

Asia Society and the  
Asian/Pacific/American Institute at New York University  
Present

*The Escape*  
and  
*Rescued Memories: New York Stories*



(Robbie Sweeney)

**Thursday, May 8, 8:00 P.M.**

**Friday, May 9, 8:00 P.M.**

**Asia Society**  
**725 Park Avenue at 70<sup>th</sup> Street**  
**New York City**



May 8th performance followed by a conversation  
between **Lenora Lee**, **Larry Lee**, and **Kaitlyn**  
**Keisel**, moderated by **Karen Shimakawa**

May 9th performance followed by a conversation  
between **Lenora Lee**, **Annie Fukushima**, **Song**  
**Kim** and **Purvi Shah**, moderated by **Dan Bacalzo**.



***The Escape (2013)***  
by **Lenora Lee Dance** with  
**Kei Lun Martial Arts & Enshin Karate, San Mateo Dojo**

**Conceived & Directed** by Lenora Lee

**Choreography** - Lenora Lee in collaboration with Raymond Fong, Marina Fukushima, Chin-chin Hsu, and Yukihiko Noda

**Additional Performers** – Juliet Ante, Kelly Del Rosario, Larissa Fong, Lynn Huang, Wei-Shan Lai

**Additional Artists on Video** – Corey Chan, Laurence Chan, James Q. Chan, Kimberly Elliot, Chizuru Hamada, Karina Lee Howe, Kate Lee Howe, Carl Irons, Amy Lam, Melody Takata, Olivia Ting, Alisa Wong, Pamela Wong, and the Dragon Dancers of Kei Lun Martial Arts: Dale Chung, Kirk George, Michael Kilo, Mary Ellen Kirkpatrick, Melvina Lee, Mary Wong Leong, Ray Oyung

**Multimedia** - Storyline and Concept – Lenora Lee

Media Design – Olivia Ting

Editing – Olivia Ting, Tatsu Aoki, Eric Koziol, Lenora Lee

Video shoots directed by Tatsu Aoki & Lenora Lee, filmed by Ben Estabrook & Eric Koziol

**Music** – Francis Wong with Wayne Wallace, Kat Parra, Genny Lim, Karen Stackpole, Corey Chan

Also taken from: **1:03** from the CD recording ***Chicago Time Code*** by Francis Wong and Tatsu Aoki (courtesy of Asian Improv Records), and the ancient Irish poem and ballad “Be Thou My Vision.”

**Text & Poetry** – Genny Lim. Excerpts of accounts courtesy of Cameron House and the Library of Congress

**Voiceover** – Genny Lim, Raymond Fong, Lenora Lee

**Lighting** – Zephan Ellenbogen

**Costumes / Hair** – Lenora Lee, Roberta Yuen, Melissa Ergo, and JoAnn Lee

**Video Production Assistance** – Casey Chow, Hunter Lee Howe, Veronica Sese, Kenjo Hatta-Wong, Benson Toy

***Rescued Memories: New York Stories (2013)***  
by **Lenora Lee Dance** with  
**Kei Lun Martial Arts & Enshin Karate, San Mateo Dojo**

**Conceived & Directed** by Lenora Lee

**Choreography** - Lenora Lee in collaboration with the performers

**Performers** – Juliet Ante, Larissa Fong, Marina Fukushima (playing Bessie M. Lee), Chin-chin Hsu, Lynn Huang, Wei-Shan Lai, Kelly Del Rosario (playing Lawrence S. Lee)

**Additional Artists on Video** –Tatsu Aoki, Corey Chan, Ming Quan Chang, Xenia Chiu, Sebastian Grubb, Yi-Ting Hsu, Cynthia Joe, Michael Kilo, Derek Lang, Alson Lee, JoAnn Lee, Aimee Liu, Jean Liu, Sophia Noda, Yukihiro Noda, Suiso Ogawa, Zhenzhen Qi, Alicia Ruth, Francis Wong, Michele Wong, Ronald Wong, Jared Young, Alicia Yu

**Multimedia** - Storyline and Concept – Lenora Lee

Media Design – Olivia Ting

Editing –Tatsu Aoki, Olivia Ting, Lenora Lee

Video shoots directed by Tatsu Aoki & Lenora Lee, filmed by Zhuoyun Chen, Joshua Chuck, Eric Koziol, Heath Orchard, Joel Wanek

**Music** – Francis Wong with Tatsu Aoki, Jonathan Chen, and Min Xiao Fen, and Corey Chan, Michael Kilo, MaryEllen Kirkpatrick, Melvina Lee from Kei Lun Martial Arts

**Poetry & Voiceover** – Genny Lim

**Lighting** – Zephan Ellenbogen (performance), Mary McFadden (*Killing the Green Lion* vignette)

**Costumes** – Lenora Lee and JoAnn Lee

**Video Production Assistance** – Libby Jones

**Notes on *Killing the Green Lion*** 獅劇:殺青獅

The turbulent period in Chinese history after the Qing Dynasty succeeded the Ming Dynasty was fertile ground for breeding rebels. To the rebels, fighting the titular **green lion** [青獅] symbolized battling against oppressive **Qing armies** [清師] because the Chinese terms sounded exactly alike. The performance symbolized the battle cry of the Ming rebels - overthrow **the Qing and restore the Ming** [反□復明]. The martial artist's final triumph against the green lion represented the realization of the rebel's wish to defeat their oppressors.

- Corey Chan, Kei Lun Marital Arts

## BACKGROUND

Large numbers of Chinese male laborers first arrived in California during the Gold Rush (1848-1855) and the construction of the First Transcontinental Railroad (1863-1869). In the 1870s, Chinese became scapegoats for larger economic and political shifts in the US and were perceived as stealing jobs and failing to assimilate. Politicians rallied their base around anti-Chinese sentiments and beginning in 1882 passed a series of laws called the Chinese Exclusion Acts. These laws severely limited the immigration of Chinese laborers and women and imposed heavy burdens on those residing in the US. A legacy of the laws was a large gender imbalance in the Chinese American community. The government treated Chinese women as morally suspect and restrictions on them were especially tough. While some men were able to get their wives and daughters into the country legally, many came in under false papers and identities. The gender imbalance also led to the illegal immigration of Chinese girls and women, many of whom were brought over as domestic servants who had to work to pay off their passage. Some of them were also forced into prostitution. The Chinese Exclusion Acts were officially repealed in 1943 but remained largely intact until 1965, an 83 year legacy of racial restriction.

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## ARTIST BIOGRAPHIES

**Lenora Lee** (artistic director) has been a dancer, choreographer and artistic director in San Francisco, Los Angeles and New York. In 2013 she was an Artist Fellow at the de Young Museum and a Djerassi Resident Artist. She is currently a Visiting Scholar at New York University through the Asian/Pacific/American Institute. Lenora has been producing large-scale interdisciplinary works, weaving together multiple artistic disciplines and socially conscious work, pushing the relevance of arts in various communities throughout the country. [www.LenoraLeeDance.com](http://www.LenoraLeeDance.com)

**Francis Wong** (music director) was dubbed one of "the great saxophonists of his generation" by the late jazz critic Phil Elwood. Few musicians are as accomplished as Wong: for over two decades he has performed his innovative brand of jazz and creative music for audiences in North America, Asia, and Europe. A prolific recording artist, Wong is featured on more than forty titles.

**Olivia Ting** (media designer) is interested in the role of digital technology in the fabric of contemporary lives and how our perception of recorded media (film, photography, audio) as "reality" has shifted as technology becomes more sophisticated. Olivia has done design work for San Francisco Dance Center, San Francisco Performances, and the Brooklyn Children's Museum.

**Tatsu Aoki** (filmmaker, musician) is a prolific composer, musician, filmmaker, and educator. Based in Chicago, Aoki works in a wide range of musical genres, ranging from traditional Japanese music, jazz, experimental and creative music. Aoki is an adjunct Full Professor at the Film, Video & New Media Department at the School of the Art Institute of Chicago. He has produced and appeared in more than 90 recording projects and over 30 experimental films.

**Genny Lim** (writer) is a poet, performer, playwright, educator and cultural activist who strives to express the uniqueness and universality of her experience as the child of immigrant Chinese through her artistic vision. Deeply engaged in the civil rights movement and the Asian American Rights movement, her work is informed by her commitment to social justice issues on many fronts.

**Juliet Ante** (dancer) received her BA in dance from UC Irvine where she performed with Donald Mckayle's Etude Ensemble and participated in performances at the Laguna Dance Festival, THE INTERNATIONAL ASSOCIATION OF BLACKS IN DANCE conference, and TEDx Orange Coast. She has danced and toured with The Lily Cai Chinese Dance Company from 2007-2012 and is currently working and residing in New York City.

**Kelly Del Rosario** (dancer/martial artist) was born and raised in Mililani, Hawaii. He began his studies in dance in 2001 at the University of Hawaii and received his BFA in dance in 2005. Del Rosario has also studied capoeira in Hawaii, California and Brazil since 1998. Kelly currently dances with the Margaret Jenkins Dance Company and Project B. in San Francisco.

**Larissa Fong** (dancer) grew up in the California Bay Area and was trained primarily in classical ballet and then later in hip hop, contemporary, modern and jazz. She recently graduated from UC Irvine with a B.A. in Art History and Global Cultures and is a current advocate for the arts and social justice.

**Dr. Raymond Fong** (Enshin Karate, San Mateo Dojo) has trained in Southern Siulum (Shaolin) Hung Gar Kung-fu, has a 2nd degree black belt in Korean Taekwondo, 1st degree black belt in Kenpo Karate, 3rd kyu in Kyokushin Karate, and Shodan/1st degree black belt in Enshin Karate. Raymond holds a MS in Counseling, a MA in Ethnic Studies, and a Doctor of Education in International and Multicultural Education.

**Marina Fukushima** (dancer) received her BFA in Dance from Butler University in Indiana and received her MFA in Dance at the University of Iowa. She has danced with Anne Bluethenthal and Dancers, Mark Foehringer Dance Project, KUNST-STOFF and ODC and is currently working with Catherine Galasso, Lenora Lee, and project agora.

**Chin-chin Hsu** (dancer) received her BFA from New World School of the Arts, FL, and attended workshops at Jacob's Pillow, Cloud Gate Dance Theatre, and Asian Young Choreographer Project. Chin-chin has danced with ODC/SF, HereNow Dance Collective, KUNST-STOFF/ SF, and is currently a member of Margaret Jenkins Dance Company, Anne Bluethenthal & Dancers, Tanya Bello's Project.B.

**Lynn Huang** (dancer), was trained in modern dance, ballet, and Chinese dance, and has performed with Lenora Lee, Erin Malley, and Philein Wang in San Francisco, and HT Dance Company, Dance China NY & Ella Ben-Aharon/Sahar Javedani in NYC. She studied at Minzu University Dance Conservatory in Beijing, China on a Fulbright fellowship and graduated magna cum laude from Barnard College of Columbia University.

**Wei-Shan Lai** (dancer) is a dancer/choreographer born and raised in Taiwan and trained in contemporary dance, ballet, jazz, and Chinese folk dance. She received her diploma in dance studies from Trinity Laban Conservatoire of Music and Dance in London. In the past five years, she has danced extensively in London and Japan and, in early 2013, relocated to San Francisco.

## MAY 8TH PANELIST BIOGRAPHIES

**Karen Shimakawa** (moderator) is the Chair of Performance Studies at NYU Tisch School of the Arts and an adjunct instructor at the NYU School of Law. Her research focuses on critical race theory and Asian American performance.

**Kaitlyn Keisel** currently serves as Director of Polaris Project New Jersey and as a member of the Senior Management Team. Keisel works to continue expanding comprehensive programs that foster a holistic empowerment centered environment for survivors.

**Larry Lee** is the Executive Director of the New York Asian Women's Center, the largest Asian American domestic violence agency in the country; a premier human trafficking serving agency; and, a national model for sexual assault services.

## MAY 9TH PANELIST BIOGRAPHIES

**Dan Bacalzo** (moderator) currently teaches in the NYU Drama Department at NYU and Hunter College Asian American Studies Program. He is currently working on a book project about representations of Asia by Asian American playwrights and performing artists. Bacalzo received his PhD from the Department of Performance Studies at New York University.

**Annie Fukushima** is the Andrew W. Mellon Postdoctoral Associate in Women's and Gender Studies and the Institute for Research on Women at Rutgers University. Fukushima's research analyzes human trafficking through gender and migration, transnational feminisms, visual culture, and social movement theory. She received her PhD from the University of California, Berkeley.

**Song Kim** is a Kirkland and Ellis Fellow at the Asian American Legal Defense and Education Fund working with the Anti-Trafficking Initiative, where she represents survivors of trafficking on immigration and civil matters. Kim graduated from NYU School of Law and has worked previously at the New York Asian Women's Center, Center for Popular Democracy, and Legal Aid Society.

**Purvi Shah** furthers the art of transformation as a non-profit consultant, anti-violence advocate, and writer. In 2008, she won the inaugural SONY South Asian Social Service Excellence Award for her leadership fighting violence against women. Terrain Tracks is her award-winning book of poetry. Discover her work at <http://purvipoets.net> or @PurviPoets

## VERY SPECIAL THANKS TO

Bessie M. Lee's grandson, Larry Lee, for sharing so much of his family's story. My deepest appreciation to Laura Chen-Schultz and Amita Manghnani from the Asian/Pacific/American Institute at New York University, Rachel Cooper, Rachel Rosado and Eric DeArmon at Asia Society, Asian American Arts Alliance, Asian Improv aRts, API Cultural Center, API Legal Outreach, Asian Women Giving Circle, Asian Women's Shelter, California Arts Council, Career, Mobility, Partnership (formerly Chinatown Manpower Project, Inc.), CASH, a grants program administered by Theatre Bay Area in partnership with Dancers' Group, Chinese Historical Society of America Museum, de Young Museum, Djerassi Resident Artists Program, Donaldina Cameron House, Lighting Artists in Dance Award, Museum of Chinese in America, New York Asian Women's Center, Puffin Foundation, San Francisco Arts Commission, TOPAZ ARTS, True Light Lutheran Church, WKK Donor-Advised Fund of the San Francisco Foundation, Zellerbach Family Foundation, Generous Individuals, and to all Panelists and Technical Staff.

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### **About Lenora Lee Dance**

Founded in 2008, the mission of Lenora Lee Dance (LLD) is to create large-scale multimedia performance works integrating dance, original music, video, and text that connect various styles of movement and music to culture, history and human rights issues. In its six short years, LLD has served over 11,500 individuals through an annual performance season, local Bay Area performances, tours, civic engagement programs including workshops, lectures and panel discussions, museum and gallery installations, and films. LLD has been collaborating on pieces with Kei Lun Martial Arts & Enshin Karate, San Mateo Dojo since 2011.

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

**Kei Lun Martial Arts** is dedicated to the promotion and preservation of the cultural legacies of the lion dance, the dragon dance, and the martial arts. Some members also practice Chinese traditional medicine, painting, calligraphy, and the practice of making and restoring costumes and equipment used in the Chinese lion dance. [www.keilun.com](http://www.keilun.com)

The mission of the members of **Enshin Karate, San Mateo Dojo** is to engage in rigorous karate training as a means of developing one's abilities as a martial artist and as a way of improving on one's character as a human being. One hundred percent of the Dojo's proceeds are contributed to various agencies that are engaged in social justice and/or community organizing.



### **About the Asian/Pacific/American Institute at New York University**

The Asian/Pacific/American Institute at NYU aims to promote discourse on Asian/Pacific America, defying traditional boundaries, spanning Asia, to the Americas, through the Atlantic and Pacific Worlds. The Institute works to dispel socio-cultural and political misconceptions, provide cultural and scholarly connections, lead collections building, and encourage innovative research and interdisciplinary exploration. The Institute's goal is to serve as an international nexus of interactive exchange and access for scholars, cultural producers, and communities from New York to beyond. [www.apa.nyu.edu](http://www.apa.nyu.edu)

### **About Asia Society**

Asia Society is the leading global and pan-Asian organization working to strengthen relationships and promote understanding among the people, leaders and institutions of the United States and Asia. The Society seeks to increase knowledge and enhance dialogue, encourage creative expression, and generate new ideas across the fields of policy, business, education, arts and culture. Founded in 1956 by John D. Rockefeller III, Asia Society is a nonprofit educational institution with offices in Hong Kong, Houston, Los Angeles, Manila, Melbourne, Mumbai, New York, San Francisco, Seoul, Shanghai and Washington, D.C. On the web at [www.asiasociety.org](http://www.asiasociety.org).

The Asia Society Performing Arts program has been a pioneer in the presentation of traditional and contemporary Asian performing arts in the United States since 1957, when it presented the American debut of Ravi Shankar. We see the arts as a catalyst for bringing people together, creating understanding, and igniting creativity.

### **Asia Society Staff**

**Rachel Cooper**, Director, Global Performing Arts and Cultural Initiatives

**Rachel Rosado**, Program Officer, Cultural Programs

**Stephen Mrowiec**, Global Performing Arts and Cultural Programs Intern

**Hesh Sarmalkar**, Director, Events and Visitor Services

**Elaine Merguerian**, Director, Communications

**Eric DeArmon**, A/V Manager

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