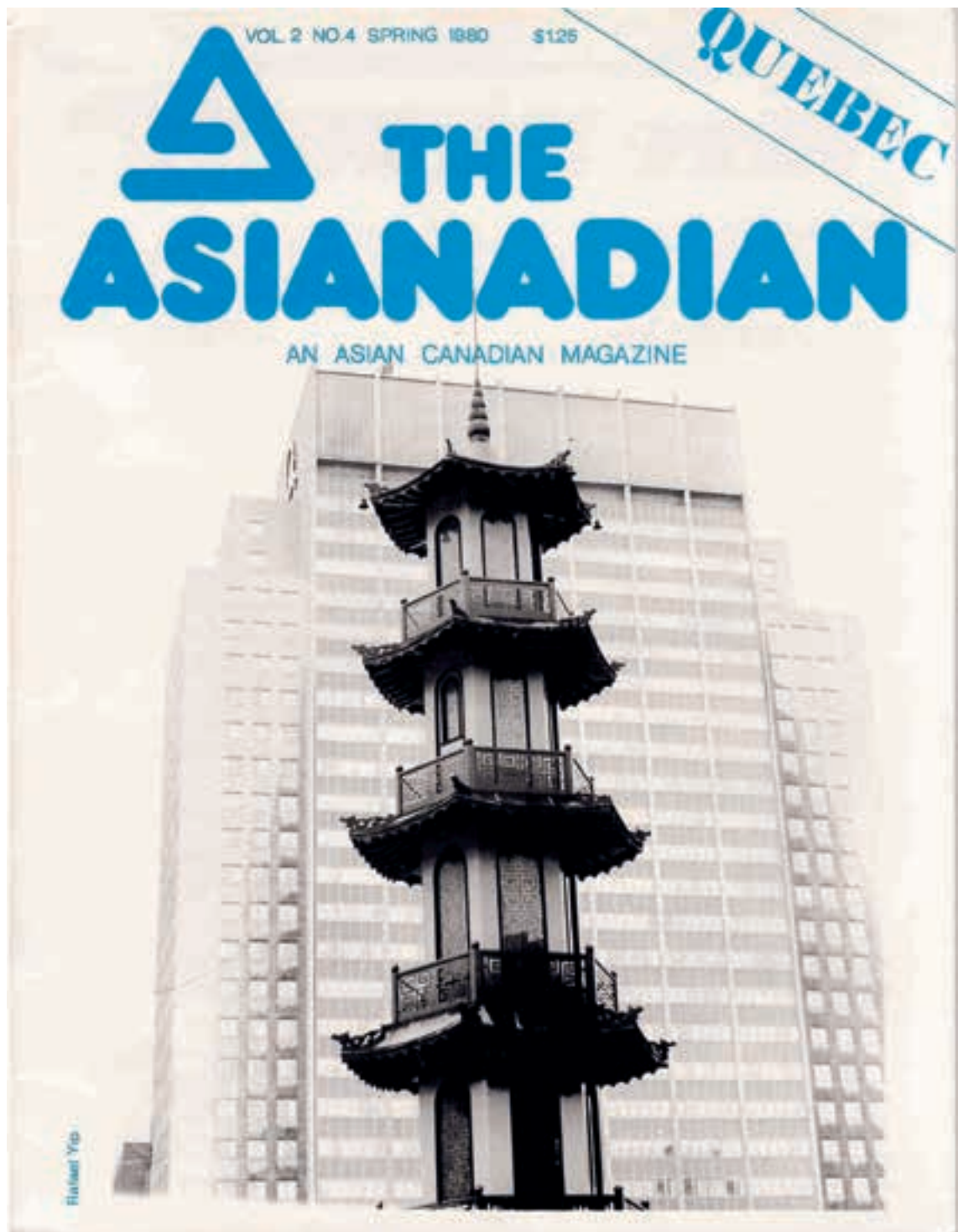




1 | Cover of *The Asianadian* 2:4 (Spring 1980), special issue on Quebec, with cover photograph by Raphael Yip. With permission of *The Asianadian*. (Photo: author)

Asiancy and Visual Culture: *The Asianadian Magazine, 1978–1985*

ALICE MING WAI JIM

The Asianadian: An Asian Canadian Magazine was published quarterly in Toronto between 1978 and 1985 during a period of significant anti-racism activism in Canada marked by ongoing debates on a fledgling multiculturalism, controversial media representations of people of colour, and efforts to establish venues to feature an expanding volume of Asian Canadian cultural production. Its founding editors and contributors – minority writers, artists and scholars, many of whom are today’s leading established Asian Canadian Studies scholars and creatives – spoke persuasively, expressing themselves through text and visual culture against racism and other forms of oppression in Canadian society that paralleled efforts made in their own practices. This article sets out to contextualize the publication’s editorial aims and scope, content and presentation. It focuses on how the journal dealt with stereotypical representations of Asian Canadians in visual culture such as mainstream mass media, film, and social caricature, in order to demonstrate that *The Asianadian* was a significant site of visual cultural critique.

Important aspects characterized the publication as a forum that sought to establish what its editors called “Asian Canadian sensibility:” its interdisciplinary, collaborative, and intercultural approach to contesting dominant representations of Canadian identity; the overtly activist stance of its contributions in intervening in national politics and social issues relevant to Asian Canadian communities; and the critical space devoted to poetry, visual arts, and other forms of cultural production that explored and interrogated the conditions of precisely these political, social and cultural expressions. I argue that a rigorous examination of these aspects not only brings forward deeper understandings of historical formations that steered the directions of culturally-specific serial publications in Canada in the past fifty years, but also situates *The Asianadian* as an important contribution to the fields of visual cultural studies and art history.

According to Canadian literature scholars Eleanor Ty and Christl Verduyn, while the history of Asian Canadian writing spans more than a century, the term “Asian Canadian” only came to be widely used in the late 1970s with the concurrent emergence of the Asian American movement in the United States.¹ The use of the term in the title of *The Asianadian: An*

Asian Canadian Magazine was a result of activities by members of the Asian Canadian Writers' Workshop (ACWW), a collective founded in 1976 by writers and artists including Sean Gunn, Jim Wong-Chu, and Garrick Chu. By the time *The Asianadian* came into being, there were burgeoning collaborative networks related to Asian Canadian cultural production across disciplines in the humanities from history, radio production, and literary writing, to film and the visual and performing arts. Contributions featuring Asian Canadian expression were a significant way in which *The Asianadian* sought to support and further these critically aware activities. Particular issues such as the one on Vancouver (edited by Sean Gunn and Paul Yee) and another on Quebec (edited by Siu-keong Lee), published on the eve of the 1980 Quebec Referendum on sovereignty and secession from Canada, are examples of ways in which the magazine sought to address not only pan-Asian notions but also regional perspectives on "Asian Canadian" and other minority identities (Fig. 1).² Before the 1980s, most Canadians of Asian descent did not use the term Asian Canadian, being more accustomed to using "distinct nationally-based racial categories – Chinese Canadians, Japanese Canadians, Canadians of Filipino, Korean, or South Asian origin, even Caribbean Canadians."³ Nearly forty years since its publication, the magazine's fraught relationship and framing of the debates surrounding multiculturalism as well as the position of (to use Siu-keong Lee's term) "*Asiabécois*" (as opposed to Asianadians) on the question of Quebec sovereignty remain useful in studying ethnocultural identities and visual culture in Canada.⁴

Within the history of serial print culture, specifically magazines and journals that have focused on Asian Canadian art and culture from the 1960s to the present day, *The Asianadian* was a significant contribution to the ongoing strategic formation of "Asian Canadian" as a political project involving the recovery of a subjective agency, or what poet and activist Roy Miki called "Asiancy." He proposed this term in an important conference paper, "Asiancy: Making Space for Asian Canadian Writing," delivered in 1993 at the Association for Asian American Studies conference as a way to describe "the problem of speaking and writing from a racialized location that does not easily reproduce the master's voice."⁵ Not surprisingly, the magazine's objectives were most explicitly stated in the first issue on the theme of "Asian Canadian Sensibility" and most fervently articulated in its editorial that reminded readers of the proliferation of racial intolerance and violence against Asians in the Americas at the turn of the twentieth century.

***The Asianadian* (1978–1985)**

The Asianadian: An Asian Canadian Magazine was a quarterly magazine with issues of thirty-six to forty pages in length that focused "on the social

and racial issues of Asian-Canadians.”⁶ In the words of its founding editors Anthony B. Chan (b. 1944, Victoria, BC), Cheuk Kwan (b. Hong Kong, immigrated to Canada in 1976) and Paul S. Levine (also known as Lau Bo): “It was revolutionary because it was the first magazine of its time to deal with the social, racial, and cultural issues of Asian Canadians.”⁷ The first issue appeared in April 1978. By the fall of 1979, “the scope of the publication reached outside the confines of Toronto and spread into the US and overseas” and had three hundred subscribers.⁸ According to Momoye Sugiman, who joined the magazine editorial board early on: “By the spring of 1980, we had clearly established the magazine as a respected, progressive Asian Canadian voice.”⁹

The publication’s founding editors, all in their thirties and educated in North America, “saw the production of *The Asianadian* as the beginning of a social movement, similar to the Asian Americans’ movement”¹⁰ that had spread across university campuses in the US during the late 1960s and early 1970s. In the aftermath of the Civil Rights movements that began in 1955 and the radical activism of the Third World Liberation Front (TWLF) strikes in Los Angeles, San Francisco, and Berkeley in 1969, Asian American Studies, taking root on campuses, reached new heights in the seventies with the militancy and radical organizations that characterized the Asian American movement.¹¹ As Chan writes, demands for Asian American Studies centres and courses on the experience of Asians in America resulted in “a string of ethnic studies programmes concentrating on Asian, Black, Chicano, and Native American studies from Seattle to San Diego.”¹² (In contrast, with no pressure put on Canadian universities in the 1970s and 1980s, Asian Canadian Studies as a site of knowledge production would not sprout until the late 1990s and up until only recently, “Asian Canadians remain primarily the subject of immigration research.”)¹³

Important to this discussion are “movement publications,” the three most influential being the monthly California-based *Gidra* (1969–1974), the first radical Asian American alternative newspaper, the bi-monthly magazine *Bridge: An Asian American Perspective* (Basement Workshop, New York Chinatown, 1971–1985), and the academic journal, *Amerasia* (Yale 1969–, then UCLA, 1971–ongoing), which “sprang up to meet the needs of the new Asian American sensibility and the general quest of Asians to assert their claims as first-class citizens in racist America.”¹⁴ Inspired by the Asian American movement and its publications, Asian Canadian writers and artists by the late 1970s were actively producing small-press serials although these focused primarily on experimental writing from the West Coast.¹⁵ ACWW’s earliest publications were, significantly, two compilations: *Inalienable Rice: A Chinese and Japanese Canadian Anthology* (1979), which was the result of member writers and artists, including Jim Wong-Chu (poet-photographer, activist,

and organizer since the late 1970s), Sean Gunn (community activist, poet, and musician since the early 1970s), Sharon (Sky) Lee (author) and Paul Yee (photographer); and a special issue in 1981 of the Simon Fraser University (SFU)-sponsored literary publication *West Coast Review*, titled “The Asian Canadian and the Arts.” Initiated by ACWW and the Powell Street Review in a group effort building on the momentum of group effort in *The Asianadian*, the *West Coast Review* issue featured many of the same contributors to *Inalienable Rice*, which included interviews with artist and poet Roy Kiyooka (1926–1994) and Chinatown activist Bing Thom and poems by Audrey Kobayashi, Helen Koyama, Roy Miki, Terry Watada, Paul Yee, Jim Wong-Chu, Sean Gunn, and Glen Nagano, as well as an excerpt from Joy Kogawa’s soon-to-be-published novel, *Obasan*.¹⁶ Speaking about his experiences in producing community-oriented literature in 1973, Gunn recalls: “*Gum San Po* translates to Golden Mountain News, but in reality, it was a journal [published in 1974 and which folded after two issues], a sort of forerunner to *The Asianadian* and the anthology, *Inalienable Rice*.”¹⁷

SFU’s *West Coast Line* journal officially debuted in 1990 (having evolved from its previous incarnation, *Line*), soon after *West Coast Review* folded in 1988.¹⁸ As cultural critic and author Andrew Klobucar points out, the debut of *West Coast Line* marked

the growing importance of identity politics within avant-garde art. When *Line* began a decade earlier, Vancouver art and writing scenes certainly reflected the city’s impressive cultural pluralism; yet the explicit exploration of such themes [as issues of race or ethnic identity] within the works themselves rarely occurred.¹⁹

The June 1981 special issue of *West Coast Review* (1966–1988) is one of the earliest one-off thematic issues of a Canadian magazine to focus on Asian Canadian arts and culture. It featured contributors such as Roy Kiyooka, Sky Lee, Joy Kogawa, Jim Wong-Chu, and Paul Yee – all significant writers, poets and artists in the burgeoning Asian Canadian arts and literary world. The ethnic populations of Canada had changed substantially in the years leading up to the founding of *The Asianadian*, as immigration policies opened up to people from non-European nations and multiculturalism became an official government policy in 1971. By the time *The Asianadian* appeared, Canada was calling out a second major wave of Yellow Peril discourses in the wake of a new multicultural nation.²⁰

Asians in the Media in the Late 1970s

Here is a scenario that would make a great many people in this country angry and resentful. Suppose your son or daughter wanted to be an engineer, or a doctor, or a

pharmacist. Suppose he had high marks in high school, and that you could pay the tuition – he still couldn't get into university in his chosen courses because a foreign student was taking his place. Well, that is exactly what is happening in this country. – w5 host Helen Hutchison, "Campus Give-away," aired on CTV, 30 September 1979

On 30 September 1979, the Canadian television network CTV aired an eleven-minute episode of their public affairs news magazine program w5, "Campus Giveaway," reporting that some 100,000 foreign students mainly from China were taking away educational opportunities that could have gone to Canadian students. As the reporter narrated the story, the camera panned slowly across a pharmacology class in session at the University of Toronto, fixating only on the Asian faces in the room. In one clip, an angry Canadian (read: white and non-foreign) student "victim" of the "yellow horde" told w5 that she was not offered admission even though her grades were high enough (they were later found to be not) because foreign students (to automatically mean Chinese in the context of the program) were taking up all the spots. With *The Asianadian* editors involved from the onset in mobilizing public protest, this hysterical televisual event would eventually be deconstructed in the pages of *The Asianadian* and elsewhere. It would be pointed out that the statistics were erroneous, the number of "visa students" being half the number reported at all levels of education, and that five of the six Chinese students isolated on camera were Canadian citizens of Chinese descent, and the remaining one Canadian-born Chinese; "University of Toronto admit[ted] *no* foreign students into the first year pharmacy programme."²¹

The national anti-w5 social movement that ensued, with protesters in the streets of Toronto, Edmonton, Calgary, and Vancouver shouting "CTV Apologize Now! Red, Brown, Black, Yellow, and White – We Canadians Must Unite! Biased Show, w5 Got to go!" would be recognized for decades as the start of an unprecedented chapter of Chinese Canadian political and social action, as well as nascent coalitional politics between different ethnic groups – while crowds were mostly Chinese, people and politicians from other different ethnic communities also marched in support (Fig. 2).²² Six months later, efforts of the Ad Hoc Committees Against w5 would pay off in the form of a settlement package with CTV on 15 April 1980 and, on the following day, a public apology issued by the network: "We sincerely apologize for the fact that Chinese-Canadians were depicted as foreigners, and for whatever distress this stereotyping may have caused them in the context of our multicultural society."²³ This was "the first time in the history of North America that a major television network had made a public apology concerning misrepresentations in programming."²⁴

Central to the movement's success was its mobilization of social critique of these kinds of derisive images found in television and photojournalism



THE MOVEMENT

CHEUK KWAN

April 16, 1980 was an important date in the history of racial minorities in Canada. On that day, the CTV Television Network made a full public apology to the Chinese Canadians on a racist and distorted programme that the network aired last fall. "We sincerely apologize for the fact that Chinese Canadians were depicted as foreigners...", network president Murray Chermovitz said in the public apology, "and for whatever distress this stereotyping may have caused them in the context of our multicultural society."

On September 30 last year, CTV's W5 public affairs programme broadcasted a segment entitled "Campus Giveaway". The item alleged that foreign students, mainly of Chinese descent, were taking away the places of Canadians in the universities. It made no distinction between Chinese foreign students and Canadian students of Chinese descent who may be third-generation Canadians. The presentation of the programme was "racist in tone and

effect". It focused on a particular group of minorities, the Chinese Canadian, and in essence, labelled them as foreigners. Furthermore, university community and immigration officials were quick to point out that the foreign student statistics were "grossly distorted and inaccurate." (Ed.note: see also "The Foreign Threat That Never Was" by Kwan, *Asianadian* Vol 2, No. 3.)

The uproar from the Chinese community was unexpected and unprecedented. Following the programme's airing, five students from the Chinese Students Association of the University of Toronto filed a libel and slander suit against CTV and W5's producers. In late November, the "Ad Hoc Committee of the Council of Chinese Canadians in Ontario Against W5" was formed in Toronto to protest the programme. Thirteen committee members and over six hundred volunteers from Toronto's Chinese community worked unrelentlessly to publicize the issue

coverage. The movement itself, as a political constituency of people of colour, provided counter-images to stereotypes of the apolitical immigrant sojourner by representing a politicized, racialized citizenry willing, able, and determined to speak up and advocate for accountability regarding issues that affect not just specific ethnic communities but all Canadians. *The Asianadian* covered the racist, irresponsible journalism and political gaffes, as well as the movement that sprang up in protest, over three articles in the winter, spring, and fall 1980 (2:3–4, 3:1) issues. The first two were by Cheuk Kwan reporting on the story while the third article, “The Aftermath of Misinformation,” by University of Toronto anthropology professor and Ontario Advisory Council on Multiculturalism and Citizenship member Jamshed Mavalwala is the most comprehensive and reflective of the three, identifying phases in dealing with the misinformation and the errors in the w5 program as pointed out in the Canadian Radio-Television Telecommunications Commission (CRTC) brief in answer to the detailed report submitted by Ad-Hoc Committees.²⁵

Importantly, the w5 controversy led directly to the formation of the Chinese Canadian National Council (CCNC).²⁶ When the Ad-Hoc Committee members assembled three days after the apology in Toronto in a meeting intended to be a national anti-w5 meeting, they clearly saw the situation called for a stronger voice representing Chinese Canadians nationwide. Based in Toronto, the national organization’s mandate was “to safeguard the dignity and equality of all Chinese Canadians and other ethnic groups in this country.” Years later, with other national groups, the CCNC would be instrumental in lobbying for the twenty-four-year-long Chinese Head Tax Redress campaign, obtaining a full apology to the Chinese Canadian community from Prime Minister Stephen Harper on behalf of the people and Government of Canada in 2007 for the head tax (1885–1923) and the subsequent exclusion of Chinese immigrants (1923–1947).

Among the founding members of the CCNC was Anthony B. Chan (Tony Chan), the anti-w5 campaign’s Halifax delegate who had obtained his PhD in modern Chinese history from York University the previous fall and who would publish his second book, the classic *Gold Mountain: The Chinese in the New World* in 1983 (early excerpts were published in *The Asianadian*) in which the last chapter provides a play-by-play account of the w5 controversy. While the w5 story shook the Chinese Canadian community during those two years between 1979 and 1980 into another rude awakening to the racial biases of the Canadian media towards the Chinese, *The Asianadian* had germinated a year before, in 1978, when three friends Tony Chan, Cheuk C. Kwan, and Paul Levine (Lau Bo) were sitting in Mars Food on College Street in Toronto, discussing “social justice, activism, and criticism in the Asian Canadian community.”²⁷



3 | The staff of *The Asianadian*, circa December 1978. Front row (l. to. r.): Momoye Sugiman, Doug Yip, Barbara Yip, Paul Levine (Lau Bo), and Bobby Siu; back row (l. to r.): Lynne Kutsukake, Anthony Chan, Adjana Murthy, Carson Young, Diane Yip, Cheuk Kwan, and Yan Wong. Photo provided by Momoye Sugiman. With permission of *The Asianadian*.

To address the lack of Canadian magazine publications for the diverse Chinese community in Canada, the original intent was to make the Toronto-based Chinese language magazine, *Crossroads Monthly*, bilingual, with an English section and a Chinese section, and with similar coverage on Chinese and Chinese Canadian affairs. Kwan had asked Chan to put together the English-language version of the magazine. Over the course of the conversation, the editors realized that very few people in Canada can read bilingually, which meant that only one half of their readers would be served in either language. It was decided to split from *Crossroads* and create a new magazine. The original articles compiled by Chan, along with its layout (and ten-letter title space), became the first issue of *The Asianadian* that appeared in April 1978. With Kwan and Lau Bo listed as managing editors and Chan as editor, they registered as a non-profit organization called “The Asianadian Resource Workshop” for which the magazine became a vehicle.²⁸ Dedicated to “social justice, social activism and social criticism” through writing, visual art, and other forms of cultural production, it was a way “to further our creativity and thus contribute our unique perspectives to Canadian society” (Fig. 3).²⁹

Asian Canadian Sensibility

*In the current Canadian political climate, the assumption that Canada was founded by two specific ethnic communities, the English and the French, constitutes an arrogant and obscene negation of the primary rights of Native Canadians who inhabited and owned these lands before the white settler came as explorer, trader, and exploiter. Canada was a land of immigrants and still is . . . It is now not the question of the rights of the fathers, but the rights of the children. And the children are from mixed cultural heritages. The English-French conflict is a 19th century anachronism.*³⁰

One of *The Asianadian's* primary goals was to “promote unity in the Asian Canadian communities, to bridge generational gaps between Asians with 19th-century roots in Canada and recent Asian immigrants,” of which the tactic mostly took the form of articles and news on support, resource centres, and outreach programs, rather than theoretical discussions of pan-Asianism as a concept.³¹ Pan-Asianism however did play an important role in the project of “rais[ing] the consciousness of both Asians and non-Asians about the Asian experience in Canada.”³² The editors believed that “The concept of the Asianadian person . . . transcends specific ethnic affiliations such as ‘being Chinese’ or ‘being East Indian’. It also transcends Asian racism, class lines and the Asian traditions of sexism, militarism and regionalism.”³³ The authors, artists, events, and figures featured would be primarily Toronto-based and from predominantly East Asian Canadian communities but regional and ethnic representation would expand, as the years went on, to more national coverage and as the magazine focused on specific cultural communities as issue themes. In volume 5, number 3, for example, Jim Wong-Chu’s article on Asian Canadian literary arts in Vancouver was followed by one on South Asian Canadian literature by Suwanda H.J. Sugunasiri, creating a wider conversation between the diverse histories of literature in Canada by writers of Asian descent. Cultural activist, artist, and *Asianadian* editor Richard Fung would later state that: “Since the demise of *The Asianadian* magazine . . . there has been no national forum for discussing cultural or political issues for a pan-Asian audience.”³⁴

Despite these aspirations, as Jan Bharati’s article in issue 5:1 “Conflict in the East Indian Community in Toronto: Historical Overview” indicates, the politics of representation and community differences remained a constant consideration. As Aminur Rahim states in his editorial for issue 3:4: “The fragmentation among Asian Canadians is distressful.” On this topic, a healthy amount of critical exchange and disagreement took place through Letters to the Editor and response articles. Exchanges between contributors across consecutive journal issues included Rahim’s “Is Oriental an O-cident?” in response to a Leonard Preyra essay (volume 4:3). These pushed critical

discourses on Asian Canadian issues in progressive ways towards what in the 1980s would be more commonly referred to as identity politics or cultural race politics. Even its founding editors were not spared from scrutiny. A long exchange appeared in the Letters to the Editor from April 1983 to April 1984 between Jin(-Yan) Tan (co-author with Patricia Roy of *The Chinese in Canada*, published in 1985, and teaching at OISE, University of Toronto at the time) and Anthony Chan, occasioned by the former's harsh assessment of the latter's just-released book, *Gold Mountain*, via critique of the "Sojourner Myth."

In a 1998 interview, author and art critic Kyo Maclear nonetheless recalled, "I went to the library and found those back issues of *The Asianadian* . . . it was pretty amazing to have such strong political statements being made, with clear analysis and a real senses of solidarity . . . There was a palpable sense of what it meant to be part of this 'Yellow Power' movement, which was really strong and empowering . . . *The Asianadian* introduced a way to articulate a racial identity that wasn't just about being victimized."³⁵ One of the most important avenues for this articulation was visual culture – both in the form of critique and affirmation.

The Role of Visual Culture

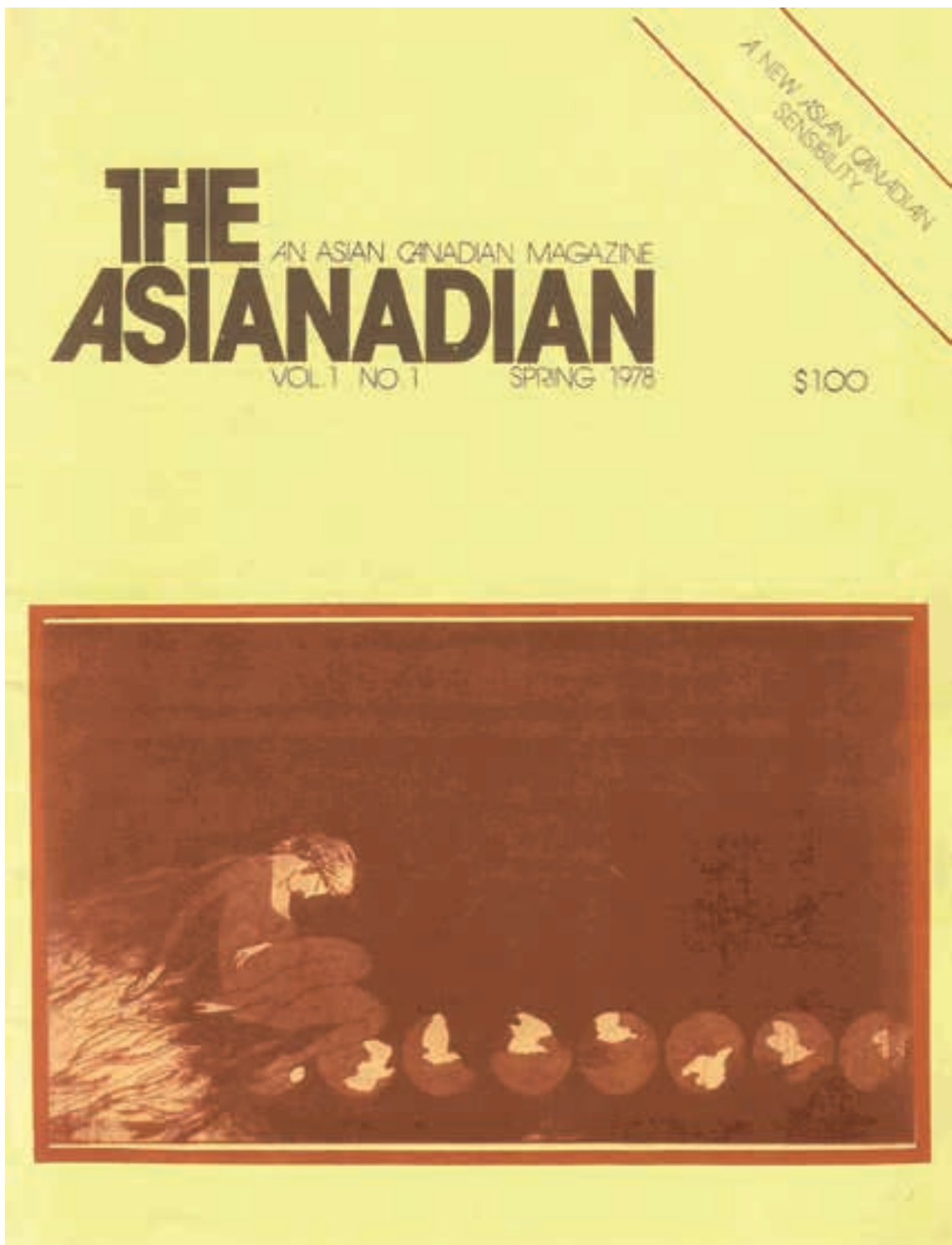
*The history of the Chinese experience is usually written by non-Chinese. Where is the Chinese view of their own experience in Canada? Where are the Chinese Canadian poets, artists, musicians, and film-makers whose experience in Canada provides a truer picture of their contribution? Works emphasizing calligraphy and bird paintings neither show Chinese Canadian sensibilities nor demonstrate their contributions to Canadian culture.*³⁶

Appearing in the first issue of *The Asianadian*, these words written by Chan for an article on resources to teach about Chinese Canadians reinforced the ultimate goal of the magazine to "present an outlet for the talented Asian Canadian artists, writers, and musicians" to self-represent as a critical part of the struggle against distorted media representations. Not every one of the thirty-six issues had a special theme or particular focus but on average one to two contributions out of the usual six articles were about film, theatre, visual and literary arts, or some form of cultural production. Published alongside articles by political activists about social justice struggles, community services and interventions (such as how to kick the KKK out of your town³⁷), the pages of *The Asianadian* exposed its readers to the Asian Canadian theatre productions (critic and poet Himani Bannerji reviewed the newly-formed Canasian Artists Group's critically-acclaimed *Yellow Fever* by Rick A. Shiomi, playwright, stage director and *taiko* artist since 1979,³⁸ while David Henry Hwang's *F.O.B.* was contextualized by Susan Carter); the films

of Midi Onodera (6:3) and Wayne Wang (*Chan is Missing*, the first full-length North American film to boast an all-Asian cast and crew); the architecture of Raymond Moriyama (Order of Canada, 1985) and his family's experience of Japanese Canadian internment camps; and work by the founder of the Canadian Multicultural Dance Theatre-*Kathak* (North India), dancer Rina Singha. Many other articles addressed music, poetry, and literature. Visual art also received attention; for instance, the work of painter Shuk Cheung in issue 6:3 and, in issue 4:4, the 1981 touring exhibition "Glimpses of Muslims in Canada," curated by Sudha Thakkar Khandwani and Abdullah Khandwani to mark the Hijra centenary.

On one occasion, *The Asianadian* published an excerpt from a keynote, titled "Asian American Art: Tradition and Information," delivered by legendary composer and saxophonist, as well as writer and radical activist, Fred Wei-Han Honn (1957–2014; he changed his name to Ho in 1988) at Smith College, Northampton, MA, as part of the 1982 Asian American Arts Conference.³⁹ A proponent of Afro-Asian music, founder of the Boston-based Asian (Pacific) American Resource Workshop in 1979, and particularly active in the visual arts scene in the 1980s, Honn's address spoke eloquently and urgently to the place of Asian American arts and cultural contributions in general to the visual cultural industry: "I believe the main danger to Asian American culture in the coming future is the threat of forced assimilation: the complete erasure of our cultural memory and the wholesale adoption of the mainstream white commercial culture . . . Yet, effective boycotts organized by the Asian American communities, with a strong active participation by Asian American media people and artists, proved that we would not allow the more grossly overt negative images to come back."⁴⁰

The cover of nearly every issue, notably the earlier issues, featured a reproduction of a work by a visual artist of Asian descent, which was accompanied by "Notes on the Artist" on the inside cover. (Later covers featured mostly photographs or illustrations.) The inaugural issue had an etching, *Après minuit* (1975), by Montreal-based Chinese artist and professor at l'Université du Québec à Montréal Lau Tin-yum and the following issue, a woodcut with photo-engraving, *Captivity* (1976) by Toronto-based Chinese artist and associate professor at the University of Guelph, Gene Chu. Both these images were sombre, monochromatic depictions – in Lau's case, a morose woman, head drooping as if in sad lamentation over the seven large broken eggshells from which birds seem to be trying to struggle free (Fig. 4), and in Chu's, a cut-off image showing just from the forearms up a pair of wrists tethered together and hung from a wooden ledge with barbed wire. Other artworks featured on the front cover were by Wayne Lum and Sunny Urata (issues 2:1, 2:2, and 2:3) and many others. Articles were accompanied



4 | Cover of *The Asianadian* 1:1 (Spring 1978), with etching by Montreal artist Lau Tin-Yum, *Après Minuit* (1975). With permission of *The Asianadian* and Lau Tin-Yum. (Photo: author)

by archival photographs or photographs (some credited, though most were not) taken by contributing authors themselves as well as Asian Canadian photographers. Particularly notable about the photographs and illustrations are the depictions of people of colour described in critical frameworks of their own making and in a number not seen elsewhere. Each issue also engaged a graphic artist or art director to do layout or illustrations, including Olivia Chow (5:1), Karen Wu (5:2–4), and Andy Tong (6:2–4).

Comics by emerging artists were a regular feature from the first issue, with Vivian Chan Moy's *Thoreau* strip. Stephen Wong's strip *Emperor Chin and His People* was first published by *The Asianadrian* in issues 3:2 and 3:4 (1981), the latter of which included Danny Wong's *Winky's World*. Graphic novels made their appearance in issue 5:3 with *Asianadrian* editor Momoye Sugiman's review of illustrated children's books by retired NFB artist Sing Lim, *West Coast Boy*, published in 1979, and Paul Yee's *Teach Me to Fly, Skyfighter*, published in 1983 and illustrated by Sky Lee. These precursors are important as it was only recently, in 2012, that the first graphic novel telling the history of Chinese immigration to Canada, David H.T. Wong's *Escape to Gold Mountain: A Graphic History of the Chinese in North America*, was published by Vancouver's Arsenal Pulp Press.

The critical discourse produced by *The Asianadrian* galvanized grassroots struggles against racism, sexism, homophobia, and economic exploitation in numerous ways but one of the magazine's most striking regular item was the humorous "The Inscrutable Occidental Dubious Award," given to the most racist media image or article, past or present, "nominated" by any reader who "comes across unusually 'brilliant' articles or pictures depicting Asian Canadian stereotypes or exploring the many myths about Asians in Canada."⁴¹ Inaugurated with its first issue, the Dubious Award was intended to be "given quarterly to writers, artists, companies or organizations for making outstanding contributions towards perpetuating stereotyped images of Asians." It appeared regularly until volume 4, stopping completely before the final volume 6, but at least a dozen accolades appeared over seven years.

The first award went to *Canadian Magazine* (formerly *This Magazine Is About Schools*, University of Toronto, est. 1966; renamed *This Magazine* in 1973) for the article "Unscrambling the Inscrutable Oriental," published on 4 February 1978, about an "inscrutable" Chinese waiter depicted as a Charlie Chan stereotype and a white customer dining at an Italian restaurant in Rome. The second Dubious Award in issue 1:2 (Summer 1978) went to the Takee-Outee Restaurant in Hamilton, Ontario, for its Pidgin English name and logo, a Chinese coolie in pigtails running with a tray of chop suey. In issue 2:1 (Summer 1979), the award was given to *Calgary Herald's* political cartoonist, Tom Innes, for his "Clark. . .c. .l. .a. . ." cartoon, published

Dubious Award



"Clark... C... I... a..."

THE DUBIOUS AWARD for Summer 1979 goes to a cartoonist named IMVES -- the person responsible for the cartoon above which appeared on the editorial page of *The Calgary Herald*, Tuesday, June 26, 1979.

Comments from the Award Jury:

This cartoon reminds us of the fact that the offensive stereotype of Asians as subservient, myopic, little children has not yet been erased from the news media. Here we are confronted with cute, identical, buck-toothed Japanese bellhops in a Tokyo hotel during the arrival of the North American leaders: Jimmy and Joey. Scurrying about the lobby on cumbersome wooden clogs, these bellhops indeed evoke a humorous response. And it is this seemingly harmless humour which is the dangerous element, for it cleverly camouflages a subtle form of racism. The buck-toothed smiles, exaggerated diminutiveness and uniformity of the Japanese men depicted here reinforce their inferior status and imply

that they are all charmingly docile natives of the locale, bowing ingratiatingly to the great white powers. We can almost hear them uttering in pigeon-English, "Yea, master."

Both Asian- and non-Asian-Canadian readers have criticized *The Asianadian* for being hyper-sensitive and negativistic since we "seem to dwell on attacking racist stereotypes". In response to such comments we would like to state that ideally, there should be no need for a Dubious Award column in our magazine. Ideally, in a world free from racial and sexual exploitation we would not have to explore and expose what is wrong with our society. But as long as cartoons such as the one above continue to appear in Canadian periodicals, we shall be forced to speak out against them. Racism in Canada is pervasive and insidious. We cannot simply ignore its presence and hope that it will disappear by itself.

26 June 1979, for depicting “Asians as subservient, myopic, little children, . . . cute, identical, buck-toothed Japanese bellhops in a Tokyo hotel during the arrival of North American leaders: Jimmy and Joey” (Fig. 5).⁴² Nominated by Angela Kim, the award for issue 2:2 (1979), on the theme of children, went to radio personality Gordon Sinclair for his views on the non-suitability of Vietnamese refugees (“boat people”) to Canada’s harsh and cold climate.

By issue 2:3 (Winter 1979–80), *The Asianadrian*’s Dubious Award was picked up by *The Globe and Mail* sports journalist Richard Herbert “Dick” Beddoes in a short article, “Dubious Award starts season,” published on 6 December 1979, and reprinted as a clipping in *The Asianadrian* to declare: “No amount of *Globe and Mail* accolades for us can stop rising printing and distribution costs!” For that winter 1979–1980 issue, the magazine unanimously awarded the accolade to *Toronto Star* journalist Sidney Katz and cartoonist Gord McLean for their article, “Perhaps the Japanese are Inscrutable,” published on 18 November 1979, for depicting, yet again, “the same old World War II comic book caricature – the myopic, buck-toothed, sinister, and always *inscrutable* (i.e. mysterious and incomprehensible) Japanese. The implication here is that the Japanese cannot be trusted.”⁴³ The award for the Quebec issue 2:4, nominated by Marcy C. Boyd, targeted the UOMO Régine upscale fashion store ad in the October 1979 issue of *British Vogue*, with the interpretive caption, “No. 1 son dressed to be different in Giorgio Corregiani for Reporter. Confucius he say: “So solly – no more philosophy – in hurry to get to UOMO Régine, 43 New Bond Street!” In the following “Media” issue 3:1 (Summer 1980), edited by Richard Fung, the Dubious Award for summer 1980 went to the Canadian Broadcasting Corporation (CBC) for airing the “mindless British comedy series entitled, “Mind Your Language” that “reduce[d] the immigrant to an imbecilic, cartoon stereotype” – “*The Asianadrian* deplores the deceptive use of humour to camouflage a very damaging message.”⁴⁴

After a hiatus with the Vancouver and Poetry issues 3:2–3, the Dubious Award for issue 3:4 (Summer 1981) was presented to Canadian Pacific Airlines for their full-page ad in *The Globe and Mail* on 21 April 1981, with the caption in capital letters, “CP Air introduces the inscrutable Orient in plain English,” which *The Asianadrian* editors judged “subtly perpetuate[s] the current Yellow Peril fears.”⁴⁵ Nominated by Bob McArthur, the Dubious Award for issue 4:2 (Summer 1982) was also handed out to an ad, this time placed by the Toronto restaurant New Chinese Village and appearing in the *The Globe and Mail* on 10 December 1981, for the pidgin English caption, “Riving well is the best levenge” as a form of “subliminal discrimination” against Canadians of Chinese and Japanese descent. The Dubious Award for issue 4:3 (October 1982) was presented tongue-in-cheek “jointly to the Federal

and Ontario governments for their perception of the Canadian ‘reality’” in the “depiction of visible and ethnic minorities in government advertising and communications,” calling for “more balanced pictures of Canadians of all races in such things as poster, advertisements, films, textbooks and recruitment materials . . . LOOK MA, NO ASIANS!”⁴⁶

In issue 5:4, the last *Asianadian* Dubious Award was given to *The Toronto Sun*’s 30 March 1984 cartoon by Andy Donato, “It’s terrible . . . We’ve got two visible minorities applying for the one job,” which exacerbated the already abrasive editorial commentating on the affirmative action recommendation of the *Equality Now!* report by the Special Committee on Visible Minorities in Canadian Society, established by the Liberal Government in June 1983 to discern how multiculturalism policy could respond to increasing racial violence in places like Toronto.⁴⁷

Visual Culture as Critical Medium

Satirical columns, comic sections, and numerous illustrations and photographs accompanying textual contributions are constitutive of many magazines. This closer examination of these genres and select legacies has underscored how these often overlooked forms of visual culture on the pages of *The Asianadian* asserted and reinforced the publication’s mandate to serve as a site of interaction between editors, contributors, and readers. Understood simultaneously as visual archive and cultural critique, the different forms discussed demonstrate the important role of visual culture not only in richly documenting and expressing the growing Asian Canadian sensibility in politically-engaged arts and letters in the late 1970s and early 1980s but also articulating *The Asianadian*’s unique identity and significance in Asian Canadian history as a whole and, by extension, the history of serial publications in Canada in general.

The Asianadian lasted for eight years, which is a long time for a movement publication. Its last issue, second on the theme of youth published July 1985 (1985 was the International Youth Year), included an important article reprinted from UBC’s Chinese Student’ Association (CSA) *Journal* by Jim Wong-Chu, “Being the Intellectual Forefront,” on Chinese student movements in North America, 1880–1984. The article would demonstrate that Asian Canadian activism started way before *The Asianadian* and the W5 media controversy of 1979. Dora Nipp’s article, “1997 is Coming: Hong Kong’s Year of Destiny,” about the anticipated new wave of immigrants from Hong Kong during its transitional period over the next thirteen years in the face of the British colony’s impending return under Chinese rule, would signal the next chapter in Asian Canadian discourse as well as the continued struggle towards self-representation in the visual cultural landscape of North America.

questions raised included: Are the terms "visible minority", "ethnic groups", "black" relevant to an understanding of racial or ethnic relationships? Who should be involved in anti-racist struggles? To what extent are class elements significant? What role does the mass media play in projecting images of "immigrants"?

- Bobby Liu

ASIANS: GAY & PROUD

Non-white gay men and lesbians face a double-edged sword: the racism of the general society as filtered into the gay community and the sometimes vicious sexism and homophobia of our own "ethnic" communities. These two factors alone have kept us isolated. The latter has prevented many from participating fully in our own community or if we do, it enforces a secretiveness that leads to cultural schizophrenia.

To overcome these barriers non-white lesbians and gay men have organized. "When will the Ignorance End?" was the theme of the first National Third World Gay Conference held in Washington, D.C., October 12 to 15. Sponsored by the National Coalition of Black Gays, it brought together 627 men and women to talk, sing, dance, to learn from each other, to discover our history, and to organize.

An Asian caucus was formed by lesbians and gay men with Japanese, Indonesian, Indian, Chinese, Malaysian and Filipino backgrounds from the US, Canada and the Caribbean.

The workshop themes included Immigration, Asian American gay research, children of interracial marriage, social/sexual revolution (focus on Cuba), Chicano identity, gays in the black family and others.

The conference coincided with the National March on Washington for Lesbian and Gay Rights and on Sunday October 14, about 200 delegates marched from the conference site at Howard University through the black community and Chinatown to meet the mammoth demonstration.

The Asians, marching for the first time as a group, followed the Native American contingent and preceded the Latin Americans.

At the 200,000 strong rally, Asian spokeswoman Noshika Cornell, reminded the crowd of America's bombing of Nagasaki and Hiroshima and it's ruthless exploits in South East Asia. She also cautioned lesbians and gay men against fighting one form of oppression while perpetrating another.

For Asian gays, this Conference was very important for setting up a network of information and political support, for giving us the energy to struggle in our communities and for doing all this in the context of a third world movement.

- Richard Fung



6 | Richard Fung, "Asians: Gay and Proud," *The Asianadian* 2:3 (Winter 1979-80): 30. Article on the first National Third World Gay Conference held in Washington, DC, 12-15 October 1979. In photo (l. to r.): Daniel Tsang (with camera), Richard Fung, Don Kao, and Siong Huat Chua (behind banner). With permission of *The Asianadian*. (Photo: courtesy of Daniel C. Tsang)

Can Asian adian Now?

In researching the history of *The Asianadian*, I cannot help but echo Kyo Maclear's sentiments: "It is great because some of the people who wrote for the magazine later became professional writers – pretty established names, like Richard Fung and Joy Kogawa. It was wonderful to discover that tradition, to see the anger and strident opinions. 'Strident' is a negative word, but I didn't feel it was so negative at the time."⁴⁸ Award-winning video artist, activist, curator, writer, theorist, and educator Richard Fung was studying cinema studies at University of Toronto when he joined *The Asianadian* as a member of its editorial and production team and as a regular contributor, bringing some of the earliest queer perspectives to Asian Canadian writing (Fig. 6). His article, "An Onion Amid Strawberries," published in the summer 1981 issue, has stayed with me all this time and I have saved it to end with. The article seems to begin as a candid travelogue about "an 'Asian queer' in Latin America," but closes with rich powerful observations not only about the experience of being Asian in Latin America but also touching on the presence of Asians in Latin America past and present, amongst Indigenous and settler populations alike.⁴⁹ I am not sure where the strawberries end up in the story but it is a story that I feel lives and breathes a trans-regional Asian Americas perspective. Fung's contribution to *The Asianadian* resonates deeply for me because, fast forward four decades, and I am the co-editor and founder of the new peer-reviewed scholarly *Journal of Asian Diasporic Visual Culture and the Americas*, the first academic journal of its kind in the field. This journal is edited by a new generation of emerging and mid-career scholars, all of whom have been supported, inspired, empowered, and compelled by individuals like those who were involved in *The Asianadian* and its political activism as well as those who came before and after them. This article recounts only one snippet of a larger history of the many forerunners, major works, pedagogical challenges, controversies in the media, discursive turns, and collaborative networks that it took to get to this stage where the production, study and dissemination of Asian Canadian visual culture from a transnational perspective and in the presence of Asians in the Americas have become, albeit fledgling, a field unto its own.

Holdings

The complete original print copy set of *The Asianadian: An Asian Canadian Magazine*, Volumes 1–6, 24 issues is located in the libraries of the University of Washington, University of British Columbia, University of Victoria, the East Asian Library at the University of Toronto (East Asian Library), and

the Bibliothèque et Archives nationales du Québec (BANQ) in Montreal. An electronic version is at Memorial University of Newfoundland and the Historical Society of Pennsylvania. The “Bibliography and Cross References” are listed in Appendix of *The Asianadian: An Asian Canadian Magazine* blog of www.asiancanadianwiki.org. Pdf files of 22 of the 24 issues in their entirety can be downloaded from the same website.

NOTES

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- 1 The Eaton sisters, Edith (pseudonym Sui Sin Far) and Winnifred (Onoto Watanna), were writing as early as 1910. Eleanor TY and Christl VERDUYN, eds., “Introduction,” in *Asian Canadian Writing Beyond Autoethnography* (Waterloo, ON: Wilfrid Laurier University Press, 2008), 11, 25 n. 54.
- 2 “Minority marks a relation defined by racialization and experienced as diaspora.” Lily CHO, “Diasporic Citizenship: Contradictions and Possibilities for Canadian Literature,” in *Trans.Can-Lit: Resituating the Study of Canadian Literature*, eds. Smaro Kamboureli and Roy Miki (Waterloo, ON: Wilfrid Laurier University Press, 2007), 98. Siu-keong LEE asks in his editorial, “Quelle devrait être la position des Asiabécois dans le referendum?”. Siu-keong LEE, “Towards New Frontiers/Vers de nouvelles frontières,” *The Asianadian* 2:4 (Spring 1980): 2. (Lee was coordinator of Montreal’s Ad-Hoc Committee in the anti-w5 Movement.)
- 3 TY and VERDUYN, eds., “Introduction,” 12. The term, “Chinese Canadians” “appears to have first been used by the members of the Chinese Canadian Club in Victoria, BC, an association of locally born young men formed in 1914.” Timothy J. STANLEY, *Contesting White Supremacy: School Segregation, Anti-Racism, and the Making of Chinese Canadians* (Vancouver: University of British Columbia Press, 2011), 146. Note the etymology is different in francophone Quebec.
- 4 LEE, “Towards New Frontiers / Vers de nouvelles frontières.”
- 5 Larissa LAI, “Epistemologies of Respect: A Poetics of Asian/Indigenous Relation,” in *Critical Collaborations: Indigeneity, Diaspora, and Ecology in Canadian Literary Studies*, eds. Smaro Kamboureli and Christl Verduyn (Waterloo, ON: Wilfred Laurier University Press, 2014), 109, citing Roy MIKI, “Asiancy: Making Space for Asian Canadian Writing,” in *Broken Entries: Race, Subjectivity, Writing* (Toronto: Mercury Press, 1998), 113.
- 6 Anthony CHAN, Cheuk KWAN, and Lau BO, “Revolutionary & Grassroots,” *The Asianadian: An Asian Canadian Magazine* blog, 24 September 2007. Accessed 15 Jan. 2015, <http://asianadian.blogspot.ca>.
- 7 Ibid.

- 8 Ibid. Each issue was \$1, and at a rate of \$4 for a one-year subscription (including postage), or \$7.00 for two years.
- 9 Momoye SUGIMAN (alias Ami Chiyo Hori alias Dawn Kiyoye Ono), "Editorial," *The Asianadian* 4:1 (1982): 2. "Some of our articles were being reprinted in other periodicals. High schools were inviting us to speak to students about *Asianadian* history. *The Globe and Mail* called us up for a front page 'Quote of the Day.' Our little post office box was packed with letters, subscription orders and press releases every week."
- 10 Bobby SIU, email reply to Russel Bareng, *The Asianadian: An Asian Canadian Magazine* blog, 15 November 2002. Accessed 15 Jan. 2015, <http://asianadian.blogspot.ca/2007/09/interviews.html>.
- 11 Anthony CHAN, "Born Again Asian: The Making of a New Literature," *The Journal of Ethnic Studies* 11:4 (Winter 1984): 57–63. Accessed 15 Jan. 2015, <http://gingerpost.com/?p=2183>.
- 12 Ibid.
- 13 Xiaoping LI, *Voices Rising: Asian Canadian Cultural Activism* (Vancouver: University of British Columbia Press, 2007), 274.
- 14 CHAN, "Born Again Asian," in William Wei, *The Asian American Movement* (Philadelphia: Temple University Press, 1993), 103–12 (*Gidra*), 112–23 (*Bridge*), 123 (*Amerasia*).
- 15 There were certainly other movement serials published at the same time as *Asianadian*, such as *Rafiki: A Magazine About Development in Canada and the Third World* (*rafiki* means "friends" in Swahili) and the Toronto-based *Rikka* (1974–1987), the national quarterly magazine founded by *Nikkei* George Yamada, which initially focused on historical, cultural, and human rights issues within the Japanese-Canadian community but by the late 1970s, according to its ad placed in *Asianadian*'s inaugural issue, was "speaking to the human condition – a cross-cultural, inter-ethnic experiment in communication with a broad human rights perspective directed to a pan-Canadian audience." Richard FUNG, "Asian Press Highlights: *Rikka*, *The New Canadian*, and *The Continental Times*," *The Asianadian* 3:1 (1978): 14–15. This article focuses on those devoted to visual culture critique.
- 16 "The Asian-Canadian and the Arts," *West Coast Review* 16:1 (Summer 1981). *Inalienable Rice* was the result of collaboration between members of the Power Street Review (the first third-generation Japanese Canadian newspaper founded in 1972 in Toronto) and the ACWW which at that time was named the Chinese Canadian Writers Workshop until after the volume was published. Many of the contributors of these publications would also support and contribute to *Asianadian*. ACWW later founded *Ricepaper Magazine* in 1996, which began in 1994 as an eight-page newsletter for the organization, photocopied back-to-back and stapled together. After ACWW incorporated as society in 1995, *Ricepaper* was awarded a Canada Council grant in early 1996 to turn it into the quarterly magazine format, *Ricepaper: The Magazine of Asian Literary Arts*. In 2016, *Ricepaper* marked its twentieth anniversary and the end of its print edition after the release of issue 20:4 in February, with the publication of the anthology *AlliterAsian: Twenty Years of Ricepaper Magazine*, edited by Allan Cho, Julia Lin and Jim Wong-Chu (Vancouver: Arsenal Pulp, 2016). The magazine continues as an online publication.

- 17 Quoted in Jim WONG-CHU, “Ten Years of Asian Canadian Literary Arts in Vancouver,” *The Asianadian* 5:3 (Winter/February 1984): 23.
- 18 Before *Line* (1983–89), edited by Roy Miki, there was the independently-published *Tish*, a poetry newsletter, named purposefully as an anagram of shit, founded in August 1961 by University of British Columbia (UBC) students George Bowering, Frank Davey, David Dawson, Jamie Reid, and Fred Wah, which lasted for eight years. The content of these two earlier small-press serials focused primarily on West Coast experimental “avant-garde” writing. Frank DAVEY, *When Tish Happens: The Unlikely Story of Canada’s “Most Influential Literary Magazine”* (Toronto: ECW Press, 2011).
- 19 Andrew KLOBUCAR, “Line Breaks – West Coast Line, Past and Present,” *Books in Canada* 28:9 (October 1999). Accessed 15 July 2015, http://www.booksincanada.com/article_view.asp?id=1255.
- 20 In 1907, the *Globe* published an editorial titled “Asiatic Peril to National Life,” broadcasting anti-Asian racism in no uncertain terms. Arlene CHAN, *The Chinese in Toronto from 1878: From Outside to Inside the Circle* (Toronto: Dundurn Natural Heritage, 2011), 39.
- 21 Cheuk KWAN, “The Foreign Threat That Never Was!,” *The Asianadian* 2:3 (Winter 1979–80): 21. According to the Canadian Bureau for International Education, the actual number of foreign students in Canada (including Asians) was “55,000 at all levels of education, including only 20,000 in full-time university studies.” Anthony B. CHAN, *Gold Mountain: The Chinese in the New World* (1983); CHAN, *The Chinese in Toronto from 1878*, 148. “The 1981 census reported that Toronto and Vancouver accounted for 60 percent of all Chinese in Canada, each city with approximately 85,800 Chinese, the majority of whom were foreign-born” (154).
- 22 Three decades after the anti-w5 movement, in 2009, the online magazine *Ginger Post: An Online Asian/Chinese Canadian Magazine*, would commemorate 30 September 1979 as the “30th Anniversary of Chinese Canadian Activism.” Staff, “30th September 1979: 30th Anniversary of Chinese Canadian Activism,” *Ginger Post*, 28 September 2007. Accessed 15 Jan. 2015, <http://gingerpost.com/?p=615>. If activism is strictly defined as the use of direct action to effect change, one could consider the Japanese and Chinese store owners driving away the anti-Asian league during the riots of 1907, their participation in the Second World War, despite the injustices, inequality, and bad treatment of Asians (head tax, internment, violence against visible minorities in public spaces), intolerance, and reasonable accommodations, as all instances of activist practices.
- 23 Ibid.
- 24 Jim WONG-CHU, “Being the Intellectual Forefront: Chinese Students Movements in N. America 1880–1984,” *The Asianadian* 6:4 (July/Summer 1985): 30.
- 25 Jamshed MAVALWALA, “The Aftermath of Misinformation,” *The Asianadian* 3:1 (1980): 21.
- 26 Cheuk KWAN, “The w5 Movement.” *The Asianadian* 2:4 (Spring 1980): 11. The CCNC was “the first such national organization in Chinese Canadian history” (13).
- 27 Russel BARENG, “History of the Company.” *The Asianadian: An Asian Canadian Magazine* blog, 24 September 2007. Accessed 15 Jan. 2015, <http://asianadian.blogspot.ca/2007/09/1978-beginnings.html>.
- 28 See Anthony CHAN, “Neither French nor British: The Rise of the Asianadian Culture,” *Canadian Ethnic Studies* 10:2 (1978): 114–17.

- 29 Anthony CHAN, "Editorial," *The Asianadian* 1:2 (1978): 2. During the first few years of publication, Chan and Kwan were "key managers" though not "dictatorial"; Sugiman joined the collective in 1980 and took on responsibility of editing issues. When Chan and Kwan moved on in their careers and passed on responsibilities of operating *Asianadian*, Sugiman took over a large portion of the responsibility for managing the magazine. She arranged editorial meetings and layout meetings as well as mailed the magazine out to subscribers. Due to family responsibilities, Sugiman was no longer available to continue managing *Asianadian* full time after 1982. Leadership responsibilities were later passed on to Bobby Siu and Satish Dhar until *Asianadian* came to a close in 1985, forced to cease publication because of lack of funds.
- 30 Anthony CHAN, "The Chinese Community in Canada: Background and Teaching Resources," *Asianadian* 1:1 (Spring 1978): 13–14.
- 31 Anthony CHAN, "Editorial," *Asianadian* 1:1 (Spring 1978): 3
- 32 Ibid.
- 33 Tony Chan, quoted in SUGIMAN, "Editorial," 1.
- 34 Richard Fung, quoted in Xiaoping LI, *Voices Rising: Asian Canadian Cultural Activism* (Vancouver: University of British Columbia Press, 2007), 29.
- 35 Kyo MacLean, quoted in *ibid.*, 209.
- 36 CHAN, "The Chinese Community in Canada: Background and Teaching Resources," 14.
- 37 Bobby SIU, "Community Organizing: How To Do It," *Asianadian* 5:4 (April/Spring 1984): 13–17. Marian TSENG provides an excellent breakdown of the types of articles and issues addressed in the content of the magazine in "Social and Racial Justice," *The Asianadian: An Asian Canadian Magazine* blog, 24 September 2007. Accessed 15 Jan. 2015, <http://asianadian.blogspot.ca/2007/09/social-and-racial-justice.html>.
- 38 Founder of Mu Performing Arts in St. Paul, Minnesota where he is currently based, Shiomi was named by the McKnight Foundation as its Distinguished Artist of the year, 14 May 2015.
- 39 This reference to an Asian American Arts Conference precedes the first Asian American arts conference in 1992 organized by the Asian American arts group, the Asian American Renaissance, started in early 1991, as well as the first national Asian American arts conference, *Beyond Boundaries* (in collaboration with the Association of Performing Arts Presenters), in 1993 organized by the Asian American Arts Alliance, following their sponsoring the first Asian American arts conference in New York City, *Defining Our Culture(s), Ourselves*, at Hunter College in 1991. David MURA, "A Shift in Power, A Sea Change in the Arts: Asian American Constructions," in *The State of Asian America: Activism and Resistance in the 1990s*, ed. Karin Aguilar-San Juan (Boston: South End Press, 1994), 193.
- 40 Fred Wei-Han HONN, "Asian American Art: Tradition and Information," *The Asianadian* 5:1 (April 1983): 23.
- 41 Cheuk Kwan coined the section, after *Esquire Magazine*'s dubious achievement award for the most stupid or corrupt events of the preceding year. Email correspondence, 29 June 2016.
- 42 *Asianadian* editorial, "Dubious Award," *The Asianadian* 2:1 (1979): 19.
- 43 Ami Chiyo HORI, "Dubious Award," *The Asianadian* 2:3 (Winter 1979–80): 7.
- 44 Dawn Kyoye ONO, "Dubious Award," *The Asianadian* 3:1 (Summer 1980): 9.
- 45 *Asianadian* editorial, "Dubious Award," *The Asianadian* 3:4 (Summer 1981): 11.

- 46 *Asianadian* editorial, “Dubious Award,” *The Asianadian* 4:3 (October 1982): 12.
- 47 *Asianadian* editorial, “Dubious Award,” *The Asianadian* 5:4 (April/Summer 1984): 24.
- 48 Maclear, quoted in LI, *Voices Rising*, 209. In fact the list of editors and contributors who later became established writers, activists, artists, and scholars is so extensive and too many to list to do any justice to their outstanding contributions that I did not. Roy MIKI asks the question “Can Asian adian Now?” in his essay, “Can Asian Adian? Reading the Scenes of Asian Canadian,” *West Coast Line* 34:3 (Winter 2001): 56–77.
- 49 Richard FUNG, “An Onion Amid Strawberries: Coping with the Curious,” *The Asianadian* 3:4 (Summer 1981): 14–16.

« Asiancie » au Canada et la culture visuelle : la revue *Asianadian* : *An Asian Canadian Magazine* (1978–1985)

ALICE MING WAI JIM

Publiée quatre fois l'an à Toronto entre 1978 et 1985, la revue *The Asianadian: An Asian Canadian Magazine* a été fondée par Anthony B. Chan, Cheuk Kwan et Paul Levine (Lau Bo). Cette époque était une période d'activisme antiraciste significatif au Canada, marquée par les débats sur le multiculturalisme naissant, les représentations médiatiques controversées d'individus de couleur et les efforts déployés pour l'établissement de lieux destinés à la présentation de la production culturelle croissante des Canadiens d'origine asiatique. Ses éditeurs et collaborateurs – écrivains, artistes et universitaires issus de minorités visibles dont plusieurs d'entre eux sont devenus aujourd'hui des créatifs et chefs de file établis des études canadoasiatiques – parlaient avec persuasion, s'exprimant par l'entremise des mots et de la culture visuelle contre le racisme et d'autres formes d'oppression dans la société canadienne, parallèlement aux efforts menés dans leur propre pratique. Cet essai met en contexte les objectifs éditoriaux, la portée, le contenu et la présentation de la revue. Il met l'accent sur la façon dont elle traitait des représentations stéréotypées des Canadiens d'origine asiatique dans la culture visuelle – dont les médias de masse, le cinéma et la caricature – afin de démontrer que *The Asianadian* était un carrefour significatif et critique de la culture visuelle. Des aspects importants caractérisaient la publication comme forum pour l'établissement de ce que ses éditeurs nommaient « sensibilité canadoasiatique » : son approche interdisciplinaire, collaborative et interculturelle contestant les représentations dominantes de l'identité canadienne; les positions ouvertement activistes de ses contributions intervenant dans les politiques nationales et les enjeux sociaux d'intérêt pour les communautés canadoasiatiques; ainsi que l'espace critique consacré à la poésie, aux arts visuels et aux autres formes de production culturelle qui explorent et interrogent les conditions de ces expressions politiques, sociales et culturelles. À cette époque durant laquelle *Asianadian* a vu le jour, des réseaux collectifs liés à la production culturelle canado-asiatique émergeaient dans les diverses disciplines des sciences humaines, passant de l'histoire, la production radiophonique, la création littéraire, au cinéma ainsi qu'aux arts visuels et de la scène. Les contributions mettant en évidence l'expression

canadoasiatique représentaient des moyens grâce auxquels *The Asianadian* cherchait à soutenir et promouvoir les activités de prise de conscience critique. Des numéros particuliers, dont l'un sur Vancouver (publié sous la direction de Sean Gunn et de Paul Yee) et l'autre sur Québec (dirigé par Siu-keong Lee) paru à la veille du référendum sur la souveraineté de la province en 1980 et la sécession du Canada, sont des exemples de la façon dont la revue abordait non seulement de notions panasiatiques, mais aussi de perspectives régionales sur l'identité canado-asiatique et d'autres groupes minoritaires. La publication a également couvert le racisme, le journalisme irresponsable et les gaffes politiques entourant la diffusion, en date du 30 septembre 1979, de l'épisode controversé « Campus Giveaway » de l'émission télévisuelle canadienne *W5*, ainsi que le mouvement national mis en place en guise de contestation et reconnu pendant des décennies comme le début d'un chapitre, sans précédent, de l'action politique et sociale des Canadiens chinois ainsi que la politique de coalition naissante entre divers groupes ethniques. L'un des éléments récurrents de la revue qui retenait davantage l'attention était le « Prix douteux de l'Occidental impénétrable » (*The Inscrutable Occidental Dubious Award*), une récompense humoristique remise pour l'article ou l'image médiatique, ancien ou actuel, le plus raciste « sélectionné » par les lecteurs tombés sur des articles ou des images exceptionnellement « brillants » issus de la culture visuelle, perpétuant les stéréotypes canado-asiatiques, affirmant et renforçant le mandat de la publication comme lieu d'interaction entre les rédacteurs, les collaborateurs et les lecteurs. Cet examen rigoureux permet non seulement une meilleure compréhension des fondements historiques qui ont défini l'orientation des publications périodiques à spécificité culturelle au Canada au cours des cinquante dernières années, il situe également *The Asianadian* en tant que contribution importante pour les champs des études de la culture visuelle et de l'histoire de l'art.