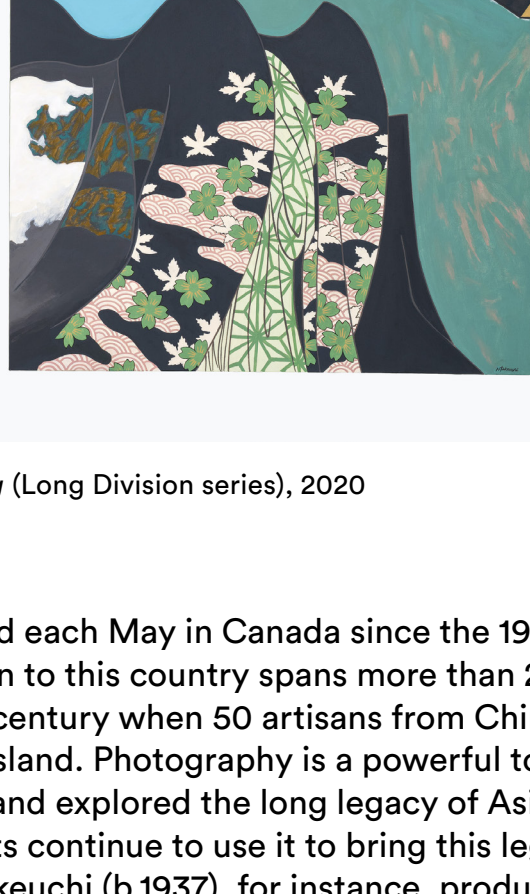
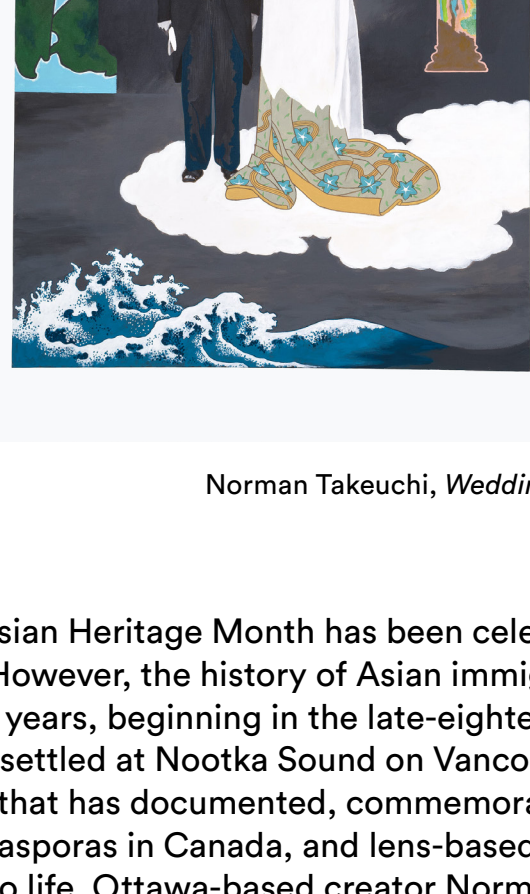


EDUCATION NEWSLETTER

TAKING THE LONG VIEW
PHOTOGRAPHIC LEGACIES

In celebration of Asian Heritage Month, we are reflecting on history and community through the work of five lens-based artists



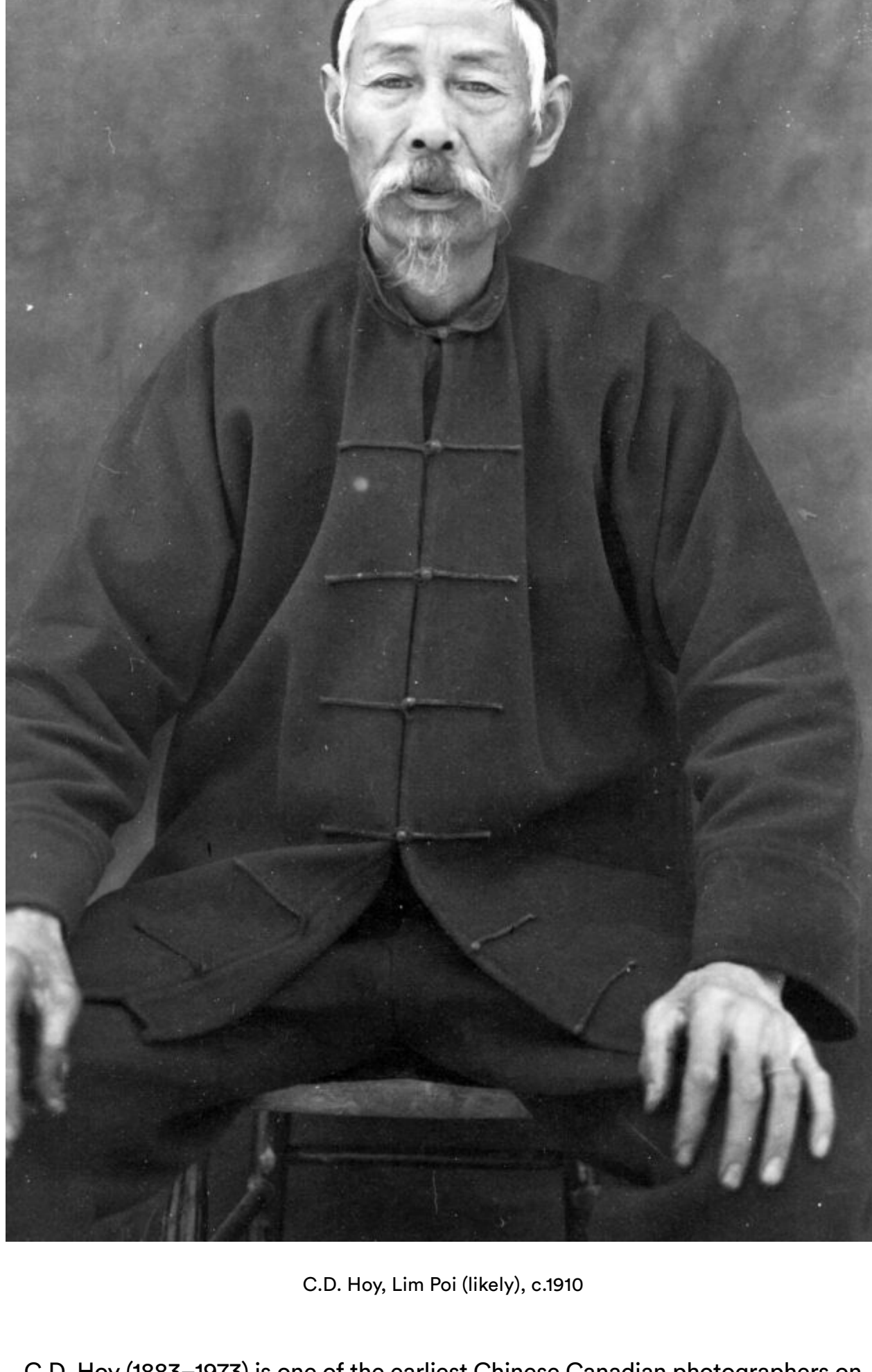
Norman Takeuchi, *Wedding Song* (Long Division series), 2020

Asian Heritage Month has been celebrated each May in Canada since the 1990s. However, the history of Asian immigration to this country spans more than 200 years, beginning in the late-eighteenth century when 50 artisans from China settled at Nootka Sound on Vancouver Island. Photography is a powerful tool that has documented, commemorated, and explored the long legacy of Asian diasporas in Canada, and lens-based artists continue to use it to bring this legacy to life. Ottawa-based creator Norman Takeuchi (b.1937), for instance, produces richly layered artworks that evoke both personal and communal memories. For his diptych entitled *Wedding Song*, he recreated his parents' matrimonial photograph and paired it with fragmented forms, bridging the two canvases that symbolize past and present—despite the gap between them. From uncovering familial memory to storytelling cultural heritage, we hope that the photographic works we are sharing this week will prompt classroom conversations about the diversity and vibrancy of Asian Canadian communities across the country.

— The Art Canada Institute Education Team

AVENUES TO EXPLORE

Cultural Cross-Sections

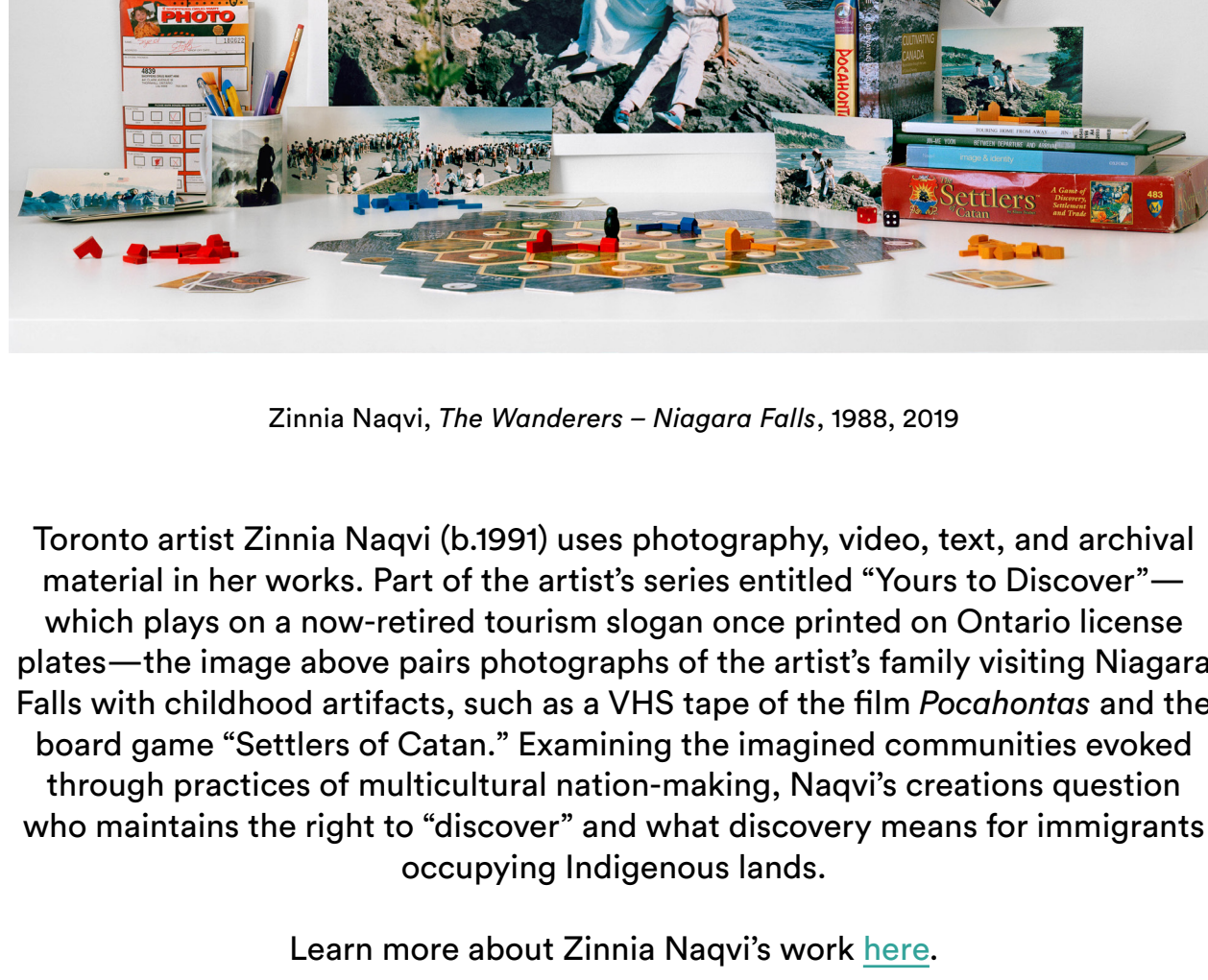


C.D. Hoy, Lim Poi (likely), c.1910

C.D. Hoy (1883–1973) is one of the earliest Chinese Canadian photographers on record, and he produced a remarkable archive of portraits that capture life in the small town of Quesnel, British Columbia, in the early 1900s. Tied to both the Fraser River and Cariboo Gold Rushes, Quesnel's early municipal history reflects the relationships built between a number of different cultural groups, and this diversity is vividly enshrined in the portraits of those who visited Hoy's studio—like this one, believed to represent the well-known farmer and business owner Lim Poi.

Download our Teacher Resource Guide on C.D. Hoy [here](#).

Shared Histories

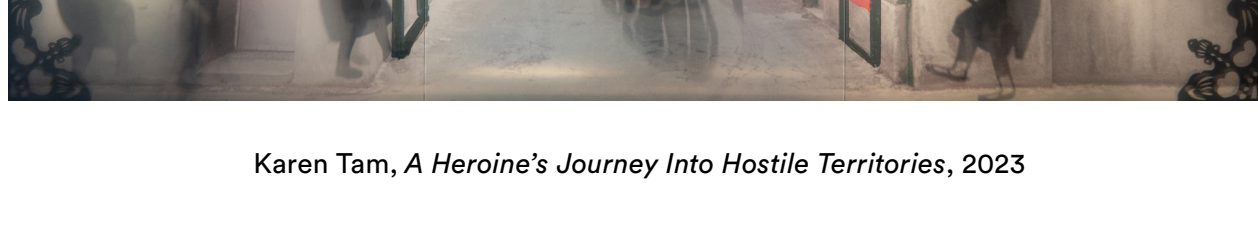


Zinnia Naqvi, *The Wanderers – Niagara Falls*, 1988, 2019

Toronto artist Zinnia Naqvi (b.1991) uses photography, video, text, and archival material in her works. Part of the artist's series entitled “Yours to Discover”—which plays on a now-retired tourism slogan once printed on Ontario license plates—the image above pairs photographs of the artist's family visiting Niagara Falls with childhood artifacts, such as a VHS tape of the film *Pocahontas* and the board game “Settlers of Catan.” Examining the imagined communities evoked through practices of multicultural nation-making, Naqvi's creations question who maintains the right to “discover” and what discovery means for immigrants occupying Indigenous lands.

Learn more about Zinnia Naqvi's work [here](#).

Home and Heritage



Karen Tam, *A Heroine's Journey Into Hostile Territories*, 2023

In her mixed-media and interdisciplinary practice, Montreal-based artist, curator, and scholar Karen Tam (b.1977) makes visible the stories and spaces of Chinese Canadian communities that have largely been lost to time. *A Heroine's Journey Into Hostile Territories* is a new work produced for Tam's current exhibition *Swallowing Mountains* at the McCord Museum in Montreal. It immerses viewers in the nineteenth- and early-twentieth-century history of the city's Chinatown from the perspectives of the women who called this neighbourhood home. Incorporating shadow puppetry, Cantonese opera, and archival materials from the museum's collection, *A Heroine's Journey* reveals the important roles that Chinese Canadian women have long played in building community.

Learn more about Karen Tam in an [online exhibition](#).

Worldly Ruminations



Anna Wong, *China Wall II*, 1981

Born and raised in Vancouver's Chinatown, celebrated ink painter and master printmaker Anna Wong (1930–2013) maintained a diverse and prolific career for more than five decades. A constant traveller, for many years Wong split her time between Vancouver and New York, producing works on paper that act like a visual diary of her many artistic interests and worldly experiences. *China Wall II* was produced in response to her travels in China. Incorporating Wong's photographs of significant landmarks—such as the Great Wall of China or the cave-temple complexes of Dunhuang—the prints offer a rare glimpse into the method of a creator committed to continuous change.

Learn more about Anna Wong's work [here](#).

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Launched in 2013, the Art Canada Institute is the only national institution whose mandate is to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French, within Canada and internationally. The ACI works with more than fifty of Canada's leading art historians, curators, and visual culture experts who are dedicated to the creation of authoritative original content on the people, themes, and topics that have defined Canadian art history.

We are creating a central digital resource to tell the world about Canada's most important works of art and where they are located. By functioning as an online art museum, a [digital library](#), and an interactive Canadian art encyclopedia, the ACI is an indispensable resource on Canada's visual heritage.

Visit us at aci-iac.ca

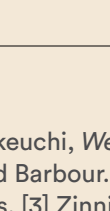
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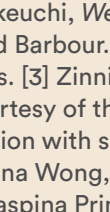
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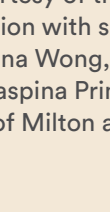
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Image Credits: [1] Norman Takeuchi, *Wedding Song*, 2020, from the series “Long Division,” acrylic on canvas, 122 x 200 cm. Photo: David Barbour. Courtesy of the artist. [2] C.D. Hoy, Lim Poi (likely), c.1910. P2023 Barkerville Historic Town Archives. [3] Zinnia Naqvi, *The Wanderers – Niagara Falls*, 1988, 2019, inkjet print, 75.6 x 121.3 cm. ED. 5 + 2 AP. Courtesy of the artist. © Zinnia Naqvi. [4] Karen Tam, *A Heroine's Journey Into Hostile Territories*, 2023, installation with shadow puppets, music, and archival photography. Photo: Karen Tam. Courtesy of the artist. [5] Anna Wong, *China Wall II*, 1981, serigraph print, 56 x 77 cm. Collection of the Burnaby Art Gallery, from the Malaspina Printshop Archives of the City of Burnaby Permanent Art Collection, gift of Milton and Fei Wong, BAG AN 1988.38.901.