

Simon Mallett New Work Program by



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加拿大华人移民史与中国传统神话实验性创作
An Experimental Piece
on Chinese Ancient Myths and Immigration History

CROSSING 山行海宿 MOUNTAINS AND SEAS

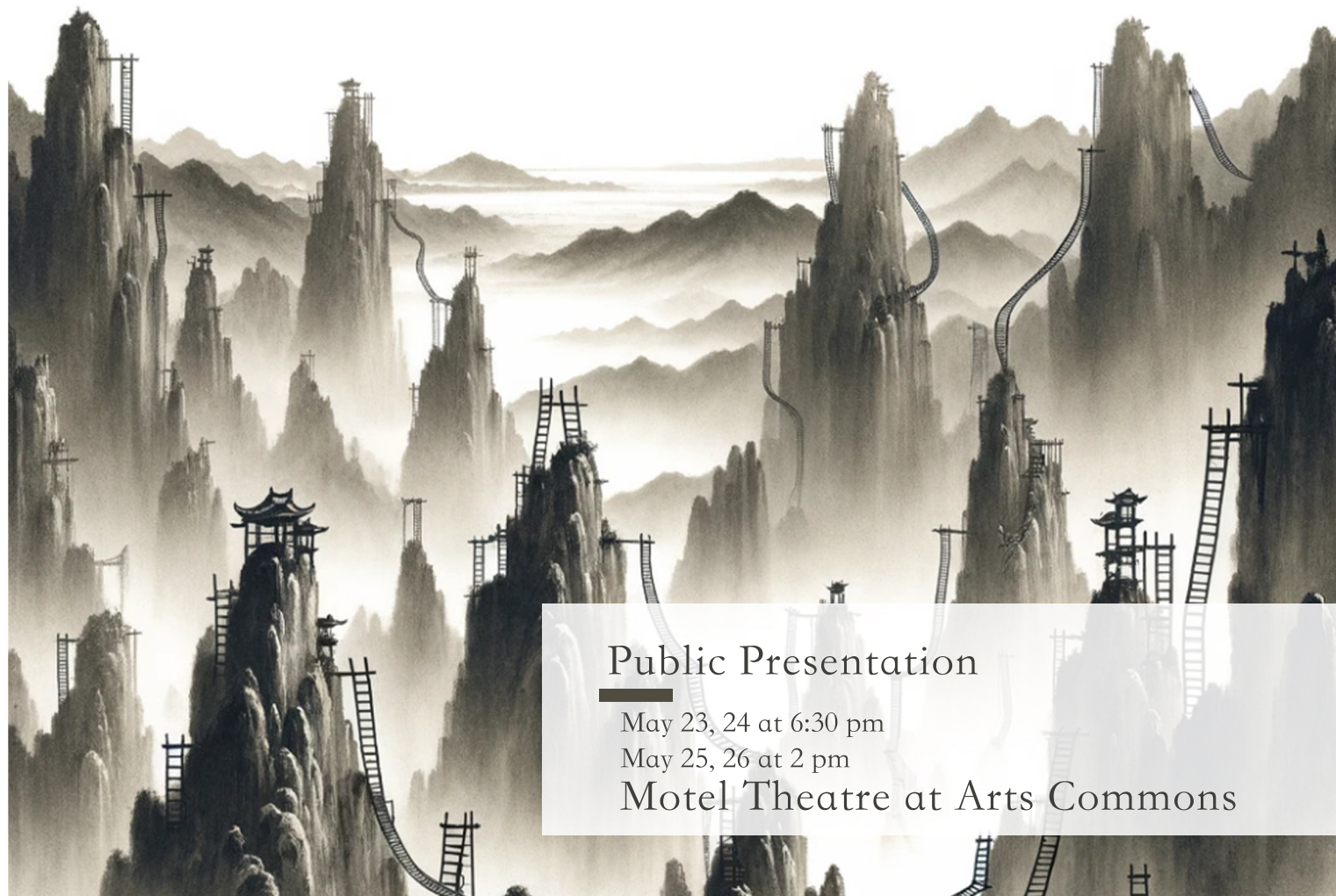
Performed in Mandarin and English, fully subtitled.

Initially inspired by "Stories of Exclusion"
by Dale Lee Kwong
at Eau Claire cSpace, 2023 June

Created and Directed by Nick Fangzheng Wang
Sound, Lighting designed by Nick Wang

Set Designed by Stephanie Qi and Nick Wang
Installation Built by Stanley Zhang (张涵石)
Assistant Stage Manager and Show Operator:
Chelsea Huiyu Li (李蕙宇)
Subtitle Operator: Anne Yang, Stanley Zhang

Cast:
Yangyang Luo (罗暘暘), Xinyu Li (李新宇),
Ning Shu, Stephanie Qi, Molly (茉莉)



Public Presentation

May 23, 24 at 6:30 pm

May 25, 26 at 2 pm

Motel Theatre at Arts Commons

This project is based on Dale Lee Kwong's workshop: Stories of Exclusion, at cSpace Eau Claire in June 2023.

After years of Head Tax did not stop Chinese immigration, the Canadian government passed legislation that effectively stopped immigration from China for 24 years. The ironically named Chinese Immigration Act came into effect on July 1st, 1923. The holiday known as Dominion Day was called "Day of Humiliation" by the Chinese community... The 'Exclusion Act' impacted the community in ways we are only now beginning to understand...

STORIES OF EXCLUSION is a workshop which will see Chinese community members share their hidden histories with Asian artists. The artist witnesses will use those stories as inspiration for their creative practice. Members of the public are also invited to witness these stories.

[<https://cspaceprojects.com/event/stories-of-exclusion/>]

I am also one of the witnesses sharing stories in the "Stories of Exclusion" project. The part of me that is Chinese is shaped by the world and is also the fundamental driving force when I reshape the world. This is the main reason why our work "Crossing Mountains and Seas" adopts an episodic, non-linear narrative: the inherited culture is not a simple linear story from the first chapter to the second; instead, all mutual transformations (between the world and individuals) are hidden in the minutiae of life.

The dissemination of any ideology is inseparable from storytelling. Many things can achieve this, and theatre can as well. I recall performing school dramas as a child, reciting mythological stories from the textbook in front of the class. It is similar now, listening to the immigration stories of previous generations. The wave of immigration has reached Calgary. More and more new Chinese immigrants and old immigrants are creating gaps in this society. Why not use theatre to create more discussions and exchange perspectives? Although we say in the play, "Each generation has its own struggles. One generation cannot solve the problems of another... I cannot fight like they did, but they cannot give us the answers either..." yet, "All struggles, achievements, and abandonment remain unchanged."

I would like to thank Downstage for creating space for us. Thank you to the actors who participated in this experimental creation, some of whom are on stage for the first time. And thank you to many community members who stand alongside us. The Chinese community in Calgary is filled with an artistic atmosphere, but in terms of ideological expression, it is tightly bound by homogenization and hindered by the idea of "submitting to mainstream culture." On the stage of Arts Commons, there have already been representations of Japanese immigrant culture in "Forgiven" and Korean immigrant culture in "Kim's Convenience." When will there be stories about Chinese people? A hundred years ago, they built the trans-Canada railway, and a hundred years later, they are still building Canada together with all ethnic groups...

关于《山行海宿》 About this Project...

这个项目是基于Dale Lee Kwong于2023年6月在cSpace Eau Claire举办的工作坊：《被排斥的故事》。

在多年的人头税未能阻止华人移民之后，加拿大政府通过了立法，有效地停止了来自中国的移民，为期24年。讽刺的是，这项被称为《华人移民法》的立法于1923年7月1日生效。华人社区将原本被称为自治领日的节日称为“屈辱日”.....《排华法案》对华人社区的影响，我们才刚刚开始理解。

《被排斥的故事》是一个工作坊，届时华人社区成员将与亚裔艺术家分享他们隐藏的历史。这些艺术家见证者将以这些故事为灵感进行创作。公众也被邀请来见证这些故事。

[<https://cspaceprojects.com/event/stories-of-exclusion/>]

我也是其中一个参与Stories of Exclusion的故事见证者。我作为中国人的那一部分，是世界给予我的塑造，也是我改造世界时的基本动力源泉。这也是这部《山行海宿》决定采用章节式而非线性式的叙述的主要原因：传承的文化不是从第一章到第二章简简单单的线性故事；相反，一切相互的改造都藏在生活的细枝末节中。

任何意识形态的传播都离不开故事的叙述。很多东西可以做到，戏剧也可以做到。想起小时候做课本剧，在教室前面念着课本里的神话故事。又和现在一样，听着前几代人的移民故事。移民浪潮已经来到了卡尔加里。越来越多的新中国移民和老移民已经在这个社会里产生罅隙。为什么不用戏剧来换位思考呢？尽管，我们在剧中说：“每一代有每一代的挣扎。一代人解决不了另一代人的问题.....我没法像他们一样战斗，但他们也没法给我们答案.....”但是：“一切的挣扎、实现、放弃不会变。”

我想要感谢Downstage的全力支持。也要感谢参与到这次实验性创作中的几位演员，有的甚至还是第一次上舞台。还有许许多多并肩作战的小伙伴。卡尔加里中文社区充满了艺术的氛围，但是在意识形态的表达上，被同质化牢牢束缚，被“屈服于主流文化”的想法所掣肘。在Arts Commons的舞台上，已经有了表现日本移民文化的Forgiven，有了韩国移民文化的Kim's Convenience。什么时候，才有中国人的故事.....百年前，修建了横穿加拿大铁路的，百年后，依然与所有族裔一起打造加拿大的，中国移民的故事？

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