

# 29 Oak Street Projections

## 屋街29號排屋外牆投影活動

Thursdays, September 10/17/24, 2020  
8:00-9:00 PM

日期：2020年9月10日，9月17日，9月24日  
時間：晚上八時至九時

We welcome residents and passersby to come enjoy a program of text, still, and moving image artwork by local artists projected on the brick rowhouse wall of 29 Oak Street.

Recently purchased and reclaimed from short term rental use by the Chinatown Community Land Trust, the 29 Oak Street rowhouse property is now under community stewardship. While the interior will contribute 3 units of permanently affordable housing, the exterior will host public art that symbolizes Boston Chinatown's resilience and its immigrant history.

歡迎居民和行人來欣賞投射在屋街29號排屋牆外的文字，靜態和動態圖像，它們都是由本地藝術家所創作的藝術品。

最近華埠社區土地信託會購買了位於屋街29號的排屋，從短期租用用途改變為由社區管理。內部將可提供3套永久性可負擔住房，外部將放置象徵波士頓唐人街的動力及其移民歷史的公共藝術作品。



## program 2: Local Artist Films

September 17, 2020; 8 – 9 PM  
29 Oak Street Projections



Still from *The Rose* 铿锵玫瑰 (2019) by Wenhua Shi

### **My MaMa's Back (2020)** by Cynthia Yee

1:48' voice over archival photo

"My MaMa's Back," an excerpt from a longer story called, "Duck," is a tribute to the Chinese immigrant women garment workers of my Boston Chinatown childhood. The text and the recording, done by me in 2020, the photograph, by my father, Walter Yee, c.1952. In the photo, I sit with my mother inside 133 Hudson Street, our first American home, located where the first American community of Taishanese immigrant families settled after the repeal of the Chinese Exclusion Act in 1945. The subjects are my mother, May-Soon Gee Yee, myself, and in the dark shadows, longing, unseen, my two left behind sisters. Due to the Chinese Exclusion Act, my parents were separated for 15 years before I was born. My mother and two older sisters, surviving the Japanese invasion of China, while my father, a US Army Corporal, fought in Europe. My mother entered Boston in 1948, under the War Brides Act of 1945, leaving two daughters behind. My parents' granddaughter, Sarah Cheung, born in Guangzhou, emigrating to Boston in 1979, translated the text.

This piece tells the story of a childhood in a fragmented family, dominated by the ever present sound and rhythm of a sewing machine. Separated by socio-political upheaval, exclusionary laws, war and revolution, three generations meet across time and space in this artistic creation, centering on the sewing together of fabric.

## **Migration--On the Brick Road (2015)** by Yu-Wen Wu

4:30' HD video

music composed and performed by Aaron Trant

Migration--On Yellow Brick Road came about from Wu's desire to share a story. Her family's immigration story is one of many in the long and fraught history of Asian immigration to the United States since the 1840's. America is seen as the land of opportunity for those fleeing from war, persecution, and economic hardships. The Yellow Brick Road is a metaphor from the Wizard of Oz, a street of gold that leads to a land of promise and the idea of the American Dream.

Wu's public art piece, Lantern Stories is currently exhibited at Chin Park located at the Boston's Chinatown Gates.

## **The Rose (2019)** by Wenhua Shi

3:44' 16mm film

The Rose, Shi's most recent experimental piece, alters the space, where a newly planted rose is overgrown through iron fence. The film explores the perception of the relationship between foreground and background. The process of editing pays tribute to the optical toy, a bird in a cage, from the pre-cinema period.

## **Die Nacht (2017-2019)** by Wenhua Shi

3:43' 16mm film

Prelude to Senses of Time: depicts the lyrical and poetic passage of time. The work reflects on time and focuses on defining subjective and perceptual time with close attention to stillness, decay, disappearance, and ruins.

## **Where Does the Time Go? (2018)** by Maria Fong

1:25' Ink on lightbox animation, silent

This animation depicts time moving slowly, quickly, forward, and in cycles. I drew and redrew habits occurring in one school day, like waiting for the train, rushing out of class, making to do lists, and taking a bath. Water, through the medium of ink, and through the painted imagery, symbolizes the cyclical nature of time.

## **Bill of Rights for People of Mixed Heritage (2018)** by Maria Fong

1:24' mixed media animation

Inspired by the text of Maria P.P. Root's "Bill of Rights for People of Mixed Heritage," I animated feelings of contradiction related to my mixed race identity.

## **Ojo Malcriado (2019)** by Luis Arnias

14:19' 16mm film

Ojo Malcriado/*Punky Eye* is structured as a series of vignettes including portraits of friends and reinterpretations of personal memories. This accumulation of small gestures with surrealist tendencies generates a funny riddle that sometimes bleeds into the sublime. This film has an internal logic similar to a poem that rebels against the alphabet but is devoted to the image the words conjure. Ojo Malcriado is a gift to my family and friends. It is a gift to light and cinema that has been given so much to me.

## **Chinatown Atlas** by Kenneth Eng, Alan Kwan; with Tunney Lee

28:46' HD video

Series of videos utilizing interview footage with Tunney Lee and archival material from the Chinese Historical Society of New England (CHSNE) outlining the history of Boston Chinatown from the arrival of Chinese immigrants to Boston at the turn of the century.

1. The Strike Breakers, 2. Bachelor Society, 3. Chinatown Exclusion, 4. Laundries and Restaurants, 5. Emergence of Families - Education [Exclusion], 6. WW2 - To The Future

## 节目2：当地艺术家影片

9/17/2020 晚上八至九点

屋街29号牌屋外墙投影活动

### **My MaMa's Back 我的妈妈的身背 (2020) Cynthia Yee 制作**

1:48' voice over archival photo

摘自于一个长点的故事「鸭子」，一个通过我的波士顿唐人街的童年，为中国移民女服装工人的赞美。文字和录音由我在2020年完成，照片是由我的父亲，余沃尔特1952-53年拍的。照片中，我和母亲坐在哈德逊街133号，这是在1945年废除《排华法》后，我们的第一个美国家宅，位于第一个美国社区为台山移民家庭定居的地方。主题是我和母亲，余朱美顺，在那看不见的带着渴望的暗影里，是我两个留在中国的姐姐。由于《排华法》，我父母在我出生前分离了15年。我的母亲和两个姐姐，在日军侵华中幸存下来，而我的父亲，一名美国陆军下士，在欧洲作战。根据1945年的《战争新娘法》，我母亲在1948年进入波士顿，留下了两个女儿在中国。我父母的孙女张莎拉出生于广州，1979年移民波士顿，翻译了这篇课文。

这篇文章随着缝纫机呈现的音节，讲述了一段家庭童年的故事。在这艺术创作中，以布线的缝制为中心，描写了三代人被社会政治动荡、排除他性法律、战争和革命所离散，又跨越时空而相见。

### **Migration--On the Brick Road 迁移 - 在砖路上 (2015) Yu-Wen Wu 制作**

4:30' HD视频

Aaron Trant 音乐创作及表演

「迁移 - 在黄砖路上」是Wu强烈要想分享给大家的一个故事。她的家庭移民故事是19世纪40年代以来亚洲人移民美国的漫长而令人担忧的历史中的许多故事之一。美国被视为逃离战争，迫害及经济困境的人的机会之地。黄砖路是绿野仙踪中的一个隐喻，绿野仙踪是一条通往充满希望的土地和美国梦的街道。

Wu的公共艺术作品「灯笼故事」目前在位于波士顿唐人街大门的中国公园展出。

### **The Rose 铿锵玫瑰 (2019) Wenhua Shi 制作**

3:44' 16mm film

「铿锵玫瑰」是文华最新完成的作品，运用快速拼贴强烈触动观众对空间常规认知。闪回 闪前取消了常规前景后景关系，作品也是对电影史之前的光学玩具「笼中鸟」的一个致敬。

### **Die Nacht (2017-2019) Wenhua Shi 制作**

3:43' 16mm film

序曲到时间：描绘抒情和诗意的时间流逝。作品反思时间，侧重于界定主观和感性时间，密切关注静止、腐朽、消失和毁灭。

### **Where Does the Time Go? 时间去了哪里？ (2018) Maria Fong 制作**

1:25' 墨水在灯箱动画，无声

这个动画描绘的时间移动缓慢，快速，前进，并在循环。我在一个学校的一天里画了一些习惯，比如等火车，冲出教室，列清单，洗澡。水，通过墨水的媒介，通过绘画的意象，象征着时间的周期性。

**Bill of Rights for People of Mixed Heritage 混合遗产人民权利法案 (2018) Maria Fong 制作**  
1:24' 混合媒体动画

灵感来自玛丽亚P.P.罗特的“混合遗产人民权利法案”的文本，我动画了我的由于混合种族身份带来的矛盾感觉。

**Ojo Malcriado 朋克眼 (2019) Luis Arnias 制作**  
14:19' 16mm film

「奥乔·马尔克里亚多/朋克眼」(Ojo Malcriado/Punky Eye) 组成，是一系列小插曲，包括朋友的肖像和个人记忆的重新解释。这种带有超现实主义倾向的小手势的积累产生了一个有趣的谜语，有时会渗入至崇高境界。这部影片有一个内部逻辑，类似于一首诗，反对字母表，但致力于形象的文字所召唤。Ojo Malcriado是送给我的家人和朋友的礼物。这是送给曾给了我这么多的光和电影的礼物。

**Chinatown Atlas 由Kenneth Eng, Alan Kwan; 与Tunney Lee**  
28:46' HD视频系列

利用与Tunney Lee 的采访镜头和从纽英崙华人历史协会(CHSNE)概述中国移民到达波士顿华埠的历史档案材料。

1. 罢工者、
  2. 学士社群、
  3. 华埠《排华法》、
  4. 洗衣店和餐馆、
  5. 家庭的出现-教育
- 《排华法》、
6. 二战-走向未来



Still from Chinatown Atlas: Chinatown Exclusion 图片来自于Chinatown Atlas华埠《排华法》视频

## What is the Chinatown Community Land Trust?

### 華埠社區土地信託會是什麼？

The Chinatown Community Land Trust was launched as an important tool for residents and community activists struggling for greater control of development and rooted in the belief that we have the right to our historic community.

華埠社區土地信託會的成立，是為了居民和社區活躍份子在爭取這個我們深信我們是有權對這富有歷史的社區有更好的發展管控，提供一個重要的工具。

A Community Land Trust is a non-profit, community-based corporation that acquires and keeps land for the community and never sells it. It is a tool for the community to permanently own and administer the land for the common good. Because the CLT is the permanent owner of the land, it is able to preserve the land for community uses, regardless of the ups and downs of the real estate market.

社區土地信託會是一個非牟利及奠基於社區的組織，為社區獲取和保留土地，並永遠不會出售該土地，是為社區公共利益得以永久擁有和管理土地的工具。由於社區土地信託會是土地的永久產權者，所以能保留土地給社區使用，就是房地產市場的起伏也不會受到影響。

Chinatown CLT works to stabilize the future of Chinatown as a neighborhood for working class families and a regional hub for the Chinese community. We work for community control of the land, development without displacement, permanently affordable housing, and shared neighborhood spaces.

華埠社區土地信託會的宗旨是穩定華埠的未來，為工人階層家庭和大波士頓華人社會的中心地區。我們為了社區土地管控權，提倡無迫遷的發展建設，增加永久可負擔房屋和共享鄰里空間，與華埠整體計劃的願景相一致而工作。

**Submit your ideas for a future mural on 29 Oak Street here:**

**在此處提交您對屋街29號壁畫的想法:**

[tiny.cc/29oakstreet](https://tiny.cc/29oakstreet)

#WeLoveBostonChinatown

#ExperienceChinatown



## Survey 问卷

What is the significance of **row houses** to you? to Chinatown? to Boston? 牌楼对你有什么意义？对华埠有什么意义？对波士顿城市有什么意义？

What do you think of when you see **murals** around the city? In your neighborhood? 当你看到城市周围的外墙壁画时，你会怎么想？在你居住地附近呢？

What type of (public) art do you like to see or experience? Why? What does participating in public art projects make you think about or feel? 你喜欢看或体验什么类型的（公共）艺术？为什么？参与公共艺术项目会让你思考或感受到什么？

What themes, ideas and/or styles would you like to see represented in a future mural on 29 Oak Street? 您希望在屋街29號的未來壁畫中看到哪些主題、想法和艺术风格？