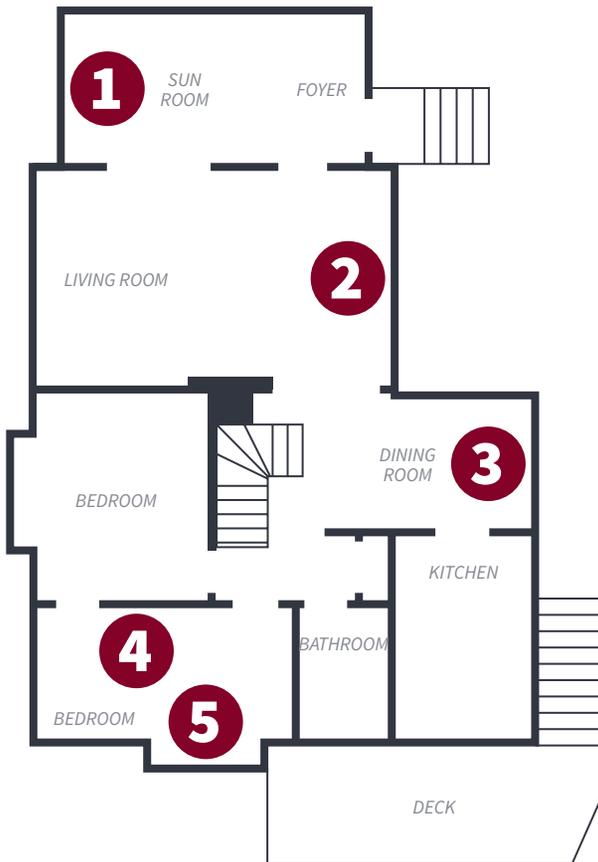


OVERVIEW

In the fall of 2019, a class project that partnered English literature students with Fine Arts students at Kwantlen Polytechnic University was launched by instructors Greg Chan and Ying-Yueh Chuang. The project's aim was to reimagine the key symbols of Joy Kogawa's *Obasan* as ceramics, a process that led to a literary/art exhibition at the KPU Library called "Maple Washing: A Disruption." KPU endowed the five-part collection to the Historic Joy Kogawa House in 2020.

GUIDE TO THE EXHIBIT



For more information on KPU's Faculty of Arts, visit the website at kpu.ca/arts

To learn more about this exhibition, please visit kpu.ca/joy-kogawa-house-exhibit

Support the Historic Joy Kogawa House and the Writer-in-Residence program by becoming a member or by making a donation. Learn more by visiting the website at kogawahouse.com

Historic Joy Kogawa House
1450 West 64th Avenue
Vancouver, BC V6P 2N4



THE KPU CERAMICS EXHIBIT

AT THE HISTORIC JOY KOGAWA HOUSE





1. “SILENT TREATMENT”

Kacey Hughes *Fine Arts*
Sean Kirk *English*

This three-part display brings to life *Obasan’s* central theme of silence and stoicism, which reflects traditional Japanese culture. It puts the viewer in the uncomfortable position of seeing their reflection in the mirror being silenced, mimicking the silence that was expected from the Japanese Canadians in their dispossession.



2. “KODOMO NO TAME”

Leah Rosehill *Fine Arts*
Molly Livingston *English*

The name of this piece translates to “for the sake of the children” in Japanese. This sentiment reflects that Japanese Canadians chose not to talk about their experience in the internment camps, in an attempt to protect the future generations from the guilt of knowing what their predecessors endured.



3. “STONY LIVES”

Charayah Romo *Fine Arts*
Jaskaran Mahil *English*

One of the memorable symbols in *Obasan* is Uncle Isamu’s stone bread: stiff and hard, it symbolizes the turmoil that the Japanese Canadians suffered during their internment and their steadfast will to survive. It even carries ingrained humor, as it is borderline inedible (but Uncle doesn’t see the problem).



4. “IT IS BETTER TO FORGET”

Murasaki Liu *Fine Arts*
Dewina Luechtefeld *English*

Since many Japanese Canadians were fishermen before World War II, this work portrays a dead fish as the focus for the sculpture. The fact that the fish is dead symbolizes the secrets and experiences that disappear with each person who did not survive the internment. Memory/forgetting is a central theme in Joy Kogawa’s novel.



5. “TREMBLING BODIES”

Leila Nicar *Fine Arts*
Kassidy Kaszonyi *English*

Depicting interrelated symbols from Kogawa’s novel, this piece represents Japanese Canadians as the vulnerable yellow chicks in a traditional Japanese bathtub, and the Canadian government as the imposing white hen. The piece intends to symbolize the horrific abuse Japanese Canadians endured at the hand of the Canadian government.

SPECIAL THANKS

We would like to extend our gratitude to the exhibit’s sponsors, faculty coordinators, and student interns at KPU:

Alan Davis, President and Vice-Chancellor

Diane Purvey, Dean of Arts

Robert Dearle, English Department Chair

Greg Chan, English Instructor

Ying-Yueh Chuang, Fine Arts Instructor

Leah Rosehill, Research Assistant

Molly Livingston, Research Assistant

Finally, we are indebted to the Historic Joy Kogawa House’s Executive Director, Ann-Marie Metten, and the inspiration behind the entire project: Joy Kogawa.