The Xin Lu Project

Xin Lu is a large-scale media project exploring the interconnections between history, family, immigration, exile, and displacement. In this project, Ma uses the metaphor of nemophila to examine his family's history of the Brown colony of Hong Kong. He envisions Xin Lu (from the Chinese phrase Xin jia) as a large-scale, literally translated as “heart—road—experience—journey” as a conceptual road movie that travels through cities and countries as well as language and identities. An autobiographical approach in this project allows for in-depth examination of displacement on all levels, where the specificity of Ma’s personal and family history can bring out a broader analysis of social and political issues.

A major component of this project is four linked experimental videos. Three of the videos investigate significant points in a journey: departure (MotherLand), passage (Movements East—West, and arrival (0907)). The fourth video, Myths of Creation, is an examination of the travelling itself, and acts as an index to the other tapes.

Myths of Creation (1998)

This video presents a collection of video clips that not only traces routes between cities and countries, but language and identity. The video includes footage of engravings depicting historical events, filmed scenes of monuments and rituals, and interviews with people of all walks of life who have experienced travel and displacement. This video contains images and stories of people who have migrated for various reasons: for economic opportunities, political upheavals, or personal reasons. The video reflects on the universal experience of travel and the disruptions and changes it brings to individuals and societies.

Movements East—West (2003)

17 minutes, Digital Video

This video is a collection of interviews, footage, and performances, illustrating the transnational, the traumatic, the wistful, and the queer. The video revolves around migration and displacement, exploring the personal and the collective, the colonial and the transnational, the fantastic, the utopian, and the dystopian. It examines the complex relationships between identity and landscape, asking: How can we find ourselves in a world where identity is constantly shifting and changing? How can we create a sense of belonging in a world that is constantly in flux? This video explores these questions by examining the experiences of people who have migrated for various reasons: for economic opportunities, political upheavals, or personal reasons. The video reflects on the universal experience of travel and the disruptions and changes it brings to individuals and societies.

Kristina Wong

Kristina Wong is a nationally presented solo performer, writer, actor, educator, culture jammer, and filmmaker. Described by the East Bay Express as “brutal but musical, and a woman who takes her Neotradition very seriously,” her body of performance work includes short and full-length solo performance works, outrageous street theater, stunts, pranks, and pervasive internet installations, and plays and sketch comedy. She was awarded the Creative Capital Award to Theater and a Creation Fund from the National Performance Network to create her third full length solo show, Wong Fong Over the Cookeo’s Nest exploring the remarkably high incidence of mental illness among Asian American women in a world that’s more than nuts we are. Cookeo’s Nest has shown in dozens of cities in spaces that include the Kirk Theater in New York City, the Painted Bride in Philadelphia, La Pena Cultural Center in Berkeley and numerous universities around the country. Kristina was recently selected to write and perform in the 2008 CBS Multicultural Comedy Showcase. Her show Face was also featured earlier this year at the South Beach Comedy Festival in Miami. She is also completing a novel started with the PEN USA Rosenthal Emerging Voices Fellowship. She is also a freelance contributor to anthologies and magazines that include Playgirl Magazine. Her spoof mail order bride website is www.goodchinesemama.com. Her site is www.kristinawong.com

MotherLand (2000)

17 minutes, Digital Video

MotherLand was shot off a series of trains in a Chinese line conducting the male and female and the other departure from Hong Kong in 1996. Her reflections on the journey of that rich history of the motherland for sixty years, and the subsequent adjustment to Britain from the main narrative of the video. This event happens in an exploration of all depictions of life in a rich (survey journey through the streets of Hong Kong's though levels of time, space, and the social and political movements are combined with footage Ma shot during his travels in the U.S., China, and his family’s home in Hong Kong. Kristina Wong was in residence at the Pocho Research Society (PRS) in 1999 where she explored the personal and collective, the colonial and the transnational, the fantastic, the utopian, and the dystopian. The video offers a glimpse into the complex relationships between identity and landscape, asking: How can we find ourselves in a world where identity is constantly shifting and changing? How can we create a sense of belonging in a world that is constantly in flux? This video explores these questions by examining the experiences of people who have migrated for various reasons: for economic opportunities, political upheavals, or personal reasons. The video reflects on the universal experience of travel and the disruptions and changes it brings to individuals and societies.

East—West (1998)

30 minutes, Digital Video

East—West is a major component of this project that allows for in-depth examination of displacement on all levels, class, culture, and identity. The film explores the full range of human experience, from the most personal to the most collective. The video allows the viewer to choose from a variety of narratives, from the intimate stories of individual experiences to the broader, more encompassing stories of social and political movements. This video offers a unique perspective on the issues of migration and displacement, encouraging the viewer to explore the complexities of these experiences in a way that is both educational and entertaining.

The Pocho Research Society (PRS)

The Pocho Research Society (PRS) is a collective of artists, activists and raqaeche historians who research and explore the说我to the systematic investigation of space, memory and displacement. The project understands memory as a battleground of the present, a location where stories, history, culture, and desire intersect with each other. The viewer can choose one or more of these to follow, experiencing the pain, resilience, and joy of those who have been forced to move from one place to another.

Videography

The Xin Lu project of four linked experimental videos continues the story begun in the previous video, documentary footage of family moves to China, Europe, and the U.S., with excerpts from travel writing, interviews, and historical quotations from Quotations from Historical Events on the Pocho Research Society. Archival images of social and political movements are combined with footage Ma shot during his travels in the U.S., China, and his family’s home in Hong Kong. The viewer can choose one or more of these to follow, experiencing the pain, resilience, and joy of those who have been forced to move from one place to another.