

Interior Chinatown: Morris Lum

林耀基在華埠

Curated by Yan Wu

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Situating “Interior Chinatown: Morris Lum 林耀基在華埠”

What is Chinatown? A neighbourhood formed through displacement, migration, and survival; a social world sustained through labour, kinship, and mutual care; a cultural memory to be celebrated and negotiated; or an image repeatedly produced for others? In the 1974 neo-noir film *Chinatown*, Chinatown barely appears. It functions instead as an idea: a distant, unknowable place associated with secrecy, corruption, and the limits of understanding. Half a century later, Charles Yu’s novel *Interior Chinatown* and its 2024 television adaptation turn that structure inside out. Chinatown is no longer only the mysterious elsewhere of American cinema. It becomes a set, a genre, a workplace, and an imposed reality in which Asian characters are repeatedly assigned minor roles.

The television series makes this condition literal. Its characters move between everyday life and the stylized police drama *Black & White*, never fully certain where performance ends and reality begins. Much has changed: characters initially confined to Chinatown’s background as “Generic Asian Man” begin to occupy leading roles and gain public visibility. Yet Chinatown remains a representational enclosure, a place continually made legible through familiar roles and images.

Interior Chinatown: Morris Lum centres Morris within this interior, not as its representative, but as someone whose practice has been formed through being there. Rather than asking what Chinatown stands for, the exhibition asks what it holds, how it is lived, and what forms of attention are required to enter it. *Interior Chinatown: Morris Lum* | 林耀基在華埠 emerged from this tension between Chinatown as image and Chinatown as a world.

在華埠

The English and Chinese titles, however, do not say the same thing. While the English title quietly acknowledges Charles Yu's *Interior Chinatown*, the Chinese title carries another intention. Chinatown has no single Chinese equivalent. 唐人街 (*Táng rén jiē*), 中國城 (*Zhōngguó chéng*), and 華埠 (*Huábù*) are often treated as interchangeable, yet each constructs the place differently.¹

唐人街, rendered in Cantonese as *Tong Yan Gaa*, literally means “the street of Tang people.” Morris titled his long-term Chinatown series *Tong Yan Gaa*, reflecting his family’s Cantonese-speaking background and ancestral roots in Guangdong. The term also carries the history of southern Chinese migration: 唐人 was a longstanding form of self-identification among Chinese people, particularly within Cantonese-speaking communities overseas. 中國城, literally “China city,” locates Chinatown more directly in relation to the modern nation of China.

華埠 begins from another spatial history. 華 refers broadly to Chinese people and culture, while 埠 originally named a wharf or landing place, then a commercial port, and eventually a locality or city. David Chuen-yan Lai, an urban geographer whose foundational research on Canadian Chinatowns has significantly influenced Morris’s practice, notes that early Chinese migrants understood their overseas settlements in relation to the commercial ports of China, or 華埠.² The word thus carries traces of arrival, trade, movement, and settlement. We chose it not because it offers a neutral or universal translation, but because these associations correspond to the exhibition’s understanding of Chinatown as a formation that travels, settles, and changes across places, without being reduced to a single linguistic, cultural, or national origin.

The Chinese title does more than translate the English one. *Interior Chinatown: Morris Lum* becomes 林耀基在華埠. 在 generally means “to be in,” “to be at,” or simply “to be present.” Here, it conveys not only location, but duration and participation: Morris’s continuing presence across the

places, encounters, and relationships from which the work has emerged. He rarely appears within the frame, yet every photograph begins from his being there, whether entering a space, returning to it, waiting, looking, taking part, or spending time with the people who sustain it. Many of the photographs depict community spaces in different forms, including restaurants, association halls, places of worship, martial arts schools, and local organizations. Once photographed, these places become more than subjects. The images register Morris's commitment to the communities that made them possible. 林耀基在華埠 thus names the condition of his practice: Morris is in Chinatown, and his work takes form through being there. Photography is one of the principal ways through which that presence is sustained, recorded, and carried into other contexts.

Taking Photos as Remembering, Socializing, Researching, and Advocating

Morris Lum's photographs do not begin as artworks. They begin as acts of attention within an ongoing relationship to place. Only later might an image be selected, printed, framed, enlarged, exhibited, acquired, reproduced in a publication, or circulated by a community organization. This exhibition makes those different lives of the photograph visible for the first time. Every city Morris has photographed through his long-term Chinatown project is represented, while the images appear through an unusually wide range of forms: framed archival pigment prints in different sizes, monumental vinyl prints mounted on panels, chronological sequences, archival displays, and small behind-the-scenes photographs. The question is therefore not simply whether these images are documents or artworks. It is how photography moves between memory, social relation, research, and public use without ceasing to be the same act of looking.

The photographic traditions Morris draws upon already hold these possibilities in tension. The 1975 exhibition *New Topographics*, along

with the work of American photographer Stephen Shore and Canadian photographer Lynne Cohen, offers a language of restraint, typology, and sustained attention to vernacular landscapes and interiors. Morris has described the large-format camera as a way of bringing presence and dignity to places whose historical importance might otherwise be overlooked. Chinese Canadian photographer and community organizer Jim Wong-Chu and Chinese American photographer Corky Lee offer another model, in which taking photographs is also a way of recording one's own community: its labour, political struggles, celebrations, and everyday forms of belonging. Morris's practice brings these lineages together.³ The photographs may appear formally detached, but their making is socially embedded.

888 Dundas St. E., Units C3 & C4, Mississauga 2012, 2013, 2014, 2015, 2025 makes that tension personal. Morris's family settled in Mississauga after immigrating to Canada, making the city his Canadian hometown. He knew the banquet hall through weddings, anniversaries, birthdays, and other family celebrations. Across five photographs, the same commercial units pass through different restaurant identities. What begins as personal memory becomes a record of tenancy, migration, and changing cultural reference points. Its most recent occupant, QJD Peking Duck, connects an ordinary Mississauga commercial unit to the international expansion of Quanjude, a Beijing restaurant established in the nineteenth century.⁴ The sequence thus hints at a wider demographic and commercial shift: from suburban spaces shaped by earlier waves of predominantly Cantonese-speaking migration from Guangdong and Hong Kong to the growing visibility of more recent, regionally diverse migration from across China, often mediated through Mandarin. That transformation will become more explicit elsewhere in the exhibition, but here it first appears through the repeated act of photographing the same place.

When Morris speaks about his images, he rarely begins by assigning symbolic meaning to them. He talks instead about what a place was,

who used it, how he entered it, whom he met, and what changed after the photograph was taken. *Chinatown Reflections*, composed of behind-the-scenes images made during the production of *Tong Yan Gaai*, brings those conditions into view. The photographs record journeys, encounters, and moments of connection with members of the Chinese diaspora. They show that taking photographs is also a way of socializing and participating. The apparent stillness of the finished works is not evidence of distance from community life. It is made possible through introductions, conversations, meals, repeated visits, and the trust required to enter spaces not immediately open to view.

Advocacy develops from the same sustained attention. *Chinese Freemason & Dart Coon Club, Toronto 2017* depicts an institution whose role extended far beyond cultural representation. During the years of Chinese exclusion, organizations such as this provided housing, financial assistance, mediation, and spaces for collective life, including Cantonese opera. The photograph does not need to impose an external political meaning onto the room. By bringing the space and its history into institutional view, it makes visible an infrastructure through which a community survived and organized itself.

Gate of Harmonious Interest, Victoria 2023 carries this relation between photography and advocacy further. The gate was itself part of David Chuen-yan Lai's work on the revitalization of Victoria's Chinatown, recognized as the oldest surviving Chinatown in Canada and once the country's largest centre of Chinese settlement. Morris's later photograph, now part of the McMaster Museum of Art collection, does not originate the advocacy associated with the site. It extends the afterlife of Lai's earlier research and public intervention by carrying the gate into another institutional context. Advocacy here is distributed across research, urban action, image-making, and institutional preservation.

From the gate, Morris's engagement with Lai moves from photographing the outcome of his advocacy to retracing his research through the archive. In *Dragon Centre, Scarborough 2019*, his photograph of the first indoor Asian-themed shopping mall in North America is shown alongside

Lai's images from 1984, 1986, and 1997. In *Selection of Photographs of Plaza Pylon Signs from the David Lai Fonds*, Morris follows Lai's close attention to plaza pylon signs, which register changing tenants and shifting community needs.

By retracing Lai's movements and repeating his acts of looking, Morris turns photography into a comparative research method. The earlier image becomes a question addressed to the present: what remains, what has disappeared, and what has taken its place? Remembering, socializing, researching, and advocating are not separate functions of the work. They are different consequences of staying with a place long enough for the photograph to change meaning.

From Tong Yan Gaai to the Suburban Asian Mall

Morris usually titles a photograph after the business, institution, or address occupying the site when the image was made. The title locates rather than interprets. His exterior photographs are generally taken in the morning with available light, when storefronts and façades can be seen before the fuller activity of the day begins. By limiting staging and artificial illumination, he allows names, architectures, and uses to carry much of the image's historical information. Across the series, these fixed names and addresses become coordinates within a much larger movement.

That movement cannot be understood only as a local progression from downtown to suburb. It belongs to a global history in which changing regimes of labour, exclusion, capital, and migration repeatedly reorganized the relationship between China, Canada, and Chinese diasporic life. In 1881, Canada's Chinese population numbered 4,383, more than 99 per cent of whom lived in British Columbia. By 1911, it had reached 27,774. Early migrants arrived largely through gold mining, railway construction, agriculture, domestic service, and other forms of labour, while the head tax and the Chinese Immigration Act of 1923 restricted entry and family formation.⁵

Early migration was drawn heavily from a small number of counties in Guangdong's Pearl River Delta, particularly Siyi—Taishan, Kaiping, Xinhui, and Enping—and Sanyi—Nanhai, Panyu, and Shunde—with Zhongshan

another major place of origin. At this scale, place of origin, dialect, surname, association structure, and urban settlement could be mapped in close relation to one another. What appeared from outside as a unified “Chinese” enclave was internally composed of highly specific regional, linguistic, and familial worlds.⁶

The scale and structure of migration changed after the repeal of exclusion and the introduction of Canada’s points-based immigration system in 1967. The Chinese population rose to 118,815 by 1971, 652,630 by 1991, and 921,585 by 1996. Much of the suburban development Lai studied was shaped by migration from Hong Kong, particularly during the decades preceding the 1997 handover. Immigration became increasingly associated with professional mobility, entrepreneurship, education, and investment capital. Lai’s archival clippings register the geopolitical dimension of this movement: Canada and other immigrant-receiving countries competed to attract Hong Kong migrants and their assets as the territory’s return to China approached.⁷

The suburban malls produced through this period were not simply larger or newer Chinatowns. They operated through arterial roads, automobiles, enclosed shopping centres, regional markets, strata ownership, and transnational flows of capital. Lai’s own terminology shifted accordingly. Developments initially described as “Chinese malls” or “new Chinatowns” increasingly became “Asian-themed malls.” The new term acknowledged a wider range of tenants and customers, but also marked a conceptual threshold. “Chinese” could no longer securely describe the population, market, or cultural field these spaces contained.⁸

Auric King, Markham 2025 gives this transformation a spatial and visual form. The banquet restaurant occupies a space formerly used by the chain restaurant Pickle Barrel inside Markville Mall. The banquet hall, familiar from historic Chinatown as a setting for weddings, association events, family celebrations, and collective meals, now operates within a mainstream regional shopping centre. Its social function persists, but

the population, architecture, and geography supporting it have changed. So have its visual codes. The room does not rely on the red-and-gold palette commonly associated with older Chinatown restaurants. Instead, its skylight, purple sequin curtain, lighting, and contemporary decorative materials produce a different atmosphere and register a different sense of taste. The work does not show Chinatown simply moving to the suburbs. It shows Chinese collective life taking form within another metropolitan and aesthetic system.

Historic Chinatowns nevertheless remain the centre of gravity of Morris's practice. The suburban works do not displace them or present them as obsolete. Instead, they extend the geographic field through which the histories, values, and social relationships Morris first encountered in historic Chinatown communities can be understood.

Morris photographs these spaces after another demographic transformation. Canada's Chinese population now exceeds 1.7 million, while migration from mainland China has become a major component of more recent arrivals.⁹ Yet "mainland China" is a far broader and less internally precise category than Siyi, Sanyi, Taishan, or even Hong Kong. It gathers substantial regional, linguistic, economic, and social differences under a single designation. The numbers increase, but their ability to explain how social relations are formed becomes less exact.

This loss of precision has political consequences. The rise of the People's Republic of China as an economic and geopolitical power has changed how newcomers from mainland China are perceived. They are frequently read through the political image of the PRC, or through the capital associated with its global ascent, rather than through the varied circumstances of their own migration. In historic Chinatowns, where displacement and redevelopment remain urgent concerns, they may consequently be perceived as an external force or as agents of gentrification. These tensions cannot be dismissed. At the same time, newcomers from mainland China cannot be understood solely

through their presumed relationship to the Chinese state, the Chinese Communist Party, or the capital associated with China's global ascent. Such readings collapse substantial differences in class, region, language, generation, political position, and migration history.

Nor does the absence of older village, surname, and district structures indicate an absence of community. People arriving from large cities and through education, employment, entrepreneurship, family migration, and other transnational routes are unlikely to reproduce the forms of association created by early migrants from a small number of Guangdong counties. Collective life may instead develop through schools, restaurants, religious organizations, professional and online networks, and recurring practices of shopping, eating, worshipping, recreation, and gathering across a dispersed metropolitan region. These relations may be less visible within inherited images of Chinatown, but they are not therefore less substantive.

Morris's and Lai's practices align in their sustained attention to these changing relations. Both revisit sites, record businesses and signage, and use photography to study connections between migration, commerce, and place. Yet even when they arrive at the same plaza, they do not encounter the same place. Lai's surveys, maps, photographs, menus, business cards, and clippings register suburban formations emerging through Hong Kong migration and investment. Morris encounters those spaces after new migrations, changing tenants, different languages, and altered forms of social connection have entered them. Time is not simply the interval between their records. It participates in producing the places themselves.

What takes shape across Morris's work might therefore be understood as a changing "Canadian China": not a nation enclosed within another nation, but a field produced through Canadian immigration policy, diasporic history, global capital, and multiple relationships to China and to other sites across the Chinese diaspora. Morris's own trajectory complicates any simple relation between origin and diaspora. Unlike artists whose work is shaped by personal or familial journeys to China,

Morris has spent years photographing Chinese communities in Canada and elsewhere without a comparable relationship to China as a place of origin. His work moves among historic Chinatowns, suburban malls, and newer community spaces shaped by multiple Chinese and diasporic migration histories.

What his photographs hold is not one overseas China, nor a linear passage from an authentic Chinatown to a supposedly placeless suburb. They record a living and internally differentiated field whose social forms are continually remade through change. The question is not whether community has moved beyond or replaced the historic enclave, but how historic Chinatowns and newer spatial formations continue to coexist, overlap, and change—and whether our inherited frameworks are capable of recognizing the different forms they take.

Togetherness-in-Difference

In Charles Yu's *Interior Chinatown*, “Kung Fu Guy” is the highest-ranking role available to an Asian man within its hierarchy of racial types. It promises visibility, but only through an identity already scripted and made legible to others. *Wayland Li Wushu School, Markham 2026* begins from another relationship between martial arts and visibility. Located inside an industrial compound in suburban Markham, the school occupies a modest, makeshift training space where students repeat forms, receive corrections, and prepare for national and international competitions. The school has produced world champions, yet little in its surrounding architecture announces what takes place inside.

The exhibition developed through more than a conventional conversation between curator and artist. In a collaborative process that might be described as being “on the road with Chinatown,” Morris and the exhibition’s curatorial and research team travelled across the Greater Toronto and Hamilton Area, moved through commercial, cultural, religious, and community settings, spoke with local participants, compared memories, and returned to sites over

time. Through this process, Chinatown began to operate not only as the exhibition's subject but also as a method of working. At the Wayland Li Wushu School, we spent hours watching the students practise. Repetition gradually changed what we could see. What might be broadly described from outside as "kung fu" became recognizable as modern wushu: a standardized and competitive form shaped by modern Chinese institutions, training systems, and ideas of national culture. At the same time, the school produced different forms of recognition among us. Morris was drawn to the relationships between the sifu, former students who had become parents, and younger students growing up within the school. He understood these connections through kinship, extended family, loyalty, and intergenerational bonds—values that also inform the historic Chinatown associations and community institutions he has photographed. I approached the same space through a different lived history. Having grown up in Shanghai, I was also attentive to modern wushu as a system of standardized training, institutional discipline, performance, and competitive ambition.

These different forms of recognition became integral to the exhibition's collaborative process. Our relationships to Chinatown, Canadian China, Chinese languages, and Chineseness overlap without coinciding. Morris was born in Trinidad and Tobago and raised in Mississauga within a Cantonese-speaking family with ancestral roots in Guangdong. As the exhibition's curator, I bring another position. I am Han Chinese and grew up in Shanghai's former French Concession. I came to Canada as an international student to attend university, then moved through the positions of foreign worker, landed immigrant, and citizen. Yantong (Simon) Li, the exhibition's curatorial researcher, is ethnic Bai and grew up in Dali. He moved to the United States to attend high school as an international student and later came to Canada through marriage during the COVID-19 pandemic.

In *What Did David Lai See?*, Yantong and I respond to materials from the David Lai Fonds through our own migration histories and lived experiences. We speak in Mandarin alongside our respective regional

forms of speech, allowing the archive to be heard through voices that do not align with a single linguistic or ethnic authority. The video does not attempt to complete Lai's unfinished research. It puts his archival materials into motion through the distinct demographic, cultural, and migratory conditions that shaped our own arrivals in Canada.

Karen Law, the exhibition's production coordinator, grew up in Markham within a multigenerational Chinese Canadian family. During the COVID-19 pandemic, she moved to Toronto and began spending more time in the city's historic Chinatown before returning to Markham. Her perspective is shaped by this movement between suburban Chinese community life and the downtown neighbourhood, and by the different forms of belonging, memory, and participation each makes possible.

Karen's *Chinatown in Action* extends the exhibition beyond the perspectives of the artist and curatorial team. Through interviews with Amy Wang of Chinatown Lion Dance, Howard Tam of Dragon Centre Stories, Chiyi Tam of the Toronto Chinatown Land Trust, Jessica Chan of the JIA Foundation, and Rick Wong and Brenda Joy Lem of *Long Time No See*, the project introduces people for whom Chinatown is maintained through organizing, performance, storytelling, advocacy, memory work, and care. Their contributions show that Chinatown is not only represented in Morris's photographs. It is continually produced through collective action.

The exhibition and graphic design by Studio Pianpian He and Max Harvey also form part of this interpretation. Pianpian He, from Changsha, and Max Harvey, a Francophone Canadian designer who speaks Chinese and teaches design in Changsha, specialize in working across bilingual and multilingual contexts. Their design does not function as a neutral container for completed artworks and texts. The choice of typeface, the placement and relative scale of English and the Chinese-language texts, the relationship between simplified and traditional characters, and the spatial arrangement of photographs, interviews, archive, and video all influence how linguistic and cultural authority becomes visible. Design

is one of the places where the exhibition's differences are negotiated rather than concealed.

Chinatown became a method through the time spent among these positions. The research unfolded through journeys across downtown Toronto, Scarborough, Richmond Hill, Markham, and Hamilton; through malls, restaurants, temples, schools, archives, and community organizations; and through eating, watching, listening, translating, comparing memories, and disagreeing. These encounters did not reveal one Chinatown waiting to be correctly understood. They showed how the same place becomes differently legible according to where one has come from, what one remembers, and how long one remains.

In *On Not Speaking Chinese: Living Between Asia and the West*, Ien Ang uses the phrase “togetherness-in-difference” to describe a condition of relation without sameness and collective life without requiring differences to disappear.¹⁰ The project also moves through what might be called a Sinoglossic field: a condition in which Cantonese, Mandarin, Shanghaiese, regional speech, written Chinese, translation, partial literacy, and non-literacy coexist unevenly.¹¹ No one occupies the whole field. Linguistic competence, ethnicity, birthplace, cultural familiarity, and belonging do not align in predictable ways.

The title of this essay, *Situating “Interior Chinatown: Morris Lum | 林耀基在華埠,”* draws on Donna Haraway's account of situated knowledge as partial, embodied, and accountable.¹² To situate Morris is not to assign him a fixed position within a stable definition of Chinatown. It is to recognize the particular relationships through which his practice has taken form, while remaining accountable to the limits of any single interpretation. Morris's photographs do not offer the same Chinatown to everyone. They create points of recognition, but what is recognized depends on the histories, languages, memories, and attachments we bring with us.

The exhibition was built around Morris's practice through these partial positions. They do not add up to a complete view of Chinatown,

Canadian China, or Chineseness. Instead, they produce a field in which different histories become visible and answerable to one another. Togetherness-in-difference does not overcome partiality. It makes partial, embodied, and accountable knowledge the condition of working together.

Yan Wu

July 2026, Parkdale, Toronto

Notes

- 1 Mandarin pronunciations are given in Pinyin, reflecting the author's linguistic position. These terms also have other pronunciations across Chinese languages and regional speech communities.
- 2 David Chuen-yan Lai, *Chinatown: Towns within Cities in Canada* (Vancouver: University of British Columbia Press, 1988), 4.
- 3 Gabrielle Moser, "Interview with Gabrielle Moser," in Morris Lum, *Chinatown: Tong Yan Gaai* (New York: WORK BOOK and DeMonico Books, 2025), 174–81.
- 4 Quanjudé (全聚德) was founded in Beijing in 1864 during the Qing dynasty and became one of the city's best-known restaurants specializing in Peking duck. The company later expanded through branches and franchises in China and internationally, including locations in Canada.
- 5 David Chuen-yan Lai, *Chinatown: Towns within Cities in Canada* (Vancouver: University of British Columbia Press, 1988), 15–18, 52–67, 273–80.
- 6 Lai, *Chinatown*, 17–18, 43–45, 203–5.
- 7 David Chuen-yan Lai, "From Downtown Slums to Suburban Malls: Chinese Migration and Settlement in Canada," in *The Chinese Diaspora: Space, Place, Mobility, and Identity*, ed. Laurence J. C. Ma and Carolyn Cartier (Lanham, MD: Rowman & Littlefield, 2003), 311–36.
- 8 David Chuen-yan Lai, "From Downtown Slums to Suburban Malls," 311–36; David Lai Fonds, Asian-Themed Malls series, Richard Charles Lee Chinese Canadian Archive, University of Toronto Libraries.
- 9 Statistics Canada, *Portrait of the Chinese Populations in Canada: Diversity and Socioeconomic Outcomes*, catalogue no. 89-657-X2026001 (Ottawa: Statistics Canada, 2026).
- 10 Ien Ang, *On Not Speaking Chinese: Living Between Asia and the West* (London: Routledge, 2001); Ien Ang, "Together-in-Difference: Beyond Diaspora, into Hybridity," *Asian Studies Review* 27, no. 2 (2003): 141–54.
- 11 Andrea Bachner, Howard Chiang, and Yu-lin Lee, eds., *Sinoglossia* (Hong Kong: Hong Kong University Press, 2023), 1–11. The editors present Sinoglossia as a flexible approach attentive to linguistic multiplicity, embodiment, mediation, translation, and heterogeneous relations to China and Chineseness.
- 12 Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (1988): 575–99.

Guide to Exhibition

John H. Panabaker Gallery



Frank H. Sherman Gallery

25	26	27	5	6	7	8
28	29	30	9	10	11	12
31	32	13	13	14	15	16
33	34	35	17	18	19	20
36	37	38	21	22	23	24

39

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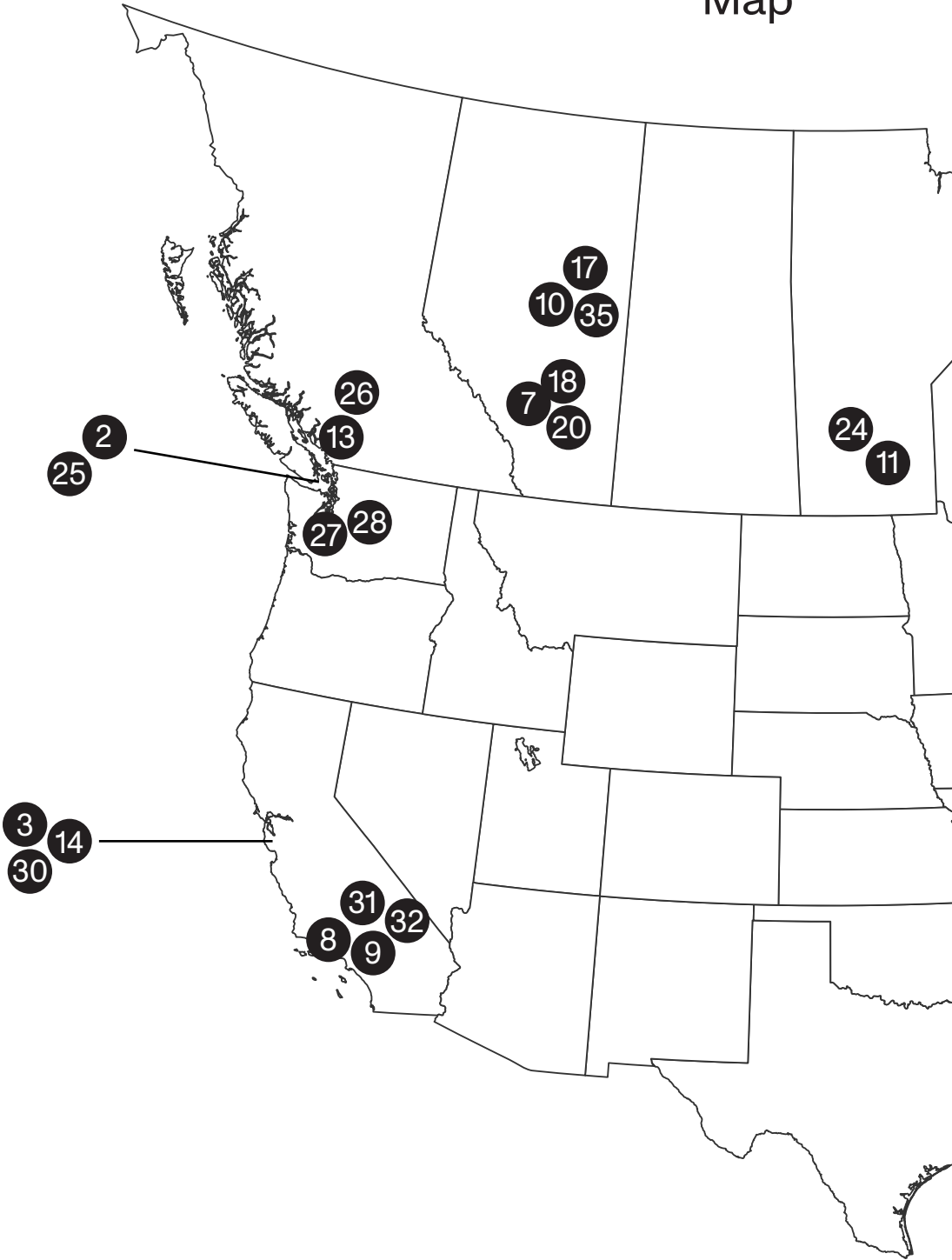
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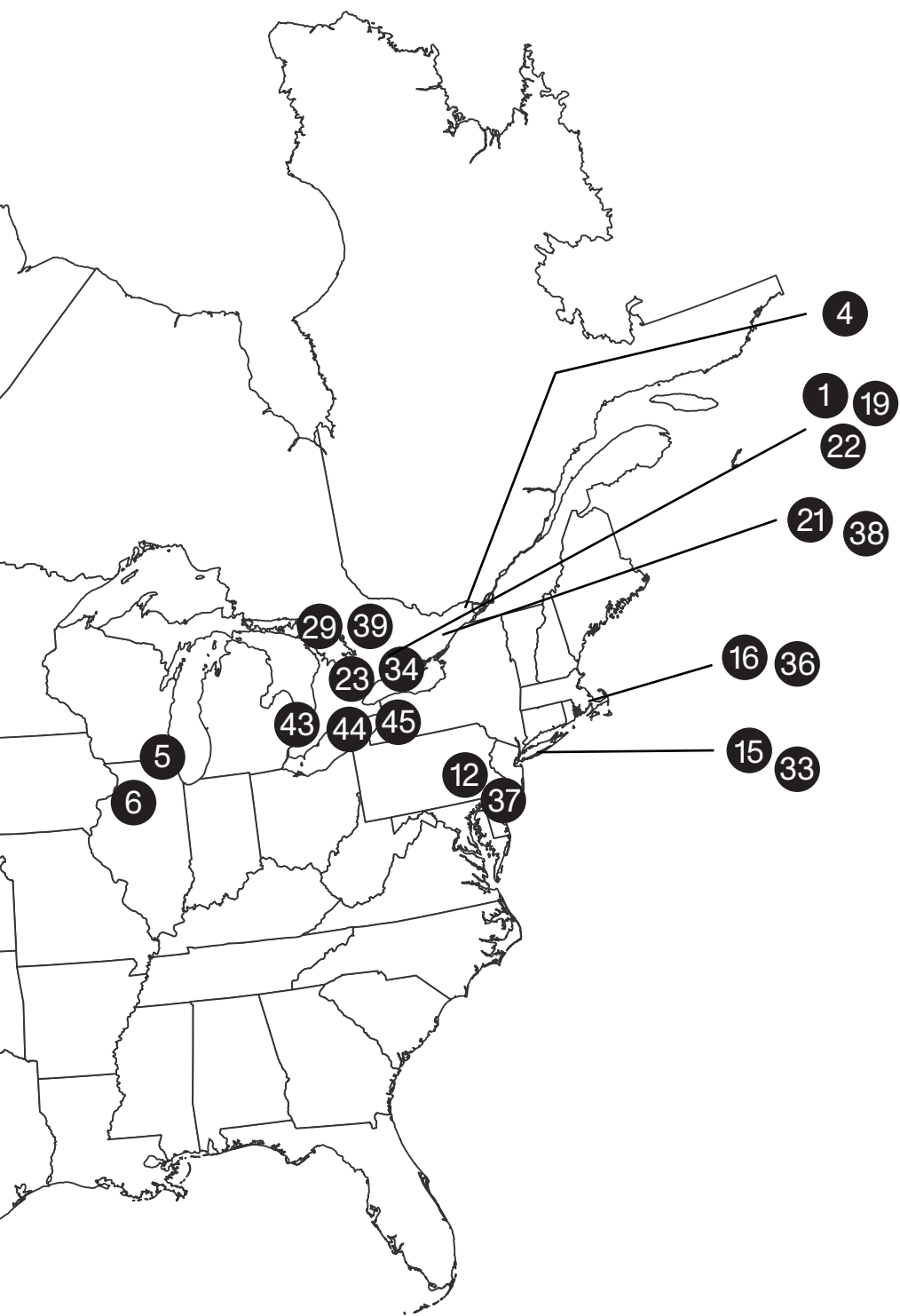
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Entrance

Map





Works List

Works List

- 1 *Auric King, Markham* 2025
《萬錦金瑞麟酒樓》2025
- 2 *Gate of Harmonious Interest, Victoria* 2023
《維多利亞同濟門》2023
- 3 *Yee Fung Toy Family Association, San Francisco* 2023
《舊金山美國余風采總堂》2023
- 4 *Chinatown South Paifang, Montréal* 2013, 2021
《蒙特利爾華埠南牌坊》2013、2021
- 5-38 *Tong Yan Gaai* 2012-2025
《唐人街》系列, 2012-2025
- 5 *Chicago Food Market, Chicago* 2022
芝加哥大旺平價市場(大旺生鮮超市), 2022
- 6 *Chinese Consolidated Benevolent Association of Chicago, Chicago* 2022
芝加哥中華會館, 2022
- 7 *Calgary Chinese Cultural Centre, Calgary* 2015
卡城中華文化中心, 2015
- 8 *Golden Dragon Gifts, Los Angeles* 2018
洛杉磯華埠祝福之城, 2018
- 9 *Chinatown Public Parking, Los Angeles* 2024
洛杉磯華埠公共停車場, 2024
- 10 *The Lingnan, Edmonton* 2015
埃德蒙頓嶺南酒樓, 2015
- 11 *Sumhay Restaurant, Winnipeg* 2013
溫尼伯三喜菜館, 2013
- 12 *Lu Zheng Licensed Acupuncturist, Philadelphia* 2022
費城中醫奇難雜症診治中心, 2022
- 13 *BC Artscape in Sun Wah Centre Diptych, Vancouver* 2017
溫哥華新華中心卑詩藝景雙聯作, 2017

- 14 *Li Po Cocktail Lounge, San Francisco* 2017
舊金山 Li Po 雞尾酒吧, 2017
- 15 *55 Engine, New York* 2019
紐約市消防局第55消防隊, 2019
- 16 *China King, Boston* 2019
波士頓新京閣, 2019
- 17 *Alberta Kaiping District Association, Edmonton* 2015
埃德蒙頓亞省開平同鄉會, 2015
- 18 *Chinese United Church, Calgary* 2015
卡爾加里華人協和教會, 2015
- 19 *Mazu Temple, Markham* 2025
萬錦媽祖廟, 2025
- 20 *Golden Happiness Plaza, Calgary* 2015
卡爾加里金樂商場大廈, 2015
- 21 *iShallTravel, Ottawa* 2023
渥太華愛上旅遊, 2023
- 22 *Yau & Chau Enterprises Ltd, Markham* 2025
萬錦廣場豐盛商鋪, 2025
- 23 *Great Fountain Fast Food, Scarborough* 2023
士嘉堡大泉港式快餐, 2023
- 24 *Winnipeg Cultural Centre Garden, Winnipeg* 2013
溫城中華文化中心花園, 2013
- 25 *Fan Tan Alley, Victoria* 2013
維多利亞番攤巷, 2013
- 26 *The Lim Sai Hor Kow Mock Benevolent Association, Vancouver* 2014
溫哥華林西河總堂九牧公所, 2014
- 27 *Bao An Tang Herb and Grocery, Seattle* 2022
西雅圖保安堂, 2022

- 28 *Washington State Acupuncture & Chinese Medicine, Seattle 2022*
西雅圖華州中醫針灸聯合診所, 2022
- 29 *Richlane Mall, Richmond Hill 2025*
列治文山富食街商場, 2025
- 30 *New Chinatown, Los Angeles 2018*
洛杉磯新華埠, 2018
- 31 *B4BEL4B Gallery, Oakland 2023*
奧克蘭B4BEL4B畫廊, 2023
- 32 *Yuen Hop Noodle Company, Oakland 2023*
奧克蘭源合麵廠, 2023
- 33 *45-47 Mott Street, New York 2019*
紐約勿街45-47號, 2019
- 34 *Pearl Court Restaurant, Toronto 2017*
多倫多珍珠閣海鮮酒家, 2017
- 35 *Alberta Kaiping District Association Hyatt Place Hotel, Edmonton 2015*
埃德蒙頓亞省開平同鄉會與凱悅嘉軒酒店, 2015
- 36 *New Shanghai, Boston 2019*
波士頓京川酒家, 2019
- 37 *Good Harvest, Philadelphia 2022*
費城大豐收餐館, 2022
- 38 *Yen Fung Ding, Ottawa 2023*
渥太華艷豐鼎點心, 2023

- 39 *Dragon Centre, Scarborough* 2019
《士嘉堡慶龍中心》2019
- Dragon Centre 1984 (from the David Lai Fonds)* 2026
Dragon Centre 1986 (from the David Lai Fonds) 2026
Dragon Centre 1997 (from the David Lai Fonds) 2026
《慶龍中心, 1984 (出自黎全恩全宗)》2026
《慶龍中心, 1986 (出自黎全恩全宗)》2026
《慶龍中心, 1997 (出自黎全恩全宗)》2026
- 40 *Selection of Photographs of Plaza Pylon Signs from the David Lai Fonds (CA CCA F003) at the Richard Charles Lee Chinese Canadian Archives, University of Toronto Libraries Special Collections, Toronto, Ontario, Canada* 2026
《加拿大多倫多大學利銘澤典藏黎全恩全宗 (CA CCA F003) 商業廣場立地招牌照片選編》2026
- What Did David Lai See? A Curatorial Video Essay* 2026
Yan Wu and Yantong (Simon) Li
《黎全恩所見為何?——策展影像札記》2026
吳彥、李彥潼
- 41 *Chinatown in Action* 2026
Karen Law
《華埠在行動》2026
羅加欣
- 42 *Chinatown Reflections (Collection of Behind-the-Scenes photographs from the Tong Yan Gai Series)* 2026
《華埠印象 (「唐人街」系列幕後照片)》2026
- 43 *888 Dundas St. E., Units C3 & C4, Mississauga* 2012, 2013, 2014, 2015, 2025
《密西沙加登打士街888號C3、C4單元》
2012、2013、2014、2015、2025
- 44 *Chinese Freemason & Dart Coon Club, Toronto* 2017
《多倫多中國洪門民治黨支部》2017
- 45 *Wayland Li Wushu School, Markham* 2026
《萬錦李文啟武術學院》2026

Artist Acknowledgement

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I would like to acknowledge the generous support of the McMaster Museum of Art, City of Markham, Markham Public Art, the Canada Council for the Arts and the Ontario Arts Council.

Morris Lum 林耀基

Morris Lum (b. 1983, Port of Spain, Trinidad and Tobago) is a Toronto-based photographer and artist whose work explores the hybrid identities of the Chinese Canadian community focusing on the transformation of Chinatowns across North America through photography, documentary practices and engaging with archival materials. In 2025 Lum published *Tong Yan Gai | Chinatowns* photographs by Morris Lum, a collection of photographs spanning over a decade documenting Chinatowns in North America.

Lum's work has been exhibited and screened across Canada and the United States and has received numerous accolades including the CONTACT Photography Festival Burtynsky Grant (2023) and the A&E Short Filmmakers Award (2010). Lum holds a Masters of Fine Arts in Documentary Media from Toronto Metropolitan University (formerly Ryerson) and is an Assistant Professor of Visual Studies at the John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto.

Yan Wu 吳彥

Born and raised in Shanghai, Yan Wu is an independent curator, translator, and writer based in Toronto. Her work focuses on contemporary art, architecture, urban habitats, translation, and translingual cultural practices. She is Public Art Curator for the City of Markham and is pursuing a PhD at the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto.

Recent projects include *The Underground Sun* by Xiaojing Yan at Milliken Mills Park (2025–ongoing), *Tom Dean: GOOD-BYE* at the Robert McLaughlin Gallery (2025), *Between Leaf and Light* by Scott Rogers at the Royal Victoria Regional Health Centre Cancer Centre (2025), and exhibitions with Holly Ward and Kevin Schmidt, Native Art Department International, and Miao Ying.

Wu has translated major texts by Rosalind Krauss, Lucy Lippard, Dan Graham, Yve-Alain Bois, and John Cage into Chinese. Her writing has appeared in *Artforum.cn*, *ArtReview Asia*, *Canadian Art*, *PUBLIC*, and *e-flux Criticism*. She also authored the Chinese text for M+'s online exhibition on Marcel Duchamp's *Boîte-en-valise*.

Karen Law 羅加欣

Karen Law is a second-generation, Cantonese-Chinese arts worker and emerging artist based in Markham. Through an interest in food and Chinese cookery, Law utilizes printmaking and painting to explore cultural practice and diasporic identity. Following graduation from Queen's University with a BFA (Honours) and BEd, Law was the 2021-2022 Emerging Printmaker Scholarship Residency holder at Open Studio Contemporary Printmaking Centre where she now practices as an artist member and serves on the board of directors. Law has been the Production Coordinator for the City of Markham Public Art program since 2024.

Yantong (Simon) Li 李彦潼

Yantong (Simon) Li is an ethnic Bai curator, artist and writer moving between Toronto, Canada and Yunnan, China. Yantong's curatorial and artistic practice converge at the intersection of contemporary Chinese diaspora, transregional infrastructures, cosmologies and heteroglossia tethered to the Southeast Asian Massif. His works have been shown both domestically and internationally. Li served as the curatorial researcher for Morris Lum's exhibition and co-produced the curatorial video essay with the curator Yan Wu, responding to the Dr. David Lai fonds at the University of Toronto.

Pianpian He 何翩翩 and Max Harvey 麦石

Studio Pianpian He and Max Harvey is an interdisciplinary design studio founded in 2015, with a practice spanning Montreal and Changsha. Rooted in contemporary art and cultural contexts, the studio collaborates with artists, curators, writers, and institutions to create books, exhibitions, visual identities, signage systems, and websites. With an emphasis on thoughtful production and enduring design, the studio's practice explores the relationship between representation, communication, and artistic intent. Since its founding, the studio has collaborated with institutions and organizations including Tai Kwun Contemporary (Hong Kong), Y. D. P. (London), MACA Art Center (Beijing), Momenta Biennale (Montreal), abC Art Book Fair (Beijing), Design360° (Guangzhou), Hill Art Foundation (NY), and Asia Society, as well as with numerous contemporary artists. Both founders hold MFAs from the Yale School of Art.

Exhibition Credits

Curator: Yan Wu

Production Coordinator: Karen Law

Curatorial Researcher: Yantong (Simon) Li

Exhibition Design: Studio Pianpian He and Max Harvey

The exhibition is co-produced by the McMaster Museum of Art, Markham Public Art, and the Varley Art Gallery of Markham.

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