

FACILITATOR BIOS/DESCRIPTIONS:

WORKSHOPS A & B

Race as Performance

[Genny Lim, Tim Hong, Kelly Tsai & Dennis Kim]

description needed

Backstage: Logistics of Being a Working Artist

[Anida Esguerra, Bao Phi, Jona Mercado, Ryan Suda & Pratap Chatterjee]

description needed

Where is the love? Queer/trans APIA Spoken Word Artists Making Community

[Gein Wong of maewon & Leah Lakshmi Piepzna-Samarasinha]

Join Gein Wong and Leah Lakshmi Piepzna-Samarasinha for a workshop exploring issues for queer and trans APIA spoken word artists. As queer APIA artists, sometimes doing our art can mean going from racist white queer spaces to sometimes homophobia spoken word ones, with pockets of queer of color positivity in between. How do we navigate racism and homo/transphobia to make our art? Where do we find and make our homes? What has worked and what has fallen apart? Come share about the community building we're doing and the struggles we face. The Saturday workshop is open to everyone, while the Sunday workshop is specifically a caucus for people who are queer, trans or questioning.

Live and Direct: Creating Across Gender Lines

[Daren Mooko, Vanessa DeGuia, Jill Aguado & Sarwat Rumi]

description needed

Thought Manifest: Voices of Our Body/Mind

[Nobuko Miyamoto]

Our stories are buried in our body/mind. They live in our DNA. Explore new ways to find and physicalize your stories with movement warm-ups and fun theater games. Look forward to experimenting with individual and group exercises that will allow you to express your unique self, as well as creating collectively.

Carlos Bulosan and Your Revolutionary Asian American Heritage: You Are The Bullet in the Belly of the Beast

[Freedom Siyam, Chera Amlag & George Quibuyen]

The three objectives of this workshop are to understand that we are not free, to begin to understand the political nature of your identity, and to define our roles as Asians in America and Asian American Writers and Poets.

**this workshop was created by AnakBayan, and presented by isangmahal arts collective.*

WORKSHOPS C & D

Theatricality of Poetry, Story & Memory: A Well of Voices and Experiences – Performance Poetry

[Ed Bok Lee and robert karimi]

This class begins with the premise that every writer has access to a well of potential voices. The root of this comes through the writers' ability to access memories, both experiential and sensory. Through writing and performative exercises, we will focus attention on developing these voices and identities. In addition to creating and embodying these ideas from the substance of your life and being, we'll address issues relating to the creative process, audience, social and cultural relevance, point of view, and using sense-memory in the oral interpretation of your work, depending on the interests of the participants. Open to all levels.

Support, Stress, and Life – Wellness & Performance

[Ravi Chandra]

This workshop will be an informal chat and information session to bring up any issues that concern you about keeping mind and life whole as you pursue your dreams.

the word, the stage, the superhero – Comedy/Ensemble Work

[zero 3: traci kato-kiriyama, kennedy kasabares & edren sumagaysay]

The zero 3 workshop challenges that performer inside the writer by focusing on theatre/writing games and exercises that we can do to stretch the limits of our storytelling through words and performance. We'll share ideas on the exciting process of creation when working as an ensemble. How do you choose to push yourself as a vessel of expression?!? C'mon! Join us.....

This is a journey into sound... – Songwriting

[Golda Sargento]

At the point where song and poem intersect is the moment of spontaneous creation. Knowing full well the impossibility of describing, let alone teaching the mastery of that moment, workshop facilitator Golda Sargento Kim (Full Blown Soul, 8th Wonder) has opted to take those willing on a brief journey through sound—a glimpse at the vast range and options one has as a songwriter, and a chance to try and approach that creative moment together. You may not leave with a finished song, but you will have clearer skin. Or, at least, the knowledge that we were laughing with you. Leave expectations and credentials at the door. In the moment, no one cares.

Anida Esguerra seeks an artistic, spiritual and political exploration of her identity as a non hyphenated Cambodian Muslim American woman. Esguerra has performed all over North America with I Was Born With Two Tongues, The YellowTechnicolor Tour, and Mango Tribe. Other recent roles include co-editor of the new Asian American anthology Screaming Monkeys (Coffeehouse Press 2003) and Producer of Mango Tribe's "Sisters in the Smoke," a multimedia theatrical production addressing personal and global violence. One valuable lesson that is at the heart of her work as a visual artist, writer, performer and motivator: *No one else can tell her story. Every one has a story to tell and everyone's story is worth telling.*

Bao Phi has been combining poetry and performance since he was 16. He's 28 now, and you would have thought he'd have improved after all this time, but he makes up for his wackness with a natural 18 Charisma. He has had the fortune of performing all over the country and enjoying the hospitality of strangers. Many people have offered positive feedback on both his wardrobe and hairstyle upon seeing his recent appearance on HBO's Def Poetry Jam. He also won some slams and stuff. Buy his products, because times is hard.

Cherakris Oliveria Amlag (isangmahal arts kollektive) was born in Olongopo and is a 1.5 generation Pinay in Amerika. She is currently an API youth educator and an organizer for Gabriela Network Seattle, and started writing with isangmahal arts kollektive in 2001.

Daren Mooko, a fourth generation Japanese American, currently serves as the Director of the Asian American Resource Center at Pomona College in Claremont, California. During his tenure at Pomona College, the Claremont Colleges approved and implemented the Intercollegiate Department of Asian American Studies. Prior to his current position, Daren served as the Assistant Director of the Office of Multicultural Affairs at Ball State University, Muncie Indiana. After earning his Bachelors degree in American Literature from San Diego State University, he earned his Masters degree at The University of Vermont in Higher Education and Student Affairs Administration. Daren also served on the Board of Advisors for the Midwest Asian American Student Union (MAASU) for five years and was selected to serve on the Board of Directors for APAHE (Asian Pacific Americans in Higher Education). In addition to these higher education-based organizations, Daren also serves on the Board of Advisors for TeAda Productions, a multicultural, California-based arts organization. In January of 2002, Daren was added to the editorial/columnist staff of the Rafu Shimpo, one of the oldest Asian American/ Japanese American newspapers in the country and writes for the column "Through the Fire." He also serves as a facilitator for the Organization of Chinese Americans and their APA Leadership Trainings and has delivered numerous keynote addresses and workshops (*University of Florida, Michigan State University, Macalester College, University of Illinois, UC Santa Barbara, Northern Illinois University, Stetson University, Notre Dame, SUNY Binghamton, UC San Diego, University of Georgia*) on college campuses about relevant issues to APIA students such as: Affirmative Action, the Model Minority Myth, APAs and Media Representation and Racism among others. Along with delivering keynote addresses and speeches, Daren has recently been featured on two televised events: "When America Turned on Its Own" APA Hate Crimes Press Conference and as a featured guest on the KTLA/WB Los Angeles morning show "Pacesetters," discussing the publication of the new book *Asian Americans: The Movement and the Moment*. Currently, Mooko is working with a collective of progressive Asian Americans to establish the "Bamboo Lane Arts and Community Action Project," an organization that combines cutting edge art, progressive political action and community organizing, youth outreach and education.

Dennis Kim was born in 1978 in Fairfax, VA to immigrant Korean parents. He plans to die on May Day, 2078, having outlived capitalism, boy bands, and the curious habit of calling both our best friends and domesticated animals "dog." He is currently learning and loving all he can, grieving for the world, and perpetually touring with panAsian spoken word phenomenon I Was Born With Two Tongues and the feared and respected hip hop unit Typical Cats. Dennis believes that tweaking attitudes are no substitute for structural change, but that material progress without spiritual awakening is a hollow victory. He also believes that kalbi isn't meat, it's culture. When at a loss for words he says, "peace." When high he says, "it's all one, baby!" No one knows what he says when he's lonely.

Ed Bok Lee's poems, prose, plays, and spoken word pieces have been published in numerous magazines and anthologies, most recently in *Take Ten II* (Vintage Books, forthcoming), *Best American Ten-Minute Plays of 2003-2004*, and *Mizna.org*. A two-time national Jerome Writing Fellow and founding member of Mongrel, he received an M.F.A. from Brown University and has read, performed, and taught at colleges, high schools, middle schools, conferences, and detention centers across the country. His latest chapbook is *Real Karaoke People*. www.rainteeth.com

Freedom Self-Born Allah Siyam (isangmahal arts kollektive) is the product of a quasi mail-order bride relationship between a college educated health care worker from the Philippines, and a second-generation white proletariat. A product of the South End of Seattle, he is now a Poor Righteous Teacher at an alternative education center for high school dropouts in the West Side. 120 has been his theology and isangmahal his breath since 1997, and a National Democratic Revolutionary since 2000. And he Can't - Won't - Don't stop until the colonies are free.

Gein Wong (maewon) is a spoken wordstress who throws emotion and power through the mic. She focuses on how perspectives skew interpretations; obvious things like gender, class, and race as well as things a little less obvious like gender, class, and race. She's based in Toronto, Canada and has recently performed in festivals in London England, Vancouver BC and the Cayman Islands. She's published in *Fireweed*, *Ricepaper*, the *Coming 2 Voice Anthology* and *Bamboo Girl*. She's also a member of the female pan asian spoken word and music collective, maewon. maewon's all about asian empowerment, solidarity amongst people of colour and our allies, as well as spreading messages of community, anti-oppression, anti-racism, and love. Join our listserv, maewon@poetic.com.

Genny Lim is a native San Franciscan poet-vocalist, performer, director, playwright and educator. Lim has appeared in numerous jazz poetry concerts and festivals, including the San Francisco and Chicago Asian American Jazz Festivals, The Houston International Art Festival, the San Jose Jazz Festival, Oakland, Concepts' Jazz in Tongues, Border Voices in San Diego and the North Beach Jazz Festival. She was a recipient of a Rockefeller Fellowship for a collaboration with Jon Jang and James Newton, *Songlines: A Tribute to Paul Robeson and Mei Lanfang*, which premiered in June 2000 at U.C. Berkeley's Zellerbach Playhouse and the Walker Art Center in Minneapolis. Lim can be heard on Jon Jang's 1997 CD *Soulnote* release, *Immigrant Suite* and on *AsianImprov's* CD, *Devotee*, with Francis Wong and the late Glenn Horiuchi. She has performed with such great artists as Max Roach, Tootie Heath, Eddie Marshall and Herbie Lewis. The feature documentary, *The Voice: Genny Lim*, premiered on PBS and in the San Francisco International Asian American Film Festival in 2002. Lim's poetry was also featured in the five-part PBS series, *The United States of Poetry* and on KQED-TV's, *San Francisco Chinatown*. She narrated the feature documentary, *Pins and Noodles*, by Paul Kwan and Arnold Iger on PBS. Lim's award winning play, *Paper Angels*, was broadcast on American Playhouse in 1985. She is the author of a children's book, *Wings for Lai Ho*, two collections of poetry, *Winter Place* and *Child of War*, and co-author of *ISLAND: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*. Lim received her broadcast journalism certificate from the Michelle Clark Fellowship Program at Columbia University in 1974 and her Masters of Arts in Creative Writing from S.F. State University in 1988. She has given Performance Poetry workshops at Cal Arts and New College of California, where serves as core faculty and at Naropa West Institute in Oakland, California. She is a student of Sri Karunamayee, the chosen disciple of North Indian classical musician, Ustad Abdul Wahid Khan and a disciple of Kirana Gharana maestro, Pandit Pran Nath. She has been a martial arts practitioner for over 25 years and a Buddhist practitioner for over eight years. Lim teaches qi-gong, meditation and Eastern Mystic Traditions at New College of California in the BA Degree Completion program.

Geo "Geologic" Quibuyen (isangmahal arts kollektive) reps the Third World - as a second generation Filipino in America whose parents are a U.S. Navy enlistee and a former domestic worker. You can find Geo up in Seattle's Chinatown and South-end either working on exhibits at the Wing Luke Asian Museum, hosting open mics and performing with isangmahal arts kollektive, running educational workshops with the Filipino youth and student activist group *Anakbayan*, or rocking shows with the hip-hop mc/dj duo the *Blue Scholars*.

Golda Sargento is a singer, songwriter, poet, and grown-ass woman. Full Blown Soul recording artist, member of Bay Area spoken word collective 8th Wonder, and recent addition to the Go III, Golda sings from the bottom of her soul. Her work has been described as "mesmerizing," "beautiful chaos," and "that ill shit." She has released an EP, *Liquidnova*, and a son, Micah Kane.

Jill Aguado (Mango Tribe) is a Filipina American, with bright eyes and a hopeful spirit. She is currently at a transitional crux in her life, hoping to continue creating community here in Chicago. As she enters "the real world," Jill is blessed to be surrounded by the fierce tribe of Mango femme Wu-Tang Clan members. She is a recent graduate from the University of Illinois at Chicago, where she was active with many political orgs- but she attributes her higher learning to the post-suburban Chicago community she has come into since joining the Asian American Artists Collective. In between daydreams of going back to the Philippines this fall, she aspires to remain involved in the social justice field. She can be found itching to travel with her best friends, swapping dirty jokes with her grandparents, and goofing off with students as a

Teaching Assistant for the Young Asians With Power (YAWP!) program. She is grateful to her fam and friends for all their support.

Jona Mercado was born on the southside of Chicago twenty-eight years ago, raised in "da sticks," and higher-learned on the northside at Loyola University of Chicago. After selling-out to the corporate game for the mere bribe of a promotion, she actually finds self and smiles in her work as manager/mama to Chicago-based groups I Was Born With Two Tongues, the PACIFICS, Typical Cats and Mango Tribe. She has spent a good amount of time frolicking about the country for gigs and with the YellowTechnicolor and Urban Architecture 606 Tours. During the week, she can be found at her dayjob, subT, in the stands at dodgeball or runnin shit at her Tambayan monthly set.

Kelly Tsai (Mango Tribe) is the daughter of Chinese and Taiwanese immigrants. Born and raised in the Chicago area, she has been lucky enough to be woman warrior with Sirenz (a multi-ethnic women's spoken word group), Mango Tribe (an APIA women's performance group), and Women Outloud (Chicago's longest running all-female open mic). A poet, dancer, and activist, she is a board member for the Asian American Artists Collective Chicago, co-organizer for the Nat'l APIA Spoken Word Summit 2003, and slammaster for the Asian American Slam at the Nat'l Poetry Slam 2003. She has been featured at cultural, political, and slam venues all across Chicago and the U.S. Currently, she works with youth to develop cross-cultural communication and leadership. Contact her at: kelly@mangotribe.com.

Leah Lakshmi Piepzna-Samarasinha's is a Toronto based queer mixed Sri Lankan high femme spoken word artist, writer and community organizer. Her incendiary work that rips apart colonialism, abuse, survival, queerness and the Sri Lankan diaspora has been performed widely, including appearances at Oberlin College, Yale University, Diasporadics, Artwallah, the Color of Violence 2 Conference and Buddies In Bad Times Theatre. Her writing has been published in the anthologies A Girl's Guide To Taking Over the World, Femme, Colonize This! Dangerous Families, the Lambda Award nominated Brazen Femme, Bent on Writing, Without A Net and the periodicals Bitch, Trade, big boots, Fireweed and Bamboo Girl. She runs the browngirlworld spoken word series for queer girls of color, teaches writing to queer and trans youth and publishes the POC anti-war zine letters from the war years. Her first book, consensual genocide, is out soon.

Nobuko Miyamoto (Artistic Director of Great Leap) is an artist whose songs, theaterworks and dances aim to create community wherever she is. Originally a dancer in films and Broadway, she found her own voice during her involvement with the Asian American movement during the '70's, creating the seminal album, "A Grain of Sand." with Chris Iijima and Charlie Chin. In 1978 she founded Great Leap, now a multi-cultural arts organization that tours nationally with works such as "A Slice of Rice, Frijoles and Greens" and Nobuko's one-person show "A Grain of Sand", a fusion of music, monologue and video that shares her personal journey. Nobuko's latest album, "To All Relations," inspired by the sacred Lakota salutation, has become the "To All Relations Project," a series of arts residencies that brings together diverse communities in a creative process to share their stories. Learn more about Great Leap and Nobuko at www.greatleap.org and www.bindurecords.com.

Pratap Chatterjee is an investigative environmental journalist with Corpwatch and is deeply involved in the San Francisco Bay area's Asian Pacific Islander political and spoken word scene. He helps produce Mango Mic, a monthly Asian API open mic in Berkeley, co-hosts APEX Express, a weekly API radio show on KPFA, and is involved with Locus, an API arts space in Japantown, San Francisco. He is also a board member of the Asian Pacific Environmental Network in Oakland.

Ravi Chandra is a psychiatry resident at UCSF, and has competed in slam events including the 2002 SF Finals. His poetry has been published in the Asian American Renaissance Journal, chapbooks at Brown and Stanford, and in the upcoming South Asian American Poetry anthology, "Writing the Lines". He got turned onto Slam in Minneapolis by Bao Phi, who paid him for his furniture in chapbooks and CD's when Ravi moved back West. Ravi still thinks he got the better deal. Upcoming projects include bringing together indie filmmakers and psychiatrists in discussion about their work, convening panelists on Easter and Western views of Mind, and writing about his specialty (Asian Americans in Reality TV) for Hyphen and AsianWeek. He can usually be found at Locus 1640 Post on Open Mic night or generally causing a ruckus.

robert karimi, product of the fusion of Iranian and Guatemalan parents, and hiphop, disco and punk cultures became a Newark-Californian-bilingual- writer/multi-disciplinary performance artist and High School poetry teacher. He has performed his work all over the nation in bars, nightclubs and universities and has shared the stage with the likes of poets past and present. A member of the 1999 National Champion Silicon Valley Poetry Slam Team, Karimi travels the US performing, teaching workshops and is currently developing Poetry curriculum for secondary teachers. He tours his one man + DJ show: *self (the remix)* all over the place. (www.kaoticgood.com)

Ryan Suda founded Blacklava Clothing Co. in 1992. Tired logo driven designs and concepts are what this new company took chances in and there he tried carving out a niche. In 1995 he moved on to designs which concentrated on Asian

American issues. The switch in its primary focus was due to Ryan's growing exposure, awareness, and concern in this area. Suda wanted to create a dynamic and progressive line of clothing that was not available. He surrounded himself with friends - innovators who rejected the slavish trend-following typical of the "industry" and over time, put together a line of clothing that would make people ask questions about why things are the way they are. The new concept was well received. The designs stirred up progressive dialog between Suda and the people who viewed them. Just the dialog in itself was thought to be a huge accomplishment for a simple t-shirt company. The interest soon evolved and now Blacklava is looking towards the seemingly infinite web as a new means of communicating and exposing people to the issues that are so often glazed over. Although Suda feels that there is nothing like talking to someone face to face, the web page will reach the people who don't have ready access to this info. The path that Blacklava has chosen is quite different from that of its past. Process is and always will be an integral part of its development and through this process, Blacklava has adopted new ideals. Time and struggle equals process. Process is constant evaluation and re-evaluation, criticism and self-criticism. Look for a progressive and effective means of change. Change for the better. Change for all. We make shirts designs that raise questions about how Asian Americans are viewed in today's society. We make shirts that try to tie together the struggle of all minorities. We are a clothing company with a new state of mind.

Sarwat Rumi (Mango Tribe) is a Bengali American who has been writing since she could read. She has a B.A. in South Asian Languages and Civilizations from the University of Chicago. Though Sarwat has only been sharing her work publically since the summer of 2001, she has been making up for lost time, performing often, mostly in a capacity which reflects her activist aspect as a self-proclaimed warrior against violence toward women. She works as a legal advocate at Apna Ghar ("Our Home"), a domestic violence agency which serves primarily South Asian women and their children seeking lives free from violence, which she feels connects her to her community in a constructive way, and uses all of her skills, including her creative approach to educational outreach, and her ability to speak Bengali. Sarwat's self-care consists of writing, performance, dance and drum.

zero 3 (www.zero3.org) challenge themselves to explore the planes of social struggles, Art, literature, and the mundane march through everyday life by means of spoken word, written language, song, and the stage. zero 3 emerges out of distant parts of Los Angeles by way of three supporters of the written word: Kennedy Kabasares, Traci Kato-Kiriyama, and Edren T. Sumagaysay. Working together since February of 2000, their original works focus on world, womyn, personal and social issues and extend from poetry, prose, monologues, scenes, stream-of-consciousness meditations to songs about "sitting on things." Their mission is to continue writing, sharing, supporting, and encouraging everyone they meet to pick up their pens and write. Because everyone can write. Because everyone has a story. Because everyone writes and tells their stories differently. Because writing is the equalizer art. Because it's the every-persons medium. Because it's time for Poetry to break from the fringes of distinct cliques and literary elites. Because expression is for everyone. Prior to forming zero 3, Kato-Kiriyama and Sumagaysay honed their performance skills with the hereandnow theatre company. zero 3 made their debut in April 2000 at the Japanese American Cultural and Community Center's Fresh Tracks series at the David Henry Hwang Theatre in Little Tokyo, and are currently artists-in-residence and teach spoken word workshops at Visual Communications in Los Angeles, the nation's oldest Asian American media arts group.