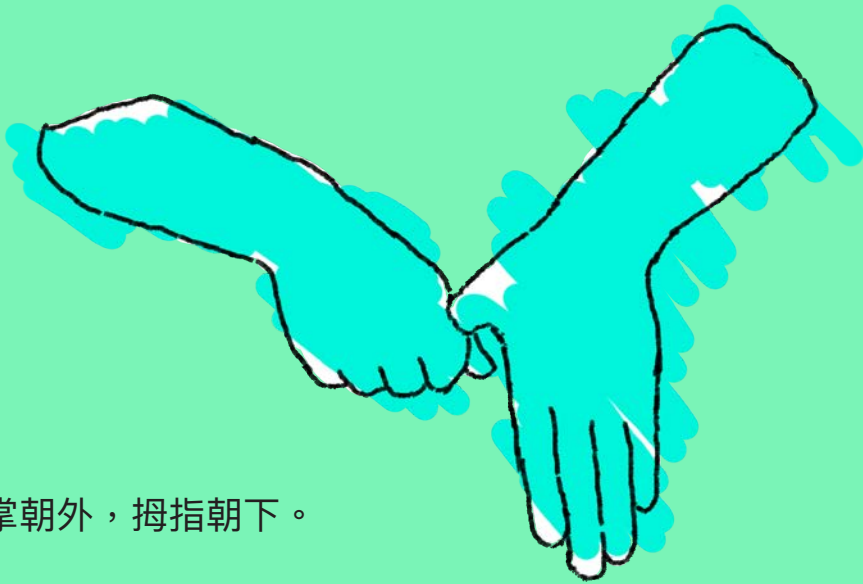
## 中心位置

让你冷静和感到踏实

### 库克的相扣

你可以坐着做，也可以躺着做。

- 1 - 将左脚踝交叉在右脚踝上。
- 2 - 将两手伸向前方，手背相触，手掌朝外，拇指朝下。
- 3 - 右手交叉在左手上，十指相扣。



- 4 - 将紧握的双手转向胸前，直到手指指向脸部。
- 5 - 将紧握的双手放在胸前。
- 6 - 闭上嘴，轻轻地将舌尖放到嘴顶。
- 7 - 以这个姿势慢慢呼吸几分钟。  
如果你喜欢，可以反过来做，右脚踝放在左脚踝上，左手放在右手上。

### 指握

- 1 - 将你的双手放在你的前面，拇指尖相互接触，手指朝上。
- 2 - 用右手抓住左手大拇指—就像握住自行车把手一样。
- 3 - 当你的右手握住左手大拇指时，将右手食指指向外面。
- 4 - 你的左手指现在可以抓住右手食指。
- 5 - 在这个位置轻轻地呼吸几分钟。
- 6 - 如果你喜欢，可以反过来，用左手握住右手大拇指，用右手握住左手食指。

## 在脊柱上跳舞

为了强化脊柱和增加灵活性

脊柱是我们力量和如何承载自己的基础。它分为5个部分。首先，从下往上是尾闾（尾骨）。上面是骶骨。第三节是腰椎（下背部），它有5块骨头（L5、L4、L3、L2、L1）。第四节是胸椎（中上背），它有12块骨头（T12、T11、T10、T9、T8、T7、T6、T5、T4、T3、T2、T1）。最上面是颈椎（颈部），它有7块骨头（C7、C6、C5、C4、C3、C2、C1）。正如你所看到的，这个系统从下往上从腰部开始编号。

你可以坐着、站着或躺着做这个技巧。

- 1 - 想象一下缩小，变成一个迷你版的自己。



2 - 设想：  
爬上你的腿，直到你到达脊柱的底部。它看起来像一个倒立的三角形。 尖端是尾骨；  
骶骨形成三角形的大部分（包括顶部的平坦区域）。

3 - 抓住三角形的尖端，不顾重力，因为这是你的想象，并在锥体上行走， 然后沿着脊柱向上到达顶部。

4 - 当你到达锥体的顶部时，它就像一个平台。 在平台（骶骨）上面跳舞，用你喜欢的任何风格跳舞...慢舞、快舞、爵士舞、芭蕾舞、嘻哈舞，无论哪种风格让你感觉最快乐。

5 - 覆盖整个平台的表面–看到自己在整个空间里跳舞。

6 - 当你在骶骨上跳完后，爬或跳到下一个骨头上。 在这个平台上跳舞（L5）。 重复在每块骨头（脊椎骨）上的攀爬和舞蹈，直到覆盖整个脊柱。

7 - 当你到达颈部的顶部时，你已经到达了头骨的底部。 移动到你的头骨上，在上面跳舞。

8 - 当你舞遍整个头颅时，回到你的颈部顶部。 想象你的脊柱是一个消防员的杆子，然后沿着它滑到锥体的顶端。 如果你喜欢，你可以用单脚跳，双脚跳，或用你跳舞的方式回落。

9 - 爬下你的腿。

10 - 解除对自己的收缩。 轻轻移动一下，看看你的身体感觉如何。

## 眼钟

为了让你的眼睛舒缓一下

1 - 舒适地坐着或躺着。

2 - 闭上眼睛。

3 - 想象看到一个圆形的钟面，数字1到12为顺时针方向，12在其通常的顶部位置。

4 - 用你的右眼，从时钟的中心开始。

5 - 想象用你的眼睛，从时钟的最中心到12:00的位置慢慢地画一条线，然后回到中心。然后再从中心画到1:00的位置，再回到中心。继续这个动作绕着时钟顺时针走到每一个数字。当你回到12:00的位置时，请停顿一下。

6 - 现在做同样的画图动作，绕着时钟逆时针走。当你再次回到12:00的位置时，请再停顿一下。

7 - 接下来，从12:00画一条线到1:00，再到2:00，然后继续绕着时钟的圆周画。当你回到12:00时，停顿一下。

8 - 反着来做。12:00到11:00，然后到10:00，然后继续围绕时钟的圆周，直到你再次回到在12:00的位置。暂停一下。你可以用左眼重复这个动作。如果你喜欢，也可以先从左眼开始。

9 - 从9:00到3:00之间画一条假想的水平线，再从3:00到9:00。来回几次。暂停一下。

10 - 从12:00到6:00画一条假想的垂直线，然后从6:00到12:00。上下来回走几遍。再暂停一下。

11 - 体验一下，随意在钟面的周围画出乐趣。在不同的运动之间停顿一下即可。

12 - 当你玩够了，把双手快速地搓热，然后把暖和的手放在眼睛上。让温暖抚慰你的眼睛。

## 在骨头上冥想

为了增强内心的力量，接地气，提高免疫力

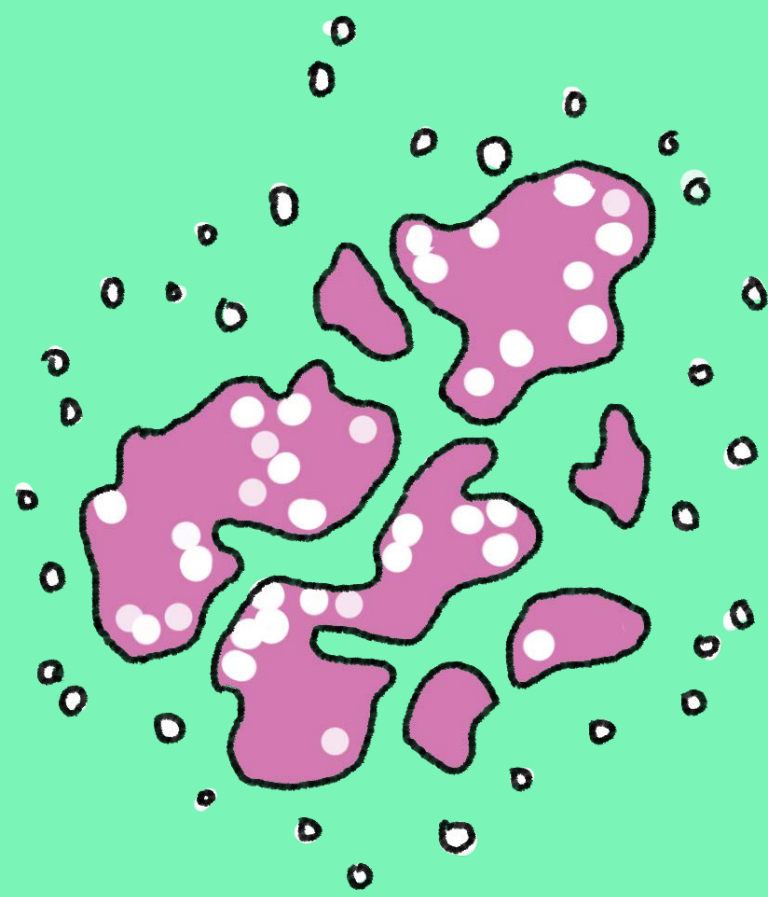
骨髓是我们身体极其重要的部分，但我们平时并没有这么想。我们三种类型的血细胞大部分都是在骨髓中产生的。每天会有2000亿个血细胞! 红血球在体内输送氧气，白血球是免疫系统的基石，血小板则是血液凝固的重要因素。除了血细胞，骨髓中还会产生另一种干细胞，形成骨骼、软骨、肌肉、皮肤和脂肪。这种技巧能给骨髓带来能量，帮助它发挥更理想的功能。

1 - 以舒适的姿势坐着或躺着。

2 - 闭上眼睛。



- 3 - 想象你是一台X光机，可以透过身体看到所有的骨头。
- 4 - 像照相机一样，放大聚焦在你的大腿骨上。仔细观察它，它是什么样子的？质地如何？它是光滑的吗？粗糙吗？感受一下它的强度。
- 5 - 看遍全部的骨头，你能看到一个小洞吗？进入那个小洞。进入骨头的骨髓。你看到了什么？你看到了海绵网的基质吗？看到空间和空气性了吗？想象一下，你看到了正在形成的红血球、白血球（免疫细胞）、血小板和其他干细胞。
- 6 - 然后再从骨头的中心出来，再次感受骨头的力量。这次注意它是多么的坚实，但又是多么的轻盈和飘逸。现在看看其他所有的骨头。看看它们是如何连接在一起的。感受自己是多么的强大和灵活。
- 7 - 当你准备好了，睁开眼睛，非常缓慢地站起来。
- 8 - 站在你的脚尖上，然后把你的脚后跟落回地面上。这样做几次。感受你的力量吧!





# ADVENTURE TIME!

## Tony Wong 黃奇生

*Tony is a retired petroleum geologist who has been volunteering in Calgary Chinatown since 1980. He has served in various positions at the Calgary Chinese Public School, the United Calgary Chinese Association, the Calgary Chinese Cultural Centre, the Calgary Chinese Senior Housing Society and the Calgary Photographic Art Society and currently serves as the president of the Calgary Chinese Cultural Centre.*

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Staying resilient in our community sometimes requires us to step outside to gain a more macroscopic view, so we can once again bring exploration, discovery and creativity back into our community. Sometimes it asks us to take a breath of fresh air and to immerse ourselves in nature. A short drive from Calgary can bring you to some of the most unusual experiences in nature.

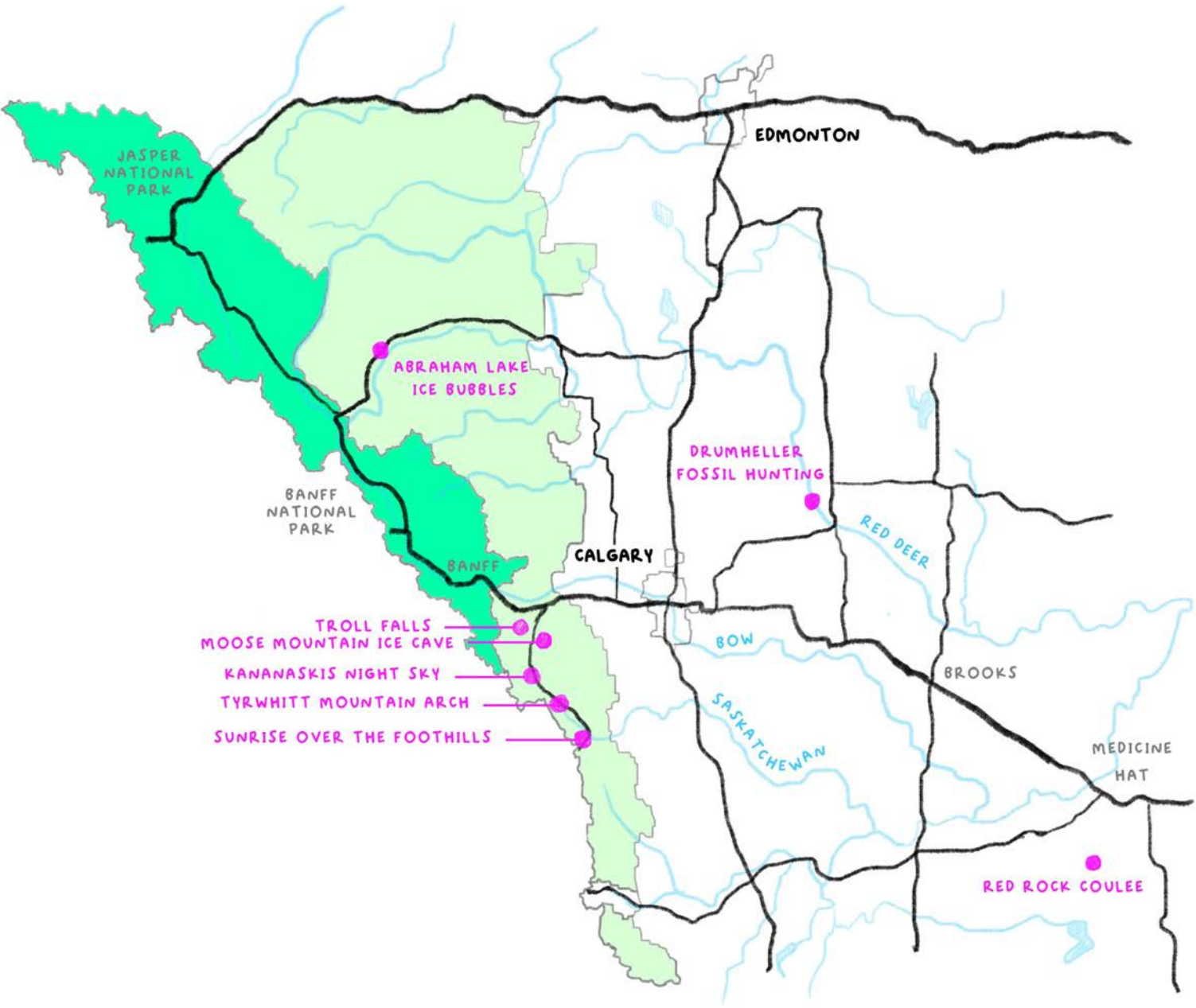
# 探索時間!

## Tony Wong 黃奇生

*Tony是一位退休的石油地質師，自1980年以來一直在卡爾加里唐人街當義工。他曾在卡城華僑公立學校、卡城中華協會、卡城中華文化中心、卡城華人耆英房屋協會和卡城影藝會擔任過多種職位，現任卡城中華文化中心會長。*

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想在社區中保持堅韌不拔的精神，有時我們需要走出去以擴闊眼界，然後將探索、發現和創造力帶回社區。我們從卡爾加里驅車一小段路程，就能體驗到大自然中最不尋常的美景。







## RED ROCK COULEE

49° 39.291'N 110° 51.776'W

This area contains large, red, spherical sandstone concretions that have eroded out of the softer bedrock-- the best example of spheroid rock formations in Alberta. These concretions measure up to 2.5 meters across and are believed to be among the largest in the world. These giant concretions seem to create a playground for photographers. There are also steep, eroded coulees and a small upland of fescue-needle grass. In places, hoodoos (columns of bedrock) have formed. The environment is desert-like, so plants include gumbo primrose, sagebrush, juniper, prickly pear cactus, prairie crocus and broomweed.

## 紅石山谷

北緯 49°39.291'， 西經110°51.776'

該地區散佈着很多巨大紅色球形砂岩結核，這些砂岩結核是從較軟的基岩中侵蝕後露出來的，是阿爾伯塔省球狀砂岩結核的最佳範例。這些砂岩結核的直徑可達2.5米，據說是世界上最大的砂岩結核之一。這些巨大的砂岩結核為攝影師們創造了一個遊樂場。這裡還有陡峭的、被侵蝕的小山丘和一小塊長滿羊茅草-針葉草的高地。其中一些地方已經形成了蘑菇石（基岩柱）。環境類似於沙漠，所以植物包括金銀花、鼠尾草、杜松、刺梨仙人掌、平原仙人掌和掃帚草。



## MOOSE MOUNTAIN ICE CAVE

50° 52.439'N 114° 45.357'W

The trailhead to the cave is approximately a 45-minute drive west of Calgary, near the village of Bragg Creek. It's a 6.5 km hike to get to the base of a steep scree slope. From there, you have to scramble up about 325m to the ice cave. Due to global warming, ice in the cave, once filled, has melted away, though there are some ice columns left. (Even on the hottest days of summer, you can see ice inside the cave.) When you stand inside the cave, surrounded by ice columns, and look outside where it's 30 degrees warmer, the feeling is unforgettable. When you're scrambling up the scree slope, take a look at each rock carefully, as the entire mountain is littered with fossils of marine organisms that are 300-350 million years old (Carboniferous Period in the geological time scale).

## 麋鹿山冰洞

北緯 50°52.439'， 西經 114°45.357'

通往山洞的步道起點位於卡爾加里以西約45分鐘的車程，靠近布拉格溪村。要徒步6.5公里才能到達一個陡峭的碎石坡的底部。你必須爬上約325米的山坡才能到達冰洞。由於全球氣候變暖，洞中的冰塊在過去幾十年間已融化了很多，目前還剩下一些冰柱。（即使在夏天最熱的時候，也能看到洞內的冰。）當你站在被冰柱包圍的洞內，再看看外面氣溫30度的地方，那種感覺讓人難以忘懷。當你在碎石坡上拼命往上爬的時候，請仔細觀察每一塊石頭，因為整座山里到處都是3-3.5億年前的海洋古生物化石（地質時間表中的石炭紀）。





## DRUMHELLER FOSSIL HUNTING

51° 27.630'N 112° 42.297'W

It's well known that dinosaurs used to roam this area. If you know what you are looking for, you can easily find dinosaur fossils in the area. My suggestion is to visit the Tyrell Museum first to learn what dinosaur fossils look like before you begin your search; otherwise you won't be able to differentiate fossils from regular rocks. Keep in mind that fossil hunting should take place respectfully: Alberta has some of the strictest fossil protection laws in the world. The fossilized remains of plants and animals, or traces of their activities, are protected under the Government of Alberta's *Historical Resources Act*.



## 壯姆海勒恐龍化石

北緯 51°27.630'，西經 112°42.297'

眾所周知，恐龍曾經在這裡游盪。如果你知道你要尋找的是什麼，你就可以很容易地在這個地區找到恐龍化石。我的建議是先去泰瑞爾恐龍博物館了解恐龍化石的樣子，然後再開始尋找，否則你將無法將化石與普通石頭區分開來。請記住，獵取化石應該應謹慎進行。阿爾伯塔省擁有世界上最嚴格的化石保護法。動植物的化石遺跡或其活動痕跡受阿爾伯塔省政府《歷史資源法》的保護。





## VIEW THE MILKY WAY IN KANANASKIS

50° 41.628'N    115° 8.203'W

In order to enjoy the Milky Way, you need to find a very dark location with minimal or no light pollution. In Calgary, we're lucky that we don't have to go far. A 90 minute drive from Calgary will take you to Kananaskis Lower Lake, which is great for observing the Milky Way. June and July are the best times as the weather is warm and the core of the Milky Way is visible.

## 在卡納納斯基斯觀賞銀河

北緯 50°41.628'，西經 115°8.203'

要欣賞銀河，你需要找一個非常黑暗、沒有光污染的地方。在卡爾加里，我們很幸運，不用走太遠。從卡爾加里驅車90分鐘就可以到達卡納納斯基斯下湖，這裡是觀賞銀河的好地方。6月和7月是最佳時間，因為天氣溫暖，可以看到銀河的核心。



## TYRWHITT MOUNTAIN ARCH

50° 34.934'N    115° 0.937'W

This arch is exceptionally beautiful, but can be difficult to get to because it's located on the top of a very steep mountain. It takes about 1.5 hours to hike to the base of the mountain. From there, you'll scramble up a very steep slope to get to it (recommended for more experienced hikers). If you go in late September, even without scrambling to the arch, the valley leading to it will provide a very satisfying experience as larch trees in the valley change colors and turn to gold.

## 泰爾維特山拱門

北緯 50°34.934'，西經 115°0.937'

這個拱門異常美麗，但由於它位於非常陡峭的山頂，所以很難到達。徒步到山腳大約需要1.5小時。從那裡，你要爬上一個非常陡峭的斜坡才能到達（建議有爬山經驗者才好前往）。如果你在9月下旬去，即使不攀爬拱門，通往拱門的山谷也會給你帶來非常滿意的體驗，因為山谷中的落葉松樹會改變顏色並將山谷染成金黃色。





### SUNRISE OVER THE FOOTHILLS

50° 10.910'N    114° 26.925'W

There are many locations in the Foothills area that offer great views of the sunrise. I like the Hailstone Butte location because you can drive up there easily and get a panoramic view to the east without even hiking too far. If you're willing to hike up the mountains nearby, the views are even better.

### 山前丘陵帶看日出

北緯 50°10.910'， 西經 114°26.925'

在山前丘陵帶有很多地點都能看到日出的美景。我喜歡冰雹山的位置，因為你可以很輕鬆地開車到那裡，甚至不用徒步走太遠就能看到旭日東升的全景。如果你能攀爬上附近的山頭，景色就更好了。





### ABRAHAM LAKE'S ICE BUBBLES

52° 14.203'N    116° 26.838'W

Photographers from around the world travel to Abraham Lake to see methane bubbles frozen in ice as they make the most interesting photos. In order to see nice bubbles, the conditions have to be right. You need cold weather for the lake to freeze, and you need a clear lake surface free of snow cover. If it has snowed the day before you go, the lake will be covered with snow and the bubbles won't be visible. Abraham Lake is famous for strong winds, so the wind can blow the snow away and expose the bare ice surface so you can see the gas bubbles. Don't forget to wear crampons!

### 亞伯拉罕湖的冰氣泡

北緯 52°14.203'， 西經 116°26.838'

世界各地的攝影師都愛遊亞伯拉罕湖，觀看凍結在冰中的甲烷氣泡，因為它們能拍出最有趣的照片。想看到漂亮的氣泡，要看兩個先決了條件，一是需要寒冷的天氣讓湖面結冰，二是需要一個沒有積雪覆蓋的清澈湖面。如果您出發的前一天下了雪，湖面就會被白雪覆蓋，看不到氣泡了。亞伯拉罕湖以強風著稱，強風可以把積雪吹走，露出裸露的冰面，這樣就可以看到氣泡了。別忘了穿上冰爪！





# THREE GENERATIONS

## Chelsea Chan

*Chelsea is the descendant of a Canadian Railroad worker, a Chinese restaurant owner, and the first family doctor to set up shop in Calgary's Chinatown in the 1970s. She is currently completing her medical degree in Scotland.*

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Our Chinatown seems to be full of paradoxes. It has always felt small – really just a few streets in Calgary, Alberta – yet it caters to one of the largest Chinese communities in Canada. Growing up in Canada as a second-generation Chinese immigrant, I always felt like an outsider within Chinese culture. Only after I had lived in and travelled across Europe did I realize that so few other places openly announce inclusivity and welcome as Chinatown does.

I grew up taking this for granted. My childhood was filled with meeting others like myself, who were born with Chinese heritage but grew up in the space between two worlds: home, where we spoke a different language and ate Chinese food, and the environment around us, where we solidified our identities as Canadians. We went to Chinese school on Saturdays, a tired brick building in Chinatown with stained tile floors and dusty air vents that I can still smell. I'll be honest – I was so bored! And my Chinese hardly seemed to improve. It took me many years to appreciate that I lived in a place where my upbringing was largely understood. I am part of that cultural tapestry, thanks to the others who have paved the way for me to feel a sense of belonging in Canada.

My family's immigrant story started long before. My great-great-grandfather arrived in Canada to build the Railroad. I picture him amongst the illustrations and imagery I saw in textbooks and documentaries, breaking his back to blow holes in forests and mountains, to lay down kilometers of wood and metal. His son, my great-grandfather, opened a restaurant in Ashcroft, British Columbia, which was near the Railroad at the time. He did this to bring money back to his family in the Guangdong province in China. He sent money back for many years, and eventually he too returned home. Perhaps a seed, a suggestion to return, was planted for his descendants.

My grandparents were the ones to set down roots in Calgary's Chinatown. In a converted 2-story wooden house at the corner of Centre Street and 3rd Avenue, Gong Gong – my grandfather – ultimately set up his family medical practice. To arrive at this point, it had

been a tumultuous ride. Gong Gong and Po Po first left China for Hong Kong in 1950 during the civil unrest of the post-war years. Because of Hong Kong's status at the time as a British colony, it was considered safe. However, by 1966-67, the rumblings of political unrest could be felt even in Hong Kong. These were some of my mother's earliest memories in Hong Kong – people marching in the streets hoisting little red books, protests, and curfews. Po Po had a cousin who had already settled in Vancouver. With her help, Gong Gong, Po Po, and their young family moved to Canada in 1968.

So began my grandparents' new journey in Canada. Gong Gong first worked as a medical intern at the Calgary General Hospital. Years later, he decided to open his own practice in Chinatown. He rented a wooden house on Centre Street for the clinic. A few years later, the house owner (also a patient) foresaw the need for a medical clinic in Chinatown, graciously sold the building to Gong Gong.

Gong Gong worked a unique niche. There were a few Chinese doctors in Calgary already, but many were hospital-based without their own practice. In the 1970s, having a medical practice located in Chinatown meant that many within the community would not have to travel far to visit the doctor. Additionally, Gong Gong made house calls in the evenings after his clinic hours, allowing patients greater accessibility to healthcare. At those times, this was uncommon in Calgary, and nowadays is largely unheard of.

Interestingly, the diversity of Gong Gong's patients seemed to reflect world events and shifting immigration patterns of the day. Many of his house calls were to Asian families who had moved to Canada during the 1970s' expulsion of Asians from Africa. Another large group of his patients included

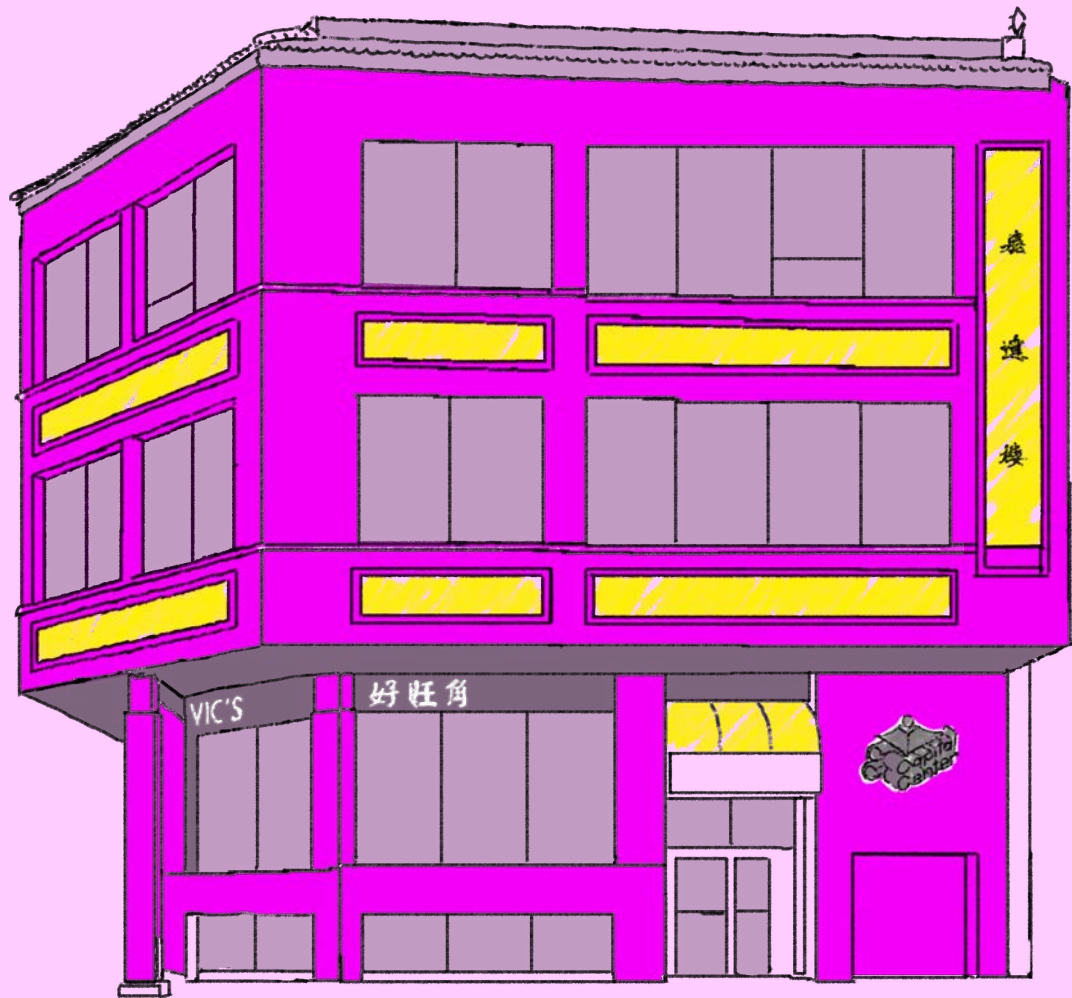




Vietnamese families who had fled the civil unrest surrounding the Vietnam War. Although Gong Gong was a Chinese doctor, it seemed that his medical practice attracted many new immigrants of different ethnicities as well. In these early days, many seemed to prefer receiving medical care from a fellow immigrant. Europeans were also counted among Gong Gong's patients, and Po Po recounts the many times they were gifted homemade red wine. There were South American patients, one of whom became a good friend of the family and a custodian of the building that was eventually built to replace the old wood house.

It was Gong Gong's dream to see the original building replaced by a newer, larger building. Planning started in 1986 for the Capital Centre building that would later house multiple Chinatown businesses – a hairdresser's, a tailor, a Hong Kong style café – and construction finished in 1990. Tragically, Gong Gong never saw the completion of the building; he passed away suddenly in 1989. I like to hope that he left somewhat of a mark in Calgary's Chinatown, joining his own immigrant story with those of others.

My mother, a dentist, consequently moved into the building to set up her own practice.



History does seem to echo through generations. Although my mother has mostly Chinese patients, she still has an immigrant client base, though nowadays it's quite different from Gong Gong's day – Russians, Koreans, Afghani and Nigerian families. Many of my mother's dental patients used to be Gong Gong's patients, some of whom remember seeing her as a child.

The building – dedicated to Gong Gong – is, more than ever, a family building. In 2018, my father renovated the basement suite and created a coffeehouse, where he continues to sell Hong Kong buns and artisanal coffee. Some of the Chinese antiques decorating my father's cafe, including ceramics and a hundred-year-old gold-painted wooden screen, were unsold merchandise from Po Po's shop in the attic suite. I doubt that decades ago, when my mother was training to become a dentist, and my father was earning his degree in business, headed towards the oil industry, that they would ever imagine going to work and coming home to the same place! My father might be considered lucky (or unlucky) to have a landlord in my mother, though I suppose my family's story has always been about adjustment and reinvention.

Enduring through time and generations, Chinatown has undergone changes in meaning and identity. Growing up, the story of my family and our building has been the greatest microcosm of the change I've watched within our Chinatown. Today, Chinatown has changed again; bubble tea shops and dessert restaurants draw in younger generations of Canadians, as we watch this new cycle unfold.

## 三代人

### Chelsea Chan

是加拿大鐵路工人、中餐館老闆，也是70年代在卡爾加里唐人街開診所的第一位家庭醫生的後代。她目前正在蘇格蘭完成她的醫學學位。

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我們的唐人街似乎充滿了悖論。它一直讓人覺得很小——實際上只是阿爾伯塔省卡爾加里的幾條街道——但它卻擁有加拿大最大的華人社區之一。作為第二代華裔移民在加拿大長大，我一直覺得自己是中國文化中的局外人。直到我在歐洲生活和旅行過後，我才意識到，很少有其他地方像唐人街那樣公開表示包容和歡迎。



我從小就認為這是理所當然的。我的童年遇到了很多像我這樣的人，他們生來就有中國血統，但卻在兩個世界的空間里長大：在家裡，我們說著不同的語言，吃著中國菜；而周圍的環境，我們在這裡鞏固了自己作為加拿大人的身份。我們週六去上中文學校，那是在唐人街一棟破舊的磚瓦樓，地板上有斑駁的瓷磚，通風口有灰塵，我現在還能聞到那個味道。說實話——我當時真的覺得很無聊！而且我的中文似乎也沒有什麼進步。我花了很多年的時間才體會到，我生活在一個我的成長經歷基本上能被理解的地方。我是那個文化的一部分，這要感謝那些為我鋪路的人，讓我在加拿大有了歸屬感。

我家的移民故事很早以前就開始了。我的曾曾祖父是為了修建鐵路而來到加拿大的。在教科書和紀錄片中看到的插圖和圖像中，我能想像到他，為了在森林和山脈中打洞，為了鋪設數公里長的木頭和金屬，他的背都快要斷了。他的兒子，也就是我的曾祖父，在不列顛哥倫比亞省的Ashcroft開了一家餐館，當時就在鐵路附近。他這樣做是為了將錢帶回中國廣東省的家人。他匯了很多年的錢，最後他也回到了家鄉。也許是給他的後人種下了一顆種子，一種回歸的建議。

我的祖父母是在卡爾加里的唐人街紮根的。在中心街和第三大道拐角處的一棟由兩層木屋改造而成的房子裡，公公——我的祖父——最終成立了他的家族醫館。為了達到這一目標，經歷了一段動蕩的旅程。1950年，戰後內亂期間，公公和婆婆第一次離開中國，前往香港。由於當時香港是英國的殖民地，被認為是安全的。然而，到了1966–67年，即使在香港也能感受到政治動蕩的喧囂。這是我母親在香港最早的記憶——人們在街上舉著小紅本子遊行、抗議、宵禁。婆婆有一個表姐，那時已經在溫哥華定居。在她的幫助下，公公、婆婆和他們年輕的家庭在1968年搬到了加拿大。

我的祖父母在加拿大的新旅程就這樣開始了。公公先是在卡爾加里總醫院做實習醫生。幾年後，他決定在唐人街開設自己的診所。他在中心街租了一間木屋作為診所。幾年後，房子的主人（也是病人）預見到唐人街需要一個醫療診所，慷慨地把這棟樓賣給了公公。

公公工作有他了獨特的方式。當時卡爾加里已經有一些中醫，但很多都是在醫院裡，沒有自己的診所。在20世紀70年代，在唐人街開診所意味著這社區內的許多人不必去很遠就去看醫生。此外，公公在診所工作時間結束後，在晚上上門服務，讓病人更容易獲得醫療服務。在那個時代，這在卡爾加里是不常見的，如今也是基本上聞所未聞。

有趣的是，公公的病人的多樣性似乎反映了當時的世界事件和移民模式的變化。他的許多家訪都是在20世紀70年代非洲驅逐亞洲人期間搬到加拿大的亞洲家庭。他的另一大病人群體包括逃離越南戰爭內亂的越南家庭。雖然公公是一位中國醫生，但他的行醫似乎也吸引了許多不同族裔的新移民。在這些早期的日子裡，許多人似乎更願意接受同胞的醫療服務。在公公的病人中，也有歐洲人，婆婆講述了他們多次被贈送自製的紅酒的紅酒。他也有來自南美的病人，其中有一位成為了他們家的好朋友，也成為了最後建起那取代這老木屋的樓房的保管人。

看到原來的房子被更新、更大的樓房取代，原本是公公的夢想。1986年，首都中心大樓開始規劃，之後容納了唐人街的多家企業（一家美髮店、一家裁縫店、一家港式咖啡館）它於1990年竣工。悲劇的是，公公始終沒有看到大樓的竣工，他在1989年突然去世。我希望他能在卡爾加里的唐人街留下一些印記，把他自己的移民故事和其他人的故事結合起來。

我的母親是一名牙醫，因此搬進了這棟樓，開始了她自己的診所。歷史似乎確實是世代相傳的。雖然我母親的病人大多是中國人，但她的客戶群仍然是移民，不過現在的情況與公公的時代大不相同——俄羅斯人、韓國人、阿富汗人和尼日利亞家庭。我母親的許多牙病患者曾經是公公的病人，其中一些人還記得見過小時候的她。

這棟樓——獻給公公的樓，比任何時候都更像一座家庭建築。2018年，父親裝修了地下室的套房，並

創建了一個咖啡館，繼續在這裡出售香港麵包和手工咖啡。我父親的咖啡館裡用一些中國古董在裝飾，包括陶瓷和一個百年曆史的金漆木屏風，都是閣樓套間裡婆婆商店的未售商品。我懷疑在幾十年前，當我母親正在培訓成為一名牙醫時，而我父親正在攻讀商科學位，朝著石油行業發展的時候，他們從來沒有想像到上班和回家是在同一個地方！對於我的父親來說，或許說是幸運的（或者說是不幸運的），我媽媽是他的房東。不過我想我家的故事一直都是關於調整和重塑的。

經歷了時間和世代，唐人街經歷了意義和身份的變化。在我的成長過程中，我的家庭和我們大樓的故事是我所看到我們唐人街的變化的最大縮影。今天，唐人街又發生了變化，珍珠奶茶店和甜品店吸引了年輕一代的加拿大人，我們正看著這個新周期的到來。



# THE HISTORY OF ANTI-ASIAN RESISTANCE SHOWS US WE MUST CENTER ABOLITIONIST FUTURES

## Betty Yu 余紅碧

*Betty Yu is a multimedia artist, photographer, filmmaker and activist born and raised in NYC to Chinese immigrant parents. Betty integrates documentary film, new media platforms, and community-infused approaches into her practice, and she is a co-founder of Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing.*

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These last eighteen months have been challenging on so many levels. The U.S. has been confronted with the dual pandemics of COVID-19 and structural racism. The police killing of George Floyd forced the world to recognize the brutality that Black, Brown and Indigenous people have long been facing at the hands of law enforcement. The deaths of multiple Asian women massage workers in Georgia on March 16th, 2021 directed the nation to focus on the rising anti-Asian violence and misogyny toward Asian women that has long existed. We know that working class and immigrant communities of color have been suffering from racial capitalism long before the pandemic. We know that COVID-19 has exacerbated xenophobia, scapegoating, land displacement, rent burden, health disparities, economic inequality, and police violence.

As a life-long New Yorker who grew up in Brooklyn’s Chinatown in Sunset Park and considers Manhattan’s Chinatown my second home, it has been truly heartbreaking to see the racially motivated violence and hate speech perpetrated against people who look like me. We should never forget that Donald Trump repeatedly called COVID-19 “the Chinese virus,” referencing the country where the first cases occurred, which has led to an increase in Anti-Asian, hate-filled incidents and harassment. A virus does not have a nationality.

As I witness members of the Asian Americans and Pacific Islanders (AAPI) community praise and applaud the NYPD for its implementation of the Asian Hate Crimes Taskforce, their increased police surveillance and aggressive presence, I can’t help but wonder if collective amnesia has made us forget the U.S. government’s historical role in oppressing Asian Americans. Did we forget how this same white supremacist system has used its

police state apparatus, anti-immigration and criminalization policies to pit Black, Brown, Indigenous and Asian people against one another?

In the rise of anti-Asian violence, our stories, images and narratives, which have felt so unseen and invisibilized, have now been thrust into the mainstream. Yet, this violence didn’t just start with the pandemic. It goes back 150+ years, incubated by a society steeped in white supremacist values and accelerated by the explicitly racist rhetoric spewed by the former president. The history of hypersexualized Asian women in the West dates back to the period leading up to the Chinese Exclusion Act of 1882. The passing of the 1875 Page Act labeled all Chinese women as sex workers, barring them from immigration to the U.S until it was lifted in 1943. Lawmakers used this as a way to limit the Chinese population from growing. The Chinese Exclusion Act remains the only legislation that impeded an entire nationality from entering U.S. soil for nearly 60 years. Only wealthy Chinese merchants or diplomats, mainly men, were allowed to stay.

Tens of thousands of Chinese, like my great grandfather, migrated to work on the railroads on the West Coast. White laborers literally came with crowbars to destroy the small Chinatown they had built, chasing them away because they deemed Chinatown “a physical and moral threat”. This was not the only incident -- angry Anti-Chinese supremacist laborers burned down Chinatowns all over the West Coast; a mass lynching took place in Los Angeles Chinatown in 1871, with 19 Chinese Americans killed by the mob.

Chinese laborers formed as much as 90 percent of the Central Pacific Railroad workforce. However, there was not even one Chinese person in the photograph documenting the completion of the railroad at Promontory Point, Utah in 1869. This photographic erasure feels like a metaphor for larger ways that the Chinese were excluded from the United States and the ways that their long-standing

Betty’s grandparents in New York City in the 1950s with the 1882 Chinese Exclusion Act in the background. Image by Betty Yu, 2020.  
作者的祖父母20世紀50年代在紐約市，背景是1882年的排華法案。圖片由余紅碧提供，2020年。





presence in this country has been erased. (Photographer Corky Lee, who dedicated his life to photographic justice of the Asian American community, restaged this photo in 2002 with descendents of Chinese American railway workers for the 145th anniversary of the railroad’s completion.)

While generational resilience and resistance in the United States has been in my blood for four generations, like many other immigrant families, my family never spoke about the past. It would conjure up too much tragedy, loss and trauma that has been buried for years. This act of forgetting is common: We want to forget our past, our struggles, our hardships.

It was only three years ago, when I sat down with my father to document our family’s story, that I started to understand the depth of our family’s roots in the United States, where European settlers did all they could to chase away my Chinese ancestors. “Your great-grandfather immigrated to Reno, Nevada to work,” my dad told me. “Wait. What? I had no idea. When was he here? What kind of work did he do?” I asked. My great-grandfather’s story is similar to those of other Chinese immigrants, who came to the U.S. hoping to build roots and find the “Golden Mountain.”



My paternal great-grandfather came to Reno, Nevada in the mid-to-late-1800s. My father thinks that he may have operated a hand laundry business, or perhaps worked on the Central Pacific Railroads or even in the Silver Mines. Sadly, we don’t know the full story. During this time, angry white (supremacist) destroyed small Chinatowns across the U.S. that people like my great-grandfather helped to build. Unable to build roots here, my great-grandfather went back to China. My grandfather, Sui Woo, came to the U.S in the late 1920’s, when the Chinese Exclusion Act of 1882 was still in effect and only male merchants were allowed entry. He actually bought fake

papers, falsely identifying himself as the son of a Chinese merchant, commonly known as “paper sons”. He owned and operated small hand laundries, one of the only industries that Chinese could work in because of rampant discrimination. He went on to co-found the Chinese Hand Laundry Alliance in the 1930s, one of the first labor organizations fighting for the rights of Chinese workers. He also enlisted in the U.S. military and fought in WWII against the Japanese. This was how he was able to bring my grandmother to the U.S. The War Brides Act of 1945 allowed for U.S. servicemen to bring their wives to the U.S from China.

It was the 1882 Chinese Exclusion Act that ended open borders and led to the formation of immigration and border control policies and the agency we know today as Homeland Security. Even dating back to the 1870s, photographs were an important surveillance tool used by the U.S. government. The Federal Immigration Bureau used early photographic identification as a key tool to surveil and track the activity of Chinese immigrants, long before it was applied to other immigrant groups. In fact, Chinese residents needed a white person to vouch for them and verify their “good moral character”.

About 10 years ago, I found old wallet-sized photographs (likely from the 1950’s) with documents that my grandparents carried with them -- IDs, Social Security cards, photos of our family. They were always fearful and ready to prove their immigration status when their “American allegiance” was in question, especially during the height of the anti-Asian, anti-communist era. During the same time I found family photos that were taken by my grandfather, an avid amateur photographer. The struggle for self-representation reminds me of the common struggles that Asian Americans share along with other women of color and immigrants in the U.S.

**OUR COLLECTIVE STRUGGLES OF RESISTANCE AND SOLIDARITY ARE ALIGNED**

What does community safety look like? How do we work toward a liberated future for all of us through a decolonized and abolitionist framework? What does authentic Black and Asian solidarity look like?

The history of criminalization and surveillance of Asian American communities runs deep, from the policies barring Chinese immigration to the internment of Japanese-Americans. How does that history shape our present-day existence? How might it unleash our imagination, creating a shared narrative that reveals parallel experiences, common threads of xenophobia, and stories of resilience that are inextricably tied to this country’s history of institutionalized racism, nativism and colonialism?

Betty’s grandfather served in the U.S. military during WWII, while the Chinese Exclusion Act was still in place. Image by Betty Yu, 2021. 作者的祖父在二戰期間在美國軍隊服役，當時《排華法案》還在實施中。圖片由余紅碧提供，2021年。



History shows us that building strong solidarity between Black, Brown, Indigenous and Asian communities is what keeps us safe.

Little is known about the alliances formed between the The Chinese Guild and the Equal Rights League in lower Manhattan in the 1800's. The Chinese Guild was founded around 1892 in opposition to state violence, racism and dehumanization of Chinese people stemming from the 1882 Exclusion Act. The members were mainly hand laundry workers who were systemically barred from other industries. The guild formed to combat anti-Chinese surveillance, violence and intimidation by the New York Police. Around that time the Chinese Equal Rights League was founded, modeled after the Equal Rights League, which was formed 20 years prior to champion African American civil rights and citizenship. Hundreds organized and attended a rally, part of a national campaign at Cooper Union, where Chinese Americans and African Americans spoke side-by-side, passionately advocating for equal rights for all.

More recently, Asians4BlackLives was formed by Asian American activists in 2014 after the police killing of Eric Garner, an African American man, in New York City. This was part of a new generation within a long history of AAPI solidarity with Black movements, organized mainly online to advance demands specifically aligned with the Movement for Black Lives to fight anti-Blackness and center Black leadership and activism in the fight for collective liberation and abolition.

That same year, Akai Gurley, an African American man, was killed by Peter Liang, a Chinese American NYPD officer in a Brooklyn NYCHA housing complex. It became a national moment that divided the AAPI community. The Chinese American business and pro-cop elite poured money into starting an astroturf civil rights group, defending Liang and justifying the death of a black man. CAAAV Organizing Asian communities, founded in 1986 as a response to rising anti-Asian violence across the country, including the murder of Vincent Chin in 1982, remained the only local Chinese American community group that stood alongside Akai Gurley's family, calling for the full indictment of Peter Liang.

A few days after a guilty verdict was rendered, 10,000 Asian Americans, predominantly Chinese Americans, rallied in Brooklyn in support of Officer Liang. This sparked AAPI marches across the U.S. So many of us Asian Americans were outraged that our own community could be manipulated to support a cop who killed an innocent black man. In 2016, Letters for Black Lives was launched by members of the AAPI community. Letters were translated into 20+ languages, serving as a multilingual resource for Asian Americans who wanted to speak to their monolingual immigrant parents about anti-Blackness and police violence.

It's undeniable that Asian American activism has been deeply influenced and inspired by

Black liberation struggles and movements, from the impact of Civil Rights to the Black Power movements that Asians for Black Lives recognizes in their mission statement: "Black communities have paid dearly for resisting their own oppression, and in doing so, they have also paved the way for our resistances."

WHY ABOLITION?

In 2015, I helped co-found Chinatown Art Brigade (CAB), an intergenerational collective driven by the fundamental belief that our cultural, material, and aesthetic modes of production have the power to advance social change. CAB is comprised of Asian American and Asian diaspora identifying visual artists, media makers, writers, educators, and organizers with deep roots in Manhattan's Chinatown. Together we make work that centers art and culture as a way to support community-led organizing: we know that the systems of state-sanctioned gentrification and mass displacement are tied and part of the same Prison Industrial Complex that incarcerates, criminalizes and perpetrates state-sanctioned violence against communities of color.

In 2018, it was revealed that the Museum of Chinese in America (MOCA) would be receiving \$35 million as a "community give-back" from New York City as part of its jail expansion plan. The city

Chinatown Art Brigade, Chinatown residents and activists protest the Museum of the Chinese in the Americas (MOCA), May 2019.  
2019年5月，唐人街藝術隊、華埠居民和活動人士抗議美國華人博物館(MOCA)。



plans to build four new jails in NYC, and Chinatown is slated to be the site of one of them. The deal would give the museum \$35 million in funding to support a permanent home and performing arts space for MOCA in return for their silence.

Back in 2019, CAB along with other AAPI activists protested MOCA's complicit role in incarceration and gentrification. The vast majority of the community recognizes that mass incarceration doesn't make our community feel safer. The uprisings in the wake of the police killing of George Floyd has only made that outcry for change more urgent.



People are asking themselves: what would true defunding of the police look like? What does community policing with true cooperation among neighbors and fellow community members look like?

Yet, we also have to face the reality that our AAPI communities and our Chinatowns are victims of senseless anti-Asian hate. Our fellow AAPI members are struggling to make ends meet. How do we build on the work that so many have been doing for decades and make those important connections to our day-to-day realities and struggles? I recall the words of Em He, a housing organizer with Asian Tenants Union of CAAAV Organizing Asian Communities: “When talking about abolition [with Asian tenants] a big learning for a lot of people is that it’s a project not only of taking down prisons and carceral systems, but also of what we do to build the communities and relationships we need to live beyond the state and that we see that the state is not there for us.”

## WHAT IS A FUTURE THAT ENVISIONS GENUINE COMMUNITY SAFETY?

It’s imperative that we acknowledge that we are socialized to think about “safety” and “security” in racially coded ways that are driven by racial capitalism. Why do we see an increase of policing and surveillance in gentrified communities - are they meant to protect longtime residents? Who were the 1994 Crime Bill, Stop and Frisk policies and urban renewal of “blighted” poor neighborhoods meant to protect?

Safety means that all of our communities can live and thrive with a defunded, disarmed and eventually dismantled police force, eventually replaced by community accountability safety models.

It means shifting power and decision-making to the local community, who can envision, direct control and enact urban planning policies that prevent displacement of current residents and stop luxury development. It also means reinvestment in government-subsidized public spaces like parks, art and community centers, libraries and liveable public housing.

It means local communities have a true advisory role and oversight of community policing principles that are driven by restorative and transformative justice. The hope is that this will eliminate the criminalization and incarceration of people of color and undocumented immigrants, eliminate “broken windows” policing, stop police racial profiling and the brutality and murder of BIPOC and LGBTQ folks.

It means the freedom of movement and decriminalizing the crossing of borders. It also

must include the basic human right to shelter, food, healthcare and living wage jobs. Finally, safety is about having the right to stay in your home without fear of displacement. Below is an excerpt from our open letter to MOCA:

*“There is no better time than the present to build an abolitionist future: no police, no prisons, no surveillance, no further expansion of the carceral state. There is no better time to stand against a criminal justice system that disproportionately impacts and harms Indigenous, Black and brown communities. It is in these moments of connection between our communities that radical transformation becomes possible, and as we move closer to Black liberation and liberation for all.”*

## 反亞洲抵抗運動的歷史告訴我們，我們必須以廢除主義的未來為中心

### Betty Yu 余紅碧

余紅碧是一位多媒體藝術家、攝影師、電影製作人和活動家，在紐約市出生和長大，父母是來自中國的移民。余女士將紀錄片、新媒體平臺和融入社區的方法融入到她的實踐中，她是唐人街藝術隊的聯合創始人，它是一個用藝術來推動反仕途化組織的文化集體。

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這過去的18個月在很多方面都充滿了挑戰。美國一直面臨著COVID-19和結構性種族主義這雙重的流行病。喬治-弗洛伊德 (George Floyd) 被警察殺害，迫使世界認識到黑人、棕色人種和原住民長期以來在執法部門手中所面臨的暴行。2021年3月16日，佐治亞州多名亞裔女性按摩工人的死亡，引導全國關注長期以來存在的反亞裔暴力和對亞裔女性的厭惡。我們知道，工人階級和移民社區的有色人種早在流行之前就已經受到了種族化資本主義的影響。我們知道，COVID-19加劇了仇外心理、替罪羊、土地遷移、租金負擔、健康差異、經濟不平等和警察暴力。

作為一個在布魯克林唐人街日落公園的長大，並將曼哈頓唐人街視為我的第二故鄉的紐約人，看到出於種族動機的暴力和仇恨言論對看起來像我的人所犯下的罪行，確實令人心碎。我們不應忘記，唐納德-特朗普多次將COVID-19稱為“中國病毒”，指的是第一批病例發生的國家，這導致了反亞裔、充滿仇恨的事件和騷擾的增加。可是病毒是沒有國籍的。



當我看到亞裔美國人和太平洋島民 (AAPI) 社區的成員贊揚和稱贊紐約警察局實施的亞裔仇恨犯罪特別工作組，他們加強了警察的監視和積極存在表示讚賞時，我不禁要問，集體失憶癥是否使我們忘記了美國政府在壓迫亞裔方面的歷史作用。我們是否忘記了這個同樣的白人至上主義體系是如何利用其警察國家機器、反移民和刑事化政策使黑人、布朗人、原住民和亞洲人相互對抗的？

在反亞裔暴力的興起中，我們的故事、圖像和敘事，一直感覺是如此的不可見和不透明，現在已經被推入主流。然而，這種暴力不僅僅始於大流行。它可以追溯到 150 多年前，由一個沈浸在白人至上主義價值觀中的社會孕育，並因前總統明確的種族主義言論而加速發展。西方過度性化亞洲女性的歷史可以追溯到 1882 年《排華法案》之前的時期。1875 年佩奇法案的通過將所有中國女性都貼上了性工作者的標籤，禁止她們移民到美國，直到它被取消1943 年。立法者以此作為限制中國人口增長的一種方式。近 60 年來，《排華法案》仍然是唯一一項阻止整個民族進入美國領土的立法。只有富有的中國商人或外交官，主要是男性，才被允許留下來。

數以萬計的中國人，就像我的曾祖父一樣，遷移到西海岸的鐵路上工作。白人勞工確實帶著撬棍來摧毀他們建造的小唐人街，把他們趕走，因為他們認為唐人街是“身體和道德上的威脅”。這不是唯一的事件——憤怒的反華工人燒毀了遍布西海岸的唐人街；1871 年，洛杉磯唐人街發生大規模私刑，19 名華裔美國人被暴徒殺害。



Betty wearing a mask with the printed text “Chinese Must Go”, a popular slogan used during the rise of Anti-Asian violence in the U.S. in the 1870’s. 150 years later the author contemplates today’s similar climate. Image by Betty Yu, 2020. 作者戴著印有“中國人必須離開”字樣的面具，這是19世紀70年代美國反亞裔暴力事件興起時使用的流行口號。150年後的今天作者思考著如今類似的氣氛。圖片由余紅碧提供，2020年。

整的故事。在此期間，憤怒的白人（至上主義者）摧毀了美國各地的小唐人街，這些唐人街是像我曾祖父這樣的人幫助建立的。由於無法在這裏紮根，我的曾祖父回到了中國。我的祖父隋宇在 1920 年代後期來到美國，當時 1882 年的《排華法案》仍然有效，只允許男性商人進入。他實際上買了假證件，謊稱自己是一個中國商人的兒子，俗稱“紙兒子”。他擁有並經營小型手工洗衣店，由於歧視猖

盡管與許多其他移民家庭一樣，美國的世代堅韌和抵抗已經在我的血液中流淌了四代，但我的家人從未談論過過去。它會喚起太多被埋葬多年的悲劇、損失和創傷。這種遺忘行為很常見：我們想要忘記我們的過去、我們的掙紮、我們的艱辛。

直到三年前，當我和父親坐下來記錄我們家族的故事時，我才開始了解我們家族在美國的深厚淵源，以及歐洲定居者盡其所能地趕走了我的中國祖先。“你的曾祖父移民到內華達州的裏諾工作，”我父親告訴我。“等等。什麼？我並不知道。他什麼時候在這裏？他做了什麼工作？”我問。我曾祖父的故事與其他中國移民的故事相似，他們來到美國希望紮根並找到“金山”。

我的曾祖父（父親的爺爺）在 1800 年代中後期來到內華達州裏諾。我父親認為他可能經營過手工洗衣店，或者可能在中央太平洋鐵路公司甚至銀礦工作。遺憾的是，我們並不知道完

獮，這是中國人可以從事的唯一行業之一。他繼續在 1930 年代共同創立了華人手工洗衣聯盟，這是最早為中國工人爭取權利的勞工組織之一。他還加入了美國軍隊，並在二戰中與日本人作戰。這就是他能夠將我祖母帶到美國的方式。1945 年的戰爭新娘法案允許了美國軍人將他們的妻子從中國帶到美國。

正是1882年的《排華法案》結束了開放的邊界，並導致了移民和邊界控制政策的形成，以及我們今天所知的國土安全機構。甚至可以追溯到19世紀70年代，照片是美國政府使用的一個重要監視工具。聯邦移民局早在應用於其他移民群體之前，就將早期的照片識別用作監視和跟蹤中國移民活動的關鍵工具。事實上，中國居民需要一個白人來為他們擔保，並驗證他們的“良好道德品質”。

大約10年前，我發現了錢包大小的老照片（可能是20世紀50年代的），裏面有我祖父母隨身攜帶的文件——身份證、社保卡、我們一家人的照片。當他們的“美國忠誠”受到質疑時，他們總是戰戰兢兢，準備證明他們的移民身份，特別是在反亞裔、反共產主義的高潮時期。在同一時期，我發現了家庭照片，這些照片是由我的祖父，一個狂熱的業余攝影師拍攝的。爭取自我呈現的鬥爭讓我想起亞裔美國人與美國其他有色人種婦女和移民的共同鬥爭。

## 我們抵抗和團結的集體鬥爭是一致的。

社區安全是什麼樣的？我們如何通過一個非殖民化和廢除主義的框架，為我們所有人爭取一個解放的未來？真正的黑人和亞洲人的團結是什麼樣的？

從禁止中國移民的政策到拘留日裔美國人的政策，亞裔美國人社區被定罪和監視的歷史源遠流長。這段歷史如何塑造我們今天的存在？它如何釋放我們的想象力，創造一個共同的敘事，揭示平行的經歷、仇外心理的共同線索，以及與這個國家製度化的種族主義、本土主義和殖民主義的歷史密不可分的韌性故事？

歷史告訴我們，在黑人、棕色人種、土著和亞裔社區之間建立強大的團結是我們安全的保障。

人們對 1800 年代在曼哈頓下城的華人行會和平等權利聯盟之間形成的聯盟知之甚少。華人行會成立於 1892 年左右，旨在反對源自 1882 年《排華法案》的國家暴力、種族主義和對中國人的非人化。成員主要是手洗工人，他們被系統地禁止進入其他行業。該行會的成立是為了打擊紐約警方的反華監視、暴力和恐嚇。大約在那個時候，中國平等權利聯盟以平等權利聯盟為藍本成立，該聯盟成立於 20 年前，旨在捍衛非裔美國人的公民權利和公民權利。數百人組織並參加了一場集會，這是 Cooper Union 全國運動的一部分，華裔美國人和非裔美國人並肩發言，熱情地倡導所有人的平等權利。

最近，在紐約市警察殺害非洲裔男子Eric Garner後，亞裔美國人活動家於2014年成立了Asians4BlackLives。這是亞裔美國人聲援黑人運動漫長歷史中新一代的一部分，主要在網上組織，以推進與“黑人生活運動”具體一致的要求，打擊反黑人，並將黑人領導和激進主義集中在爭取集體解放和廢除。

同年，非裔美國人Akai Gurley在布魯克林NYCHA住宅區被美籍華人紐約警察梁彼特殺害。這成為一個全國性的時刻，分裂了亞太裔社區。華裔商界和支持警察的精英們傾囊相助，成立了一個天馬行空的民權組織，為梁某辯護，為黑人的死亡辯護。CAAHV組織亞洲社區，成立於1986年，作為對全國各地不斷上升的反亞裔暴力事件的回應，包括1982年Vincent Chin的謀殺案，仍然是當地唯一與Akai Gurley的家人站在一起的華裔社區團體，呼籲全面起訴梁彼特。



在作出有罪判決幾天後，10,000 名亞裔美國人，主要是華裔美國人，在布魯克林集會支持梁警官。這引發了美國各地的 AAPI 遊行。我們中的許多亞裔美國人感到憤怒，以至於我們自己的社區可能被操縱來支持一名殺害無辜黑人的警察。2016 年，AAPI 社區成員發起了 Letters for Black Lives。信件被翻譯成 20 多種語言，作為亞裔美國人的多語言資源，他們希望與他們的單語移民父母談論反黑人和警察暴力。

不可否認，亞裔美國人的激進主義深受黑人解放鬥爭和運動的影響和啟發，從民權的影響到黑人生活的亞洲人在其使命宣言中承認的黑人權力運動：“黑人社區為抵製他們自己的壓迫，他們這樣做也為我們的抵抗鋪平了道路。”

## 為什麼要廢除？

2015 年，我幫助共同創立了唐人街藝術隊(CAB)，這是一個代際集體，其基本信念是我們的文化、物質和審美生產方式具有推動社會變革的力量。CAB由亞裔美國人和亞裔僑民組成，他們是在曼哈頓唐人街有深厚根基的視覺藝術家、媒體製作人、作家、教育家和組織者。我們一起製作以藝術和文化為中心的工作，作為支持社區主導組織的一種方式：我們知道國家批准的高檔化和大規模流離失所的系統是相互聯系的，並且是監禁、定罪和實施國家犯罪的同一個監獄工業綜合體的一部分——製裁針對有色人種社區的暴力行為。

2018 年，據透露，作為監獄擴建計劃的一部分，美國華人博物館 (MOCA) 將從紐約市獲得 3500 萬美元作為“社區回饋”。該市計劃在紐約市新建四所監獄，唐人街將成為其中一所的所在地。這筆交易將為博物館提供 3500 萬美元的資金，以支持 MOCA 的永久家園和表演藝術空間，以換取他們的沈默。

早在 2019 年，CAB 與其他 AAPI 活動家一起抗議 MOCA 在監禁和中產階級化中的同謀作用(网站链接)。社區的絕大多數人都認識到，大規模監禁並沒有讓我們的社區感到更安全。警察殺害George Floyd後發生的起義只會使人們對變革的呼聲更加迫切。人們在問自己：真正的警察撤資會是什麼樣子？鄰居和社區成員之間真正合作的社區警務是什麼樣的？

然而，我們也必須面對現實，我們的亞太裔社區和我們的中國城是毫無意義的反亞裔仇恨的受害者。



Chinatown Art Brigade's "A Teach-in: Envisioning Abolition in our Local Communities" in NYC, June 2021. The teach-in was organized with Red Canary Song, Asian American Feminist Collective, CAAAV and Cage Free NYC, pushing forth an abolitionist framework as a way to challenge and oppose the current calls for more policing to combat Anti-Asian hate and the new jail plan in Chinatown. 2021 年 6 月，唐人街藝術隊在紐約市舉辦的“A Teach-in: Envisioning Abolition in our Local Communities”。此次講座由 Red Canary Song、亞裔美國女權主義集體、CAA AV 和 Cage Free NYC 組織，推動了一個廢奴主義框架作為挑戰和反對當前呼籲加強警務以打擊反亞裔仇恨和唐人街新監獄計劃的一種方式。

我們的亞太裔同胞正在為生計而掙紮。我們如何在許多人幾十年來一直在做的工作基礎上，將這些重要的聯系與我們的日常現實和鬥爭聯系起來？我想起CAA AV組織亞裔社區的亞裔租戶聯盟的住房組織者Em He的話。”當談論廢除[與亞裔租戶]時，對很多人來說，一個重要的學習是，這不僅是一個拆除監獄和監禁系統的項目，也是我們為建立社區和關係所做的工作，我們需要生活在國家之外，我們看到國家並不為我們存在。”

## 設想真正的社區安全的未來是什麼？

我們必須承認，我們已經社會化，以種族化資本主義驅動的種族編碼方式思考“安全”和“安全”。為什麼我們看到中產階級社區的警務和監視有所增加——它們是為了保護長期居民嗎？1994 年的犯罪法案、攔截和搜身政策以及“破敗”貧困社區的城市更新旨在保護誰？

安全意味著我們所有的社區都可以在沒有資金、解除武裝並最終被解散的警察部隊的情況下生活和繁榮，最終被社區問責製安全模型所取代。

這意味著將權力和決策權轉移給當地社區，他們可以設想、直接控製和製定城市規劃政策，防止現有居民流離失所並阻止奢侈品開發。這也意味著對政府補貼的公共空間進行再投資，如公園、藝術和社區中心、圖書館和宜居公共住房。

這意味著當地社區對由恢復性和變革性司法驅動的社區警務原則具有真正的諮詢作用和監督。希望這將消除對有色人種和無證移民的刑事定罪和監禁，消除“破窗”警務，停止警察種族定性，以及對 BIPOC 和 LGBTQ 人員的殘暴和謀殺。

它意味著行動自由和跨越邊界的合法化。它還必須包括獲得住房、食物、醫療保健和生活工資工作的基本人權。

最後，安全是指有權留在家中而不必擔心流離失所。

以下是我們致MOCA的公開信節選：

“沒有比現在更好的時間來建立一個廢奴主義的未來：沒有警察，沒有監獄，沒有監視，沒有監獄國家的進一步擴張。現在是反對對土著、黑人和棕色人種社區造成不成比例影響和傷害的刑事司法系統的最佳時機。正是在我們社區之間建立聯系的這些時刻，徹底變革成為可能，並且隨著我們離黑人解放和所有人的解放越來越近。”



Still from Betty Yu's outdoor evening projection of "We Were Here: Unmasking Yellow Peril", an ongoing multimedia participatory media project in Flushing Queens on June 27th, 2021. The projection is a culmination of stories collected from Asian Americans on community safety, resilience and resistance. 余紅碧的戶外晚間投影“我們在這：揭露黃禍”中的劇照，這是2021年6月27日，在法拉盛皇后區進行的多媒體參與式媒體項目。該投影是收集自亞裔美國人關於社區安全、復原力和抵抗的故事的高潮。



# THE BEST OF AND THE WORST OF CHINATOWN IN FILMMAKING

## Ben HF Tsui

*Ben is a former Cantonese-language cable broadcasting producer, film festival organizer, artist, college instructor, community volunteer and local pop-culture historian. Since the early 1970s, he's had a deep interest in the perseverance and evolution of Calgary Chinatown.*

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Mainstream media has often exploited and distorted notions of what our own Chinatowns stand for, fortifying biased artistic licenses and xenophobic worldviews. Since the invention of cinema in the late 1890s, Chinatown has been unfairly portrayed as a shadowy, mysterious purgatory; a place filled with sex, violence, vices and cardinal sins. Because of racist government laws and antiquated production codes of the time, many Asian talents -- with very few rare exceptions -- were restricted from seeking principal roles in the film industry until the 1960s. The practice of yellowface, makeup disguised by white actors as on-screen Asian characters, has unfortunately been customary since the 1920s. It was not until the late 1980s that several innovative works transformed these racist, stereotypical screen narratives entrapments. Despite this progress, many mainstream movies and television programs continue to remind us of similar cringeworthy casting practices today.

The survival and renewal of the Chinatown experience in cinema will need the future of socially-conscious filmmakers to right the wrongs of past film and television transgressions. If not, all we'll end up with will be summed up in the final closing line from the Oscar-winning American classic Chinatown (1974): "Forget it, Jake. It's Chinatown."

The following lists include my personal favorites on themes of Chinatown.

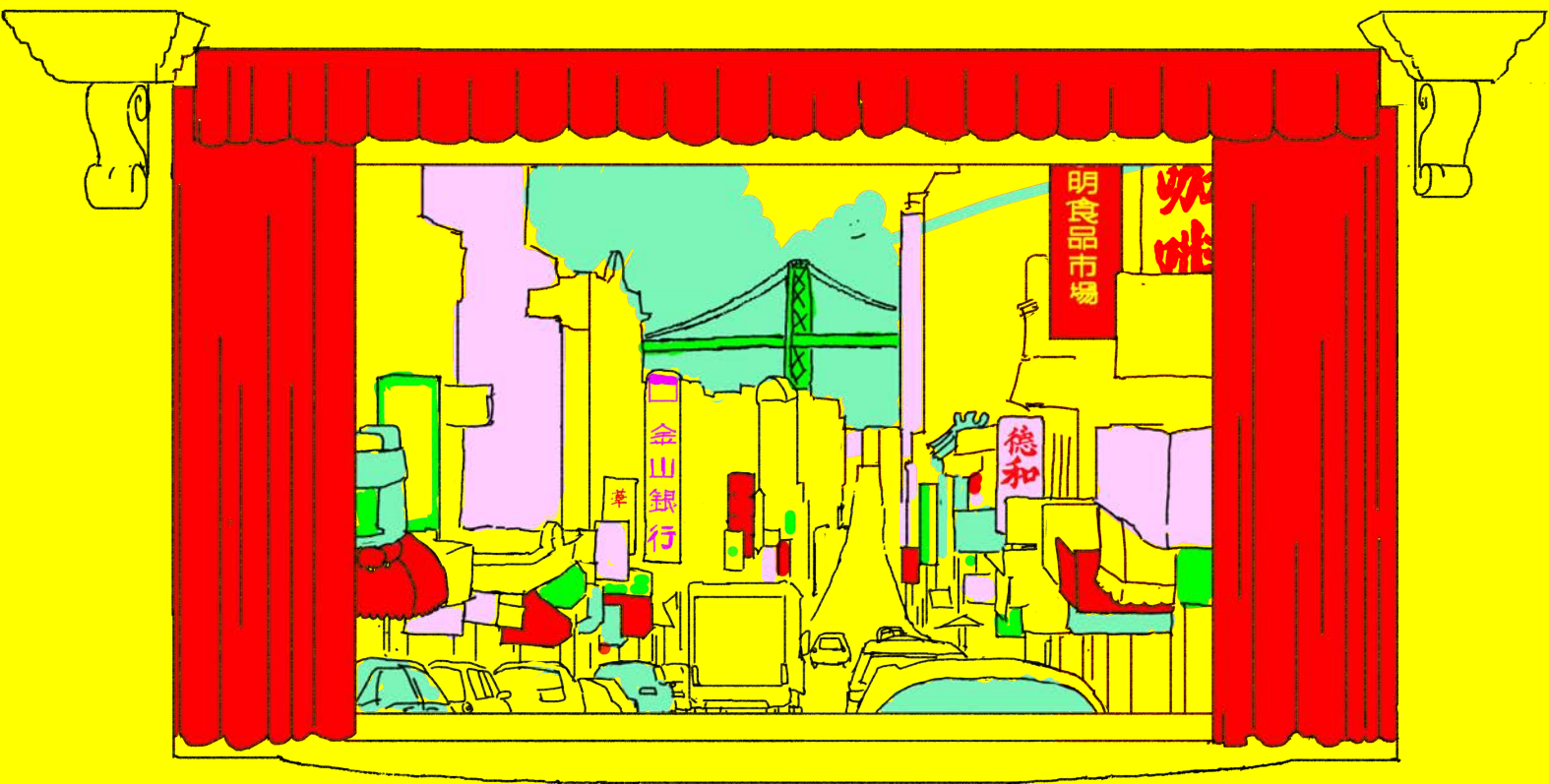
## TOP EIGHT FILMS SET IN CHINATOWN

1) **Chinese Restaurants: A 15-Part Documentary Series** (2005, Canada, Directed by Cheuk Kwan)

In this series of short episodes, Toronto-based filmmaker Cheuk Kwan visited his fellow tribesmen in 13 foreign destinations to ask why they called their little slice of culinary heaven home. Some of the select countries he visited include Israel, South Africa, Turkey, Mauritius, Trinidad & Tobago, Cuba, Madagascar, Norway, Western Canada, Peru, Brazil, Argentina and India.

2) **The Joy Luck Club** (1993, USA, Directed by Wayne Wang, starring Tamlyn Tomita, Ming-Na Wen, Tsai Chin, Kieu Chinh, Lisa Lu, Russell Wong & Andrew McCarthy)

Based on screenwriter Amy Tan's iconic narrative novel, this film examines the relationships of four multigenerational Chinese immigrant mothers and their American-born daughters living in San Francisco's Chinese community. They share gossip, memories, humor and heartbreaks (with Chinese and English voiceover narrations) over rounds of mahjong and Asian snacks. Through non-linear current-day and flashback vignettes, these women bond together as family and learn from each others' deepest secrets and hardships.



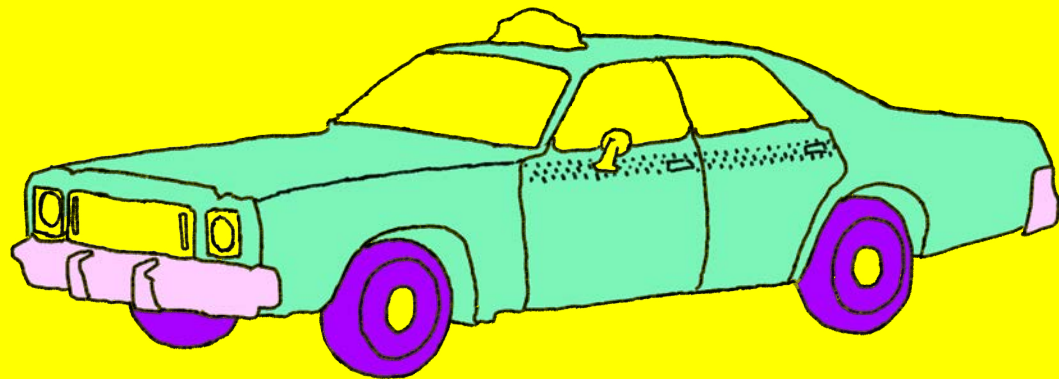


3) ***Outside the Law*** (1920, USA, Co-Written, Produced & Directed by Todd Browning, starring Lon Chaney, Priscilla Dean & E. Alyn Warren)

In this early crime action / drama, acclaimed silent-screen legend Lon Chaney plays Black Mike Sylva, a conniving American gangster. He also plays Ah Wing - a compassionate Chinese house servant who studies the art of Confucianism. Their contrasting lives collide on the mean streets of old San Francisco Chinatown. Browning (Dracula; Freaks; Mark of the Vampire) is one of my all-time favorite pioneering filmmakers from the last century. Despite the use of yellowface by Chaney as Ah Wing and Warren as Chang Lo, this film delivers a much more affirmative portrayal of Chinese characters during the roaring post-war Jazz Age.

4) ***Saving Face*** (2004, USA, Written & Directed by Alice Wu, starring Joan Chen, Michelle Krsieu & Lynn Chen)

Set in and around Manhattan, a Chinese-American mother and daughter confront their lifestyles, sex lives, heartaches, traditions and painful family secrets. The ensemble acting is top-notch, especially from director Wu who brings out nuanced performances from Joan Chen as Ma and Michelle Krsieu as her lesbian daughter Wil Pang.



5) ***Chan Is Missing*** (1982, USA, Directed by Wayne Wang, starring Wood Moy, Marc Hayashi & Laureen Chew)

This whimsical Chinese-American-produced neo-noir drama-comedy is the first Asian narrative film to obtain a successful commercial theatrical distribution deal beyond the limited college, art-house and film festival territories. Shot in a documentary style, the film follows a taxi driver named Jo (Moy) and his younger nephew Steve (Hayashi) around San Francisco Chinatown as they search for the missing Chan Hun. He may have fled with their \$4000 cab licensing fees. Here, the two drivers, the newcomers, immigrants and assimilated individuals each reflect upon their own versions of Asian-American opportunity.

6) ***Ping Pong*** (1986, UK, Directed by Po-Chih Leong, starring Lucy Sheen, David Yip & Lam Fung)

This bilingual mystery-comedy is set in bustling London Chinatown during the 1980s. It's filled with dimly lit locations, smokey underground gambling dens, dingy watering holes and dirty restaurant kitchens. Young, locally educated, British raised law clerk Elaine Choi (Sheen) is hired to execute the last will and testament of a prominent Chinese restaurateur named Sam Wong whose dead body was discovered inside a public telephone booth. No, this will not be a rescue mission for Doctor Who or the ancient Chinese female warrior Mu Kuei-Ying; it's up to Choi to untangle the family feud. An array of uncooperative family members--Cantonese and English-speaking usual suspects-- are like characters straight out of an Agatha Christie novel. The ensemble acting may be amateurish at best and the director meanders in both pacing and direction, but the saving grace of this movie is its curious glimpse into London Chinatown culture. I remember renting this video on VHS back in the 1980s!

7) ***Meditation Park*** (2017, Canada, Written & Directed by Mina Shum, starring Cheng Pei-Pei, Tzi Ma, Sandra Oh & Don McKellar)

This is a fantastic, lighthearted melodrama celebrating the spirit of womanhood, empowerment and the immigrant experience! 60-year-old Maria Wang (Cheng) must reassess her relevance as a devoted Chinese-Canadian wife and grandmother after discovering that her accountant husband is having an affair with a younger woman from mainland China. Through the friendship with three local entrepreneurial neighborhood ladies and the bonding with their fearsome Caucasian neighbor rival Gabriel (Don McKellar), Maria learns the magic of independence and renewal in new opportunities. Award-winning director Mina Shum is best known for her Chinese-Canadian comedies Double Happiness (1994) and Long Life, Happiness & Prosperity (2002). Madame Cheng Pei-Pei is also an award-winning actress, dancer, singer and film producer in numerous Hong Kong movies, best known for her portrayal of Jade Fox in the classic martial arts epic Crouching Tiger, Hidden Dragon (2000).

8) ***Detective Chinatown 2*** (2018, Mainland China, Written & Directed by Chen Sicheng, starring Liu Haoran, Wang Baoqiang, Kenneth Tsang, Bai Ling & Michael Pitt)

This irreverent-humored action-comedy follows two bumbling Mandarin-speaking visiting sleuths from China who must solve a series of ghastly gangland murders around the Big Apple. They find clues throughout the crime scenes using their knowledge of ancient Chinese Feng Shui. These guys are two loud and lewd amateur buffoons who wreak havoc all over New York Chinatown and beyond! This rowdy foreign sequel to Detective Chinatown (2015) garnered over \$500 million dollars (USD) for its domestic box-office receipts alone. This commercial blockbuster is not for all art-house film devotees. Think of it as an over-the-top take-out movie combo borrowing heavily from the likes of Dumb and Dumber, The Three Stooges, and a liberal helping of The Pink Panther... all delivered



in forgettable Mandarin Chinese and American English!

## TOP NINE CRINGEWORTHY CHINESE YELLOWFACE PERFORMANCES BY LEADING MAINSTREAM ACTORS

1) **Katherine Hepburn as Jade Tan in Pearl S. Buck's *Dragon Seed*** (1944, USA, Directed by Harold S. Bucquet & Jack Conway, starring Katharine Hepburn, Turhan Bey, Walter Huston, Aline MacMahon & Agnes Moorehead)

Hollywood screen legend Katherine Hepburn and her white cast members adorned slanted-eye makeup and spoke stereotyped theatrical dialogues to play impoverished villagers in war-torn 1930s China. In this film, their lives are turned upside-down by the occupying Japanese soldiers until the heroic Jae Tan (Hepburn) empowers everyone to revolt against the invaders. A female-centered film made well before its time.

2) **Linda Hunt as Billy Kwan in *The Year of Living Dangerously*** (1982, Australia/USA, Directed by Peter Weir, starring Mel Gibson, Sigourney Weaver & Linda Hunt)

Miss Hunt won 'Best Supporting Actress' at the 1984 Academy Awards as the Chinese-Australian male photographer Billy Kwan -- a role she played in shameless yellowface! This was a sweeping international romantic thriller following the exploits of hotshot Australian foreign correspondent news journalist Guy Hamilton (Gibson) and his love for a British Embassy officer (Weaver) during the 1965 political unrest in Jakarta, Indonesia. Although it was unforgivable to whitewash an Asian character, Hunt's performance on screen as a man was worthy of her many acclaimed accolades...

3) **David Carradine as Kwai-Chang Caine in *Kung Fu: The Series*** (1972-1975) and *Kung Fu: The Legend Continues* (1993-1997)

This was a popular 1970s western mini-series made for ABC Television. It follows the adventures of a wandering pacifist Chinese monk named Kwai-Chang Caine (Carradine) who travels throughout the hostile American Wild West in search of his long lost biracial half-brother. *Kung Fu: The Legend Continues* (1993-1997) was the follow-up set in the contemporary U.S. and also starring Carradine as Caine's middle-aged grandson. This time, he becomes a secluded headmaster of a destroyed temple in northern California. Unknowingly, his son has become a police officer, and the two reunite in Chinatown after 15 years of absence to form a unique crime-fighting team. Many of the parables expressed in this series were based upon the ancient Tao Te Ching teachings written by the Chinese Taoist philosopher Lao-Tzu in the sixth century B.C. I had reservations watching a white thespian play a Chinese Shaolin kung fu expert with no previous martial arts skills. American-born martial artist and actor Bruce Lee was also considered in the running for

the principal role of Caine; however, it's rumored that racial intolerance prevailed. Alas, Carradine was cast to carry on the role in yellowface.

4) **Sir Peter Ustinov as Charlie Chan in *Charlie Chan and the Curse of the Dragon Queen*** (1981, USA, Directed by Clive Donner, starring Peter Ustinov, Lee Grant, Angie Dickinson, Roddy McDowall, Michelle Pfeiffer & Richard Hatch)

In the early 1980s, Hollywood failed once again by casting acclaimed British journalist and actor Peter Ustinov to parody the infamous Chinese-American detective Charlie Chan in yellowface. This time, Charlie Chan's sidekick is none other than Chan's Number One Grandson, and it's no longer amusing to see these Asian stereotypes! It only gets worse watching Warner Oland, Sidney Toler and Roland Winters whitewash a part of Chinese-American cinematic history away.

5) **Christopher Plummer as General Chang in *Star Trek VI: The Undiscovered Country*** (1991, USA, Directed by Nicholas Meyer, starring William Shatner, Leonard Nimoy, DeForest Kelley, Kim Cattrall & Christopher Plummer)

In 2021, the Star Trek universe will be celebrating its 55th anniversary! It still ranks as one of the most beloved American pop culture phenomena. In the movie, the fictitious villain Klingon General Chang (Plummer) serves under Chancellor Gorkon as the chief of staff and loves to quote famous lines from British Playwright William Shakespeare's plays. To Asians, co-screenwriter and original creator Gene Roddenberry really crossed over all boundaries by giving the actor Christopher Plummer (*The Sound of Music*; *All the Money In the World*; *Beginners*) a complete yellowface makeover. This was inexcusable under Roddenberry's "all-races inclusive" science fiction utopia. Even Broadway star John Lone from *The Last Emperor* (1987) should have had a chance to recite his Shakespeare speeches.

6) **Boris Karloff as James Lee Wong in *Mr. Wong in Chinatown*** (1939, USA, Directed by William Nigh, starring Boris Karloff, Marjorie Reynolds, Grant Withers, Peter George, Lotus Long, Lee Tung Foo, Bessie Loo & Richard Loo)

There is a new yellowface gumshoe in San Francisco. His name is James Lee Wong, a bespectacled Chinese detective who has six movies under his belt. Based on the "James Lee Wong" mystery series written by Hugh Wiley for the American Collier's Magazine, Karloff carried the films in your typical early cinema, silky "Oriental" outfits. By the time this killer episode came around, his wardrobe had already evolved from the obnoxious stereotyped robes into a dark "Western" suit with carnation in pocket. He definitely resembled a Charlie Chan knockoff.

7) **Christopher Walken as Feng in *Balls of Fury*** (2007, USA, Directed by Robert Ben Garant, starring Christopher Walken, Dan Fogler, George Lopez, Maggie Q & James Hong)

This is a silly comedy that parodied the game of ping pong and Bruce Lee movies through



a yellowfaced Christopher Walken as Feng -- a Fu Manchu-like figure played strictly for laughs. None of the jokes or antics really worked like the producers' earlier original funny TV series *Reno 911* (2003-2009) or *The State* (1993-1995) on Comedy Central. I shudder each time Walken changes his geisha costumes.

8) **Emma Stone as Alison Ng in *Aloha*** (2015, USA, Directed by Cameron Crowe, starring Bradley Cooper, Rachel McAdams, Emma Stone, Bill Murray & Alec Baldwin)

Cameron Crowe is one of my favorite American filmmakers. However, in this controversial romantic comedy, the film will forever be etched on viewers' minds that the director decided to whitewash the character of the Chinese-Hawaiian/Caucasian air force captain Alison Ng by casting Arizona-born American actress Emma Stone (*La La Land*; *The Amazing Spider-Man*; *Birdman*). With all the talent available out there, I bet the studio could have found a better cross-cultural mixed blood actress to portray an Asian character. It's really a shame.

9) **Tilda Swinton as the Ancient One in *Marvel's Doctor Strange*** (2016, USA, Directed by Scott Derrickson, starring Benedict Cumberbatch, Chiwetel Ejiofor, Rachel McAdams, Benedict Wong, Benjamin Bratt, Tilda Swinton, Scott Adkins & Mads Mikkelsen)

This superhero special effects sci-fi epic garnered negative reviews for its controversy by whitewashing the beloved mystical Tibetan male sorcerer character named the Ancient One. The studio's excuse was to introduce more female roles in the movie. The producer also had to adapt under the demand by an unnamed government's censorship against occupied Tibet. For me, the movie's most offensive disappointment was still its unapologetic elimination of an Asian character and transformation of it into a completely white role.

## EIGHT DOCUMENTARIES AND ANIMATED FILMS CELEBRATING THE BEST OF CHINESE CULTURE

1) ***Bao*** (2018, USA, Written & Directed by Domee Shi).

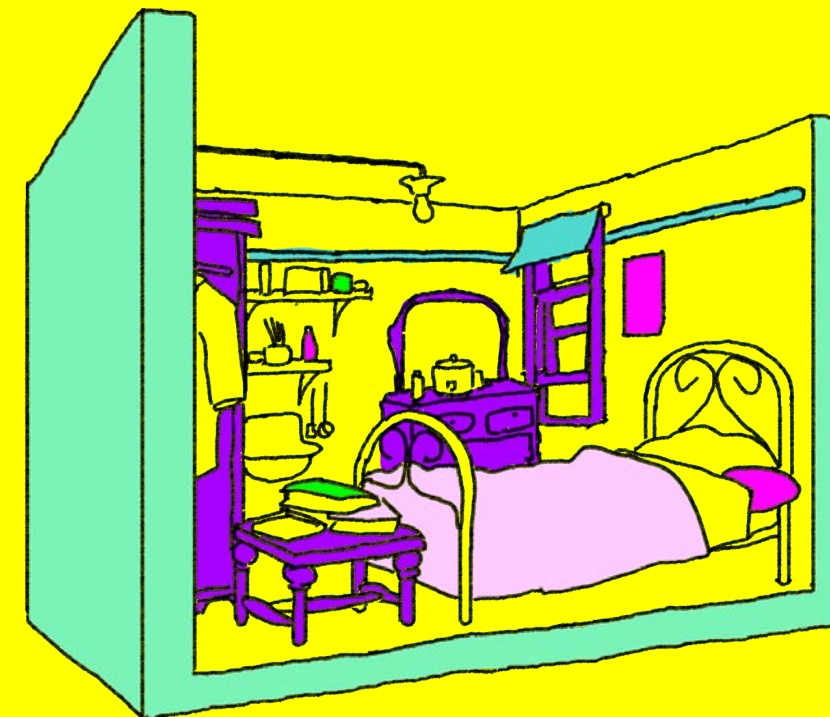
This touching 8-minute Disney/Pixar animated drama tells the story of an elderly Toronto-based mother who finds renewal in life as one of her steamed dumplings comes alive. To her, it resembles her son, who has long since moved away to raise his new family. In Chinese, the word Bao actually means a pretty treasure, baby or the family's youngest one, and also plays on the sound of the Chinese word for steamed dumplings. The talented Chinese-Canadian Domee Shi won the coveted 2019 American Oscar for this short subject animation.

2) ***Memoir of a Fortune Cookie Factory*** (2001, Canada, Written & Directed by Leonard Lee).

Indie documentary filmmaker Leonard Lee passionately looks back upon the 30-year-old family business he grew up with. He reflects on how Mom and Dad made fortune cookies for the local restaurants while the six kids helped out whenever they could. Older brother Wayne maintained the machinery, Leonard wrote the fortunes, and the four sisters helped out wherever they could. This memoir tells the story of how the only fortune cookie factory in Calgary came to a sad and nostalgic closing due to urban renewal.

3) ***Havana Divas*** (2018, Hong Kong, Written and Directed by S. Louisa Wei)

Caridad Amaran and Georgina Wong are two intriguing stage sisters from different families who have performed Cantonese opera all over Cuba's Chinatowns since their younger days. Now older and retired, the two eventually take their operas on the road to Hong Kong and Guangdong, China. Will the audience still embrace their lost art? This feature-length documentary is a mixed bag of cross-cultural history and travelling road movie antics filled with fun, sun and eye-catching opera outfits.



4) ***Forever, Chinatown*** (2016, USA, Produced & Directed by James Q. Chan)

81-year-old self-taught artist Frank Wong meticulously recreates detailed three-dimensional miniature diorama models. These models bring old 1940s San Francisco Chinatown back to life as his physical memories deteriorate. This was a great 32 minutes about wavering remembrance, disappearing cultural communities and preserving lost heritage. It was even nominated for an Emmy Award!



5) **Chinatown** (2013, USA, Written & Directed by Yi Chen)

This timely 26-minute cinema-vérité film follows the remaining few hundred residents who call a federally subsidized low-income housing project their home in Washington DC. The film confronts gentrification through the eyes of a 70-year old immigrant activist, a retired Mandarin-speaking nurse and a 40-year old kung fu instructor. They demand the right and dignity to remain living in this diminishing historic Chinatown district. The video has been shown on America's PBS Television and Beijing's TV Documentary Channel and screened at many film festivals.

6) **Chinatown Rising** (2019, USA, Produced & Directed by Harry Chuck and Josh Chuck)

During the civil rights movement in the 1960s-1980s, San Francisco's historic Chinatown experienced major change when a new generation of angry young Asian-American residents rebelled and protested against the city's substandard living conditions and old conservative community values. In 1973, resident Harry Chuck shot nearly 200,000 feet of film stock documenting the rage and revolt for a better Chinatown on the changing streets. He single-handedly captured a divided community demanding self-determination and social justice. Four decades later, Harry Chuck and his son Josh invited surviving protestors to recount their heydays of this important change in the political history of Chinatown.

7) **Chinatown** (2011, Sweden, Directed by Ronja Yu, on Amazon Prime Video)

Chinatown goes Nordic as the Swedish mayor of Kalmar invites a global company from Mainland China to build a trade center and 300 living quarters to revitalize his ailing town. However, everything goes terribly wrong. It was fun, yet unbelievable to see how a sleeping tiger nation tries to expand and control northern Europe.

8) **Three Delivery aka Chop Suey Trio** (2008-2009, USA/Canada, Directed by Andy Coyle & Tavis Silbernagel)

...And here is one for the kids! This American-Canadian produced animated television production rolled through 26 episodes in a single season that were shown on America's Nicktoons, Canada's YTV and Mexico's Once TV. Set in Chinatown, this cartoon series follows three teenage orphans skilled in kung fu who must battle an evil apprentice named Kong Li who is tracking down magic cooking recipes all over town.

## 關於唐人街在電影製作中的最好與最壞之處

### Ben HF Tsui

*Ben* 是前任廣東話有線電視廣播製作人、電影節組織者、藝術家、大學教師、社區志願者和本地流行文化歷史學家。自上世紀70年代以來，他就對卡爾加里唐人街的堅毅和演變產生了濃厚的興趣。

+ + +

主流媒體經常利用和歪曲我們唐人街所代表的概念，強化有偏見的藝術許可和排外的世界觀。自19世紀90年代末電影發明以來，唐人街一直被不公平地描繪成一個陰暗、神秘的煉獄，一個充滿性、暴力、惡習和罪孽的地方。由於當時政府的種族主義法律和陳舊的製作規範，許多亞裔人才——除了極少數罕見的例外——被限制在電影業尋求主要角色，直到1960年代。不幸的是，自20世紀20年代以來，白人演員在銀幕上化妝成亞裔角色黃臉妝的做法就一直沿用至今。直到上世紀80年代末，幾部創新作品才改變了這些種族主義、刻板的銀幕敘事誘因。儘管取得了這一進展，但許多主流電影和電視節目至今仍在提醒我們類似的令人尷尬的選角做法。

唐人街在電影經驗中的生存和更新，需要未來有社會意識的電影人去糾正過去影視越軌的錯誤。如果不這樣做的話，我們最終得到的將是奧斯卡獲獎的美國經典影片《唐人街》（1974年）的最後一句結束語：“算了吧，傑克，這是唐人街。這就是唐人街。”

以下的電影名單包括了我個人最喜愛的唐人街主題。

### 八部在唐人街取景的電影

1) 《中餐廳》：15集系列紀錄片(2005年，加拿大，導演：關卓)

在這一系列短片中，來自多倫多的電影製作人關卓走訪了13個國家的部落同胞，詢問他們為什麼把自己心目中的美食天堂稱為家。他所訪問的部分國家包括以色列、南非、土耳其、毛里求斯、特立尼達和多巴哥、古巴、馬達加斯加、挪威、加拿大西部、秘魯、巴西、阿根廷和印度。

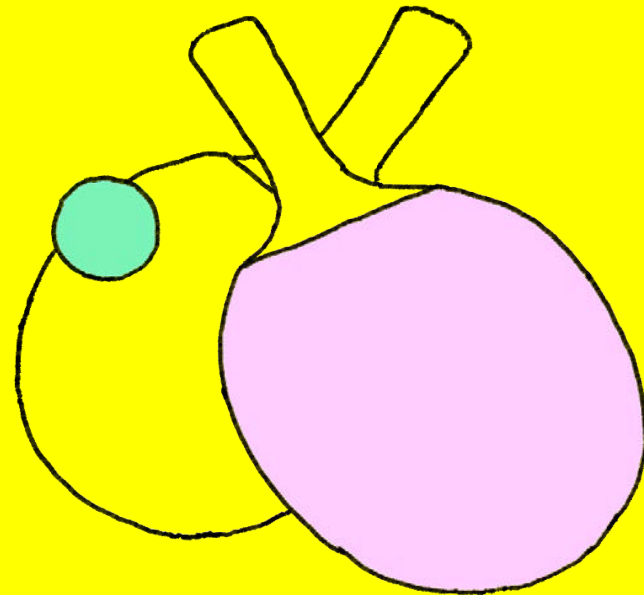


2) 《喜福會》 (1993年, 美國, 導演: 王穎, 主演: Tamlyn Tomita, 溫明娜, 週采芹, Kieu Chinh, 盧燕, 羅素, 安德魯麥卡錫)

本片根據編劇譚恩美的標誌性敘事小說改編, 探討了居住在舊金山華人社區的四位華人移民母親和她們在美國出生的女兒的關係。她們在打麻將和吃亞洲小吃的過程中, 分享八卦、回憶、幽默和心酸 (有中英文配音)。通過非線性的現今和倒敘的小故事, 這些女人像家人一樣團結在一起, 從彼此最深處的秘密和困難中學習和成長。

3) Outside the Law (1920年, 美國, 由托德布朗寧聯合編劇, 製作和導演, 主演: 朗沙尼, Priscilla Dean, E. Alyn Warren)

在這部早期的犯罪動作/劇情片中, 著名的默片傳奇人物Lon Chaney飾演黑人Mike Sylva, 一個狡猾的美國黑幫老大。他還飾演Ah Wing——一個富有同情心的中國家庭傭人, 研究儒家藝術。他們在舊金山唐人街刻薄的街道上碰撞出截然不同的生活。布朗寧 (Dracula; Freaks; Mark of the Vampire)是我一直以來最喜歡的上世紀先鋒電影人之一。儘管Chaney飾演的Ah Wing和 Warren 飾演的Chang Lo 使用了黃臉妝, 但在戰後轟轟烈烈的爵士時代, 本片對中國人物有更加肯定的刻畫。



4) 《面子》 (2004年, 美國, 編導: 伍思薇, 主演: 陳沖, 楊雅惠, 陳凌)

在曼哈頓附近, 一對華裔母女面對他們的生活方式、性生活、心痛、傳統和痛苦的家庭秘密。本片的合演是一流的, 尤其是伍導演的引導, 讓陳沖飾演的媽媽和楊雅惠 飾演的女同性戀女兒Wil Pang的帶來了細膩的表演。

5) 《Chan Is Missing》 (1982年, 美國, 導演: 王穎, 主演: Wood Moy, Marc Hayashi, Lauren Chew)

這部由華裔美國人製作的異想天開的新黑色劇情喜劇, 是第一部在有限的學院、藝術院和電影節領域之外, 成功獲得商業院線發行合約的亞洲敘事電影。該片以紀錄片的形式拍攝, 講述了一個名叫 Jo (Moy) 的出租車司機和他的小侄子 Steve (Hayashi) 在舊金山唐人街尋找失踪的 Chan Hun 的故事。他可能帶著他們4000美元的出租車牌照費逃走了。在電影裡, 兩位司機, 新移民、移民和被同化的個人, 各自反思著自己的亞裔美國人的機會。

6) 《乒乓》 (1986年, 英國, 導演: 梁普智, 主演: 辛露西, David Yip, Lam Fung)

這部雙語神秘喜劇的背景是上世紀80年代繁華的倫敦唐人街。這裡充斥著昏暗的場

所、煙霧繚繞的地下賭坊、骯髒的水塘和邋遢的餐廳廚房。年輕、在當地接受教育的並在英國長大的法律文員 Elaine Choi (辛露西) 受僱執行一個著名的中國餐館老闆 Sam Wong的遺囑, 他的屍體 是在公共電話亭內被發現的。不, 這不是 Doctor Who或中國古代女俠穆桂英的營救任務; Choi要解開這個家族的恩怨。一系列不合作的家庭成員一會說廣東話和英語的慣常嫌疑人——就像 Agatha Christie小說中的人物一樣。演員的表演充其量也許是業餘的, 導演在節奏和方向上也有點徘徊不前, 但這部電影可貴的地方是它對倫敦唐人街文化的好奇窺視。我記得在上世紀80年代的時候, 我曾用VHS租過這個錄像帶!

7) 《冥想公園》 (2017年, 加拿大, 編導: 沈小艾, 主演: 鄭佩佩, 馬志, 吳桑德拉, 唐麥凱拉)

這部劇是一部頌揚女性精神、賦權和移民經驗的精彩、輕鬆的劇情片。60歲的Maria Wang (鄭佩佩) 發現她的會計丈夫與一個來自中國大陸的年輕女子有染, 她必須重新評估自己作為一個忠誠的加拿大華裔妻子和祖母的重要性。通過與三位當地企業家鄰里女士的友誼, 以及與他們可怕的白種人鄰居對手Gabriel (唐麥凱拉) 的關係, Maria在新的機會中學會了獨立的重要性和在新的機會中更新自己。屢獲殊榮的導演沈小艾以加拿大華裔喜劇《雙喜》(1994) 和《福祿壽》(2002)而聞名。鄭佩佩夫人也是一位在眾多香港電影中屢獲殊榮的女演員、舞蹈家、歌手和電影製片人, 最著名的是她在經典武俠史詩《臥虎藏龍》(2000) 中飾演的碧眼狐狸。

8) 《唐人街探案2》 (2018年, 中國內地, 編導: 陳思成, 主演: 劉昊然、王寶強、曾江、白靈、Michael Pitt)

這部無厘頭幽默的動作喜劇講述了兩個來自中國的笨拙的講普通話的訪問偵探, 他們必須解決在紐約發生的一系列可怕的黑幫謀殺案。他們利用中國古代的風水知識在犯罪現場尋找線索。這兩個傢伙是兩個又吵又猥瑣的業餘丑角, 他們在紐約唐人街及其周邊地方大肆破壞! 這部《唐人街探案》(2015)在國外喧鬧的續集, 僅國內票房收入就獲得了超過5億美元的收入。這部商業大片並不適合所有藝術電影的愛好者, 可以把它看成是一個超前的外賣電影組合, 大量借鑒了Dumb and Dumber, The Three Stooges 和The Pink Panther。都可以用我們忘記了的普通話中文和美式英語播放!

## 最令人尷尬的九個由主流演員扮演中國黃臉角色

1) 凱瑟琳赫本在《賽珍珠的龍種》裡飾演玉棕 (1944年, 美國, 導演: Harold S. Bucquet和Jack Conway, 主演: 凱瑟琳-赫本、Turhan Bey, Walter Huston, Aline MacMahon 和阿格妮絲摩爾海德)

好萊塢銀幕上的傳奇人物凱瑟琳-赫本和她的白人演員們化著斜眼妝, 說著刻板的戲劇對白, 扮演著20世紀30年代飽受戰亂的中國貧困村民。在這部影片中, 他們的生活



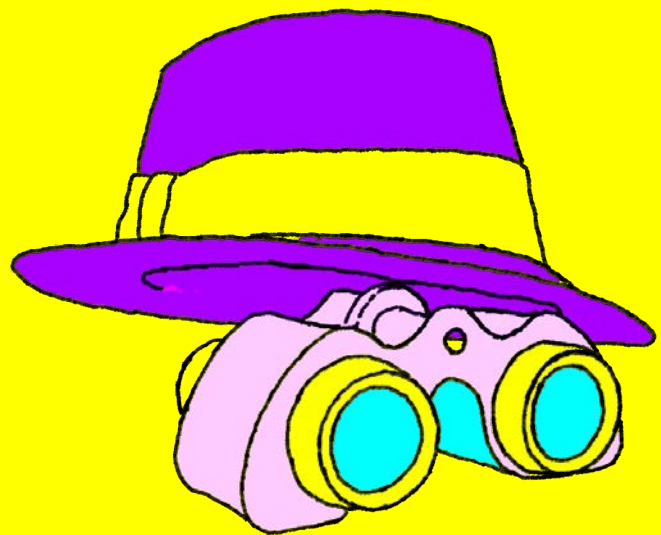
被佔領的日本士兵顛覆，直到英雄的玉棕（赫本）賦予大家反抗侵略者的力量。這是一部女性中心主義的電影，拍得很超前。

2) 琳達亨特在《危險年代》中飾演關比利（1982年，澳大利亞/美國，導演：彼得威爾，主演：梅爾吉布森, 西格妮韋弗，琳達亨特）  
亨特小姐以中澳男攝影師關比利 —— 一個不知羞恥的黃種人角色，在1984年的奧斯卡金像獎上獲得了“最佳女配角”獎！這是一部波瀾壯闊的國際浪漫驚悚片，講述了1965年印尼雅加達政治動盪期間，炙手可熱的澳大利亞外籍記者新聞記者 Guy Hamilton （吉布森）與英國大使館官員（韋弗）的愛情經歷。雖然粉飾一個亞裔角色是不可原諒的，但亨特在銀幕上的表現卻值得她獲得許多讚譽...

3) 大衛卡拉丹在《功夫：電視連續劇》(1972-1975)和《功夫：傳奇繼續》(1993-1997)飾演虔官昌  
這是一部1970年代為ABC電視台製作的熱門西部迷你劇。該劇講述了一個流浪的和平主義中國和尚虔官昌（卡拉丹）在充滿敵意的美國西部地區尋找他失散多年的同父異母兄弟的冒險故事。《功夫：傳奇繼續》(1993-1997)是它的續集，故事發生在當代美國，同樣由卡拉丹主演，飾演虔官昌的中年孫子。這一次，他成了加州北部一座被毀寺廟的隱世掌門人。不知不覺中，他的兒子已經成為一名警察，兩人在闊別15年後重逢在唐人街，組成了一支獨特的打擊犯罪小組。這個系列所表達的很多寓言都是根據公元前六世紀中國道家哲學家老子所寫的古代《道德經》教義改編的，我對一個白人演員演一個沒有任何武功的中國少林功夫高手，持保留意見。美國出生的武術家和演員李小龍也曾被認為是主角虔官昌的候選者；然而，據說種族不寬容佔了上風。遺憾的是，卡拉丹被選作飾演這個黃種人角色。

4) 彼得烏斯蒂諾夫在《陳查理和龍之女王的詛咒》中飾演陳查理偵探（1981年，美國，導演：克萊夫·唐納，主演：彼得烏斯蒂諾夫, 李格蘭特, 安吉迪金森, 羅迪麥克道爾, 米歇爾菲佛，理查德哈奇）

20世紀80年代初，好萊塢又一次失敗了，彼得烏斯蒂諾夫以黃臉妝來模仿臭名昭著的華裔陳查理偵探！這一次，陳查理的助手正是陳的頭號孫子，看到這些亞洲人的刻板印象，已經不覺得好笑了。看著Warner Oland, Sidney Toler和Roland Winters把華裔美國電影史的一部分粉飾掉，只會更糟糕。



5) 克里斯托弗布魯默在《星際迷航VI：未被發現的國家》中飾演張將軍（1991年，美國，導演：尼古拉斯邁耶，主演：威廉沙特納, 倫納德尼莫伊, 德佛瑞斯特凱利, 金卡特爾, 克里斯托弗布魯默）  
2021年，星際迷航的宇宙將迎來55週年紀念

日！它仍然是美國最受喜愛的流行文化現象之一。在電影中，虛構的反派張將軍（布魯默）在領袖Gorkon手下擔任參謀長，他喜歡引用英國劇作家威廉莎士比亞戲劇中的名句。對亞洲人來說，聯合編劇兼原創作者Gene Roddenberry真的是跨越了所有界限，給演員克里斯托弗布魯默（《音樂之聲》；《世界上所有的錢》；《初學者》）進行了一次徹底的黃臉妝改造。在Roddenberry“全種族包容”的科幻片烏托邦下，這是不可原諒的。即使是《末代皇帝》（1987）中的百老匯明星John Lone也應該有機會背誦莎士比亞的演說。

6) 鮑里斯卡洛夫在《黃先生在唐人街》中飾演James Lee Wong (1939年，美國，導演：威廉奈，主演：鮑里斯卡洛夫、Marjorie Reynolds, Grant Withers, Peter George, Lotus Long, Lee Tung Foo, Bessie Loo & Richard Loo)  
舊金山出現了一個新的黃臉偵探。他的名字叫James Lee Wong，是一位戴著眼鏡的中國偵探，他有六部電影。根據 Hugh Wiley 為美國的Collier雜誌撰寫的“James Lee Wong”系列懸疑片改編，卡洛夫以絲滑的“東方人”裝束出現在經典的早期電影裡。到了這部殺手鐮的時候，他的衣櫥已經從令人討厭的刻板長袍演變成了口袋裡插著康乃馨的深色“西服”。他絕對像一個陳查理的仿冒品。

7) 克里斯托弗沃肯在《憤怒之球》中飾演Feng (2007年，美國，導演：羅伯特本加蘭特，主演：克里斯托弗沃肯, Dan Fogler, George Lopez, 李美琪, James Hong)。  
這是一部模仿乒乓球比賽和李小龙電影的愚蠢喜劇，通過黃臉妝，克里斯托弗沃肯飾演的Feng——一個純粹為了搞笑而扮演的傅滿洲式人物。這些笑話或滑稽動作並沒有像制片人早期的原創搞笑電視劇 Reno 911 (2003-2009)或喜劇中央電視台的The State (1993-1995) 一樣好笑。每次看到沃肯換藝妓服裝的時候，我都會不寒而栗。

8) 艾瑪斯通在《阿羅哈》中飾演艾莉森-吳(2015年，美國，導演：卡梅隆克勞，主演：布萊德利庫珀, 瑞秋麥克亞當斯, 艾瑪斯通, 比爾默里, 亞歷克鮑德溫)。  
卡梅隆克勞是我最喜歡的美國電影人之一。然而，在這部頗具爭議的爱情喜劇中，影片將永遠銘刻在觀眾的腦海中，導演決定粉飾華裔-夏威夷人/高加索人空軍上尉 Alison Ng的角色，選擇了亞利桑那州出生的美國女演員艾瑪斯通來出演（《愛樂之城》；《超凡蜘蛛俠》；《鳥人》）。在所有可用的人才中，我敢打賭，他們工作室完全可以找到一個更好的跨文化混血女演員來塑造一個亞洲角色。這真的很可惜。

9) 蒂爾達斯文頓在漫威《漫威奇異博士》中飾演古代人（2016年，美國，導演：斯科特德瑞克森，主演：本尼迪克特康伯巴奇, Chiwetel Ejiofor, 瑞秋麥克亞當斯, 王本尼迪克特, 本傑明布拉特, 蒂爾達斯文頓, 斯科特阿德金斯, 麥茲米克森）  
這部超級英雄特效科幻史詩因粉飾了深受人們喜愛的神秘藏族男性巫师角色“古人”而引發爭議，獲得負面評價。電影工作室的借口是為了在電影中引入更多女性角色。制片方也是在無名政府對被佔領的西藏進行審查的要求下，不得不進行調整。對我來說，這部電影最讓人失望的地方還是它毫不留情地取消了一個亞洲角色，並將其改造成一個完全白人的角色。



## 八部纪录片和动画片展示中国文化的精华

### 1) 《宝》(2018年，美国，编导：石之予)

这部8分钟的迪士尼/皮克斯动画剧情感人，讲述了多伦多的一位老母亲因为她做的一个蒸包活了过来而发现生命的更新。在她看来，这只包子很像她的儿子，但儿子早已搬走，养育自己新的家庭。在中文中，“宝”字其实是指漂亮的宝物、宝贝或家里最小的那个，也是取中文蒸包的音。才华横溢的加拿大华裔石之予凭借这部短题材动画获得了梦寐以求的2019年美国奥斯卡奖。

### 2) 《幸運餅乾工廠回憶錄》(2001年，加拿大，编导：Leonard Lee)

独立纪录片导演Leonard Lee充满激情地回顾了与他一起成长的30年家族企业。他回忆了爸爸妈妈如何为当地的餐馆制作幸运饼干，而六个孩子则尽可能地帮助他们。哥哥Wayne负责维护机器，Leonard负责写幸运纸条，四个姐姐则尽可能地帮忙。这本回忆录讲述了卡尔加里唯一的幸运饼干工厂如何因城市重建而黯然关闭而令人怀念的故事。

### 3) 《哈瓦那歌劇女》(2018年，香港，编导：魏路易莎)

Caridad Amaran和Georgina Wong是两个来自不同家庭的耐人寻味的舞台姐妹，她们从年轻时就开始在古巴的中国城演出粤剧。如今年纪大了，退休了，两人最终带着她们的戏曲去了中国香港和广东。观众还会接受他们失传的艺术吗？这部长篇纪录片是一部混合了跨文化历史和旅行公路电影的滑稽戏，充满了乐趣、阳光和吸引人的歌剧服装。

### 4) Forever, Chinatown (2016年，美国，制作及导演：James Q. Chan)

81岁的自学成才的艺术家Frank Wong一丝不苟地再现了详细的三维微型立体模型。随着他身体记忆的退化，这些模型让1940年代的老旧金山唐人街恢复了活力。这是一部关于摇摆不定的记忆、消失的文化社区和保护失落的遗产的32分钟的好片子。它甚至还获得了艾美奖的提名!

### 5) Chinatown (2013年，美国，编导：Yi Chen)

这部及时的26分钟的真实电影跟踪剩余的数百名居民，他们将联邦政府资助的低收入住房项目视为他们在华盛顿特区的家。影片通过一位70岁的移民活动家、一位会讲普通话的退休护士和一位40岁的功夫教练的眼睛，来面对中产阶级化的问题。他们要求继续生活在这个日益减少的历史悠久的唐人街区的权利和尊严。该视频曾在美国PBS电视台和北京电视台纪录片频道播放过，并在许多电影节上放映。

### 6) Chinatown Rising (2019年，美国，制作及导演: Harry Chuck, Josh Chuck)

在20世纪60-80年代的民权运动期间，旧金山历史悠久的唐人街经历了重大的变化，新一代愤怒的年轻亚裔美国人反叛和抗议该市不达标的生活条件和陈旧保守的社区价值观。1973年，居民Harry Chuck拍摄了近20万英尺的胶片，为了一个变得更好的唐人

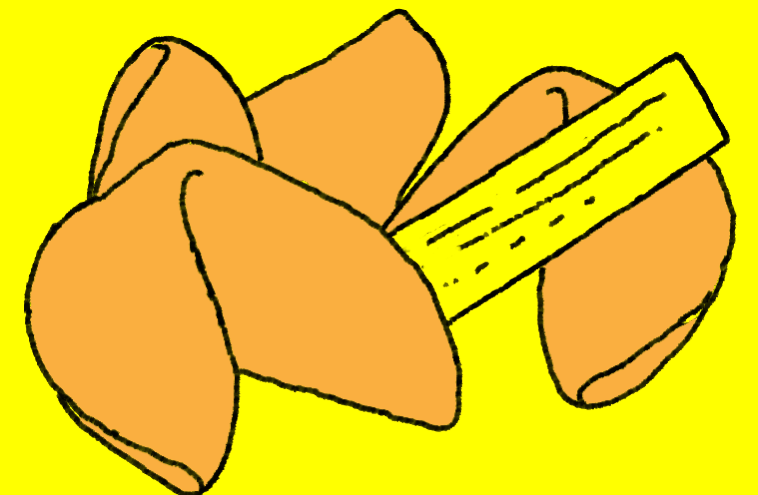
街，他记录了唐人街变化中的愤怒和反抗。他单枪匹马地拍下了一个要求自决和社会正义的分裂社区。四十年后，Harry Chuck和他的儿子Josh Chuck邀请幸存的抗议者来讲述他们在唐人街政治史上这一重要变革的盛况。

### 7) Chinatown (2011年，瑞典，导演：Ronja Yu，亚马逊Prime视频上映)

唐人街进入北欧，由于瑞典卡尔马市的市长邀请一家来自中国大陆的国际公司建造一个贸易中心和300个生活区，以振兴他状况不佳但小镇。然而，一切都出了大问题。一个沉睡的老虎国家如何试图扩张和控制北欧，这很有趣，但又令人难以置信。

### 8) Three Delivery 又名Chop Suey Trio (2008-2009年，美国/加拿大，导演：Andy Coyle, Tavis Silbernagel)

...这里有一个给孩子们看的影片! 这部美国加拿大制作的电视动画片，单季滚动播放了26集，分别在美国的Nicktoons、加拿大的YTV和墨西哥的Once电视台播放。这部动画片以唐人街为背景，讲述了三个精通武功的少年孤儿必须与一个名叫Kong Li的邪恶学徒展开战斗，而Kong Li则在全城追踪魔法的烹饪秘方。





# MUSINGS FROM CHINATOWN:

Peri-Pandemic Notes on Resilience

回望唐人街：

大流行時期的彈力記錄