



### TOUR ROUTE

For the Los Angeles Bus Tour, the bus will leave from the VC Filmfest site at the DGA in West Hollywood, and travel along Sunset Boulevard—on which you can go all the way from the beach to down town—to El Pueblo de Los Angeles and Chinatown. After a brief stop, we hop onto the 110 freeway and the 105 to head west to LAX Airport in Marina Del Rey. The 110/105 intersection is one of the most iconic in Southern California, and is the opening image of the *Xin Lu* video series. After touring the increasingly militarized LAX and its vicinity, we avoid the jammed up 405 and take surface streets back to Hollywood, where a brief reprieve at one of LA's most well-loved Persian ice cream shops will precede our return to the DGA Festival site.



### MASHTI MALONE'S 1525 N. La Brea Avenue

"Once in a time and a place little known, lived an old farmer named Mashti Malone. And though he worked his poor hands to the bone, nothing would grow in his land except stone. Then one day, as he was sitting alone, he saw a vision from heaven full blown. It was a rose chilled with cream in a cone, and from that vision a legend has grown. Rosewater ice cream, your taste buds will moan. Dozens more flavors, each on its own. Guaranteed to put you on Heaven-Zone. So goes the legend of Mashti Malone." For more information, go to [www.mashtimalone.com](http://www.mashtimalone.com)



### CHINESE AMERICAN MUSEUM 425 N. Los Angeles Street

The Chinese American Museum is jointly developed and operated by the Friends of the Chinese American Museum (FCAM) and El Pueblo de Los Angeles Historical Monument, a department of the City of Los Angeles. Located at the El Pueblo Plaza in downtown Los Angeles, CAM is housed in the last surviving structure of the city's original Chinatown. CAM's mission is to foster a deeper understanding and appreciation of America's diverse heritage by researching, preserving, and sharing the history, rich cultural legacy, and continuing contributions of Chinese Americans. For more information, please visit [www.camla.org](http://www.camla.org). Open Wednesdays - Saturdays, 10am - 3pm.



### VISUAL COMMUNICATIONS 120 Judge John Aiso Street

Directors Guild of America  
(Film Festival/Bus Boarding Site)  
7920 Sunset Boulevard

Founded in 1970, Visual Communications is the nation's premier Asian Pacific American media arts center. The mission of Visual Communications is to promote intercultural understanding through the creation, presentation, preservation and support of media works by and about Asian Pacific Americans. Visual Communications will present the 24th edition of The Los Angeles Asian Pacific Film Festival May 1 through 8, 2008 at the Directors Guild of America, Laemmle's Sunset 5 Theatre, and Aratani/Japan America Theatre, among others. The Film Festival will include the latest new works by established and emerging Asian American filmmakers and video artists; Asian international artists; and filmmaker seminars, panel discussions and symposiums on topics relevant to Asian Pacific cinema. For more information, go to: <http://festival.vconline.org>



### OPERATION INVISIBLE MONUMENT

In *Operation Invisible Monument*, the Pocho Research Society (PRS - see back for more info) confronts the construction of history through the public monument. Anonymous members installed mock historic plaques at different locations. The PRS identified these strategic sites in an effort to pay homage to historic erasure. By inserting plaques, the PRS hopes to interrupt historical amnesia, trigger memory and interrogate the present in order to see the world with fresh eyes rather than the diesel haze of a media-blurred present. The result, ideally, is a reconstruction or destruction of the hegemonic worldview responsible for the erection of the site's original monuments.

For more information, go to: [www.hijadela.com/projects/prs/invmon.html](http://www.hijadela.com/projects/prs/invmon.html)



### Los Angeles Haunted Sites

"In other words, the ghost is nothing without you. In this sense, the ghost figures what systematically continues to work on the here and now. When a ship, a bridge, a face, an inert object, an ordinary building, a familiar workplace, a patch of grass, a photograph, a horse becomes animated, becomes haunted, it is the complexities of its social relations that the ghostly figures. This sociality, the wavering present, forces a something that must be done that structures the domain of the present and the prerogatives of the future." (Source: *Ghostly Matters* by Avery Gordon)

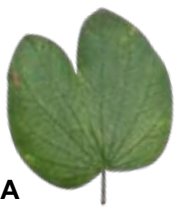
For more information on individual sites, go to: <http://pzacad.pitzer.edu/~mma/work/hauntedsites.html>



### LAX AIRPORT End of runway at Sandpiper Street

Originally known as Mines Field, the LAX site has been used as a general aviation field since 1928. During World War II, it was used for military flights. Commercial airline service started in December 1946. The present terminal complex was constructed in 1961. In the early 1980s, LAX added domestic and international terminals and a second-level roadway. In 2007, the airlines of LAX served 61.9 million passengers and handled 2 million tons of freight and mail. LAX handled 70 percent of the passengers, 75 percent of the air cargo, and 95 percent of the international passengers and cargo traffic in the five-county Southern California region.

Information source: [www.lawa.org/lax/](http://www.lawa.org/lax/)



### BAUHINIA

*Bauhinia blakeana* is an evergreen tree, in the genus *Bauhinia*, with large thick leaves and striking purplish red flowers. The fragrant, orchid-like flowers are usually 10-15 cm across, and bloom from early November to the end of March. This unique endemic flower is special of Hong Kong's ecosystem. It is sometimes called Hong Kong orchid tree. *Bauhinia blakeana* was adopted as the floral emblem of Hong Kong by the Urban Council in 1965. Since 1997 it has become the floral emblem for the Hong Kong Special Administrative Region of the People's Republic of China, and appears on its flag and its coins.

Source: [http://en.wikipedia.org/wiki/Bauhinia\\_blakeana](http://en.wikipedia.org/wiki/Bauhinia_blakeana)

# LOOK



VISUAL COMMUNICATIONS



MASHTI MALONES



BAUHINIA



LOS ANGELES HAUNTED SITES



OPERATION INVISIBLE MONUMENT



LAX AIRPORT



CHINESE AMERICAN MUSEUM



## SIGHTS & LOCATIONS

## ABOUT THE ARTIST

Ming-Yuen S. Ma

Ming-Yuen S. Ma is a Los Angeles-based media artist, and an Associate Professor in Media Studies at Pitzer College in Claremont, CA. His experimental videos and installations, including the *ReCut Project* (2006), *THIS IS NOT A FOREIGN FILM* (2002), *Sniiff* (1997), *Slanted Vision* (1995), *Between The Lines; Who Speaks?* (1994-6), *Toc Storee* (1992), and *Aura* (1991) have screened national and internationally in venues ranging for the Museum of Modern Art in New York to the notorious Coral Sands Motel in Hollywood. Ma has received grants and awards from Art Matters, Inc., the Brody Arts Fund, the Durfee Foundation, Long Beach Museum of Art, WESTAF/NEA, and other institutions. Media critics and theorists including Peter Feng, Laura Marks, Roger Garcia, Bérénice Reynaud, Holly Willis, and Xiaojing Zhou have written about his work. As a curator and media activist, Ma has been affiliated with L.A. Freewaves, Visual Communications, Rockefeller Foundation, Creative Work Fund, American Film Institute, Los Angeles Festival, MIX/NYC, and other media organizations at different points in his career. He has served on the boards of directors for Foundation for Art Resources, Inc. (FAR) and Highways Performance Space. Ma is currently a member of Los Angeles Contemporary Exhibition (LACE)'s Artist Advisory Board (LAB). For more information, go to [www.mingyuensma.org](http://www.mingyuensma.org).

## COLLABORATORS

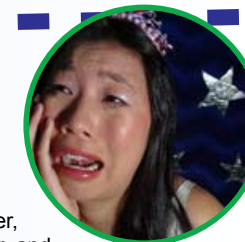
### Amitis Motevalli

Amitis Motevalli was born in Tehran, Iran and moved to the US in 1977. In 1995 she received a BA from SFU in Art with a minor in Women's studies and in 1998 an MFA from Claremont Graduate University. Her work as an artist incorporates a combination of near-eastern aesthetic with a western art education. Motevalli states, "Being an immigrant in the US shows in my work a duality of culture, both natural and learned. In all of my work, I create a dialogue that critiques dominant views of oppressed people and culture in general". Her work in art education is with youth who share a similar duality in vision. Motevalli has been active in creating social change with her students on issues of civil rights within the class through pedagogy or working with students and community to organize around issues that effect their quality of life and access to education. Motevalli currently lives and works in Los Angeles.



### 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 hilarious... a woman who takes life's absurdities very seriously," her body of performance work includes short and full-length solo performance works, outrageous street theater stunts and pranks, subversive internet installations, and plays and sketch comedy. She was awarded the Creative Capital Award in Theater and a Creation Fund from the National Performance Network to create her third full length solo show, *Wong Flew Over the Cuckoo's Nest* exploring the remarkably high incidence of mental illness among Asian American women in a world that's more nuts than we are. *Cuckoo'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 *Free?* 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.bigbadchinesemama.com](http://www.bigbadchinesemama.com). Her site is [www.kristinawong.com](http://www.kristinawong.com).



### Pocho Research Society (PRS)

The Pocho Research Society is a collective of artists, activists and rasquache historians who reside in Los Angeles. Dedicated to the systematic investigation of space, memory and displacement, the PRS understands history as a battleground of the present, a location where hidden & forgotten selves hijack & disrupt the oppression of our moment. For more information, go to [www.hijadela.com/projects/prs/prs1.html](http://www.hijadela.com/projects/prs/prs1.html)



## LUNCH BOXES PROVIDED BY:

good girl foods

new old-fashioned sweets & savories

MENU: A BAO SAMPLER

### Eat

- Chinese-style *Bao* of barbecued pork
- Korean-style *Cjeon Bbang* of nappa cabbage, spring onions, and pea sprouts
- Vietnamese-style *Banh Bao* of mushroom and quail eggs
- Filipino-style *Siopao* of ginger and pork
- Vegetarian option available

### Drink

- Choice of young coconut juice, Asian yogurt drink, or bottled water

### About Good Girl Foods

[www.goodgirlfoods.com](http://www.goodgirlfoods.com)

Diep Tran is the owner of Good Girl Foods, a catering company specializing in Asian cuisines. She is currently in the process of opening up Good Girl Dnette, slated for summer 2008.

Check out her blog to see how she came up with the menu for this bus tour, and when her new restaurant will be open!

[goodgirldinette.blogspot.com/2008/04/xin-lu-video-bus-tour-menu.html](http://goodgirldinette.blogspot.com/2008/04/xin-lu-video-bus-tour-menu.html)

## XIN LU

A MEDIA PROJECT BY MING-YUEN S. MA

## The Xin Lu Project

*Xin Lu* is a large-scale media project exploring the intersections between autobiography, tourism, travel, immigration, exile, and displacement. In this project, Ma uses the metaphor of nomadism to examine his family history, which branches out from the former British colony of Hong Kong. He envisions *Xin Lu* (from the Chinese phrase *xin lu li qing*, literally translated as heart—road—experience—journey) as a conceptual road movie that travels in between 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 (*Mother/Land*), passage (*Movements East—West*), and arrival (*[os]*). The fourth video, *Myth(s) of Creation*, is an examination of the travelogue itself, and acts as an index to the other tapes.

## Xin Lu Videos

### Myth(s) of Creation (1997)

17 minutes, Betacam SP Video  
*Myth(s) of Creation* is a conceptual road movie that not only travels between cities and countries, but language and identities as well. This experimental video combines diary accounts of family trips to China, Europe, and the U.S. with excerpts from travel writing, testimonies of political exiles and refugees, and quotes from theoretical discussions on nomadic subject positions. Home movies, travel footage, and stylized performances done "on-the-road" are combined into a poetic flow of images. Through a discursive essay of sound, text, and images, Ma and his family assume and discard the identities of tourist, traveler, foreign investor, immigrant, refugee, illegal alien, exile. The romanticism in travel writing is juxtaposed against the harsh realities of political exiles and refugees. While post-modern theorists postulate a de-territorialized nomadic subjectivity, recent immigrants stubbornly hold on to their ideas of nationality. In Ma's attempt to map a history of modern migratory existence, he does not privilege one line of thought over the other: there is no main road in this video, but many divergent paths that endlessly intersect with each other. The viewer can choose one or more of these to follow, but as Lao Tzu, one of the writers quoted in the video, wrote, "One who excels in traveling leaves no wheel tracks."



### Mother/Land (2000)

25 minutes, Betacam SP Video  
*Mother/Land* takes off from a series of interviews Ma conducted with his mother before and after her departure from Hong Kong in 1996. Her reflections on leaving the city that she has called home for over sixty years, and her subsequent adjustment to living in London form the main narrative in the video. This event triggers an exploration of other departures—such as Ma's own journey back to the United States seventeen years ago, and the turnover of Hong Kong from British to Chinese rule in 1997. The unconventional relationship between Ma and his mother, defined by frequent separations and reunions, is contrasted with both western and Chinese discourses on motherhood, including Freudian and Lacanian psychoanalysis, (theories centered around the separation of mother and infant) their feminist revisions, and the classical Chinese texts *Lie Nu Zhuan* (*The Book of Virtuous Women*) by Liu Xiang and *Nu Jie* (*Admonitions for Women*) by Ban Zhao.



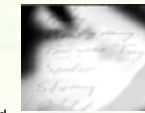
### Movements East—West (2003)

17 minutes, Digital Video  
*Movements East—West* is structured as a composite timeline of sixty dates and places, starting in 1841 and ending in 2001. In this chronology, significant dates in Ma's personal and family history mingle and intersect with world historical events, showing the larger social and political forces behind his migrations. Archival images of these social and political movements are combine with footage Ma shot during his travels in the U.S., China, and Europe, as well as his family's Super-8 home movies from the 1960s and '70s. An electronic soundtrack composed by Ultra Red, a Los Angeles-based audio collaborative that combines political direct action with ambient site recordings, accompanies these digitally synthesized layers of images. The visual and audio layering in this video show the merging of history and memory in a continuous flow of image and sound, while strategic pauses in this flow reveal a tension between the sense of suspension in a deterritorialized existence, and the historicity of socio-political movements depicted. These fluctuations in time and space recreate that uncanny sensation, most often experienced while traveling, when the past, present, and future all seemed visible in the same instant.



### [os] (2007)

60 minutes, Digital Video  
The fourth and final video in Ma's *Xin Lu* project, *[os]* excavates the personal and the collective, the colonial and the transnational, the traumatic, the wistful, the queer, and the spectral to tell intersecting stories about our desires to return to the past. Its title represents the etymological 'ghost' that haunts the creation of the word 'nostalgia', which combines the Greek word *nostos* (return home) and New Latin *algia* (akin to Greek *neisthai* to return). The video weaves together stories from a group of exiled Chinese gay men with images of ruins, intercut with a "reality TV"-style hunt for one of the most famous ghosts haunting the historic Roosevelt Hotel in Hollywood. Excerpts of imagined phone conversations and fragments of Chinese torch songs from the 1930s and '40s fade in and dissolve out amongst these stories of displacement and desire, elusively but powerfully reinforcing their memory of a lost time and place.



## Xin Lu Video Bus Tours, Los Angeles

Saturday, May 3rd & Sunday, May 4th, 2008

Presented by Ming-Yuen S. Ma and Visual Communications, as part of the 24th annual Los Angeles Asian Pacific Film Festival

## VIDEO BUS TOURS

The four videos are shown on tour buses equipped with media broadcasting capabilities. (video screenings, monitors, play-decks, etc.) A site-specific route is designed for each site, in consultation with local artists, community organizers, cultural historians, and other collaborators. The aim of the site-specific tour is to link issues raised by the videos with local history and communities, thereby "siting" these videos to where they are shown. Examples of issues and communities include Chinese diasporic experiences, queer social formations, haunted locales, and the many transnational sites created by "legal" and "illegal" migrants. Local artists, activists, cultural historians, community-based organizations, and arts institutions are invited to collaborate and participate as stops and as unconventional tour guides. Ma also participates on the tour, introducing and discussing the videos as they are screened. Videos are screened in an order that works best with that specific tour. The duration of each tour is approximately three to five hours, depending on the distance traveled and the number of stops.

For more information on the *Xin Lu* Project, go to <http://pzacad.pitzer.edu/~mma/work/work.html>