

Offering a feminist response to anti-Asian violence and Asian American invisibility

THRESHOLD



Photo by Robbie Sweeney

Photo by Matt Haber

Meet us at the Threshold. Cross through with community and dive into legacies that bring us toward sovereignty over our Selves and into solidarity with the collective.

The time is now, will you come through?

Threshold, a shared program by Claudine Naganuma's dNaga Dance Co. and choreographer SanSan Kwan, offers a feminist response to anti-Asian violence and Asian American invisibility. This evening of dance ushers audiences into an encounter with the shadows and structures that uphold racial violence and choreographs a space of restoration and liberation. Join us in exploring the kinetics of resilience.

This performance is sponsored by the Anti-Asian Violence: Origins and Trajectories research initiative and the Mondavi Center for the Performing Arts.

DATES Friday, October 18, 2024 at 7:30pm
Saturday, October 19, 2024 at 7:30pm
Sunday, October 20, 2024 at 2pm

LOCATION The Vanderhoef Studio Theatre at the Mondavi Center, UC Davis

PROGRAM Two DoorsSanSan Kwan

INTERMISSION

Unbound Claudine Naganuma & dNaga Dance Co.

LOBBY EXHIBIT *Beyond and Through* curated by Susette Min and the AAVOT team
On exhibit through October 25, 2024

**ANTI-ASIAN VIOLENCE: ORIGINS AND TRAJECTORIES (AAVOT)
RESEARCH INITIATIVE**

Choreographers, Claudine Naganuma and SanSan Kwan, were selected to provide somatic perspectives as part of the AAVOT research initiative.

One predominant narrative of anti-Asian violence posits a unitary historical figure subject to exclusion, drawing a direct line between the historical legal context and the violence of today. A predominant response is to assume that this violence will end through more surveillance, policing, and the designation of cases of anti-Asian violence as hate crimes. These dominant narratives put too much weight on the concept of hate, rendering anti-Asian violence the effect of individual prejudice, leading to limited responses.

The Anti-Asian Violence: Origins and Trajectories (AAVOT) Research Initiative plans to study several historical trajectories of anti-Asian violence across multiple scales, in relation to causes that are local, national, and transnational; to interrogate differences of gender, class, nationality, sexuality, and ethnicity elided in the idea of a unitary “Asian American” victim of violence; and to critically examine how the Asian/American body is mobilized in relation to the carceral state while working to envision diverse modes of sustaining livable communities and forging multiracial alliances.

Two Doors

by SanSan Kwan



Photo by Robbie Sweeny

ABOUT *TWO DOORS*, FROM SANSAN KWAN

When we witness a violent act, a pain is felt through the body. *Two Doors* is inspired by an incident in New York City in 2021 in which doormen closed their doors just after seeing an attack on an Asian woman outside their lobby. Through a choreographic study of the aftermath of violence, *Two Doors* explores the viscerality of anti-Asian racism and the sovereignty that we wrest for ourselves in response. Dancers experiment with closings and openings, weight sharing and weight bearing, playing with the kinetics of in/visibility, and Asian American model minoritization. *Two Doors* depicts a journey toward self-possession via relational vulnerability.

ARTISTIC TEAM

Conceived and Directed by **SanSan Kwan**
Choreography by **SanSan Kwan and dancers**
Musical Composition by **Lawrence Tome**
Lighting and Technical Direction by **Dale MacDonald**
Stage Management by **Zel Farrell**
Scenic Design by **Steven Schmidt**
Costume Design by **Áine Dorman**
Project assistance from **Evelyn Qianlin Fang**

DANCERS

Iu-Hui Chua, Lily Gee (understudy), Frances Sedayao, Tatianna Steiner, Stacey Yuen

FUNDERS

This work was supported by the Mondavi Center for the Performing Arts, the University of California Research Grants Program Office through a Multicampus Research Projects and Initiatives (MRPI) award, and UC Davis Asian American Studies. Two Doors is also made possible through grants from UC Berkeley's Asian American Research Center and Center for Chinese Studies. Thank you to our fiscal sponsor Asian Pacific Islander Cultural Center. Thank you also to Eugene (the poogene) Chai, Maura Nguyen Donohue, Pamela Wu Kochiyama, Erik Raymond Lee, Lenora Lee, Megan Lowe, Johnny Nguyen, and Chingchi Yu for your rich feedback. My gratitude to Susette Min and Claudine Naganuma. Finally, my deep thanks to the wonderful artists who have contributed their time and energy to make this work.

BIOGRAPHIES



SanSan Kwan (she/her) (Choreographer) is chair in the Department of Theater, Dance, and Performance Studies at UC Berkeley where she teaches dance studies, performance studies, and dance practice. In the Bay Area, she has collaborated with Lenora Lee Dance, Chingchi Yu, composer Scott Rubin, and visual artist Jen Liu . In New York, she danced with Chen and Dancers, Maura Nguyen Donohue, and Joanna Mendl Shaw, among others. *Two Doors* is her first project as director. SanSan is also a dance scholar. Books: *Love*

Dances: Loss and Mourning in Intercultural Collaboration (Oxford, 2021) (winner of a de la Torre Bueno© Award and an Isadora Duncan Dance Award); *Kinesthetic City: Dance and Movement in Chinese Urban Spaces* (Oxford, 2013) and *Mixing It Up: Multiracial Subjects* (University of Texas Press, 2004), co-edited with Kenneth Speirs. Journal articles: *Dance Research Journal*, *TDR*, *Theatre Survey*, *Choreographic Practices*, *Performance Research*, and more, plus chapters in several book anthologies. SanSan won the Dance Studies Association Mid-Career Award in 2024. Photo by Mark McDermott.



Iu-Hui Chua (she/her) (Dancer) choreographs, performs, directs, and devises physical theater, dance, and video performance. In addition to creating and presenting her own work nationally and internationally, she's danced with Anna Halprin, Ledoh/Salt Farm, Dandelion Dancetheater, Guillermo Gomez-Pena, Ellen Bromberg, Headmistress, and Disneyland. She has been a resident artist at Djerassi, CounterPulse, Shawl-Anderson, and Penasco Theater. Iu-Hui currently teaches as a Lecturer at UC Berkeley in

the Theater, Dance, and Performance Studies department.

Áine Dorman (she/her) (Costume Design) is a dancer, educator, and designer of Chinese American and Irish descent. She is native to the San Francisco Bay Area, where she trained at the San Francisco Ballet and Westlake School for the Performing Arts before graduating from UC Irvine with a Bachelor's in Dance and Public Health Sciences. She has trained in San Francisco, Chicago, New York, and Berlin. Her endeavors have led her to dance with Eisenhower Dance Detroit, the Detroit Opera, SFMOMA, and most recently ODC/Dance. Áine is a fashion and costume designer under her design brand *Undercurve* where she explores design as a means to abstractly connect movement back to the community. Instagram: @aine.dorman and @undercurvedesigns

Zel Farrell (she/her) (Stage Manager) works backstage in a range of roles including stage management and theater tech. Happy to call San Francisco her hometown, she enjoys working alongside bay area organizations specializing in modern dance, cultural arts and preservation, and beyond. Her previous work with Asian Improv aRts (Within These Walls, Beneath The Surface, et al.) has brought her to her supporting role on Threshold.



Lily Gee (she/her) (Understudy) is a hapa movement artist raised in Berkeley, California. In 2024, Gee participated in ODC's Pilot 74 Program, choreographed for Shawl Anderson's Youth Ensemble, and completed a RAW Residency with SAFEHouse Arts. Upcoming for her is a commision at Kearny Street's APature Festival in November. Gee has danced with Paufve Dance, Nol Simonse, 46 Minutes Collective, and Blind Tiger Society. An Arts Administrator with roots in concert production, Lily works at UC Berkeley's Arts Research Center. In 2023, Gee completed a B.A. from Vassar College in Science, Technology, and Society as well as correlates in both Dance Performance and Mathematics. While at Vassar, Gee produced over ten dances, including two

longform works. Her piece *Mine, Yours, Ours.* was shown at Battery Dance Festival. Lily believes in the integrity of a dancer's personhood, practicing kind & empowering leadership, and creating art guided by both the heart & gut. Photo by Claire S. Burke.



Dale MacDonald (he/him) (Lighting Designer, Technical Director) revels in the play of light. In addition to being the Lighting Designer and Technical Director of dNaga, he has worked with Moving Arts Dance, San Francisco Gay Men's Chorus, Sacred Heart Cathedral Prep Chorus, Terrain Dance Collective, and Ruth Botchan Dance Company. He received his M.F.A. at UC Berkeley where studied with David Elliot. He combines his experiences as an artist, scientist, designer, and engineer to bring a certain alchemy to interactions with information. Much of this work has been done for public settings, which adds a significant social component to the design space. Currently he works as Associate Dean of Creative Technologies at the [School of Arts, Technology, and Emerging Communication, University of Texas at Dallas](#).

Steven Schmidt (he/him) (Scenic Design) is the Technical Director for California Shakespeare Theater and a Lecturer for the UC Davis Department of Theatre & Dance. He is proud to have built Cal Shakes' scene shop into a sustainable, year-round enterprise which constructs scenery for many Bay Area theaters including American Conservatory Theater, Berkeley Playhouse, Center Rep, Shotgun Players, and more. Previously, Steven worked as the Associate Head of Production for Yale Repertory Theatre and has consulted on productions for Oregon Shakespeare Festival and Berkeley Repertory Theatre. Steven is a co-author of *Structural Design for the Stage*. He received his MFA from Yale School of Drama.



Frances Sedayao (sya/she/they) (Dancer) is a multidisciplinary artist and performer. She has collaborated with many Bay Area notables in the US and abroad over the past 25 years. Frances was a SF APature Featured Artist, art resident of NY OMI International, Serpent Source Grantee, and recipient of the distinguished Jefferson Award. She has presented original works for SF Queer Arts Festival, Shawl Anderson’s Queering Dance Festival, Bindlestiff Studios with Kreatibo, and Vancouver Asian American Theater Festival. She is

currently in collaboration with Sarah Bush Dance Project, Dance Brigade, Megan Lowe, & Moon Rope/ Crescent Moon Theater Productions. This is Frances’ first project with SanSan Kwan.



Tatianna Steiner (she/her) (Dancer), born and raised in San Diego, California, is an Asian American movement artist mainly focused on performing and curating modern dance. She is a recent graduate from UC Berkeley, holding a B.A. in Dance and Performance Studies, and Media Studies. She has been dancing from the age of 5, training in ballet, jazz, tap, contemporary and modern at her local dance studio. As she expanded her vocabulary as a dancer, she found her passion in modern and contemporary dance, especially through her time at Cal. While at Cal, she has had the opportunity to

join numerous modern and contemporary dance works such as *Within These Walls* (2023) directed by Lenora Lee, *Carving Water* (2024) directed by Iu Hui Chua, *Otherworld* (2024) directed by Lisa Wymore. She is excited to embark on her dance journey outside of Cal and beyond!

Lawrence Tome (they/them) (Musical Composition) is an Okinawan-American musician born and raised in the Bay Area, and currently living in Oakland on unceded Ohlone land. They work with a blend of acoustic and electronic textures and sampled sounds, tuning into the resonances of movement and story to build supportive scores. They are honored to have worked as a sonic collaborator with dance and performance makers including Nol Simonse, Nina Haft, Megan Lowe, Rebecca Fitton, and Melissa Lewis Wong. Outside of music, they also dance and work on environmental policy. ig: @tome_lawrence



Stacey Yuen (she/her) (Dancer), a Bay Area native, received her BFA in Dance from NYU’s Tisch School of the Arts. She went on to work with Seán Curran and the Santa Fe Opera, and to travel to Greece to perform in works by Johannes Wieland and Stella Zannou at the one small step dance festival. She spent three seasons as a dancer and rehearsal director with the Sticky Trace Company in Germany. Since returning to the Bay, Stacey has worked with Robert Moses, Katie Faulkner, Jennifer Perfilio, Lenora Lee Dance, Alyssandra Katherine Dance Project, and RAWdance.

CREDITS

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[Right To Be](#) bystander intervention training

Unbound

by Claudine Naganuma and dNaga Dance Co.



Photo by Matt Haber

A MESSAGE FROM CLAUDINE NAGANUMA

Unbound has provided an opportunity to engage in an in depth inquiry about how the uptick in Anti-Asian violence has affected our communities. Informed by a legacy of generational trauma and armed with art as a tool for healing, dance allows us the time and space to delve into the origins and complexities of anti-Asian sentiments. These times require that we build our capacity to transform trauma and cultivate resilience so that we can thrive together.

ARTISTIC TEAM

Conceived and Directed by **Claudine Naganuma**

Choreography by **Claudine Naganuma and dNaga Dance Co.**

Script by **Claudine Naganuma** with contributions from **Pamela Wu-Kochiyama and Sharon Shao**

Musical Direction and Composition and Live Performance by **Joel Davel**

Lighting and Technical Direction by **Dale MacDonald**

Video and Animation by **Elmira Bagherzadeh and Solitaire Miguel**

Creative Consulting by **Pamela Wu-Kochiyama**

Costumes by **Claudine Naganuma**

Mask Mechanism by **Fred C. Riley III**

Additional Music:

Yellow Woman with permission from Composer Jon Jang and poet Genny Lim

Like Water (excerpts) with permission from Composer Bun Ching Lam

ACTOR

Sharon Shao*

* The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors, and Stage Managers in the United States.

DANCERS

Lihong Chan, Raychel Hatch, Chaityn Isaacson-Brewster, Jhia Louise Jackson, Catalina Jackson Urueña, Sebastian Le, Leila Massoudi, Gabby Wei.

FUNDERS

This work was supported by the Mondavi Center for the Performing Arts, the University of California Research Grants Program Office through a Multicampus Research Projects and Initiatives (MRPI) award, and UC Davis Asian American Studies. Thank you to our individual donors who have supported the creation of this work.

THANK YOU

Thank you to Wayne Hazzard and Dancers' Group, Paul Dresher and Musical Traditions, Beth Hoge and Danspace. Thank you to our publicist Rebecca Johnson, Outreach Coordinator Sami Shilf and Hospitality coordinators Alexandra Slusser and Megan Campbell-Miller. Thank you to Jon Jang, the Kochiyama family, Genny Lim, Miriam Ching Yoon Louie, Sylvie Rodgers, Mana Hayakawa, Leila Massoudi, June Watanabe, Susette Min, SanSan Kwan, Marybeth Cavanaugh, Ellie Kerwin and the wonderful humans who have contributed their time, energy and creativity.

ABOUT dNaga

dNaga Dance Co. started in 2001 and is rooted in creativity and community building. Through dance, our mission is to explore that which challenges us and to uplift our commonalities in order to inspire compassion and hope. dNaga is in residence at [Danspace](#), where we have been offering a [Dance for Parkinson's®](#) program since 2007 and dNaga's [GIRL Project](#) is in residence at [EastSide Cultural Center](#), where we have been offering a multi-disciplinary art and empowerment program since 2014. dNaga.org

BIOGRAPHIES



Claudine Naganuma (Director, Choreographer, Script) is the founder and the Artistic Director of dNaga. Naganuma has been the Program Director of Dance for PD®, Oakland since 2007 and is a certified Dance for PD® instructor. She is the founder of the GIRL Project, a free art and empowerment workshop for girls living in East Oakland which celebrates its 10th anniversary in 2023. After receiving her M.F.A. in Dance from Mills College, she served as the Artistic Director of Asian American Dance Performances and was a founding board member of the SF Asian Pacific Islander Cultural Center. She was an international exchange artist between the Hong Kong Fringe Club and the Yerba Buena Center for the Arts, and

received a young presenter's award from Jacob's Pillow. Her choreography was part of Dave Iverson's 2014 documentary about dance and Parkinson's called *Capturing Grace*. She served as the Director of Danspace in Oakland, CA, from 2014–2021. She currently sits on Intersection for the Art's BIPOC Arts Leadership Advisory Council.



Joel Davel (Musical Director) is an accomplished percussionist whose performances and compositions range from classical to highly experimental. Davel is known for his many performance collaborations with composer Paul Drescher and Vân-Ánh Võ and for his 20 year association with electronic music designer Don Buchla. Davel is the music

director for dNaga Dance Company and PCB designer for Buchla. He performs on the Marimba Lumina, an instrument he builds and co-designed. [Scan the QR code or click here to see Joel perform excerpts of Unbound as done live.](#) Photo by Matt Haber.





Elmira Bagherzadeh (Video and Animation) is an Iranian new media artist and educator currently living in Joplin, Missouri. She received her bachelor's in biomedical engineering in Iran in 2011. Bagherzadeh moved to the United States to pursue a degree in Art, Technology, and Emerging Communication at the University of Texas at Dallas. Her works during this period focused on the synthesis of early avant-garde experimental animation and physical computing techniques. Bagherzadeh's work investigates psychological themes such as perception, consciousness, and mental health. Her short animation *Roohangiz* was screened in international festivals such as Utah

Arts, Genreblast Film Festival, Bange Pouyaei, and 55th Youth Cinema Regional Festival, and received awards in the short-animated film category.



Yael Berrol (Rehearsal Director, Stage Manager) grew up dancing and learning with dNaga, which cemented her belief in the power of art and taught her new ways to communicate with others. Her work with dNaga and Parkinson's Disease, including performing at the 2016 and 2019 World Parkinson's Congresses, sparked an interest in cognition and the brain. Yael graduated from the University of California, Davis in 2023 with a B.S. in Cognitive Science and a Minor in Native American Studies, though her time in Davis was mostly comprised of bikes and linguistics classes. She now

works in IT, though she is grateful for any opportunity to collaborate with dNaga. Yael currently calls Madison, Wisconsin home, where she lives with her partner and two cats.



Shosi Black (Wardrobe) is a passionate artist with extensive training in various dance styles, including Irish dancing, ballet, modern dance, and hip hop. They have spent 10 years training and performing with dNaga.

Alongside their love for dance, Shosi is a skilled makeup artist and has a deep appreciation for clothing design. They grew up singing and performing Irish folk music with their family's band, The Black Family, and continues to sing in a Gospel Choir at school. Currently pursuing studies in psychology at UC Berkeley, they aim to merge their artistic interests with their academic pursuits.



Lihong Chan (Dancer) is a Bay Area native, New York City based freelance dance artist. Most recently, as an inaugural member of Limón2, she has performed as a guest with the Limon Dance Company and as an apprentice with Lydia Johnson Dance. She graduated in 2020 from the University of California, Santa Barbara (UCSB) with a BFA in Dance. In college, she had the opportunity to be in process and perform works by faculty members Christopher Pilafian, Brandon Whited, Christina McCarthy, guest choreographer Ephrat Asherie and Limón Master Teaching Artist, Alice Condodina. In the Bay Area she has performed with dNaga, under

the direction of Claudine Naganuma, an inter-generational dance company and the ODC Dance Jam, directed by Kimi Okada. She has spent summers at San Francisco Conservatory of Dance and more recently diving into Countertechnique at their annual One Body One Career Intensive. Photo by Anthony Collins.



Raychel Hatch (Dancer) (she/her) is a biracial Chinese-American dance artist based in the Bay Area. She holds a B.A. in Performing Arts & Social Justice, with a concentration in dance, and a B.A. in Psychology from University of San Francisco. She has worked with the Dance Generators (an intergenerational dance company of ages 18-90), Robert Moses, Tracey Lindsay Chan in her Panels dance film, First Voice, and ODC's production and choreography mentorship program: Pilot 74. In her art, she explores socio-emotional learning, and how culture, identities, and social constructs can be

understood through movement, while building community through the process. She is currently pursuing her M.A. in Counseling Psychology at Santa Clara University.



Chaityn Isaacson-Brewster (Dancer) is a professional dancer and choreographer based in Los Angeles. In addition to dancing with dNaga, she has also worked closely with a variety of artists including Ray J, Sasy, Jake Miller, and other international artists through the DCP Creative. Through her dancing, Chay consistently champions connectivity and well-being and works to integrate her artistry into everyday life. In addition to dance, she enjoys learning new skill sets and connecting with new people. She recently started her day

trading business, where she's learned that the fastest way to get to any destination is slowly. She is also a certified personal trainer and enjoys using this medium to help others reach their personal fitness goals.



Jhia Louise Jackson (Dancer) (she/her) is a movement-based scholar artist who regularly engages in interdisciplinary projects. They earned their BA in Dance, Sociology, and Ethics from Loyola Marymount University in Los Angeles and have gained extensive commercial and theatre dance experience as a teacher, performer, and choreographer. She has worked with artists such as Flyaway Dance Productions, 13th Floor Dance Theater, Alexandra Pirici, Joya Powell/Movement of the People Dance Company, RAWdance, Cally Spooner, Kim Epifano/Epiphany Dance Theater, and Octavia Rose Projects. Her unique approach to movement and art is informed by her extensive experiences in community-based projects,

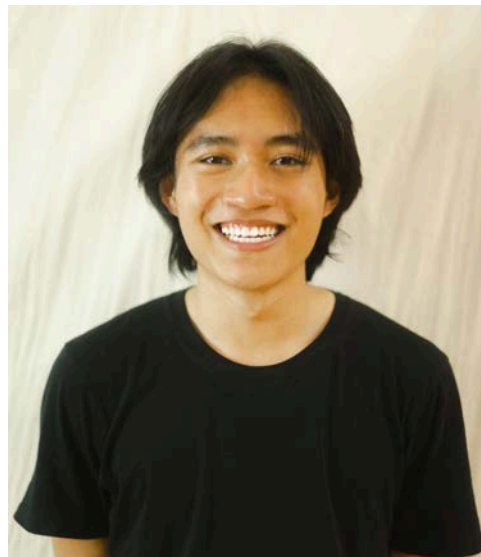
particularly those concerned with the health and wellness of marginalized populations, as well as her development as an interdisciplinary qualitative researcher, including earning her MS in Bioethics from Columbia University in the City of New York and current pursuit of a doctorate in Sociology from the University of California San Francisco. As such, Jhia is a complex, dynamic storyteller who is known for enriching the creative process with curiosity and care, pushing the boundaries of both art and scholarship. As the founder of j.habitus, they create visceral explorations and presentations of topics drawn from their scholastic and community-based work, which have been shown at the African American Art & Culture Complex, Joe Goode Annex, Peridance Capezio Theatre, and more. Visit www.jhiajackson.com to learn more about her and her work. Photo by Mat Goldhill.



Catalina Jackson-Urueña (Dancer), Colombian-American Bay Area native, began her dance training under Beth Hoge at Danspace in Oakland. She has had the pleasure of working closely with Claudine Naganuma (dNaga Dance Company), Paola Escobar, and Marissa Osato. She has presented work at CalArts, RedCat, MOCA Geffen, The Place London, Frame Rush Dance Film Festival '19, Edinburgh Fringe Festival '19, and Brockus Shift/WEST Spring Residency '20. While in LA, she has performed with MashUp Contemporary Dance Company and in works by Tess Hewlett, Waeli Wang, Sarah Rodenhouse, Victoria Brown, Stephanie Heckert, Kevin Zambrano, MarieElena

Martingano, and André Mergerdichian. Cat has danced in productions featured at The BROAD Stage, the Getty Villa, and World Parkinson Congress. Most recently, Cat has been inspired to facilitate creative spaces in her community. Pulling from interdisciplinary experiences at CalArts, she co-founded Stadium Feedback, an event company dedicated to creating inclusive, playful, multilayered spaces where artists from all mediums meet to perform, share work, mingle, and instigate joy.

stadiumfeedback.com Cat is also developing a dance app, manages Invertigo's Dancing Through Parkinson's Program and creates dance films in her free time.



Sebastian Le (Dancer) (he/him) graduated from the University of San Francisco with a major in Business Management and a minor in Dance. He is a contemporary dancer and has worked with Liv Schaffer and Dazaun Soleyn. Throughout his time with Dance Generators, a USF-based intergenerational dance company, he performed in Liv and Dazaun's piece, Pause to Bridge, which was performed at ODC in 2023. With Liv and Dazaun he also worked on an interactive quartet with Adia Millett's quilted sculpture piece, "Quilted Ancestors". He has also danced in Lenora Lee's In

Visibility and Convergent Waves: EP in early 2024. Photo by Rendhelmorr Anicete.



Dale MacDonald (Lighting and Technical Director) revels in the play of light. In addition to being the Lighting Designer and Technical Director of dNaga, he has worked with Moving Arts Dance, San Francisco Gay Men's Chorus, Sacred Heart Cathedral Prep Chorus, Terrain Dance Collective, and Ruth Botchan Dance Company. He received his M.F.A. at UC Berkeley where studied with David Elliot. He combines his experiences as an artist, scientist, designer, and engineer to bring a certain alchemy to interactions with information. Much of this work has been done for public settings, which adds a significant social component to the design space. Currently he works as Associate Dean of Creative Technologies at the [School of Arts, Technology, and Emerging Communication, University of Texas at Dallas](#).



Leila Massoudi (Dancer) (she/her) is a Bay Area freelance dancer, born in Berkeley, California and is trained in Modern/Contemporary, Ballet, Jazz, and Persian dance. Leila is half Kurdish/Iranian and through the local Iranian community she had her earliest dance experiences in Persian Dance, training with the Shahrzad Dance Academy. She later joined dNaga Dance Company based in Oakland (2018). Leila has since been involved in numerous projects with dNaga including performing at the World Parkinson's Congress in Portland, Oregon (2016), Kyoto, Japan (2019) and Barcelona, Spain (2023). In training & professionally she has worked with Nicole Duffy & Davis Robertson from the New York Dance Project, Natasha Diamond-Walker, Michael Nickerson-Rossi, Jamila Glass, Clarence Brooks, Meg Madorin, and Stephanie Liapis. Recently graduated from Cal State Fullerton with a BA in Dance, she is continuing her training in the Bay Area & involved in various freelance dance projects. Leila remains passionate and committed to showing how beneficial movement and dance is for individuals beyond the artistic community. Photo by Matt Haber.



Solitaire Miguel (Video) (SAW-luh-tair) They/She, grew up an only-child-latchkey-neurodivergent-genderfluid-Bi/Pan-settler from the Bisayan/Ilokano (Philippines) and Sāmoan diaspora on Kānaka Ma'oli Land, O'ahū, Hawai'i. Based on Ramaytush Ohlone Land (San Francisco, CA) since 2003, Solitaire has been an educator for 15 years, while creating a lo-fi, community-centered, immersive and experimental Public Access TV Show, ALL IN TV, which continues to air on San Francisco Ch. 29 since 2020. In addition to producing videos that have screened at SOMArts Cultural Center,

Bindlestiff Studio, Counterpulse Theater, Mission Dance and CAAMFest, they have experience in many types of performance, including co-founding the improv ensemble, Emotionally Available, and channeling their burlesque persona, Priestess Parfait. Their current performance duo, Mabuhay Gardens, integrates music, improvisation, audience participation, video projection, intuitive card/charm readings and zines as an offering for self and community healing. They are now a Resident Artist at Balay Kreatives Studios in the SoMA Pilipinas Historic District. www.solitairem.com.



Sharon Shao (Actress) is a Bay Area-native actor, musician, and teaching artist. Local credits include *Far Country* (Berkeley Rep), *Chinglish* (SF Playhouse), *Sleeping Beauty* (Panto in the Presidio), *The Winter's Tale*, *Good Person of Szechwan* (CalShakes), *The Paper Dreams of Harry Chin* (SF Playhouse, SFBATCC featured actress award), *Man of God* (Shotgun Players), *Vinegar Tom* (Shotgun Players), *The Tempest* and *Hamlet* (Oakland Theater Project). She received her B.A. in Theatre Arts and Psychology from UC Santa Cruz. Offstage, Sharon is passionate about teaching voice and drama, devising original work, and building creative communities here and abroad. IG: @shao_dynasty, sharonshao.biz



Gabby Wei (Dancer) is a freelance dance artist born and raised in the San Francisco Bay Area. She finds great joy through the process of researching her own body, mind and spirit, and is continually inspired by the magical reality of what it means to exist with the ability to create and experience art. She grew up training in various forms of dance including traditional Chinese dance from a young age. After spending a year at UC Santa Barbara, she returned to the bay to attend the Alonzo King LINES Training Program in 2022. Through LINES she has been able to perform new works by Kayla Farrish, Chafin Seymour, Chuck Wilt, Alex Ketley

and Natasha Adorlee. Outside of LINES Gabby has spent summers studying at B12, Dancefarm Oregon and Vim Vigor. She has also worked with Selah Dance, Tara Pilbrow Dance and Ziru Dance. Gabby is delighted to be joining UNA Productions and dNaga Dance for their upcoming seasons.



Pamela Wu Kochiyama (Dramaturg) was born in Asheville, North Carolina and raised in New York. She is a creative consultant, visual arts curator, activist, theater and concert director. As a multi media theater creative consultant she gently guides the collaborators through their creative process to develop their works from their unique and authentic perspective. She is also a dancer with the Destiny Arts Elders Project. Photo by Lynn Lane.

CREDITS

Face of Yellow Peril Media

1. [Website](#) originally published in McClure's Magazine February 1899.
2. The Filipino's First Bath Grant Hamilton, Judge, New York, June 10, 1899 [website source](#)
3. "Waiting for the Signal From Home" Cartoon by Dr. Seuss published in PM accusing the Japanese Americans in the West of being an "Honourable Fifth Column". United States. February 13, 1942. [Website source](#)
4. <https://chpl.org/blogs/post/chinese-railroad-worker-exhibit/>
5. "How to Spot a Jap" Milton Caniff, United States Army [website source](#)
6. Caricature of Yellow Peril, "The Yellow Terror In All His Glory," 1899, Private Collection [website source](#)
7. "Don't talk. Rats have big ears" [website source](#) 1944-1945, Poster, unknown
8. 1966 US Army, Command and General Staff College, Combined Arms Research Library, Center for Military History: Vietnam Studies, (DEPARTMENT OF THE ARMY, WASHINGTON, D. C., 1989 [website source](#)
9. Haengju, Korea. Photographed by Maj. R.V. Spencer, UAF (Navy). U.S. Army Korea on June 9, 1951 [website source](#)
10. Neck Restraints: Boxer Rebellion, Unknown 1899, [website source](#)

Camp Images

1. Scene of barrack homes at this War Relocation Authority Center for evacuees of Japanese ancestry. A hot windstorm brings dust from the surrounding desert. Photographer: Lange, Dorothea. Manzanar, Calif. *Dorothea Lange/Courtesy The Bancroft Library, University of California, Berkeley*
2. Japanese-American evacuees being transferred by the Army from Assembly Centers to War Relocation Centers Location: Santa Anita, California Date taken: 1942 Photographer unknown. *Courtesy of the National Archives and Records Administration*

3. Barracks for family living quarters are seen in San Bruno on April 29, 1942, two days after they opened. The people shown had just arrived and were building benches, chairs, tables and shelves for their belonging from scrap lumber.
Courtesy of the National Archives and Records Administration
4. Japanese-Americans arriving at the Manzanar internment camp — one of 10 such camps established during World War II — in Owens Valley, Calif., in 1942.
Credit...Eliot Elisofon/The LIFE Picture Collection
5. The barbed-wire fences of Camp Upton, a Japanese internment camp in Long Island, New York, Nov. 3, 1941. AP Photo, 1941
6. Japanese-American children playing with scale model of their home at Tule Lake Relocation Center, Newell, CA, 11 Sep 1942 *Courtesy of the National Archives and Records Administration*

Hong Kong Media

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