



CENTRE A

Vancouver International Centre for Contemporary Asian Art
205 – 268 Keefer Street, Vancouver BC V6A 1X5 | 604.683.8326 | www.centrea.org

FOR IMMEDIATE RELEASE

Centre A Presents New Exhibition by Vancouver Artist Gu Xiong Exploring B.C. Historic Sites Once Inhabited by Early Chinese Immigrants



Gu Xiong, *Harling Point*, 2020, inkjet print, 20" x 32". Courtesy of the artist.

Vancouver, B.C. (November 10, 2020) – **Centre A: Vancouver International Centre for Contemporary Asian Art** is proud to announce *The Remains of a Journey*, a new solo exhibition by Vancouver-based artist **Gu Xiong**.

Online Opening Reception

Friday, November 13, 2020, 6 PM – 7:30 PM via Zoom (Join [HERE](#); no registration required):
<https://us02web.zoom.us/j/81819687738?pwd=YmFaZ2NaQzFNNjR0MkFXSmpZY2szdz09>

Locations

Unit 205 (Centre A) and Unit 071 (Canton-sardine)
268 Keefer Street, Vancouver, B.C., Canada V6A 1X5



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Gallery Hours

Wednesday to Saturday, 12 PM – 6 PM*

**Subject to change as per COVID-19-related protocols*

About the Exhibition

The Remains of a Journey brings visibility to historic sites that have gradually faded away from official narratives as their physical remnants have disappeared from the landscape. During the mid-19th century, Chinese immigrants began settling along the coast of British Columbia to work the gold and coal mines and to build the transcontinental railway that would form the backbone of Canada. Today, there are only a few remaining structures of the many settlements that spread throughout the province. Yet, the immigrants' collective memories have lived on in the community in the form of stories, artifacts, and monuments.

Comprised of a new body of multimedia works, along with archival materials sourced from multiple official archives, the exhibition will revive three historic sites across British Columbia that bear the untold struggles of the Chinese immigrants: the destroyed "bone house" of Harling Point, the Leper Colony of D'Arcy Island, and the burnt-down Chinatown in Cumberland. It will take the form of an immersive installation that reanimates these early Chinese immigrant experiences during an era of exclusionist policies. Part of the artist's ongoing investigation into the living conditions of the early Chinese immigrants since 2011, the exhibition sparks an uncanny parallel to the anti-Chinese sentiment prevailing during the current coronavirus pandemic.

Gu Xiong works with painting, drawing, printmaking, sculpture, photography, video, digital imagery, text, performance art and installation. Throughout his career as a visual artist, Gu Xiong has drawn on both his own life experience as an immigrant and his active engagement with migrant communities around the world. His works have been globally exhibited and recognized for transforming and deepening the understanding of the migrant experience, in terms of home, geography, globalization, and labour.

Part II of the exhibition exploring the Canada Village in Kaiping, China, the New Westminster Chinese Cemetery, and the Mountain View Chinese Cemetery, will be on display at **Canton-sardine** (Unit 071, 268 Keefer Street) simultaneously.

The exhibition runs from **November 14, 2020** to **February 13, 2021**.

This two-part exhibition is curated by **Henry Heng Lu** and **Steven Dragonn**.



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The Artist's Acknowledgements

"I would like to acknowledge the unceded Traditional Territories of several Coast Salish peoples on which the photographs and videos in this exhibition were recorded, including the Musqueam, Tsleil-Waututh, Stó:lō, Sechelt, Squamish, Qayqayt, K'òmoks, Songhees, Esquimalt and WSÁNEĆ Nations.

I am grateful to the Parks Canada agency for its assistance to film in the Gulf Islands National Park Reserve. Thanks to the BC Archives, City of Vancouver Archives, Cumberland Museum and Archives, and New Westminster City Museum and Archives, for their support for my research and providing images for the exhibition.

I am especially grateful to the Canada Council for the Arts and the British Columbia Arts Council for their generous support."

Centre A's Acknowledgements

Centre A is situated on the traditional, ancestral, and unceded Coast Salish territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. We honour, respect, and give thanks to our hosts.

Centre A gratefully acknowledges the generous support of the Canada Council for the Arts, the British Columbia Arts Council, the Government of British Columbia, the City of Vancouver, and all of our funders, donors, programming partners, and Centre A members.

Last but not least, Centre A thanks all of our dedicated volunteers and staff for making this exhibition a reality in our gallery space.



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Notes Regarding Visiting the Gallery

Due to Sun Wah Centre's security measures, please locate the security guard posted at the front gate to be let into the building. Otherwise, please call Centre A at +1(604) 683-8326 during the gallery hours.

We encourage our visitors to wear a mask while in the gallery, and that they sanitize their hands before and after visiting. Masks and hand sanitizer will be available onsite as needed. We have made changes to ensure physical distancing, including limited occupancy and implementing enhanced cleaning procedures. We ask that visitors refrain from touching artworks and displays in the gallery. Thank you for your understanding and patience.

About Centre A

Centre A is the only public art gallery in Canada dedicated to contemporary Asian and Asian-diasporic perspectives since 1999. Situated on traditional and unceded Coast Salish Territories of the Musqueam, Squamish, and Tsleil-Waututh peoples, and in the heart of Vancouver's Chinatown, Centre A is committed to providing a platform for engaging diverse communities through public access to the arts, creating mentorship opportunities for emerging artists/arts professionals, and stimulating critical dialogue through provocative exhibitions and innovative public programs that complicate understandings of migrant experiences and diasporic communities.

Centre A's programming has been rooted in a curiosity about and an ongoing exploration of the role of a contemporary Asian art centre. Our past and current Chinatown gallery locations have helped situate our activities in the local but also seek to discuss those local sensibilities on a globalized level. Through a combination of exhibitions and public programs by B.C., Canadian and international artists, Centre A has been able to respond to a local audience as well as build up its international profile, attracting a diverse audience.

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Media Contact

Henry Heng Lu
Curator
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