

**BELONGING**



**Contemporary Asian Art  
Toronto 2023**

# BELONGING

BELONGING-is a term of affinity, association and kinship

归属

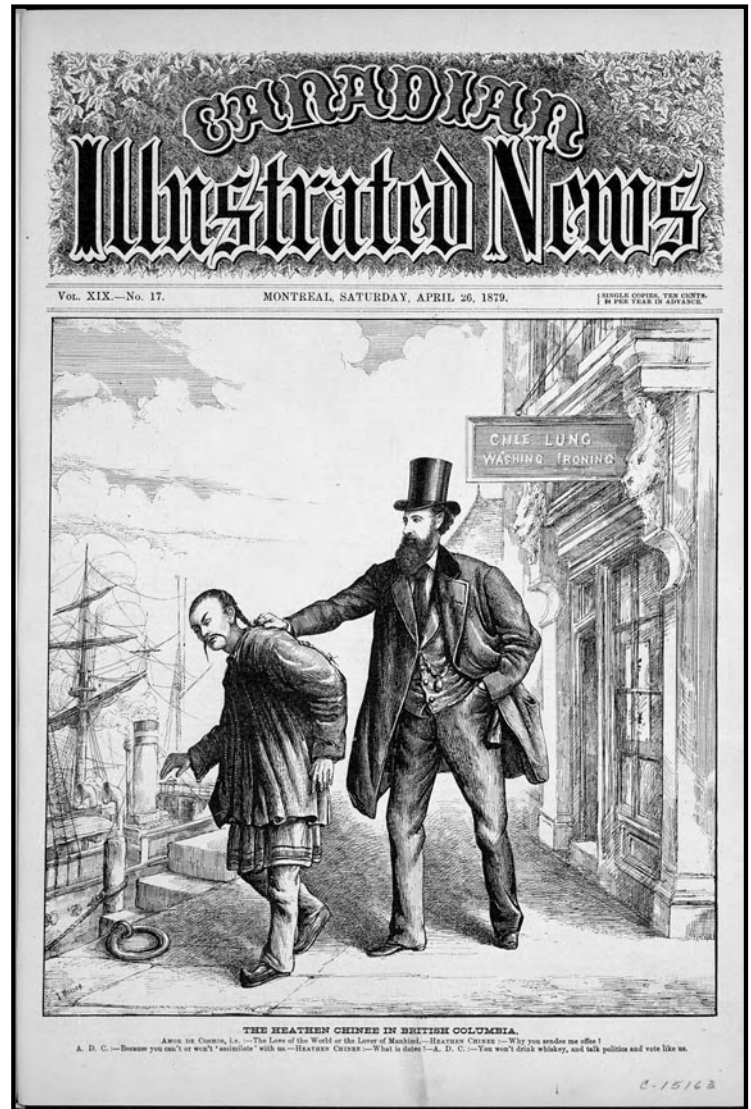
是一种亲情，连结，血缘

From Chinese Laundry Stories/  
Images of Migration and Sacrifice  
to the Contemporary Arts

I am a Chinese Canadian, my grandfather, known only to me as *gon-gon*, *Grandfather*, came to Toronto in 1911 when there was a Chinese population of approximately 200,000, about 2,000 of which were immigrants mainly from farming communities of the Pearl River Delta in Guangdong Province. As a labourer he established two hand laundries. The main dialect spoken was Taishan.

The first Chinatown was established in the 1890's on Queen St East in the Wilkie Block, 1886, the oldest known Chinatown in Toronto and no longer exists.

*The Globe and Mail* newspaper, July 9, 1887 noted, "Chinamen" have been in Toronto," saying there were 30 Chinese men ages 18-50 years." These men found work or built laundry establishments, because they realized there was a market for washing services with the lower prices they were willing to charge.



The first wave of Chinese were bachelors stuck here as labourers after building the Canadian railways. In order to survive once the railways were finished, they continued to work at low paying occupations and operated restaurants or laundries. They did not have citizenship, therefore no rights to services or education. The first hand laundry was owned by Sam Ching located at Adelaide St /Yonge St, Toronto. Having a hand laundry only required a scrub board and access to hot water. Chinese restaurants were established to serve the local immigrant population, but began serving western dishes to supplement their income.

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Unfortunately, due to a lack of Chinese women and the fact that the Exclusion Act barred Chinese from hiring Caucasian women, as the Chinese were associated with the evils of the opium dens. Consequently, these restaurants had to struggle and remained open for long hours. They were a meeting place for the community bachelors who only had hotplates in their rented rooms.

The Chinese were not allowed to own property having restricted covenants written into the mortgages, which did not allow homeowners to sell to anyone else other than persons of the Anglo-Saxon race. In early 20th century real estate ads you would see “restricted neighbourhoods” including other “undesirables” to include, “Anglo-Saxon Protestants, immigrants, Negroes, Asians, Jews, and Catholics.”

There was racism but the Chinese did address it openly. They were the targets. In the leading newspapers of the 1800s, Prime Minister John A. Macdonald stated that, **“the Chinese are like lice and will never integrate into Canadian society.”**

When jobs dried up after the railroad was built, the increase in cheap Chinese labour caused resentment and unrest in the Caucasian population. The most violent expression of this took place in Halifax: February 18th and 19th, 1919, just months after WWI ended. A white soldier refused to pay his bill at a Chinese restaurant. He then stole money from the register and told the police and his friends he had been beaten by a Chinese man. This caused outrage and initiated riots against local Chinese businesses.

Newspaper headlines read, “Rioters Wreck Six Chinese Restaurants” and “Over A Hundred Are In Hospital as A Result of Rioting”. At the end, several thousand soldiers and civilians destroyed Chinese owned businesses around Gottingen, Buckingham and Barrington Streets. There was a call for city officials to respond, including compensation for damages, which were refused. To this day, there is no Chinatown in Halifax.

ROYAL GEORGE IS DUE TONIGHT

# The Daily Echo.

WOMEN RUSH TO REGISTER

Vol. XXXIII. No. 43.

Halifax, Nova Scotia, Wednesday, February 19, 1919.

TWELVE PAGES.

Price Three Cents.

## Halifax Military And Civil Police Patrol Scene Of Last Night's Riot -- Arrest In Connection With Restaurant Raids Made Today.

### RESTLESSNESS OF HUN THREAT TO WORLD PEACE

United States Investigator Says Unemployment and Food Shortage Constitute a Menace—German Army Not Formidable Now.

PARIS, February 19.—Captain Walter B. Oberardt, of the United States army, who has been in Germany for two weeks studying economic and general conditions, has returned to Paris and reports that he found much unemployment throughout the country and a restless, fabled condition that contains a threat against the peace of the immediate future. He says that Germany's food supplies are limited to nearly exhausted reserves which cannot last longer than next month, leaving a great gap to be filled before harvest.

The German army, Captain Oberardt says, has shrunk to insignificant figures and is no longer formidable. If the new armistice terms now being framed, involving disarmament of all but a sufficient number of soldiers to prevent internal disorders, are observed by the Germans it is believed by most of the Entente representatives here that France need have no further fear from that quarter, and that there can be no reason for delaying the conclusion

### "SOME MESS"



The interior of the German club at Winnipeg after the rioting soldiers had got through with it.

### POLICE COULD NOT CONCENTRATE QUICKLY ENOUGH TO STOP RIOT IN INITIAL STAGE

ROYAL GEORGE TONIGHT.

Word has been received here that the S. S. Empress of Britain 25th. There are 3 officers and 207

### PRESENT NEED IS ACTION FOR A PEACE BASIS

Such is the View Held in British, American, Italian and French Quarters, According to Paris Despatch Dealing With Peace Congress.

PARIS, Feb. 18.—The supreme council of the Great Powers today heard the portrayal of M. de Bessie's claims. Some of the representatives of the council, however, remained away, feeling that the time for talk was past and that the present need was action for getting back to a peace basis.

This movement is taking form in the most responsible British, American, Italian and French quarters, and promises to yield definite results within the next few days. The first stage will be in the permanent armistice plan, which Marshal Pich will present within a fortnight, taking the place of the short term armistice announced yesterday. These permanent terms will be the preliminary steps toward peace and will be incorporated into the peace treaty in follow. This will bring a peace treaty measurably within sight.

### NOT DANGEROUSLY HURT, BUT AGE MAY HINDER RECOVERY



Georges Clemenceau, Premier of France, who was attacked by an assassin in Paris this morning. This picture was taken on the occasion of one of the Premier's numerous visits to the scene of battle during the war.

### WANT FIELDING LEADER OF THE LIBERAL PARTY

Toronto Globe Says the Place is Naturally His—Hon. W. A. Charlton's Letter Regarding Policy of Late Sir Wilfrid Laurier.

TORONTO, February 19.—Discussing the appointment of a leader for the Liberal party, the Globe says editorially:

"Mr. Fielding should be induced during the session to take the place as naturally his as the most experienced Parliamentarian in a House not over-supplied with leadership. The country has confidence in the judgment of Mr. Fielding, especially on all questions of tariff and finance. He could speak with a greater degree of authority on behalf of Liberalism outside the House than any other member on the Liberal side. And, Liberalism needs both in the House and in the country the services of all who believe that there is still a place—and a great place—in Canada for the party that has blazed the path of political progress since the early colonial days, overturning privilege in whatever form it showed itself."

For The Peace of Canada.

### "THE TIGER" SURVIVES

**S**ilence is accepted by the Chinese community. There are few oral stories. In the past, part of the silence and lack of oral stories may have been our own reluctance resulting from fear or shame about speaking up. We didn't want to provoke attention, since it might have endangered our status in this country. This may no longer be the issue, but this lack of voice hampers Chinese ability to create a voice for ourselves and our rights as citizens. As long as there is no authentic voice, the Canadian Chinese population will remain marginalized and ghettoed within their own communities.

Enforced inactivity due to covid has made a lot of people more conscious of who they are and where they come from, and in some instances, this has provoked a rise of anti-Asian hate-crimes. I began to question and dig deeper into my feelings, feelings that were buried as a result of being a third generation Chinese Canadian. But with the anti-Asian violence I saw developing, I began to question my history.

I began to ask myself if, "I truly belonged", even though I was born here. I also felt compelled to look deeper into my family history. This deep look was compounded by the death of two family elders, my uncle in New York and my mother in Toronto. Histories that had been buried as dirty family secrets, began to rise into the light.

Yes, I was born here, exposed to the Chinese culture of food and habits but without any cultural history connecting me to Canada or to China. It felt like being a ghost, not unlike the bachelor railway labourers who had been stranded in Canada without family.

During covid, I thought more and more of my grandfather's occupation of owning a hand laundry and eventually an 18 room rooming house in the Ward. It was a very hard life, a life of sacrifice that I have benefitted from. He fought the fights that gave me basic rights. I wanted to pay an homage to the sacrifice of that generation. It was important to me because I am one of the last witnesses of the generation that was affected by the Exclusion Act 1923-1947, the legal document that kept families separated for decades and basically said that no one of Asian descent was allowed into Canada.

I worked on this theme of Hand Laundry and submitted my proposal to an organization that supports local history and culture to ask for publicity support and it was rejected. Despite the highest record of Asian hate crimes and assaults in Canada's history during covid. As, I was one of the last links, I decided that the only way this story could be told was to do it myself and allow others as an homage to the ancestors whose silence I would finally break.



**MR GHONG YEE'S LAUNDRY AT 48 ELIZABETH ST**



Chinese Canadians have to speak up. For too long our culture has been largely ignored, in spite of our contributions to Canada.

That is the how and why of *Belonging*.

**THE PINK DRAGON SEED FUND** to launch of private support/funding for Asian voices  
**2023**

***“If we do not to invest in our history, it will be blown away in the wind and will be no more.”—Carol Sing Lun Mark***

For more info contact Carol Sing Lun Mark [arsnovaarts@gmail.com](mailto:arsnovaarts@gmail.com)

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[@theloveoftealounge](#)

### **CALLING ALL CHINESE CANADIAN ARTISTS**

We introduce **BELONGING-** from Chinese Laundry Stories of Migration and Sacrifice to the contemporary to include voices on an open submission for artists in each major city for a Canada wide exhibit.

**BELONGING EXHIBIT** will be travelling across Canada to exhibit at venues, purchase of NFT will fund transportation, installation costs.

*SUPPORT US BY PURCHASING THE NFT,  
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*\$17 at time of minting; prices will fluctuate*

<http://bit.ly/3JA3si4>

[\*\*OR DONATE\*\*](#)



归属  
是一种亲情，连结，血缘

从中国洗衣店的故事/移民和牺牲的图像到当代艺术

我是一个加拿大华人，但我只知道我的祖父叫“公公”。  
他于1911年来到多伦多，当时多伦多的华人人口约为20万，其中约2000人是主要来自广东省珠江三角洲的农民。身为工人，他创办了两家手洗洗衣店。他说的方言主要是台山话。

第一条唐人街于19世纪90年代在皇后东街的威尔基街区建立。现在已不复存在。

《环球邮报》在1887年7月9日指出，“中国佬”一直在多伦多，“有30名18到50岁之间的中国男子”。他们意识到，如果他们愿意收取更低的价格，那么他们提供的洗衣服务是有市场的。

第一波中国人是在修建加拿大铁路后，作为劳工被困在这里的单身汉。为了铁路完工后生存下去，他们继续从事低薪职业，经营餐馆或洗衣店。他们没有公民身份，因此没有获得服务或教育的权利。第一家手洗洗衣店由位于多伦多Adelaide St/Yonge St，由Sam Ching所拥有。拥有一家手洗洗衣店只需要具备一块搓衣板和热水。中餐馆的建立是为了服务当地的移民人口，但也开始提供西式菜肴以补充他们的收入。不幸的是，由于缺乏中国妇女，加上中国人与鸦片烟馆相关的负面印象，《排华法案》禁止中国人雇用高加索妇女，因此，这些餐馆不得不日夜挣扎着长时间营业。这些餐馆是社区单身汉的聚会场所，而他们在租来的房间里除了锅别无其它。

中国人不被允许拥有房产，因为抵押贷款中写有限制性条款，不允许房主出售给除盎格鲁-撒克逊人种（盎格鲁撒克逊人是中世纪早期居住在英格兰的一个群体）以外的其他人。在20世纪初的房地产广告中，你会看到“限制性社区”有“不受欢迎的人”，包括盎格鲁-撒克逊新教徒、移民、黑人、亚洲人、犹太人和天主教徒。

种族歧视是存在的，而中国人也被公开提及。中国人是种族歧视的主要目标。在19世纪的主流报纸上，总理约翰-A-麦克唐纳曾说，“中国人就像虱子，永远不会融入加拿大社会”。

当铁路建成后，工作机会随之枯竭，廉价中国劳动力的增加引起了高加索人的不满和不安。最强烈的不满发生在哈利法克斯。1919年2月18日和19日，就在第一次世界大战结束几个月后，一名白人士兵拒绝在一家中国餐馆付账。他从收银台偷了钱，并告诉警察他的朋友被一个中国人打了。这引起了人们的愤怒，并引发了针对当地华人企业的暴乱。报纸头条写道：“暴徒破坏了六家中国餐馆”和“一百多人因暴乱而进医院”。最后，几千名士兵和平民摧毁了哥廷根、白金汉和巴灵顿街附近的华人企业。有人呼吁市政府官员作出回应，包括赔偿损失，但均被拒绝。在今天，哈利法克斯已经没有中国城了。

华人社区似乎接受了沉默。口口相传的故事很少。在过去，沉默的部分原因可能是我们不愿提及，因为感到害怕或羞愧。我们不想引起注意，因为这样可能会危及我们在这个国家的地位。虽然沉默无罪，但这种情况阻碍了中国人为自己发声，和争取我们作为公民的权利。如果没有声音说出真相，加拿大华人就会继续被边缘化，并在他们自己的社区中被孤立。

由于疫情带来的限制，很多人开始思考并意识到他们是谁，他们来自何方，在某些情况下使反亚裔仇恨犯罪率上升。我开始质疑并深入挖掘自己的感受，这些感受是我作为第三代加拿大华人而被埋没的。随着反亚裔暴力事件的发生，我看到了发展并开始质疑自己的历史。

尽管我就出生于此地，我开始问自己，“我是否真正属于这里”。我还感到深入研究家庭历史的必要性。我在纽约的叔叔和在多伦多的母亲这两位长辈的去世使这种研究变得更加复杂。那些被认为是肮脏家庭秘密从而被埋藏起来的历史，开始浮出水面。

是的，我出生在这里，接触到中国的饮食文化和生活习惯，但没有任何文化历史将我与加拿大或中国联系起来。这感觉就像一个幽灵，与那些滞留在加拿大没有家人的单身铁路工人没有不同。



在疫情期间，我思考得越来越多祖父的职业生涯，思考他如何从一家手洗洗衣店，到最后在沃德拥有一个18间房间的出租屋。那是一种非常艰苦的生活，一种牺牲自己的生活，而我也从中受益。他为我争取了基本权利。所以我想向他那一代人的牺牲表示敬意。这对我很重要，因为我是受1923-1947年《排华法案》影响的那一代人的最后见证人之一，该法律文件使家庭分离了几十年，并基本禁止亚裔后代进入加拿大。

我以《手洗衣物》为主题，向一个支持地方历史文化的组织提交了我的提案，请求宣传支持。尽管在加拿大历史上，在疫情期间，亚裔仇恨犯罪和攻击的记录升至最高，但仍被拒绝。由于我是最后的见证者之一，我决定，讲述这个故事唯一的方式就是通过自己的声音，并由此打破他人的沉默，使众人可以表达对祖先的致敬。加拿大华人是时候发声了。我们对加拿大作了巨大的贡献，但我们的文化在在长期以来被很大程度地忽视了。

这就是 "归属 "这个展览组织起来的原因和意义。

粉红龙种子基金为2023年亚洲之声发起私人支持/资助。

"如果我们不对我们自己的历史进行投资，它将被风吹走，不复存在。"—Carol Sing Lun Mark

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更多详情请联系Carol Sing Lun Mark, [arsnovaarts@gmail.com](mailto:arsnovaarts@gmail.com)

我们带来"归属"艺术展：一个加拿大巡回展览，从中国洗衣店开始的移民和牺牲的故事，到当代各个主要城市艺术家的公开发声。

"归属"展览将在加拿大各地巡回展出，购买NFT将资助交通和安装费用。

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《粉红龙》，3000版，每张17美元。  
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**The Chinese Railwaymen**  
One worker died for every mile of track laid through the mountains





Who Built Canada's Future  
The Rocky Mountains between Calgary and Vancouver





GROWING UP IN THE WARD CAROL SL MARK  
PAPER, ACRYLIC, CANVAS 2023



## CAROL SL MARK'S STORY

This exhibit is an historical story as well as the personal story of my grandfather, “gon-gon”, who opened two Chinese laundries in Toronto. But it ends as everyone’s story, everyone who has struggled with racism in migration. The story of the Chinese Hand Laundry and its significance in the Canadian immigration story may be familiar, but the endurance and sacrifice of those generations and true historical significance is little-known.

With famine in China during the late nineteenth and early twentieth centuries, many younger male members of families left in order to find work and mail money to support their families at home. It is also the story of tea and its obsessive consumption by the British, which led to the Chinese becoming addicted to the opium supplied by the British for the purpose of balancing trade. This in turn led to the Opium Wars. In addition, there were other factors which impacted on political and economic destabilization in China.

In North America, after the Gold Rush and the building of the railway with cheap Chinese labour, governments, including Canada, called for the ban of entry of Chinese immigrants. The Chinese Immigration Act of 1885 imposed a head tax on all immigrants from China. With virtually non-existent employment possibilities, the only business opportunities open to Chinese men were restaurants or hand laundries. One could open a hand laundry with hot water, wash board, isolation and long hard hours of work. My grandfather eventually had two of these laundries which started in Toronto in 1910, after he arrived from Guangdong Province, China.

Many Chinese men lived in rooming houses separated for decades from life with their families. They experienced isolation and prejudice in Toronto, where there were ongoing reports of suicides in the local papers. Somehow, my grandfather was able to buy a rooming house in the Ward (the worst neighbourhood in Toronto at the time) with 18 rooms. It was occupied by our immediate family and single Chinese men who came from China to work for their families in China. They were isolated in Canada by the Exclusion Act, war and communism.

The Exclusion Act created separation and isolation in Canada for Chinese men. That is why there were few families from this time in history. That only changed in 1970 thanks to Prime Minister Pierre Trudeau. Then, we had Asian families immigrating to Canada.

When available, we will be serving Pearl River tea to visitors as well as offering tea packs for sale and to take away to share, and reflect among themselves on their own personal story of migration. This will also be a reminder of our heritage because the tea from Pearl River Delta, Guangdong Province, underscores how tea affected our story of migration.

***“We acknowledge the land we are meeting on is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.”***

我的故事--这个展览呈现的是一个历史故事，也是我祖父，也就是我"公公"的故事。他在多伦多开了两家华人洗衣店。他的故事也是每个人的故事，每个在移民中与种族歧视作斗争的人的故事。中国人手工洗衣店的故事和它在加拿大移民故事中的意义可能已被知晓，但那几代人的隐忍和牺牲以及真正的历史意义却鲜为人知。

随着十九世纪末和二十世纪初中国的饥荒的发生，许多家庭的年轻男性出外寻找工作，从而寄钱回家支持家人的生活。这也是茶叶的故事，因为英国人对茶叶的痴迷消费，导致英国人以提供鸦片为手段达到贸易平衡。而中国人也因此鸦片上瘾。这又导致了鸦片战争的发生。此外，还有其他因素影响了中国的政治和经济不稳定。

在北美，在淘金热和利用廉价中国劳工修建铁路之后，包括加拿大在内的各国政府要求禁止中国移民入境。1885年的《中国移民法》对所有来自中国的移民征收人头税。由于几乎不存在就业的可能性，开餐馆或手工洗衣店是这些中国男性们唯一的商业机会。人们可以用热水、洗衣板、和长时间的艰苦工作在隔离区开一家手工洗衣店。我的祖父在1910年从中国广东省来到多伦多后，也拥有了两家这样的洗衣店。

许多中国男人拥挤地生活在出租屋，几十年来与他们的家人分离。他们在多伦多经历了孤立和偏见，当地报纸上不断有关于他们自杀的报道。不知何故，我的祖父能够在沃德（当时多伦多最糟糕的社区）买下一栋有18个房间的出租屋。住在那里的是我们的直系亲属和其他从中国来为他们在中国的家人工作的单身男性。他们在加拿大被《排华法案》、战争和共产主义所孤立。

《排华法案》在加拿大为华人男子制造了分离和孤立。这就是为什么历史上这个时期在加拿大的中国家庭很少。这种情况在1970年才有所改变，这要感谢总理皮埃尔-特鲁多。随之，更多的亚洲家庭移民到了加拿大。

我们将为参观者提供珠江茶叶，提供茶包出售和分享，鼓励参观者回想自己的个人移民故事。这也是我们对文化遗产的一种强调，因为来自广东省珠江三角洲的茶叶为我们的移民故事带来了影响。



# BELONGING

is a term of affinity, association and kinship

**183 Gallery** 183 Queen Street East, Toronto  
M5A1S2

February 17-March 5, 2023

...but the Chinese have experienced challenges in Canada since the 1850's, the Exclusion Act barring anyone of Chinese origin from entering Canada, 1923-1947, and present day hate crimes triggered by covid. As a Chinese Canadian, I want to explore and examine our unique voices of belonging.

Where is the place we call home and how does it connect us to where we will be in the future?

## Introducing the Next Generation Of Asian Art in Canada

**CURATOR-** Carol SL Mark

**ARTISTS-** Ash Cong-Bowers, KV Duong, Anson Ng, Freda Tan, Mia Yu Kitty, Jenny Zhang

# Ash Cong-Bowers

**A**sh Cong-Bowers is half Chinese with a mother of Chinese descent who immigrated from China in the late nineties.

His work allows him to explore his emotions in a non-judgemental lens. Each piece he makes expresses his struggles with how he perceives and interacts with the world, in a way such that the viewer can feel as if they have emerged into a new world. He paints without a plan or vision because it allows him to enter a state of meditation where he can make honest and raw work, thus allowing the artwork to become its own separate entity apart from the creator. This allows the viewer to connect with the work in a way that is different based on the circumstances and feelings of each individual.

**Ash Cong-Bowers拥有一半的中国血统，而他的母亲在90年代末从中国移民至加拿大。**

**他的作品使他能够在非评判性的镜头中探索自己的情感。他的每件作品都表达了他在如何感知世界和与世界互动方面的挣扎，这种方式让观众感觉到他们似乎已经进入了一个新的世界。他在没有起稿或愿景的情况下作画，因为这使他能够进入一种冥想状态，并使他能够创作出诚实和原始的作品，从而使艺术作品成为独立于创作者的实体。这使观众能够根据每个人的情况和感受，以不同的方式与作品联系起来。**



*UNTITLED*, acrylic on canvas, 48" by 48" **\$450**





*METAMORPHOSIS*, acrylic on canvas, 36"x48"

**\$350**





*ROOM*, acrylic on canvas, 48"x36"

**\$400**



*BLUE BOY, acrylic on canvas, 60x72"    \$1,000*



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# KV Duong

Duong creates imagined landscapes using various media such as historic Vietnam War images and documentation, his own body painting images, and found objects and materials that have personal significance. He retells a history that has been distorted through media censorship and displaced through passed-on experiences, and in so doing suggests a new psychological reality. The material surface is corrupted—ripped, scratched, painted over—to disrupt any simple representation. The traumatised surface of the final work responds to conflict and the altered effects of the original events of war migration and suppression of speech. In some works, perspective and scale are warped to create a tension between the object and subject relation.

KV Duong使用各种媒体，如历史上的越南战争图像和文件，他个人的人体绘画图像，以及具有个人意义的物品和材料，创造出充满想象的风景。他重述了一段因媒体审查而被扭曲和因流传而被替代的历史，这样做是为了暗示一种新的心理现实。材料的表面通过撕裂、划伤、涂抹，从而破坏了任何简单的表象。作品被破坏的表面回应了冲突，以及战争迁移和言论压制的原始面貌和他们被改变的样子。在一些作品中，透视和比例被扭曲，以创造对象和主体关系之间的张力。

## Unhomely

Live performance at Canning Gallery, London UK. 2022

<https://youtu.be/86aAOe0n0Sw>



*AM I (GOOD) ENOUGH*

Oil and transfer on 300 gsm paper

8.267x11.8 inches, 2022

**\$495**





*DEEP END*

Oil and transfer on 300 gsm paper

8.267x11.8 inches, 2022

**\$495**





*FAMILY ASSEMBLY*

Oil and transfer on 300 gsm paper

8.267x11.8 inches, 2022

**\$495**





*FLOWER MARKET*

Oil and transfer on 300 gsm paper

8.267x11.8 inches, 2022

**\$495**





*30th APRIL, 1975 (On Loan)*

Acrylic, ink, rusted nails, and mulberry paper  
on canvas 48 x 36.2 inches

30th APRIL, 1975, The end of the Vietnam war and the reunification of Vietnam.

But for many Southern Vietnamese people including KV's family, this date marked the start of communism and a stark change in political regime. Over the next two decades, almost three million Vietnamese people fled the country, including around 800,000 by boat. KV's relatives were part of the boat people who made it safely to Canada. His immediate family was sponsored to Toronto in March of 1987 where they resettled.

# Anson Ng

**A**nson Ng falls in love with places. He's a Canadian landscape painter born in Thailand and raised in Toronto. Primarily painting in oil and digital mediums, his work explores the dialogue between us and the spaces we coexist with. Having an affinity for working 'en plein air' his paintings highlight landscapes as living, timeless entities by portraying the value in its impermanence.

The path of an artist wasn't always clear to him. Prior to being a dedicated painter, he worked between his family restaurant and the culinary industry in Toronto for nearly a decade. Dissatisfied and uninspired he then wholeheartedly pursued art and graduated at Sheridan College Honours Bachelor of Illustration (2020). There he rediscovered the beauty of our natural world, found peace in the changing of seasons, and recognized an unfamiliar emotional response within himself. Graduating into the pandemic, painting 'en plein air' (in spite of lockdowns) was what ultimately helped him cope. The physical distance and solitude ignited a new found conviction to capture and portray the ever changing world we live in.

Anson Ng爱上了许多地方。他是一个加拿大风景画家，出生在泰国，在多伦多长大。他的作品主要是油画和数字媒介绘画，探索我们和我们共存的空间之间的对话。他偏爱“露天”创作，他的画作通过描绘变化无常的景色来强调他们的生命力和永恒性。

对他来说，艺术家的道路并不总是清晰的。在成为一名专职画家之前，他在多伦多的家庭餐馆和烹饪行业工作了近十年。不满现状和失去灵感的他后来全心全意地追求艺术，并在谢尔丹学院毕业，获得了插图学荣誉学士学位（2020年）。在那里，他重新发现了自然世界之美，在季节的变化中找到了平静，并认识到自己内心的一种从未有过的反应。毕业后的疫情期间，“露天”绘画是最终帮助他应对隔离的办法。身心的距离点燃了他新发现的信念，即捕捉和描绘我们生活的不断变化的世界。

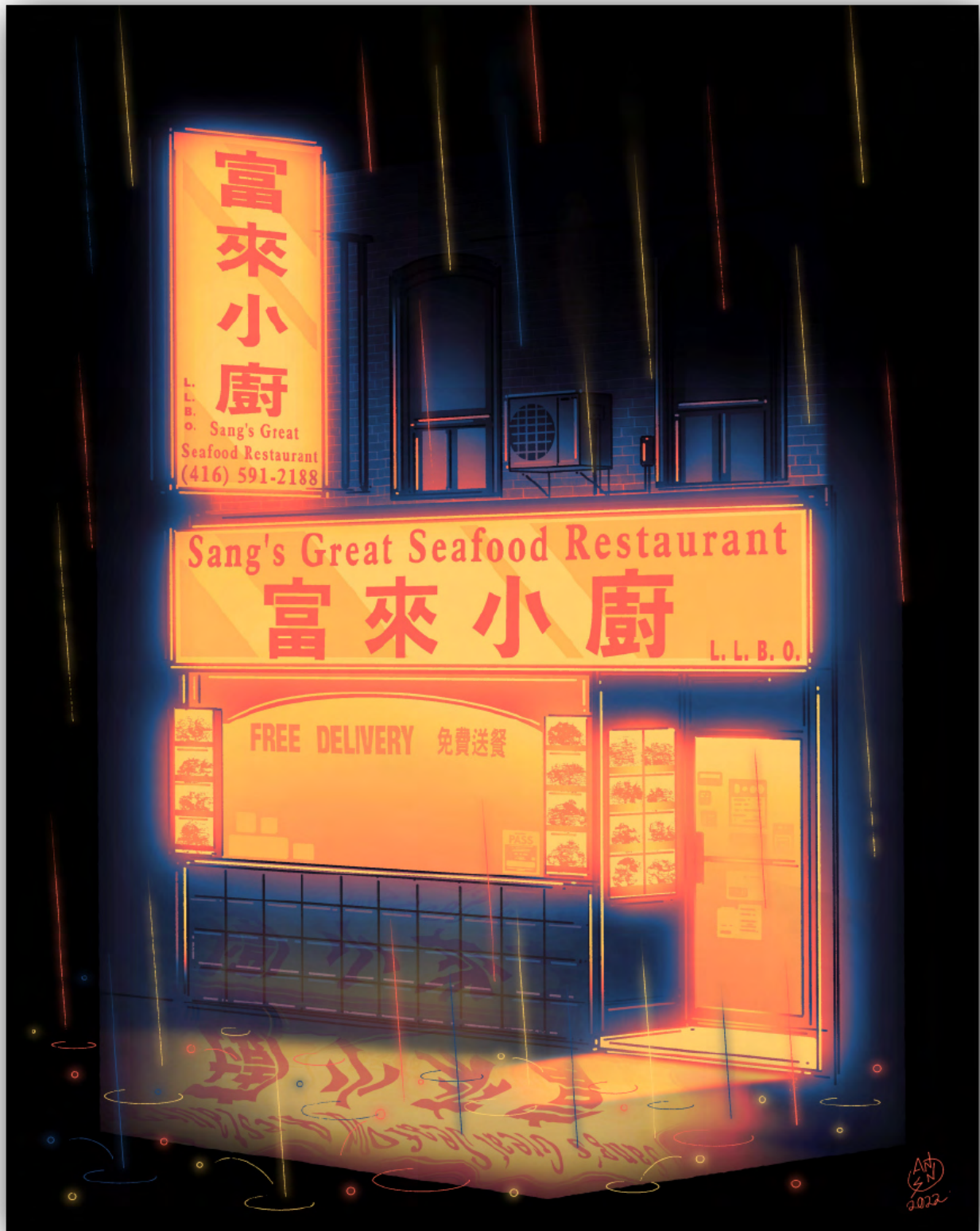


*NEON BUFFET 2022*

12x16, archival print, Toronto Chinatown, 2022

**\$100**

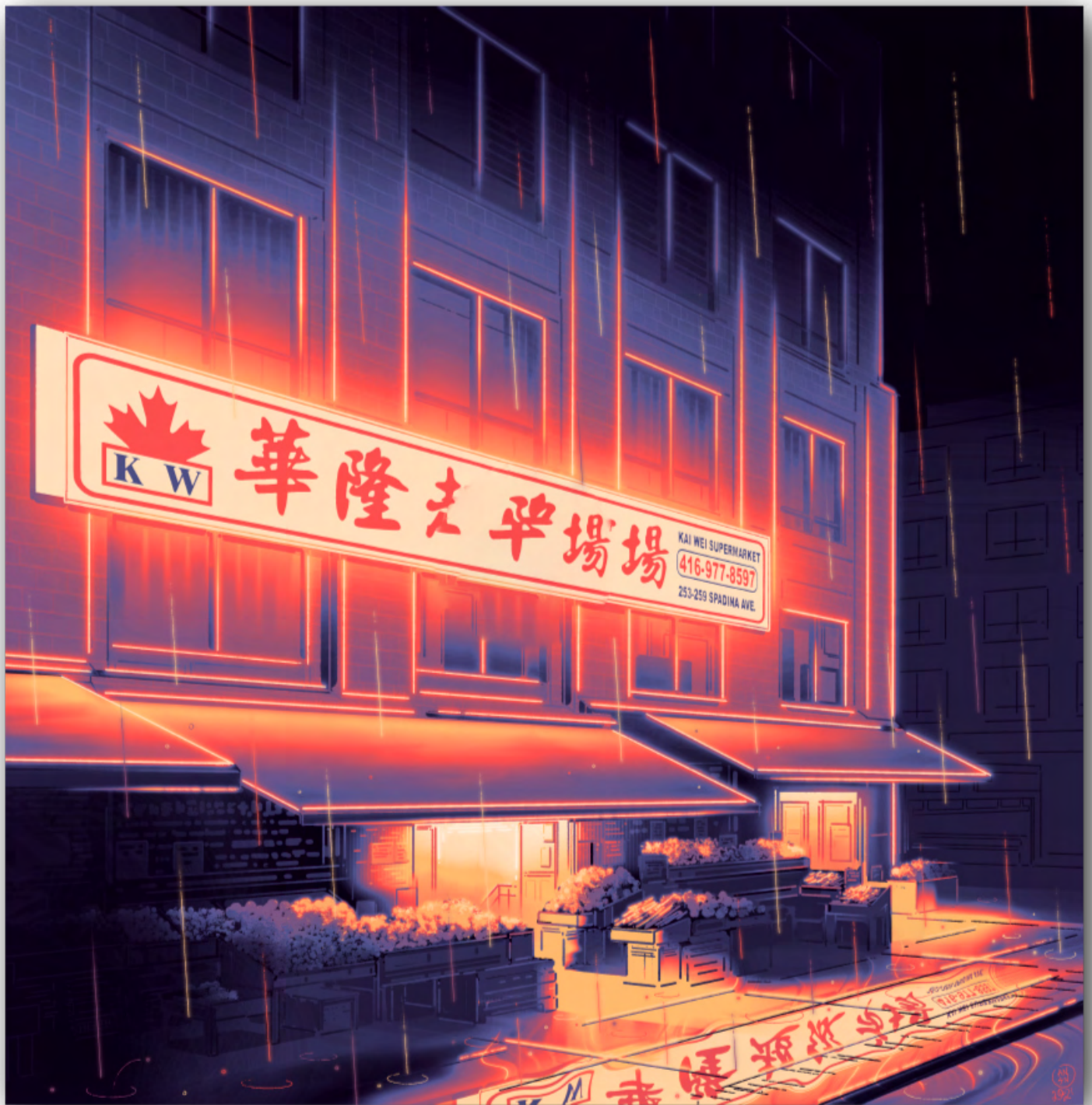




***SANG'S GREAT SEAFOOD***

12 X 16 archival print, Toronto Chinatown

***\$100***



*KAI WEI*

12x12 archival print, Toronto Chinatown, 2021

**\$75**





City Landscapes, oil, 6"x8"  
**\$500**





Toronto Chinatown  
9"x12" watercolour on  
paper \$700





# Freda Tan

For Freda Tan, moving to Canada feels like the art-making process of a harmonious collage – with the best effort to seamlessly connect and logically make sense of the whole project. Yet by the natural definition of ‘collage,’ it is hard to conclude what belongs. Her Chinese culture has always been an important part of her. It is her emotional backbone and her inseparable identity. After a few years of living here, the differences between Chinese culture and Canadian culture never clashed. They became intertwined and overlapped and altogether constructed her viewpoints and contributed to her sense of belonging. She has spent almost 2/3 of her life in China and the other 1/3 in Toronto, Canada. And just like she cannot re-insert any experience she may lack here in Canada; it is also impossible to forget or to leave behind the life she lived when she was in China. “In some way, some part of me is always missing, at the same time, what you’re afraid to lose will always be there. Such a mind set definitely plays a role in my art process.”

Even though her paintings usually do not pertain to any demographic categories or have a particular cultural voice, they often are from the viewpoint of an observer. They express the feelings of, a person of Chinese descent living in a land which pardoned her uninvited whistle stop, while she tries to build a meaningful connection to it.

It is hard to say that you belong, when you are not completely comfortable at all times. She occasionally finds herself in this ambivalent position. There are times when she must make decisions just to navigate the obstacles imposed by hierarchy and racial dynamics. Sometimes she is put into a situation that seems to call for a reaction, but she knows it is best to not to react. And this is where art comes into play for her. As she puts it, “I am on a journey to find my own self and belonging.”

对于Freda来说，搬到加拿大来生活的经历像是创作一幅看起来很和谐的拼接贴画 - 尽管尽自己最大努力地使画面无缝连接和概念匹配，它很适合，但就像贴画的定义那样，它起初并不属于那个画面。

她的中国文化对她来说一直很重要。她说，“这是我的情感支柱和我不可分割的身份。这这里生活了几年后，中国文化和加拿大文化之间的差异从未发生过冲突。它们交织重叠，共同的构建了我的观点也促成了我的归属感。我现有的人生经历几乎2/3的时间是在中国度过的，另外的1/3时间在加拿大多伦多。就像你不能重新插入你在加拿大这里缺乏的经历一样，你也根本不可能忘记你在中国的生活。的确，你的某些部分总是丢失的，可同时，你害怕失去的东西也会一直存在的。这种心态肯定在我的艺术创造过程中发挥了作用。尽管我的画通常不属于任何人口类别或者具有特定的文化声音，但是它们通常是通过一个观察者的视角来表达我的感受，同时试图与所在土地建立有意义的链接。

很难说一个人完全归属于一个地方，当你不是任何时候都100%的舒服。我有时也会发觉自己处于这种矛盾的境地。比如，有时候我有必要地做一些决策，去克服等级制度和种族动态带来的障碍；或者有时候我会陷入被动的境地，因为你知道有时候最好不要做出任何反应。这时其实就是艺术对我来讲最有意义的时候。我也正在寻找自我和归属感的旅途上。



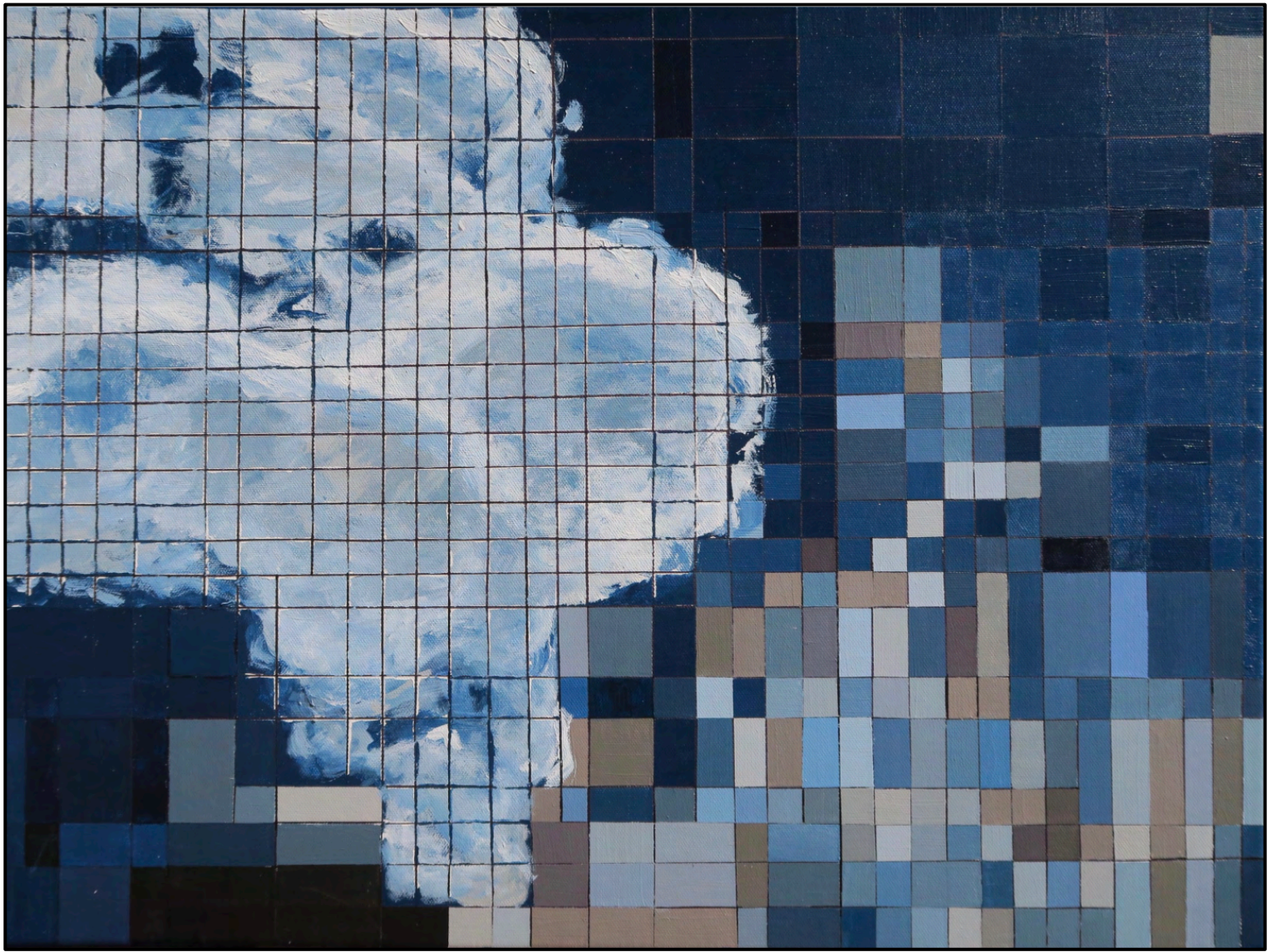


*COLOR ME IN, 24" x 24" acrylic on canvas*

**\$250**

Like many travellers that visited and eventually migrated to Canada by themselves, belonging means to find a sense of self – the sense of self that enables one to be proud of being oneself, and to stay strong in difficult circumstances and not to blindly follow the rest of the world. Even if we were often being put into a situation, we adapt to it and we color ourselves in the colors that make sense to us and thrive.”





*CITY LIFE 1 18" x 24" acrylic on canvas \$350*

The above 2 pieces are Freda's viewpoints on Toronto city life. The initial sparks of inspiration are reflective glass windows on corporate buildings. She believes that such building complexes are too ordinary to be significant landmarks as they are pertaining to mostly all major cities in North America, yet it is hard to neglect the fact that it is the people living and working here make up the core of downtown Toronto and their seemingly shiny buildings made the areas desirable.





*CITY LIFE 2* 16" x 20" acrylic on canvas **\$350**

In both paintings, the whole piece is segmented into grids, mimicking glass pieces of the building wall. Color blocks represent the view looking outside in and more realistic clouds are more or less the view one can see from inside out. In the second painting, with the hope to romanticize living, pink was used as the main color theme. As the pink of sunset glowed in the wall-mirrors, people start to look up to the sky and appreciate the days passing by and coming along, the gentleness of one's tenderest heart is revealed.

# Mia Yu Kitty

**M**ia Yu Kitty used to be a self-taught art enthusiast from China who was stranded in Canada after the pandemic. Mia now studies drawing & painting at OCAD university, her painting practice is rooted in a curiosity about the metaphors behind objects, observations of society, and translations of life experiences. Her painting style is derived from her own fragmented memories, mixed with personal life experiences, feelings and emotions, the combination of reflection, imagination and fantasy is the basis of her deeply emotional painting explorations. Her paintings focus on both figurative and abstract language. As an Asian living in North America in a global-changed era, Mia's work explores identity, isolation, marginalization, discrimination, culture colonization, violence, and relationships in narrative images.

Mia Yu Kitty是一个来自中国的艺术爱好者，在疫情爆发之初滞留加拿大因此开启了在大多伦多的生活。Mia现在在OCAD大学学习绘画，她的绘画实践植根于对实物背后的隐喻的好奇，对社会的观察，以及对生活经验的转化。她的绘画风格来自于她自己零碎的记忆，混合着个人的生活经历、感受和情绪。反思、想象和幻想的结合是她深层情感绘画探索的基础。她的画作同时侧重于对具象和抽象的语言的探索。作为一个生活在全球变化时代的北美的亚洲人，Mia的作品探讨了以观察者为角度的叙事性图像中的身份、孤立、边缘化、歧视、文化殖民、暴力，以及关系。





*MODEL NO.3, 40"x30", Oil on canvas, 2022. \$1300*



*MODEL NO. 1, Oil on canvas 40x30, 2022    \$1500*

It is inspired by the clothes models in the shopping malls in China. I come from a small county in China; since I was a child, all the clothes models I saw at the market or in the malls were western-faced and white-skinned is what I thought of as foreigners and the concept of beauty. When I was growing up, I went to many cities in China and found that no matter how diverse our country is and the variety of ethnicities, the models in the malls were all western figures and looks. As I came to live abroad and from my personal experience of the small voice of the Asian community and the deep colonization of the dominant mainstream white Western culture, I realized that the valuable historical and cultural treasures of the Asian community and Asia have continuously been appropriated, ignored, misunderstood and stigmatized, especially after Covid. So in my paintings, all the models are Asian faces (my self-portraits). They are scarred and bruised, quiet perhaps, but resilient and indestructible.

This painting was recently created as the first piece in the Model series, and the second is in progress.





*MODEL NO.2, 24"x36", Oil on canvas, 2022. **\$1300***





***GO HOME, Acrylic on canvas, 20x16, 2022 \$1500***

Contemporary immigrant life is far from my original culture, creating a conflict between traditional culture and my current life. In a highly developed modern society, returning to my roots and remembering my identity and ethnic culture is a challenging and worthwhile lifelong pursuit. The collage of words and photo-like images constitutes a reflection of the fragments of my own life. Combining elements that do not exist simultaneously in physical space implies a struggle and acceptance. I have been considering the intertwining or subversion between reality and dreams, and my paintings continue to explore moments that explore the blurring and boundaries between these two spaces of the mind.



**BEFORE DAWN, NO.2,**  
mixed media collage  
on canvas, 14", 2022



*Before Dawn No.2*



**BEFORE DAWN, NO.1,**  
mixed media  
collage on canvas,  
14", 2022

*Before Dawn No.1*



**BEFORE DAWN, NO.3,**  
mixed media collage  
on canvas, 14", 2022

*Before Dawn No.3*

**\$1000 IMAGE SET**

## ***BEFORE DAWN, Triptych mixed media on canvas 14" \*3, 2022***

This triptych is a progression of post-war emotions presented as an anti-war theme, presenting a visually chaotic and complex feeling. Focusing on the social impact and negative emotions caused by the events in Hong Kong and the war in the Middle East, I use abstract language to present the damage and disaster of war on human beings through describing the time, place, and people; the beginning, the climax, and the end; the intensity, the calm, and the tragedy.

# Jenny Zhang

Jenny Zhang is a Chinese-Canadian multidisciplinary artist based in Toronto, Canada. She specializes in original paper cuttings and cityscape paintings that explores self-identities, human relationships and cultural connections. In 2022, she received her BFA (Bachelor of Fine Arts) in Drawing and Painting from the Ontario College of Art and Design University.

Jenny has been working with paper cuttings for over a decade to focus on the contemporary manifestation of Chinese traditional art. She has developed a unique stylistic approach that combines reduplicated abstract patterns and detailed realistic drawings. All aspects of her artistic process is entirely done by hand. Featuring the aesthetics of both Chinese painting and Indigenous art, her unique paper-cuttings reflect an inspiration sourced from a multicultural experience. It has encouraged a conversation between the past and the present, east and the west, and the imaginative and realistic.

Jenny Zhang 是居住在多伦多的加拿大华裔艺术家。她擅长通过制作原创剪纸来探索自我认同、人际关系和文化联系。在2022年，她获得了安大略艺术与设计学院的绘画艺术学士学位。

Jenny 从事剪纸工作已有十余年，并专注于呈现中国传统艺术的当代表现形式。她开发了自己独特的风格和剪纸方法，将重复的抽象图案与详细的写实绘画相结合。

这些剪纸融合了中国画和本土艺术的美学，展现了由多元文化生活所启发的艺术灵感。这些剪纸作品旨在创建过去与现在、东方与西方、想象力与现实之间的联系和对话。





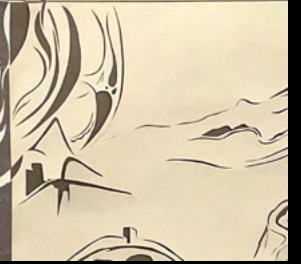
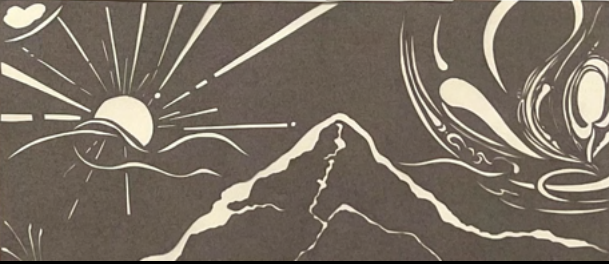
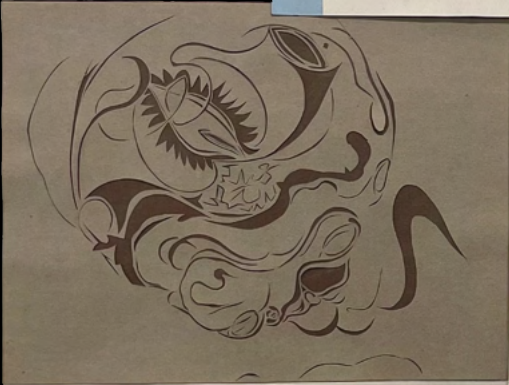
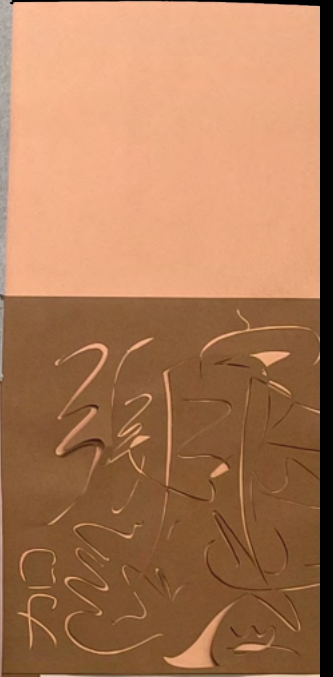


















Jenny Zhang, Paper-cuttings small, 2020, Coloured paper, 3.9 x 3.9 inches

Small square paper-cuttings with white frame

**Price: \$30** each See above



Left: Jenny Zhang, The First Muk Min, 2023, Coloured paper, 6.4" high x 8.2" wide

Right: Jenny Zhang, Dream river, 2023, Coloured paper, 6.4" high x 8.2" wide

Wooden transparent double-sided frame with layered paper-cuttings

**Price: \$150** each



Left Top: Jenny Zhang, Bamboo Brown, 2021, Coloured paper, 3.9 x 3.9 inches

Right Top: Jenny Zhang, Muk Min Pink, 2021, Coloured paper, 3.9 x 3.9 inches

Left Bottom: Jenny Zhang, Muk Min Blue, 2021, Coloured paper, 3.9 x 3.9 inches

Right Bottom: Jenny Zhang, Muk Min Grey, 2022, Coloured paper, 7.8 x 7.8 inches

Small square paper-cuttings with black frame

**Price: \$75** each





Jenny Zhang, Lotus in Another World, 2021, Coloured paper, 15.7" x 11.8"

Medium Large paper-cutting with pale wooden frame

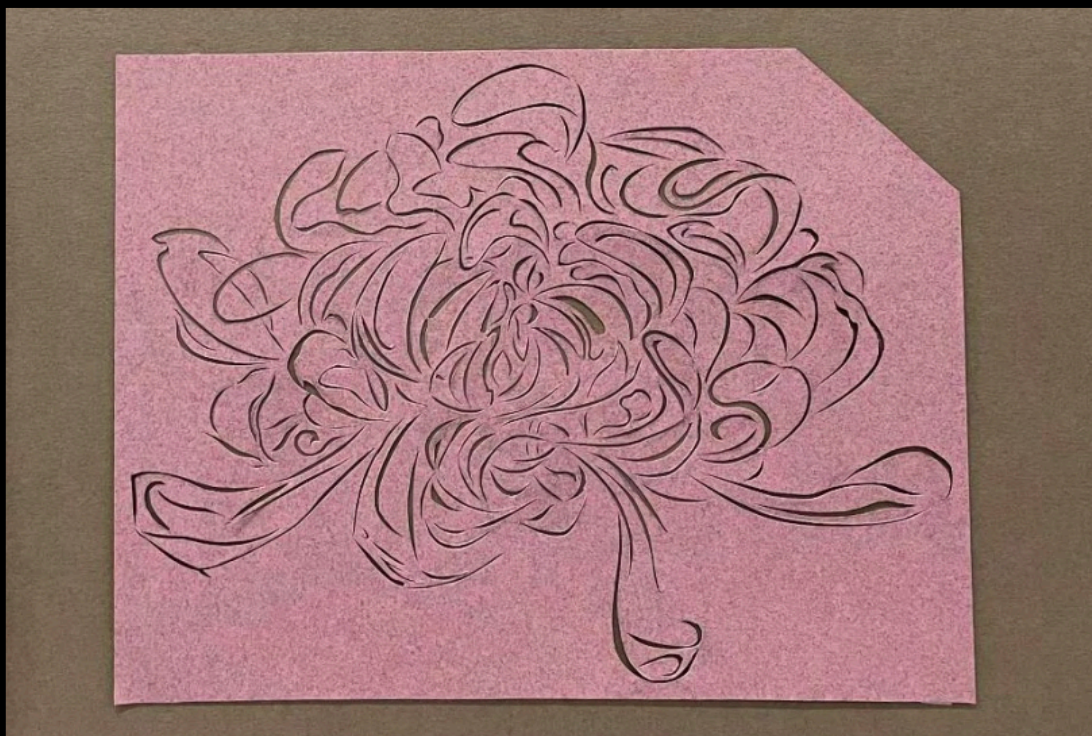
**Price: \$240**



Jenny Zhang, Pink Chrysanthemum, 2021, Coloured paper, 7.8" x 11.8"

Medium paper-cutting with pale wooden frame

**Price: \$200**







FAIRCHILD TV  
Isabella Huang  
+Crew



MIA KITTY YU  
ARTIST

OPENING  
"BELONGING"  
TORONTO  
FEB 17, 2023



ANSON NG  
ARTIST



JENNY ZHANG, ARTIST



JUSTINE YU  
SPECIAL GUEST  
LIVING HYPER





ASH  
CONG-  
BOWERS  
ARTIST  
Second  
from  
right



CURATOR, CAROL MARK  
CENTRE



FRIDA TAN, ARTIST &  
SISTER

EST  
HEN



