

CHINESE CULTURE CENTER OF SAN FRANCISCO

60TH ANNIVERSARY

六十周年:萬變之際 塑造未來

2025-2026

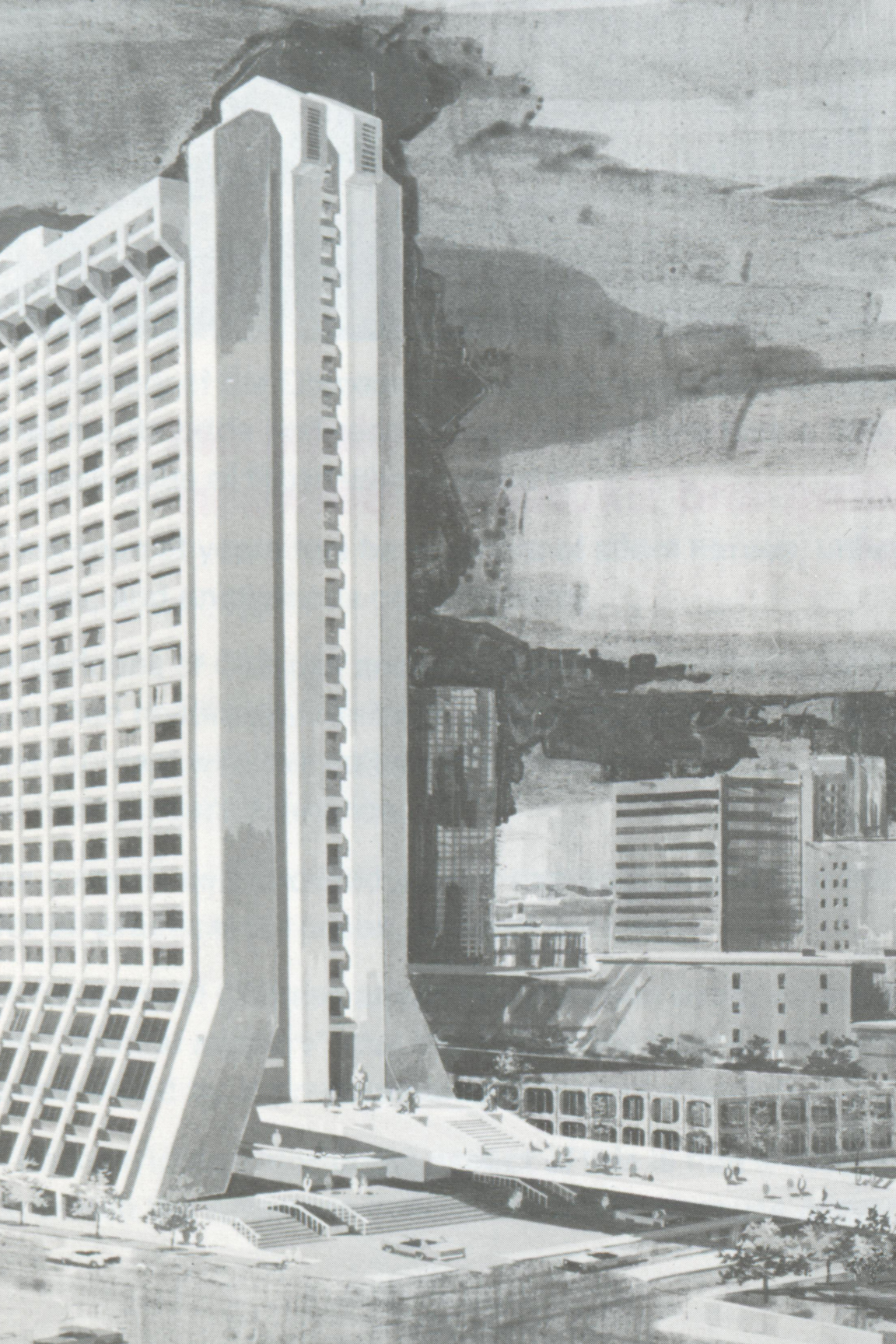
shape
the future

shift
the landscape



CHINESE
CULTURE
CENTER
OF SAN FRANCISCO

舊金山中華文化中心



**JOIN
THE
SHIFT**

“For 60 years, the Chinese Culture Center of San Francisco has been a beacon of arts and culture for San Franciscans — uniting people, strengthening community, and sparking wonder. By uplifting artists and creating spaces for connection, the Chinese Culture Center has helped San Francisco tell a richer, more inclusive story of Chinatown.



This milestone is not just a celebration of the Chinese Culture Center's legacy, but a **powerful reminder that art and culture can shape a more vibrant future for our city.**"

BECCA PROWDA

San Francisco First Lady



WELCOME MESSAGE FROM THE EXECUTIVE DIRECTOR

Dear CCC Family,

For sixty years, we have proven what's possible when community imagination leads the way. Born in 1965 out of struggle and hope, the Center began as a bold idea that Chinatown deserved a cultural home of its own, built by and for its people.

Today, that legacy continues in a new era of courage. As one of the oldest and most influential Asian American arts organizations in the nation, CCC carries forward the legacy of those who fought displacement and racism in the 1960s to the artists who now redefine belonging, identity, and power through contemporary art.

CCC has grown from a gallery space into a movement that connects artists, neighbors, and partners across generations. Together, we've shown how art can be a force for visibility and change.

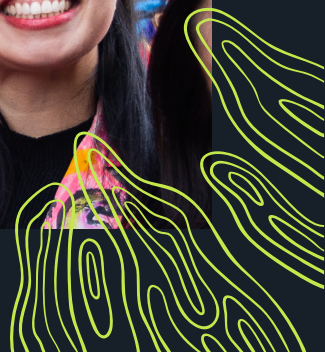
You—our founders, activists, artists, partners, and supporters—are part of this journey. Together, we have built a foundation of courage, imagination, and purpose. The expansion to a permanent home at 667 Grant Avenue marks a new chapter for CCC and a generational commitment to the future of Chinatown. This new space is a home

for intergenerational creativity and for the next sixty years of artists and culture-bearers who will continue to shape narratives and open new futures.

As we look forward, the future demands boldness. We dream of arts and culture as infrastructure—an engine for bold change. We invite you to join the shift: to dream, to build and to invest to ensure that Chinatown continues to stand as a beacon of creativity, resistance, and joy.



Jenny Leung
Executive Director





Senator Scott Wiener, Assemblymember Matt Haney, Assemblymember Catherine Stefani, Board of Supervisors President Rafael Mandelman: Hungry Ghost Festival 2025.

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CCC'S RADICAL IMAGINATION

Excerpt from a forthcoming essay by Marci Kwon about the recent history of the Chinese Culture Center. This work follows foundational texts on the history of CCC by Him Mark Lai (2009) and Gordon Chang (2015).

A few weeks ago, I found myself sitting outside 41 Ross with three artists from Hong Kong, two aunts from Berkeley, a photographer from Bayview, and legendary Chinatown artist Leland Wong. As we made collages for the upcoming Hungry Ghost Festival, we chatted about art and spirits in San Francisco, Korea, Hong Kong, and Stanford. Sometime during the conversation, an enormous iridescent snake puppet appeared, carried by a dozen folks from a multiethnic coalition founded in 2020 to combat hate and racial injustice. Gathering in front of 41 Ross, their taiko-supported chant of "We Are One" morphed into "Where is Janet?" They had taken a quick detour from their impromptu parade through Chinatown Night Market to visit Janet Chan, their friend who works at CCC.

This story captures why I consider CCC to be the most exciting arts organization in the United States. CCC is an integral part of the Chinatown community, and a creator of connections among people who would never have occasion to meet each other, much less converse over construction paper and ghost stories. Under the leadership of Executive Director Jenny Leung and Curator Hoi Leung, the past ten years has seen CCC develop an outrageously imaginative and ambitious program of exhibitions and events, in which there are no boundaries among experimental artistic practice, community, and social justice.

CCC engages in what is known as "social practice," a form of public art that understands the relationships that are fostered during the process of making work as an integral part of the art. Under the curatorial direction of the Hoi Leung, the CCC has developed an ingenious approach to social practice that is informed by experimental

“CCC is a model for what art can look like when the traditional categories and borders that have long defined it fall away.”

| MARCI KWON

art in Hong Kong and the Global South, as well as the tapestry of people, place, context, and geography that make up present day Chinatown.

41 Ross is a prime example of CCC's radical vision. Working closely with venerable social services organization Chinatown Community Development Center (CCDC), as well as its neighbors in Ross Alley, 41 Ross is a community lab for artistic experimentation and hub for collaboration among artists and Chinatown's residents. For example, in 2022-23, 41 Ross and the Mission Cultural Center for Latino Arts were the community spaces that hosted Christine Wong Yap's series of trilingual workshops for 16 working-class immigrant women to create joyful, extravagant flags that they then carried in the 2023 Chinese New Years Parade. CCC was instrumental in fostering and nurturing the relationships among the community members, cross-sector partners, and artist, who remain in contact to this day.

This is social practice art at its best: intentional, genuinely collaborative, with lasting and unexpected reverberations into the future. CCC is a model for what art can look like when the traditional categories and borders that still plague the art world fall away, and when art and artists are understood and empowered as agents of possibility and radical imagination.

Marci Kwon

Associate Professor of Art & Art History
and Marta Sutton Weeks Faculty Fellow in
the Humanities, Stanford University



Founding members outside the former Hall of Justice, the site that became the CCC.

The Chinese Culture Center was founded in 1965 amid citywide redevelopment pressures that threatened Chinatown's future. Community leaders organized to ensure the neighborhood's cultural presence.

Their resistance secured a victory that reshaped the city: the redevelopment of the former Hall of Justice into a Hotel would include a cultural center for Chinese and Chinese American culture and art. That act of negotiation turned into an act of vision. Our founders believed culture is a tool toward agency.

In 1973, CCC opened as a 20,000 sq ft. gallery and auditorium where heritage and experimentation could exist side by side. The bridge over Kearny Street became a literal crossing between communities and an emblem of connection. From the beginning, CCC insisted that Chinese American art belonged in the story of American art. It was not about preservation alone; it was self-determination. That conviction continues to guide the work today.

ROOTS & REBELLION

Chinese Culture Finds a Home--Finally

Project Begins; Center to House Auditorium, Galleries

By Donald Canter
Urban Affairs Writer

San Francisco's Chinese Cultural and Trade Center will soon cease to be the City's most glaring misnomer.

Work starts tomorrow to bring culture into the 27 story center that's gone without it since a barrage of exploding firecrackers heralded the building's completion two years ago.

Since, the center, built on the site

The controversy over that bridge which intrudes into the Portsmouth Square playground, didn't help.

Nor did a political controversy that caused the Six Companies, Chinatown's unofficial City Hall, to withdraw its original endorsement of the Chinese Culture Foundation's fund drive.

But finally, the \$400,000 is in hand, through private donations and bank loans. And on Monday the construction firm Tom and Tom will start to ready the

directors are non-Chinese) Black artists, those of Latin extraction and others will be invited to perform at the center.

Among the Chinese functions planned are shadow plays, Chinese opera, classes in folk dancing, display of traditional and contemporary Chinese art, courses in Chinese painting and cooking, classes in English for Chinese and in Cantonese and Mandarin for non-Chinese.

president of the foundation which is now offering to send guest lecturers to schools and organizations to explain all about Chinese New Year. The Year of the Ox will be ushered in next month.

The best way to assure the foundation of a happy and prosperous New Year, Wu says, is to become a member of the Chinese Culture Foundation.

With operational costs of the center esti-



Breaking stereotypes of Chinese women

By Mary Ann Hogan

Times Staff Writer

IN 1994, A YOUNG woman named Tye Leung ran away from her home in San Francisco's Chinatown to escape an arranged marriage.

to the "sub-

So Leung and Schultze went to the state of Washington to marry. They came back to California, back to life at the Angel Island station, to find that they had both lost their jobs.

The story of Tye Leung Schultze, the work she did and the trouble she had marrying the man of her choice may never be the same.

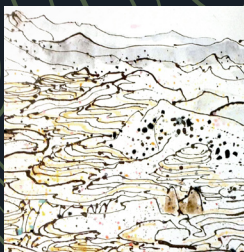
St. (third floor), San Francisco.

"Tye Leung Schultze really counters the weak, docile, submissive stereotype of Chinese American women," says Yung, a librarian by trade, a specialist in Chinese women's history since the early 1970s, and one of the translators for the book "Island," an anthology of poetry written by the

through the trials and triumphs of the well-known cultural pioneers like Tye Leung Schultze, to the NBC News contract recently signed by television choreographer Connie Chung.

When people think of Chinese American women, says Yung, they think of really only three mind: March 1967, secretary of





A LABORATORY

In six decades of experimentation, CCC has produced hundreds of exhibitions and public projects.

1970s–1990s

Born from the civil rights era and Cold War tension, CCC became a platform where Chinese and Chinese American art asserted dignity and visibility.

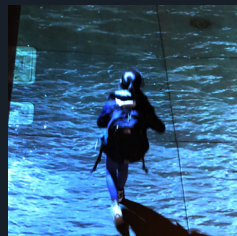
2000s

As global and local narratives shifted, CCC embraced experimentation, imagination, and community co-creation.

PRESENT

Amid new pressures and transformation, CCC continues to build cultural power from the ground up, shaping Chinatown as a living model of resilience and liberation.

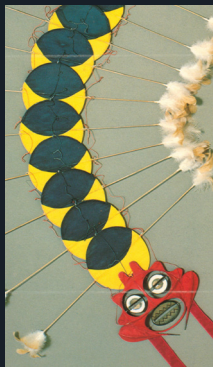




“[CCC] is one of the most imaginative art centers in the country, **advancing dignity and liberated narratives for Asian America** while setting a national standard for community-rooted, visionary practice.”

JAY XU

Former director of the Asian Art Museum
and Commissioner of the National Asian
Pacific American Museum



Clockwise - from top left:

1989: “Wu Guanzhong, A Contemporary Artist”

1983: “Chinese Kites: Flights of Fancy”

1981: “Not on the Menu: Photographic Images of Chinese Communities in New York and San Francisco by Corky Lee and Leland Wong”

2016 - Liminal Space/Crossings by Summer Mei-Ling Lee

1982: “Made in America: Ceramics by Four Chinese Americans”

1982: “Daily Life in the Shanghai Region: An Exhibition of Village Folk Art from the People’s Republic of China”

2010 - “Stella Zhang: O-Viewpoint

2023 - Chinatown Rose Pak Station Public Art by Yumei Hou (San Francisco Arts Commission)

RADICAL COURAGE, RADICAL ART



Six decades of artistic practice have prepared CCC to meet the world with courage. Each generation of artists has added new layers of expression—from brush and paper to light, sound, movement, and collective action.

Especially now, as Asian American, immigrant, and LGBTQIA2+ communities continue to face erasure and harm, we find strength in creation. Projects such as the Hungry Ghost Festival, Chinatown Pride, and countless site-specific works are not isolated gestures; they are the release of decades of creative groundwork. Through them, CCC affirms that art fosters visibility, authority, and possibility.

To make art is to build beauty in defiance.





Top to down:

Light Up the Night from
Charlottesville to Chinatown:
No Hate (2017)

Share the Square: Art Action
Day in Solidarity with Black
Lives Matter (2020)

OUT Museum: The first
Chinese LGBTQ Museum
Prototype at 41 Ross (2024)

Chinatown Pride: We are
Immortal! (2025)

“For six decades, **CCC** has been a **cornerstone of San Francisco’s cultural landscape**. Your work has also influenced generations of artists to shape the City’s artistic identity and have a distinctive voice.”

SCOTT WIENER

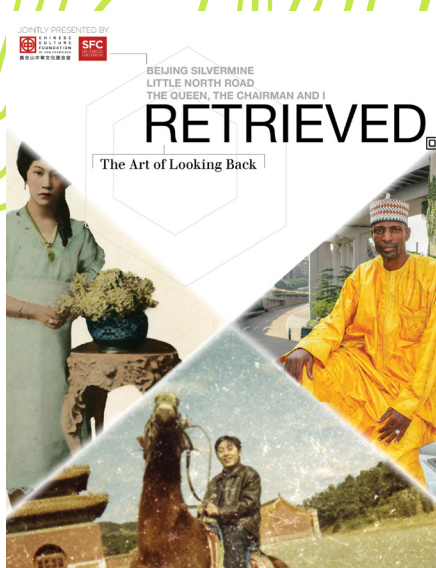
California State Senator, District 11





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BEYOND CHINATOWN'S BORDER



“...Chinatown might be an answer, if not the example that is paving the way for all of us to survive.”

MICHELLE MEOW
“Art As A Human Right,” SF/ARTS, 2025

FUTURE PORTAL



CCC's future is not a single place; it is a network of spaces, relationships, and ideas radiating outward from Chinatown.

Grant Avenue is transforming into a corridor of creativity, a hub where artists, activists, elders, and youth connect across generations and borders. From San Francisco to the world, CCC's residencies, festivals, and international exchanges continue to open portals between communities.

To shape the future is to shift the landscape: to adapt, imagine, and expand new possibilities. What began in 1965 as one center has evolved into an ecosystem. **This is CCC's shape-shifting legacy: a model for a liberated future where culture forms the foundation of civic life, and art leads the way.**





“CCC is visionary [...] centering Chinatown as a critical place for belonging and our collective and diverse stories. I am so deeply proud to celebrate CCC’s permanent home on Grant Ave and the possibilities to come.”

CONNIE CHAN
San Francisco Supervisor, District 1

THANK YOU

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*Partial List as of October 5, 2025

ABOUT CCC

The Chinese Culture Center of San Francisco (CCC) has been at the forefront of uplifting and transforming Chinatown through the arts for over 60 years, both as a vibrant neighborhood and a metaphor for the immigrant experience. Founded in 1965 during the civil rights movement, CCC emerged as a response to racism and displacement. What began as a hard-won cultural space has since evolved into a dynamic hub that boldly shifts narratives, supports groundbreaking and innovative art, and advances social justice.

CCC is dedicated to amplifying marginalized voices, reclaiming and reimagining public space, and strengthening the community through boundary-pushing art exhibitions, festivals, and educational programs. Signature initiatives include C.H.A.T. Chinatown History Art Tours, the acclaimed XianRui Artist Series, and the 41 Ross Artist-in-Residence program. With strategic locations across Chinatown, including Kearny Street, Ross Alley, and the newly acquired 667 Grant Ave, CCC continues to fearlessly champion immigrant, BIPOC, and LGBTQIA2S+ voices and rights. Recognized by the Andy Warhol Foundation, Rainin Foundation and other major foundations and supporters, CCC is celebrating its milestone 60th anniversary with transformative events like Chinatown Pride, the Hungry Ghost Festival, as well as its landmark 60th Anniversary celebrations at 667 Grant Ave.

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www.cccsf.us/donate



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Photos by: Robert Borsdorf, Bob Hsiang, Joyce Xi, Aaron Stark, Leland Wong, Jun Wu



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**“We are a multi-facet type
of organization, and so we
can do many things that
others can't.”**

**HIM MARK LAI, 1981
Historian, Community Leader,
Past President of CCF**

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