



# Tradewinds

February 2008

Monthly Newsletter

## **Bowling with A/PGF** *submitted by Ariel Rosales*

Our 1st Monthly Bowling Night of 2008 was held at the Mission Hills Bowl on Saturday January 12th.

The event turn out was very successful and well attended by 17 members and 1 invited guest. After the bowling event, most of the players and some non-players dined together at the nearby Mandarin Chinese Restaurant. We had so much fun and we are looking forward to seeing you at our next Bowling Night which will be on Saturday, February 09th. This is a non-competitive fun event for all levels, from beginners to advanced. Its a great way to spend a fun evening with your A/PGF friends, learn the sport or sharpen your skills! You do not have to bowl, just come out and cheer on your friends.



You can see additional photos of this event on our website, by clicking [here](#).

Special thanks to Jack G, Kirk, Art D, Dong T, Jose G, Jeff T, Rich T, James K, Jonathan O, Stephen, Roy, Michael Y, Larry, James, Jonathan, Brian & Peter.

## **A/PGF's**



**If you have not already signed up for our Mardi Gras party....get on the waiting list. The party is currently full with 100 guests attending. If you would like to attend, please check back to see if any spots open up due to cancellations.**

The party will be held at an A/PGF member's home in Lake View Terrace (in the San Fernando Valley). The home is spectacular and features dramatic European style fountains and pools framed by giant Italian Cypress trees, a Roman garden, Louis XIV style dining room, amazing ceiling fresco and Japanese garden and pond.

**Saturday, February 16th**  
**7 PM till Midnight**

We will be serving Cajun fried chicken, biscuits, and other Southern side dishes. Dinner will be served at 7:30pm. Beverages will be provided. ***Please do not bring alcoholic beverages.***

Mardi Gras masks and beads will be provided. Additionally, if you have your own masks and beads, bring them along with you. To make the party more festive, you are encouraged to come in costumes and drag, although it is not mandatory.

**If you have already signed up, please make sure that your RSVP response and number of people attending is correct. If there are any cancellations to your reservation, please update it on the EVITE that you received so that spots will be opened up for people who are waiting.**

**If you have any questions, please send email to [ariel@apgf.org](mailto:ariel@apgf.org)**

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**Coming in February - Order Your Tickets Today!**



**Tye Adams**

*Featuring*



**Kien J**

## A/PGF Night - Friday, February 15th at 8 PM

Gardner Stages 1501 N. Gardner, West Hollywood 90046

**Special Discount for A/PGF Members and guests on OPENING Night!!!! Reserve your seat TODAY**

**WARNING: This production does contain NUDITY and Adult Situations**

16 year old Grady is thrown out of his family home after it is discovered that he is Gay. We follow as he succumbs to drug use and prostitution while struggling to survive on the streets.

\$30 Regular Price - but A/PGF members and guests will receive a \$10 discount on OPENING Night - if you order your tickets at [www.brownpapertickets.com](http://www.brownpapertickets.com) Use CODE word GROUP to receive the discounted price of only \$20! Please note: handling fees do apply on all ticket orders

See other rehearsal photos at: [www.its-sho.biz](http://www.its-sho.biz)

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### THE CLIMATE IS CHANGING



Using *Men Like Me* - an ongoing exhibition in Melbourne showing the work of 8 Asian photographers - as a springboard, Martin Lum contrasts the Australian and Asian expressions of masculinity, and Australia's opportunity to see a different perspective of Asian men. One thing's for sure, Australians know how to party! Sometimes it runs off the track, like for teenager Corey Delaney who reached global notoriety this week for his riotous house party in Melbourne. Last month, the Australian election was another cause for Australians to party, when it ended the Howard government and the Pauline Hanson anti-Asian rhetoric. Kevin Rudd and his family gathered on stage to claim victory but the country's eyes opened to something fresh and exciting. Instantly the Asian face of Albert Tse standing behind the Prime Minister elect became a cult phenomenon.

"How can I contact Mr Rudd's son-in-law, what a hottie!" headlined the Internet blogs.

Asian men in the Australian landscape have been all but invisible, and they had never before been

described as 'hotties.'

Garrie Maguire has been long-time passionate in his creation of space in the art-scape for Asian men. "My work has always been inclusive and reflective of the Asian men I see around me," Maguire says. Curator for *Men Like Me*, an exhibition of photography for Midsumma Melbourne, opens the eye of Australian audiences to Asian faces like Albert Tse. Maguire asks the same question, "How can I contact him, he's a hottie!"

Speaking with Maguire before the opening of Melbourne's Midsumma festival you get a sense that this has been long time coming.

"Kevin Rudd and I even went to the same High School," Maguire proclaims. Then you notice he's wearing a polo shirt from Nambour State High – their shared history runs deep. How is it that Rudd and Maguire, with formative years in Queensland led them both to embrace Asian identities? "I found the Australian masculinity rather brutal," says Maguire. "When I moved to Sydney, my first encounter with Asian men was amazing. Their sensibility was so different to the men I grew up with."

"You identify yourself as a rice-queen then?"

"Not at all. It was a revelation to discover different expressions of masculinity. The Australian Anglo-Celtic ideal of maleness is trapped in adolescence – he values sport, and larrikin physicality. The Asian men I met weren't like that."

Maguire is researching the visual space of masculinity in Australia; he explores where Asian men fit into this culture.

"I am drawn to the work of Kam Louie," he explains. The Professor of Chinese makes in his book, *Theorising Chinese Masculinity*, the distinction between the intellectual family-oriented 'wen' man and the martial-physical 'wu' man. In both forms, self-control is an essential manifestation of the Asian concept of 'face' - an unyielding moral and sexual code.

"Not only do Australians value the physical man more, they also lack the self control of Asian masculinity," says Maguire. With this emphasis on the unrestrained, physical expression of masculinity by Australians, "the Anglo-Celtic perspective of Asian men reinforces a stereotype of the nerdy, feminized and sexually passive male."

"What is exciting about Queer theorists," argues Maguire, "is that masculinity is able to be re-interpreted outside of the 'feminist' paradigm – queer men view other men without reference to feminism." In critical theory, intellectual thought on gender studies grew from feminism, then the study of masculinity was positioned in contrast to feminist constructs. The contribution of Queer theory allows a re-interpretation of masculinity without this feminist construct - it is thus a new masculinity. This rationale underpins the importance of this exhibition - beginning with a Queer view of masculine desire, it overlays an alternative perspective which comes from Asian masculinity.

The exhibition, *Men Like Me* is as much about a new post-feminist masculinity, as it is about Asian men. Maguire has assembled examples of photography produced by queer Asian men of Asian men.

*Men Like Me* is anchored with third-generation Australian-Chinese artist William Yang's images of Asian

men in China and in Australia, but gravitates to Yang's self-portrait, 'Alter-ego'. Here, our queer elder, Yang, is mirrored with a youthful Asian male. Is Yang recasting his Australian heritage with a powerful new Asian image of his past?

In one of Yang's monologue performance pieces, *Dumbullah*, he discovers his otherness. "I went to my mother and said, "Mum, I'm not Chinese, am I?" And my mother looked at me very sternly and said, "Yes, you are." I knew in an instant that being Chinese was a terrible curse." In this single image, Yang stands proudly, and in part quizzically, Chinese and Australian. He exorcises the ugly spectre of a recent Gaydar profile – "Aussie man seeks sexy male – no fems, asians or weirdos." It is an attitude that many men in Australia have internalized – including some Asian Australians.

Maguire supplements Yang's vision, with provocative visual statements by Michael Shaowanasai. Self-proclaimed as Thailand's 'most controversial artist', Shaowanasai makes a direct assault on the feminization of Asian men. He lampoons and contests the globalized racial hierarchy of a feminine Asia to the masculine West. Paradoxically he challenges the gender stereotypes by adopting pantomime cross gender characters. It is a position in which Maguire acknowledges with some discomfort.

"I'm concerned that these imagines can reinforce the feminization of Asian men." And it cuts across the post-feminist queer theory. Shaowanasai's cross-dressing is overt parody in a way drag queens arguably are not – he reclaims visually a masculine self. It parallels our linguistic inversion of the taunt 'queer' insult into an expression of identity and pride. Shaowanasai has exhibited at the Venice Biennale and produced work during residencies in locations as diverse as Slovenia and New Zealand.

Other photographers in Maguire's *Men Like Me* speak from different queer Asian lives. Marcus Mok and Yang Tuck Hong from Singapore, Norm Yip in Hong Kong, Koky Saly Cambodian-Australian, Hiroki Taguchi in Tokyo, and Vietnamese-American Justin Thai. Between them they bridge the cultural divide between east and west. The work of Mok and Yip positions the Asian man in the muscular youth cult, perhaps in direct competition with western hyper-masculinity. In contrast, Thai shows the softer sensual man without feminization – arguably the metrosexual Asian male.

With Taguchi, his work is produced for erotic consumption in Japan – there is no western reference – and from this we might glimpse a self-image of Asian masculinity that is a diametric counterpoint to Yang's self conscious discovery. Together, *Men Like Me* represents a span of Asian masculinities, which are strong, reflective, sexy, and honest.

Madeleine Albright, former US Secretary of State, writing this month in the *Washington Post*, argues for America to restore its values. "We are four percent of a planet that is half Asian, half poor, one-third Muslim... our reputation is in disrepair," she laments of a culture embraced with fear. One manifestation of fear is an unwillingness to think seriously about alternative perspectives."

It is a sentiment, like the recognition of climate change that has been long time in coming. It might be argued that Kevin Rudd fluent in Putonghua, and his 'hottie' son-in-law Albert are symbolic of Australia's opportunity to restore our cultural reputation, to see a different perspective of Asian men, and to embrace the new masculinity that *Men Like Me* displays.

Check our Event Calendar on our website [www.apgf.org](http://www.apgf.org) for complete details on any of our events

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