

IN BETWEEN

A collection of short plays



Produced by Yun Theatre

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ABOUT

IN BETWEEN

“In Between”, comprising seven 10-minute stories, is an expansive exploration of transition and migration. The inspiration behind the production lies in the “in-betweenness” experienced by immigrants – a feeling of not completely belonging to any one group and the feeling of being an outsider. It investigates the perennial questions: Why do we migrate? How do we migrate? What happens after we migrate? What are the limitations, and how do we adapt?



The narratives span diverse landscapes, offering insights into Cambodian, Mexican, and Asian immigrants, delving into the struggles of identity, the distressing outcomes of discrimination, and the impacts of enforced violence. Beyond conventional storytelling, "IN BETWEEN" crafts immersive experiences, from the mystic Buddha Hall to bustling airports, illustrating the tumultuous journeys of travelers, the heartfelt homecomings, and the poignant reunions of generations long separated. In an unexpected shift, the play also peers into the animal kingdom, portraying a small mule's struggle in a farm and an intimate gathering of endangered species.



Yuelan, the resident artist & composer at Yun Theatre articulates, "Immigrants are often described in numbers - what percentage of the population, what percentage of jobs, average amount of money earned, etc. There is a disconnect between these statistics and the actual lived experiences of the people behind the numbers; thus, we are often seen as 'others'. We want to recognize our humanity by telling stories of our immigrant experiences of being 'in between' - between cultures, between homes, and between lives."

From a competitive pool of 170 global submissions from playwrights all over the world, Yun Theatre selected the following 7 plays for the "In Between" production.

DRAMATURG NOTES

Dear audience member,

As you are prepping to step into the stage space where the performance will start soon...or as you are heading back home after the finish line of Yun Theatre's experience, maybe you need to know that In Between departs from the islands of selfhood we draw around ourselves, frequently known as comfort zones.

It is ok if you felt disturbed...

It is ok if you went through an unusual unfolding of identity representation on the stage.

It is fine if the conventions you just saw or you are about to see were not aligned with your expectations of theatricality.

It is fine if you felt too vulnerable...or too strong...it is fine if all the contrasts and echoes of the seven short plays seeped through in a fashion that made you feel disoriented, distorted, or perhaps grounded...in this so-called In Between-ness.

The In-Between is a betwixt that is often driven by the pleasant and unpleasant magnets of our daily lives. However, what is disorienting is when those magnets are systemically designed to work as repellents, and where you are often pushed outside not knowing whether you belong or not, whether your attempts to fit in are appreciated, or not. The metaphor

of the magnet seems to be appealing, yet it is mischievous as it pretends that we are pushed outside because the two poles are alike, and because we are similar in our human experiences.

This is the grace of In Between, the performance curated and directed by the artistic director of Yun Theatre Christie Zhao. When launching the call for short plays in February 2023, and when framing the theme of "migration" as the main topic for the call, Christie widened the meanings implied by the term. As stated in her own words, "It is not just about being an immigrant. Birds, fish, animals, our cells, our bodies, and our ideas move from one space to another in concrete or abstract ways. This 'in-between' feeling can penetrate every part of our lives."

The multitudinous iterations of In-Between-ness-es are what made this project thrilling to explore. As it speaks of distorted identities and as it unfolds the agony of immigrants, the chosen texts highlight an In Between that does not incarcerate itself in the stereotypical politics of identity representation. Although it remains the main subject of our endeavor, it is introduced with the humbleness of knowing that there is no one answer, no one feeling to the experience/s of immigration, loneliness, alienation, love, friendship, rediscovering ancestry, and returning to one's roots.

INB

The seven plays that you are about to see are suggestions of being, becoming, and unbecoming that go in diverse directions. *Baby Bird Flies* delves into the theme of Asian American intergenerational connections while introducing an anti-archetype through the character of Grandma Poh Poh. There is an invitation to contemplate ancestral heritage and to ask about other possibilities of transmission with a lot of wittiness and laughter-invoking wisdom. *Afterlife* revisits the same topic drawing on a dystopian plot and asking “is coming home possible?”

Finding home, finding one’s safe sanctuary, are often intertwined with the reminiscences of the past. *Buddha Hall* conjures emotional landscapes such as nostalgia, felicitous spaces, yet it unmakes such landscapes.

“There Is No Coming Home” Annai, the character of *Afterlife* says.

When we were rehearsing this scene, all the actors and creative team members present in the room realized how heavy this line is, as none of us, present again and again across the different rooms of rehearsals, is able to come home.

Yet, we get by, with resistance, joy, and coping mechanisms that we keep on reinventing on an everyday basis...the same way Ary, in *Saudade*, soothes her fear of having her husband deported due to the state’s crimmigration procedures. She finds solace in the promise of a coin, another act of affirming love.

On the other side of the spectrum,

a parallel world, a *Zoosis*, unfolds allowing the proper distancing from the direct implications of our clearly framed human identities. *Itch* and *The Eighteenth Quinquennial Endlings Picnic* suggest a plot where the playwrights refer to picturesque dark humor as they address issues of power dynamics and animal extinction.

A piece of chalk is that which resists erasure though: erasure of presence, erasure of trauma, and erasure of one’s identity despite the disparate forms of systemic violence. When her parents were deported by I.C.E, all that *Alegrias* was left with is a small white piece to sketch and draw an alternative world that alleviates injury and harm. The mood of *Naiveté* that *Chalk* ignites is only a foil for perpetuating timely events: as these words are being written, the end of title 42 is still causing a big debate among policymakers while migrant subjects experience loss and vulnerability.

So dear reader, as much as we want to please you while seeing our collection of seven plays, as much as we want to indulge ourselves in the impossible task of casting away the artistic instrumentalization and commodification of the causes and experiences we are addressing: We do not believe that we are shedding light on hidden issues or giving voice to the voiceless. Everything you saw is already there. In fact it is surrounding your everyday life and its implications go beyond the limits of our performance. We are only doing our share of the work as artists...what’s your share?

— Mona Merhi



Music list, in order of appearance in the show:

- 1. Saudade, saudade - MARO**
- 2. Alicia Va En El Coche - Chilean children's lullaby**
- 3. Dance of the Knights (Romeo and Juliet) - Sergei Prokofiev**
- 4. Bydlo (Pictures at an Exhibition) - Modest Mussorgsky**
- 5. Lacrimosa - Wolfgang Amadeus Mozart**
- 6. Waltz No. 2 (Swan Lake) - Peter Ilyich Tchaikovsky**
- 7. I Love the Mountains - American children's song**

Original music by Yuelan

CAST



Zoe Ding

丁孟佳

Zoe Ding (she/her) casted in two Yun Theatre Productions: Monologues of N Women, Two Goldfish(Who Become Heroes) in 2022. From 2013 to 2017, as a member of the Peiyang Drama Club in Tianjin University, she had a 1-year performance training, casted in We Won't Pay, Copenhagen, The Vagina Monologues, Who Killed Robert, and directed Peking Man. She also used to be an Assistant Producer in TheatreAbove from 2017 to 2018, participated in one web series and more than 10 stage plays, including the classic drama Secret Love in a Blossom Land, the historical production of A Dream Like a Dream, and the American-collaborated musical Dim Sum Warriors.

CAST



Xinyuan Zhang

张馨元

Xinyuan Zhang (she/her) currently works as a resident physician at University of Washington. In her free time, she is passionate about theater production in Chinese and English. She co-produced the first Chinese theater show Poetry of the Day After at Washington University in St. Louis in 2013, and subsequently participated in 15 productions by Feiyu Theatre in the San Francisco Bay Area. She has been exploring the personal immigrant identity since age 15 living in China, Singapore, and the United States, and now through the lens of surgery and global health. She is very excited to join the In Between crew this Summer.

CAST



Jen Lee

李卓桐

Jen Lee is an actress. Her acting credits this year include leading roles in *The Cabin* for FLOWFEST 2023 Program in NYC (produced by CHUANG Stage), *Seattle Men's Illustrated Book* for Seattle First Chinese Comedy Festival (produced by Three Words Drama Club), *The 1.5 Lives of Oliver Peters* for Playwrights for Change Festival for American Alliance For Theater and Education (AATE), and "In Between: A Collection of Short Plays" for Yun Theatre. She is currently pursuing an MA in Educational Theater at NYU. Being active in screen and stage media, she is exposed to multicultural dynamics and focuses on interpreting in different platforms. INS@jen_lee_jl

CAST



Abigail Tsai

Abigail Tsai (she/her) is a student studying MCD Biology and Drama Performance at the University of Washington. She was previously in the University of Washington's production of *In the Blood*, UTS production of *Bahay Kubo*, and Yun Theatre's *Monologues of n Women*. She is excited to be in this production and grateful to have the opportunity to work with the amazing cast and production team.

CAST



Van Liu

刘健乔

Van (he/his) used to be a theatre practitioner with multiple roles, including director, cast, stage and light designer since 2012. He was the leading actor in *Romulus the Great* (2017) and was the director and stage designer of *The Pillar of Society* (2015). He was on the ensemble for *Can't Pay Won't Pay* (2013), *Ménage a 13* (2014); and he was on the directing team for *Secret Love in Cherry Blossom* (2018) and *Me² VS He²* (2019). He devoted most of his time in theatre with NUS King Edward VII Hall Chinese Drama in Singapore.

CAST



Iveliz Martel

Iveliz Martel (she/her) is a Chilean actor who graduated from the MFA in Acting program at the UW School of Drama this Spring. She has recently been seen as Cassandra in *The Oresteia*, Allison in *Language of Angels*, and Pearl in *Bull in a China Shop*. Other acting credits include *Glass. Kill. Bluebeard's Friends*, *The Importance of Being Earnest*, *Accidental Death of an Anarchist*, *Far Away*, and *Buda Errante*—a solo show created by herself along with Bradley Wrenn. Iveliz is also a science journalist and has developed a career as a radio journalist in her country.

LIVE BAND



Yuelan

乐澜

Composer / Band leader / Music Director

YUELAN 乐澜 (they/them) is a second-generation Chinese-American musician, composer, and performer. Previously, they have written music for Yun Theatre's Monologues of n Women and Two Goldfish (who become Heroes). They also are a singer-songwriter in the local music scene, and have released their own music on all streaming services under their own name. After In Between, you can catch them performing their own music at Redmond Pride on September 2nd, and at Sunset Tavern on September 13th.

@yuelanmusic
yuelan.webflow.io

LIVE BAND



Yihan Lin

林奕含

Guzheng

Yihan (she/her) graduated from University of Southern California with a major in Computer Science and a minor in theater. She has 10 years plus experience in Guzheng. She was also casted in Monologues of n Women, Two Goldfish (Who Become Heroes), Hope It Finds You Well, etc.

LIVE BAND



Yiyi

Keyboard

Yiyi (she/they), a software engineer who in the parallel universe would be a musician or a gender study researcher. Earning the bread for two cats is the only reason for not yet quitting her job. She finds dopamine in snowboarding and attempting to teach cats to play the piano.

LIVE BAND



Tina Deng

邓雅婷

Drums / Community Engagement Director

Tina Deng (she/her) is born in Guangzhou, China and currently based in Seattle. She has a keen interest in theatre, music and gender equality topics. She is currently the community engagement director of Yun Theatre and an engineer in SAAS company.

LIVE BAND



Josh Valdez

Drums

Josh Valdez (he/his) is a producer, musician, sound designer and educator in the Greater Seattle area. He has worked with numerous community theatre houses and filmmakers creating immersive soundscapes for new works. Currently, he is a producer for Pork Filled Productions and, previously, he designed sound for Dacha's Dice: Romeo and Juliet and served as sound designer mentor for Intiman's STARFISH Project. Aside from theatre, Josh works in higher education in college access/persistence for BIPOC youth, loves anime, hosts a community discord server, and enjoys DJing!

OUR CREATIVE TEAM



Christie Zhao

赵元媛

Director

Christie Zhao (she/her) is a Chinese-born theatre director, producer and multidisciplinary artist who seeks to challenge traditional norms and address social and political issues affecting marginalized communities. She is the founder and artistic director of Yun Theatre. Past productions at Yun include *Two Goldfish (Who Become Heroes)* (2022), and *Monologues of n Women* (2022). Other directing credits include *Caught* (2023), *Good Enemy* (2023), *14/48 Festival*, and *The Good Person of Szechwan* (2021). Additionally, she has worked in stage management, light design, and sound design with Sound Theatre Company, Swim Pony, School of Drama at the University of Washington, *Dum-Canny Alley*, and *Fertile Ground Festival*. She would like to send her heartfelt appreciation to everybody who helped make "In Between" happen!

christiezhao.com



Tianxing Yan

闫天行

Assistant Director / Costume & Graphic Designer

Tianxing Yan (she/her) is an artist and visual thinker from China, passionate about costume design. She earned an MFA in Costume Design from the University of California, Davis, where she honed her skills in designing and storytelling for the stage. Her work has been showcased in numerous cities and platforms. Her recent projects include *Two Goldfish* (who become heroes), the devised theatre piece *Monologue of n Women*, *Antigone NOW* (online stream), *Peter and the Starcatcher*, *Ranked-A New Musical*, *Brust, Love/logic*, the original musical *Yemener*, and *Travel Guide Before Marriage*.



Mona Merhi

Dramaturg

Mona Merhi (she/her) is a Ph.D. candidate at the University of Washington. She has a multi-hyphenate career path alternating

between creative writing, research, tv and film production, theatre making, and cultural management. Being a theatre critic in many local and regional newspapers in the Arab world, Mona published articles relating to variegated performance landscapes. Her work was presented at the UCLA Center for performance studies, Maryland University "Revels and Rebels" Virtual Symposium, the Association for Theatre and Higher Education (ATHE), ASTR, and MATC. Mona received the Michael Quinn Writing Prize for 2021, the Graduate School Chester Fritz International Research and Study Fellowship, the Graduate School Presidential Dissertation Fellowship in Arts and Humanities, the Ashoka Fellowship for Social Entrepreneurs, Culture Resource grant for creative writing.



Olga Kravtsova

Movement Director/
Choreographer

From Moscow, Russia. Olga (she/her) is passionate about physical acting, movement, and original work development. She enjoys creating worlds for the characters using simple design, lights and sounds to invite the audience into a tender conversation. She graduated from Ustinova College with a degree in Russian Folk Dance Ensemble and received her degree in Acting from the Russian Academy of Theater Arts. Olga is in her third year in the MFA Acting program at UW. With Yun Theater Olga was an intimacy

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and violence choreographer in Monologues of n Woman and the movement director in Two Goldfish (who become Heroes).



Xiaoyan Yu
禹晓妍

Costume Designer

Xiaoyan (she/her) is a first-year MFA costume designer at the University of Washington. She is from Jiamusi, China. Before becoming a costume designer, she was a make-up artist for stage, fashion, and film. She chose to study theater because in theater there are the purest souls and true emotions.



Xun Wang
王洵

Set Designer / Graphic Designer

Having obtained a master's degree in architecture, Xun Wang (he/his) is a skilled designer who has been a part of Yun Theatre since

its inception. With an immense passion for theatre and scenic design, Xun became the set designer of Monologue of N women and Two goldfish (who become heroes). In addition to his theatrical contributions, he also excels as a graphic designer, responsible for creating numerous captivating posters for Yun Theatre.



Shenshen Lei
雷深深

Projection Designer

Shenshen Lei (she/her) is a passionate multimedia designer and technology enthusiast with a background in interactive media arts and game development. Shenshen pursued her Bachelor of Science in Interactive Media Arts at New York University and is currently studying at University of Washington, Global Innovation Exchange. With a keen eye for design and a flair for creativity, she thrives in creating immersive digital experiences that captivate audiences. Shenshen continues to demonstrate her artistic flair and dedication to innovative projects.

[shenshen0529.wixsite.com/
portfolio](https://shenshen0529.wixsite.com/portfolio)



Renzi Li
李壬子

Playwright/ Sound Designer

Renzi Li (she/her) is a Seattle-based freelance sound designer and filmmaker. She holds double majors in film and sound design from the Savannah College of Art and Design, and has worked on a diverse array of projects, including films, animations, and dramas. Her short film, "George's Chick," which she wrote and directed, has won awards at multiple film festivals. Additionally, she has contributed as a sound designer for the drama "Two Goldfishes Who Become Heroes" by Yun Theatre.



Anna Shih

Light Designer



Jiamin Shi

緬

Assistant Set Designer / Assistant
Projection Designer / Production
Assistant

Jiamin (she/her) has an interdisciplinary background in pure mathematics, computational arts, and architecture. She is interested in exploring the intersection of arts and politics. Although relatively new to theatre, she finds that it holds the power to ignite transformative conversations, and she is drawn to devised theatre and Theatre of the Oppressed.

changing environment, she found her passion for storytelling through the camera lens. Now, embracing the opportunity to work as a prop master, she continues to explore the narrative between objects and the stage.



Ray Chiu

邱晓翰

Videographer

Xiaohan Qiu (he/his) is a practical-idealist urban designer, video clipper, photographer, and technique enthusiast who bridges dreams and reality as a visual storyteller, all while embracing his tech-savvy side. As a passionate contributor to Getty Images, Xiaohan Qiu masterfully weaves narratives through urban landscapes, humanity's pulse, and architectural marvels. Through his lens, he captures the rhythm of daily life and the soul of the streets, garnering widespread recognition across diverse platforms.



Chun

春额

Videographer

Chun (he/his), a software engineer who graduated from USC, has been immersed in the world of filming and editing since 2010. Alongside his daily software work, he's dedicated to crafting compelling short films, documentaries, and marketing videos. His journey combines technical skills with a decade of hands-on creative experience, shaping stories through the lens with authenticity and passion.



Hazel Zhu

朱灏

Props Master / Production
Assistant

Hazel Zhu (she/her) is a third-year student majoring in Cinema & Media Studies and Journalism at the University of Washington. She is originally from Shenzhen, China. Grown from a rapidly



Elodie Li

李沐

Photographer /Development
Associate

Elodie (she/her) is originally from Harbin, China. She graduated from Carnegie Mellon University and currently is a Software Engineer

in a tech company. She enjoys photography, films, theatre plays and is fascinated by different cultures around the world. Elodie also has a strong interest in social justice matters and is dedicated to advocating for critical social issues.



Zhi Ding
芝

Program Designer

Zhi is a designer, ailurophile & cynophile, seeking for sense and awareness where everyone is the architect of their lives.

@this.is.also.zhi



Albert Chen
陈俊伏

Production Stage Manager

Albert Chen (he/his) graduated from the University of California, Los Angeles (UCLA) with a major in Mathematics of Computation.

Previously, he held the positions of president and technical director at the UCLA CFan Chiene Theatre Club. He has directed productions including "Equus" and the experimental theatre trilogy "Light - Next To Normal." He also contributed to the productions of "Caught," "Head Without Tail," "The Elegance of the Hedgehog," "Near Dawn," "An Enemy of the People," "Birthday Party," and more.



John Cai
蔡逸得

Script Translator / Subtitle Design
/ Production Assistant

Yide (he/his) is a recent graduate of Emory University with a BA in Playwriting & German Studies. He is a playwright, poet, fiction, non-fiction writer, and translator. His full-length play "The Rice Eaters" had a staged-reading at Emory University in Joseph Skibell's playwriting workshop. His One-Act play "Too Close To Home" was commissioned by ActForChange Theater in Atlanta. His ten-minute play "The Heirs of Dragon" was selected by Kennedy Center American College Theatre Festival Region IV for a staged-reading production. His ten-minute then one-act play "New Sun" was produced by Theater Emory of "Viral Plays" w/Lauren Gunderson. Yide is now working on a Chinese translation of Lauren Gunderson's "The Book Of Will". The production at Shenzhen University will open this December.

Harper Shen
申天辰

Stage Manager

Tianchen Shen (she/her) graduated from University of Washington, currently working as a software engineer. In her spare time, she is very passionate about theater. She was Stage Manager for Two goldfish (who become heroes). She looks forward to joining In Between as a Stage Manager again.

TECHNICAL TEAM

Renzi Li

李壬子 (she/her)

Sound Board Operator / Projector
Operator

Albert Chen

陈俊伏 (he/his)

Light Board Operator

Yuchen Zhou

周昱臣 (he/his)

Lead Run Crew / Stagehand

Peiquan Lin

林佩泉 (she/her)

Run Crew

Samantha Yang

杨斯涵 (she/her)

Run Crew / Stagehand

Jiamin Shi

緬 (she/her)

Subtitle Operator / Stagehand

Shenshen Lei

雷深深 (she/her)

Subtitle Operator / Stagehand

Xinran Wang

王欣然 (she/her)

Dresser

Louise Huang (she/her)

Dresser

小熊 (they/them)

Stagehand

Haven Dai

戴林珏 (she/her)

Stagehand

Tina Deng

邓雅婷 (she/her)

Stagehand

Jason Huang

黄嘉骏 (he/his)

Stagehand

CURATOR

Siming Lu

陆思名 (she/her)

Yuelan

乐澜 (they/them)

Tianxing Yan

闫天行 (she/her)

Yihan Lin

林奕含 (she/her)

Christie Zhao

赵元媛 (she/her)

Julia Li

李姝娅 (she/her)

Stagehand

Harvey Yang

杨玉培 (he/his)

Stagehand

Chun

春颢 (he/his)

Stagehand

Zoey Wang

王暄 (she/her)

Stagehand

Eunice Han (she/her)

Stagehand

Elodie Li

李沐 (she/her)

Stagehand

Christie Zhao

赵元媛 (she/her)

Stagehand

Xun Wang

王洵 (he/his)

Stagehand

Anna Shih (she/they)

Stagehand

Hazel Zhu

朱灏 (She/her)

Stagehand

PRODUCED BY YUN THEATRE

Christie Zhao
赵元媛 (she/her)
Artistic Director

Yuelan
乐澜 (they/them)
Technical Director

Harvey Yang
杨玉培 (he/his)
Production Manager

Rongdi Huang
黄戎迪 (he/his)
Secretary

Julia Li
李姝娅 (she/her)
Treasure

Tina Deng
邓雅婷 (she/her)
Community Engagement Director

Elodie Li
李沐 (she/her)
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Yide Cai
蔡逸得 (he/his)
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Emma Xu
徐韵楠 (she/her)
Production Consultant

Jiamin Shi
緬 (she/her)
Editor

Tianxing Yan
闫天行 (she/her)
Graphic designer

Xun Wang
王海 (he/his)
Graphic Designer

Zoey Wang
王暄 (she/her)
Marketing Director

Leon Chan
漠客 (he/his)
Marketing Associate

Shirley Zhang
张诗敏 (She/her)
Production Assistant

Mia Li
李祉诺 (she/her)
Marketing Intern

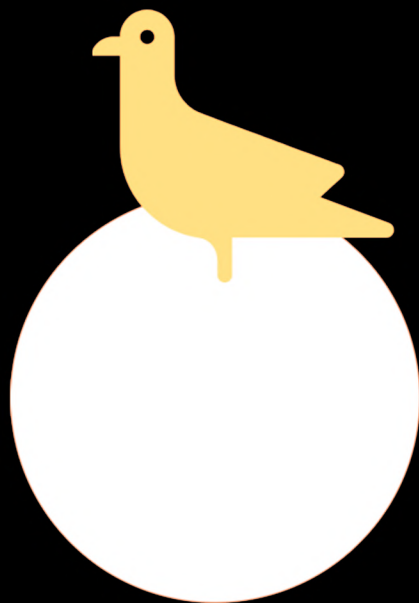
Yuchen Zhou
周昱臣 (he/his)
Marketing Intern



Maya Fleischmann

Playwright

Maya Fleischmann (she/her)'s stories and articles have been featured in Chicken Soup for the Working Mom's Soul, BookPage, and Audiofile Magazine. She has lived and traveled overseas extensively. Her essays, book, and travel reviews were featured in numerous publications including Publisher's Weekly, Peril Magazine, and Foreword Reviews. A Chinese adoptee who was born and raised in Hong Kong, she recently published her first novel, Finding Ching Ha. In addition to her passion for writing and multi-media art, she is also a qigong instructor. Baby Bird Flies is her first play. mayafleischmann.com



BABY BIRD FLIES

Baby Bird Flies draws a non-conventional narrative of Asian grandsons' bond with their ancestry. Whereas grandmothers are the carriers of memory, preservers of roots evocative of identity and lineage to ancestors, Peter's Poh Poh offers an anti-model of a witty wise matriarch who gestures her roots through silence, embodiment, and corporeality of Qi Gong.

CAST

Peter - Van Liu
Poh Poh - Zoe Ding



SAUDADE



Kaela Mei-Shing Garvin

Playwright

Kaela Mei-Shing Garvin is a writer, educator, and new work advocate. Plays include *Call Out Culture* (2022 O’Neill NPC Finalist, 2019 Ars Nova’s ANTFest), *Harpers Ferry 2019* (2022 Know Theatre production, 2021 Kendeda finalist), *Tiger Beat* (2021 Bay Area Playwrights Festival, 2021 Seven Devils Conference finalist). Kaela teaches playwriting at Freehold Theatre, works in programming at the Tank NYC, and is the Literary Manager at Luna Stage.

Ary and Chea revel in the mundane--dinner plans, recapping work, raising their child day to day—as they face deportation proceedings despite having spent their entire lives in America. A play about family, love, and a longing for a homeland which may never have existed.

CAST

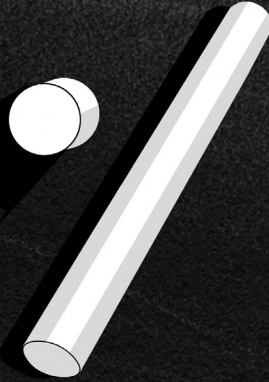
Chea - Van Liu
Ary - Jen Lee





CHALK

Could we teach history (of displacement) from the one whose only country they know does not accept them here? This is a play about identity, as it moves in time and space, thus carrying along the histories of places, people, languages, and traditional dishes.



CAST


Alegria & Social Worker - Xinyuan Zhang, Iveliz Martel
Officer Shadow: Zoe Ding, Jen Lee



Catalina Florina Florescu

Playwright

Catalina Florina Florescu (she/her) is a published author and playwright who finds inspiration in major themes, whether they have to deal with the human body in decline (when ill), or racism (because she is white, racism



matters to her), immigration (religion and politics are overrated, but we do share one Earth), disability (because she grew up in communism to notice its vicious, yet pompous rhetoric), and other topics that surface in real life. She holds a Ph.D. in Comparative Literature with a focus on Medical Humanities and Theater, and teaches undergraduate theater, literature, and cinema at Pace University in New York City. She is also the New Play Festival Curator at Jersey City Theater Center. She loves traveling. Culture and art heal her soul as it breaks different modes of silencing. Theater, on the other hand, is her uncontestable alter ego.

catalinaflorescu.com



痒 / ITCH

Reminiscent of folk tales, *Itch* invites us to the fabulous world of farm animality. Yet, what Harvey entails in his lines is an ambiguous absurdity where the lessons learned from the fable are introduced with a great deal of complicated simplicity echoing the human existence of those who have multiple belonging, yet, their survival is haphazardly only a matter of luck and...Karma.

CAST

Horse - Xinyuan Zhang
Mule - Zoe Ding
Donkey - Jen Lee



Harvey Yang

Playwright

Harvey Yang (he/his) is a huge theatre fan. He participated in the creation of several improv plays, including *The Birth of a Thief*, *L'Étranger*, and *Grasse*. He also stage-managed *Monologues of n Women*. He likes dazing, fantasizing, and buying a lot of useless things. He is bullied every day by a dog named Rainier.

AFTERLIFE

What if the afterlife is a big, sterile, ever-changing, and confusing international airport? At Chicago O'Hare, Meimei stumbles into a surprising encounter with her deceased grandmother. The two pause their search for home to enjoy, for a few fleeting moments, the both frustrating and profound "home" they have in each other.

CAST

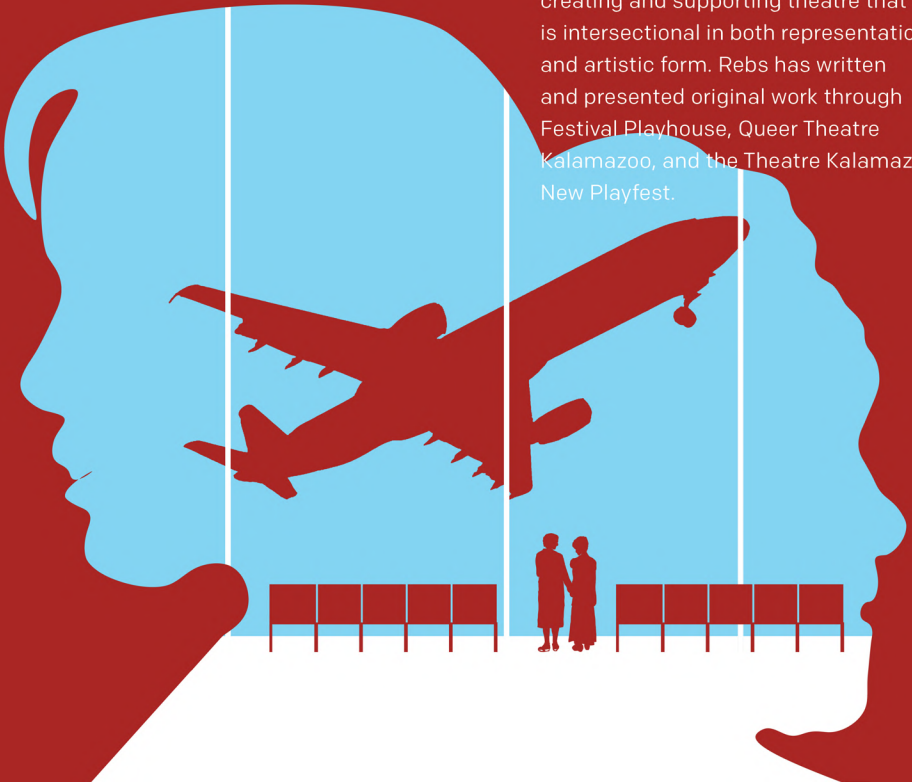
Anai - Xinyuan Zhang
Mei Mei - Abigail Tsai



Rebs Chan

Playwright

Rebs Chan (she/her) is a playwright, sound designer, and performance artist from Howell, MI. In 2022, they graduated from Kalamazoo College with honors in Theatre Arts. Now, they are working in Taiwan as an English Teaching Assistant through a Fulbright scholarship. Across their artistic work, their prime objective is intersectionality, creating and supporting theatre that is intersectional in both representation and artistic form. Rebs has written and presented original work through Festival Playhouse, Queer Theatre Kalamazoo, and the Theatre Kalamazoo New Playfest.





BUDDHA HALL

佛堂

Once upon a time, there was a mountain. Inside the mountain lies a Buddha Hall where numerous people would visit to pray. Pilgrims would come asking for fame, wealth, and offspring fertility. However, when a wanderer, or a child, or a stranger revisit this no-longer existing sanctuary, only then, one would realize that the quest for freedom may be achieved by liberating oneself from longing. Like a kite soaring higher and higher into the sky, trapped by a single thread, the three characters return... one last time to the dungeon of reminiscence.

CAST

Wanderer - Jen Lee
Child - Zoe Ding



Renzi Li

Playwright

Renzi Li (she/her) is a Seattle-based freelance sound designer and filmmaker. She holds double majors in film and sound design from the Savannah College of Art and Design, and has worked on a diverse array of projects, including films, animations, and dramas. Her short film, "George's Chick," which she wrote and directed, has won awards at multiple film festivals. Additionally, she has contributed as a sound designer for the drama "Two Goldfishes Who Become Heroes" by Yun Theatre.

www.lirenze.com.

THE 18TH QUINQUENNIAL ENDLINGS PICNIC

Five Endlings – the last living animals of each of their respective species – meet for a picnic. The passing of the picnic’s founder, Lonesome George, has its participants at odds: do they have a responsibility to use their remaining time to fight back against the cause of mass extinctions, or is it enough to seek joy and solace in each other?

CAST

Martin - Zoe Ding
Olive - Van Liu
Carl - Xinyuan Zhang
Elizabeth - Jen Lee
Tanya - Iveliz Martel



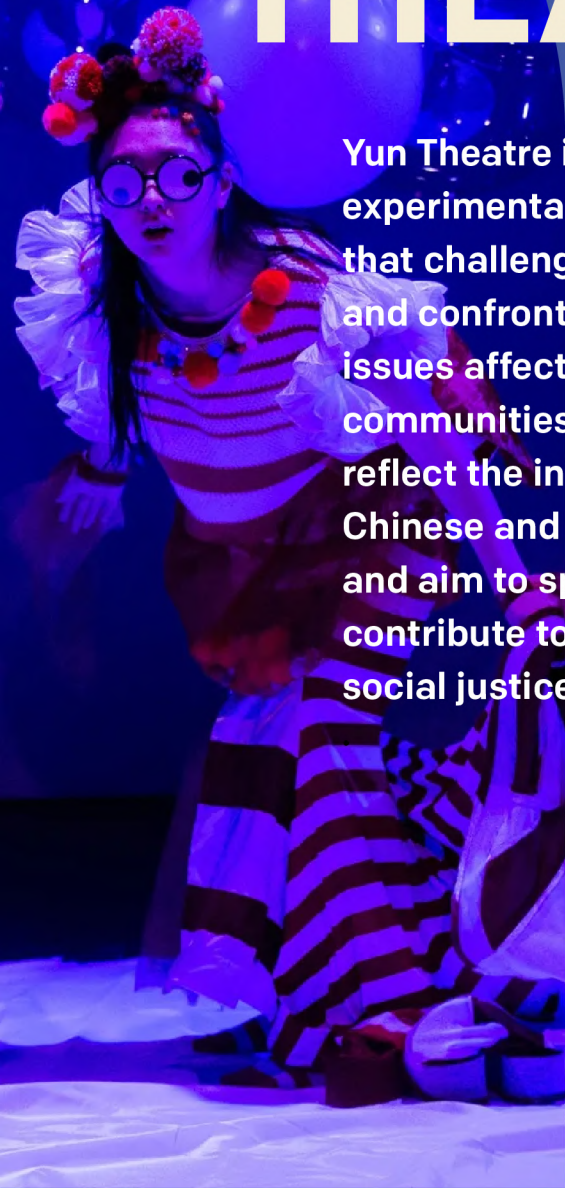
Jillian Blevins

Playwright

Jillian Blevins (she/her) is a playwright and theatre artist. Her short plays were staged in various cities. In 2020/21, she conceived and produced ‘Digital Dionysia’, an online new works festival which featured her plays ‘Izzy at Zoom Therapy’ and ‘Be The Bacchae’ along with 24 other new plays globally. In 2023, her one-act ‘The Bed Trick’ was a participating play in Valdez Alaska’s Last Frontier Theatre Conference, and her 10-minute Jewish sci-fi comedy ‘Space Laser, in Space!’ was performed as part of the Samuel French Off Off Broadway New Play Festival. Her queer historical dramedy, ‘Romeo & Her Sister’ received a developmental staged reading at Orlando’s Whiskey Theatre Factory and will premiere in June 2024 at the New Hampshire Theatre Project, closing their season and in celebration of Pride Month.

YUN THEATRE

Yun Theatre is a bicultural, experimental theatre company that challenges traditional norms and confronts social and political issues affecting marginalized communities. Our productions reflect the intersection of Chinese and American ideologies and aim to spark dialogue and contribute to positive change and social justice.



Support Us

Your Support Matters

By breaking down barriers and stereotypes,
YUN THEATRE fosters
Asian/Chinese-American narratives in Seattle
and the Pacific Northwest area.

Your contributions promote the careers of
young artists and inspire them to keep
creating, writing, performing, and designing.

Zelle: yun.theatre.seattle@gmail.com





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THANKS

Grants and Corporate Support

This program is supported, in part, by grants from the Washington State Arts Commission, National Endowment for the Arts (NEA), and 4Culture.



特别感谢本次活动的独家赞助：饭团外卖。

饭团外卖，全球最大的亚洲外卖平台，已覆盖全球60+城市。无论是餐饮美食、水果生鲜，还是超市便利，我们都能准时准点送达。自提，配送或者到店团购，海外生活，一个饭团就够了！

饭团外——打工人的云食堂：靠谱准点吃饭，就用饭团外卖！每天多达15家午餐选择，一餐低至\$8，每天11:30-12:30，准点送到各大办公楼，再也不用担心开会前吃不上饭啦！请添加饭团小助手微信领取哦（饭团小助手微信：FTSEATTLE）。要

想代码Bug少,午餐必须吃得好。打工人的轻松生活,一个饭团就够啦!

另外,我们的全新功能【到店团购】已于8月在饭团APP正式上线!饭团到店团购,尽享5折尖货!5折吃晓宇火锅!5折KTV大包间2小时通唱!还有\$1西安味道爆款商品!上饭团,线上下单,到店扫码核销,轻松省钱,轻松过好生活!真正做到,线上线下的美食休闲健康生活,一个饭团就够啦!

Special thanks to the sponsor, **Fantuan Delivery**.

Fantuan Delivery is the world's largest Asian food delivery platform, operating in 60+ global cities. Whether it's gourmet meals, fresh produce, or convenient groceries, we ensure timely delivery. With options for pickup, delivery, or in-store shopping, Fantuan makes overseas living easy – all in one app.

Fantuan Delivery: The Online Express Canteen for Professionals. Enjoy reliable, on-time meals with us. Choose from 15 lunch

options daily, starting at \$8. Delivering from 11:30 AM to 12:30 PM to major offices – no more meeting-hunger worries! Add Fantuan Assistant on WeChat (WeChat: FTSEATTLE) for rewards. A satisfying lunch for fewer code bugs. Simplify work life with Fantuan app!



Thanks Story Coffee and SheChill Patisserie for the concession.

感谢Story Coffee和喜气为现场提供饮料和甜品。



Story
Coffee
& Tea



Thanks Slurp Station and Six Pack Foods for catering sponsorship.

感谢嗦粉小站SlurpStation, 六福堂为本次活动提供餐饮赞助。



Yun Theatre Donors

| | |
|------------------|--------------|
| Allen Sam Mathew | Rentian Dong |
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| Ezra Umen | Xilin Yu |
| Feng Sheng | Yan Tianxing |
| Jason Huang | Tina Deng |
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| Rainier Li | Zhengyi Wang |
| Rachel Wang | Zhuo Liu |

Special Thanks

Seattle.queer.feminist.openmic

Rainier Li&Yang

Kyle levien

Rachel Wang

STArt Film Studio

Heng Yong

Linciya Li

小熊

POST SHOW QUESTIONNAIRE



Thank you very much for watching our show.

Your feedback and thoughts are greatly appreciated, as we will use them to grow and create the next better experience. We appreciate your answers to this survey.

Land Acknowledgement

Center Theatre is situated on the traditional homelands of the Coast Salish people including all tribes and bands within the Duwamish, Suquamish, Tulalip, and Muckleshoot nations. This is their ancestral homeland and, as a people, their strength and cultural traditions carry us into the 21st century. We thank the original stewards of this land who are still here, and recognize land acknowledgment as one of many steps toward supporting indigenous sovereignty.



Collective Poetry Workshops with Chinese Artists and Organizers (CAO) Collective 离离草

诗歌共写

戏有云和离离草的伙伴们一起,用剧本里的台词作为开头,每人接龙写下了这些诗歌。我们询问自己, In Betweenness 是否有颜色、气味、声音与触觉, 我们想把这份思绪也分享给你。

Aaaaa-awu——

(Wants to say something but is interrupted)

我来自一个——

是——吗?

——不是的,是中国

……哦

我是一个人在战斗吗——好像是,但好像又不是……

……可……可不可以不战斗

可不可以拥抱,或者睡一觉

你还在生气吗 摸摸小猫会好一些吗

小猫的毛软软的 小猫的睡姿静静的

我也睡着了 和小猫一起到毛茸茸的梦中去

我看着ta伸懒腰 长长的身体小小的爪子尖尖的牙齿

Aa-aw-aw-wu ta张开嘴打了个哈欠 把梦藏在我的怀里

啊!痛!

我睁开眼,难以置信的望着看似温顺的小猫在我胳膊上留下的血印。

但是

算了

小猫咪想做什么就做什么

楼下阳台上的美国男孩在吊床上伸着懒腰

摇摇晃晃的下午

我在楼上看着

小猫咪起飞了 跳到男孩身上

我眯着眼 看到他们绒毛的剪影和轮廓 毛茸茸的太阳

妈妈总说 明天 太阳照样升起。

是的

我来自你

我成为你

是吗妈妈

夏日耳鸣

It's going to happen to all of us.

The migration in the wet season...

The cicada has stopped singing.

I'm on the other side of the ocean.

蝉死去的精魂和鲸在海上相遇

我带着儿时的我 在洪泽湖水上

湖水中央下一汪寂静

沸腾的寂静

蝉鸣原来是我的耳鸣

湿漉漉的,过于寂静的喧嚣

一切是黎明前的黑暗

还是黑暗下的黎明

蝉的黑暗有十三年

我的呢

什么时候才可以在盛夏叽叽喳喳

我也会有夏天吗

紫阳花色的 冰棒味儿的 黏黏糊糊的 活着的 夏天

又一个阴雨连绵的夏日,又一个黑压压的夏日

阳光跑走了,带走了我的 活着的 夏天

朋友说 一根冰棍让你满血复活 再不行就吃冰冻西瓜

外婆说 你要多吃苦瓜芹菜然后别忘了把这杯绿豆汤喝了

可要我说,不如把空调开到16度然后拿出滑滑的蚕丝被盖上

我躲在被窝里,躲在这最安全的角落。

我用枕头在这里筑起堡垒

然后安然入睡

带着蝉声走进夏夜的梦



好久不见，
你好吗？
你在等我回来吗？

就像花儿等着结果。
但我不想结果

那里有什么？
是什么结成了果实

好久不见！
过去的种子

什么已经结成了果
还是，
什么都还没结成果

有没有等待花开的果实
有没有叶片等待生根

根扎得多深
移栽的时候会拔得多疼
好多毛细根稀稀拉拉地掉了

很疼吗？可是我自由了 虽然伤痕累累
结果代表了结束 可我还想去远方

地球是圆的，总让我想，
是不是远方的远方就是这里
是不是她乡的她乡就是此乡

可以将种子铺在这里么

可以把心就这样交出去吗
这样看似简单的选择题我一做再做，却又一错再错。

我该向左还是向右
我向前看又向后盼

我的花瓣长成了翅膀 长出了羽毛
我变成了一只鸟
我途径了
全世界的花儿和果实

蓝色小调

a feeling of longing, melancholy, or nostalgia
for a place or person that one loves; the
presence of absence
gaunt, emaciated couple, sitting at a bleak
table, a few scraps of bread and a bit of wine
蓝色，蓝色的桌子，蓝色的墙，蓝色的地板，铺天盖地的蓝色

蓝色的湖水拥抱着我 推攘着我
嘎吱作响的木板 漏水的船舱
一二三 滴滴答
砸在了船板上
我被涟漪催醒

原来是心中的涟漪。梦里的大海
是轻松可以越过的，不需机票、签证
听说蓝色代表忧郁
中文英文语境好像都是这样解释的
那么思念是什么颜色
中文英文语境好像都没有解释

或许是茫茫白色里的灰尘
在海上翻滚 无意中推着船前进

这片海上只有我吗
是我的手心渗出了蓝色 还是思念溢出了我

A feeling of longing, melancholy
A feeling of lonely, not belong
A feeling of ...

Blue, red, pink, orange, green, purple
White, black brown yellow
A feeling of all of them
A feeling of none of them

有人告诉过我盲人看到的不是黑色，而是虚无。
我
那虚无又是什么样呢
如果我闭上眼睛，也能看到他们眼中的虚无吗

我在灰白的天空下海浪和甲板上 伸手
伸手抓住了一片蓝色的雾



青苔网

我在想,是不是去了远方,
离开他们,
就可以变轻松变自在了

然而青苔会随着梅雨蔓延,
远方的雨总藏着青苔的味道

妈妈最爱挖青苔回家铺在花盆里
湿润的,毛茸茸的,癞蛤蟆在雨天出现

是不是找到了青苔,嗅到了青苔的味道
就能等到梅雨
就能回到家

好想在雨里挖泥巴
像小时候那样把泥巴糊在腿上、身上、脸上
不需用力就能闻到它的清香

下完雨我们就一起走回家好吗,沿路上鸡蛋饼
.....但是我的家呢,我好像忘记家在哪里了

我抬头看见远方或隐或现的雷尼尔山
也看到了或隐或现的你的笑容

树枝的摇摆,
总能让我感受到遥远的好友和爱的人给我的感受
我常常躺在草坪上,
在遥远的拥抱

走!去远方!
朦胧间我看见数十年那个朝气蓬勃的我怀揣希望
的模样

他看着前方,也看着我
我们在想,他的位置,是我要去的地方吗

同一片天空
不会区别南加州干燥的三月的暴雨和广东四月的梅
雨
同一片的天空 在何处又有什么分别?
过去的雨不会再下 而我也不再想要抓住过去的雨
丝

我想把雨丝编织成一张流动的网
抓住彼此
牵住彼此

Whispers of Home

Every night I put myself to sleep reminiscing
all the women's laughs I heard back home.
I tried to listen carefully to what they were
saying, but the voices became muffled.

Are you there are you there are you there
.....

あんた、そこにいますか?

——我就在这里

边度 边度

我还是学不会 怎么用你的语言 说出家。

我又要用什么语言 去找到你

只好让萤火虫去颜色

你曾说,太方便了。用自己族人的
死去的语言取网名,无论哪个网站都没人注册过

什么是家
是一间房
还是房子里面的人

可房在换
人在动
究竟什么声音
我心勿动

我的网名可不可以替代我的姓
用彻底的随机替代捏造的永恒
永恒的最初也是随机的吧

屋——企——
现在想起来似乎是一个永远无法到达的地方了

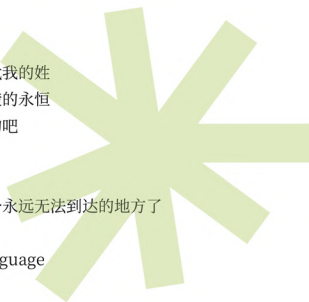
But I learnt your language
We grew closer
I found home
We found each other

我们彼此的背是床榻
手是大门
嘴唇是窗户

窗外有人呼唤我们
网名艺名曾用名
我们说 hi
我们叫

我们
我

我又睡着了



回避

We touched our hands amid that stickiness.

I pulled mine back.

You kissed my lips during that silenceness.

Our hearts danced in a delicate embrace.

I felt the grain of wheat, grain of seed,
grain of amaranth

And your heartbeat
Beats against mine

是什么时候开始心律不齐的呢
迟滞的 粘稠的

Moisture mist melted in air
That's when the vibration happens

来自小腹深处雾蒙蒙的振动
是你的频率

That's all we chase for.

That's what you chase for.
Is it?

Will you answer me or your heartbeat do
it?

can we stop chasing, racing

我只想跟你一起 脱掉鞋 在草地上一直走到黄昏
再去买个pistachio味儿的冰淇淋
我们坐在海边 一起吃掉橘黄色的天幕

Is this what happiness is
That I am here, but mind went there

去到了只有梦才能去的地方
里面有不用等待13年的蝉 不用失去翅膀的蝴蝶
有我 有你 不用奔跑
我们就在这里

梦的名字

Hola, my name is Borrador. It means eraser in Spanish.

You can't erase me. You can't erase my past.
你好, 我叫嘟嘟 妈妈起名因为我一出生脸就我肉嘟嘟。
这次回国, 妈妈说, 在美国呆的是不是太累了, 脸上的肉都没有了,
“呀, 你不会偷偷去打瘦脸针了吧!!”当天晚上我在马桶上她突然开门问我。

I write my stories down on a blackboard so that
nobody forgets me.

My mom - she says she'll forever send me
kisses.

爸爸对我说, 不管你走到哪里, 你永远都可以回家。
我们永远在这里等你

我出生时爸爸给我取了英文名
来美国后她们说我“original name”更美

我最喜欢的教授 结婚时改了姓和名
从此我每次搜她的论文 都要用两个名字

我叫微音 寓意着美好的声誉 我很喜欢这个诗经里的名字
但有一天我发现 它的原诗赞美着一位女性辅佐大家的美德

我想砸碎这美德 想撕碎这伪善的赞美
可什么才能掏开深埋泥泞中纠缠的树根?

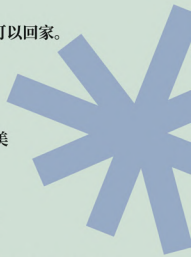
我叫——啊啊, 啊啊啊——
声音散去, 名字从瓶中放出——自由了

我该用什么音调
什么表情
什么accent
什么动作
念出我的名字

挥去控制
挥去牢笼
剩下的是我的声音

我讨厌我的名字 她好土
我喜欢我的名字 她像家
是你取的 我的名字

我的名字带着我的姓, 我的姓是我爸爸的姓
可是我的妈妈呢?
妈妈的梦被我打断了
爸爸还继续他的梦



梦的颜色

Better for you to wake up from your dreams in
America.

Dreams in America or American dreams?

What color is your dream?

噩梦是灰色的有时候泛橙色，总是一身冷汗惊醒。
这次回家才发现，初中的学习桌，学习椅是橙色的。

美梦却几乎总是粉色的。

电影院里的芭比，也是粉色的。

In the twilight's glow, my dream takes flight,
bathed in hues of pink, a canvas so bright.

没有美国梦的移民是不是“好移民”？

在这片土地上想家

想念我不可能在故土实现的梦想 想念舌尖中文的音
节 想念我想在中国讲述的每个故事

Sometimes, though, i do feel closer to english.

Idk, maybe because i need some emotional
distance

from the weight my mother tongue(s) carry,
before it crushes me

English is in blue, sometimes they are in grey,
中文是朱红的，是橘黄的，是深绿色的 how am I
suppose to approach my emotions with all the
categorical segments? Color? Language? What
are the better ways?

解：无解。最后一题，题词，提词机坏了
向往深沉的无言的睡眠

梦是生理的，
是政治宣言，
是艺术的生命体，

白日梦，梦想，梦幻...
都是梦
都有梦

梦见一个粉色的中国 粉色的中文
芭比粉 藕粉 荧光粉 米粉 肠粉

家乡街角的肠粉好香
我该醒了 我该回去了

远行

我坐飛機去，不知道什麼地方。

再坐，再坐，再坐。我現在在，我們在哪裡？

我深呼吸吸 绿色的 好闻的 陌生的 气味

这里好美 这里不像我的家

我的家是什么样子？

旧旧的电视 奶奶的针线盒 和爷爷的老花镜

外婆洗衣粉的味道，大米的香味，稍微有点声音过大的
电视机

蝉鸣，

不过记忆里小时候楼下叫嚷的孩子群没有了，不知
道是因为太热，还是

我又坐飞机走，这次我知道要去哪里。

再走，再走，再走。我还不回家，但我知道我要回家
去。

我看向窗外 巨大的轮廓和纤细的河流

每一处都似曾相识

每一处都宛若初见

行远了，我们还相信奇迹吗？

我们还会被什么惊喜吗？

童年的蟋蟀泥鳅水母

我还会感受到awe/wonder吗？

飞机变得很小很小

我也变得很小很小

草变成了参天大树 我怎么也望不到妈妈的衣角

妈妈说 变的不是家

是我。

是吗？

我们刻着舟又求着剑

水下的倒影和岸上的人面面相觑

分不清是这水 是这阳光 还是这风 这时间

让面孔起了褶皱

在褶皱里我们寻找着浅绿色的

小小的自己。再找，再找，再找

生命是不是一首哀歌，

朝着那一抹浅绿的方向，

燃尽青春朝阳。

我看着余晖

在深绿中睡去



最想要家的人

There is no coming home.
I know. It's just that—
There is no coming home.

翻屋企 不再能翻回当初的那一页
屋漏偏逢连夜雨

雨稀稀落落地
一部分的我在这个晚上被冲刷掉了

另一部分我随着风飞走了
我想飞回家 可是我的家呢

草地上, 冲凉的水中, 或者在猫的怀抱里
Coming home, going home, returning home,
leaving home

回程的飞机降落后, 空姐空姐笑眯眯的对我
说, welcome home.
我苦笑着点点头, 大步向前走, 因为我清楚this is
not where I belong.

从我身边路过
有的人坐上回家的车, 有的人走向下一段旅程
Where am I going?

“Home belongs to whoever claims it the
hardest.”

在地球仪上丢一枚图钉, 丢到的地方就是我的家
我转转, 我可以换一个地球仪吗?
为什么一定要“回”家?
或许 家 因为回不去 所以才是家。

我的头上长出了一个盒子
里头装着我最爱的毛绒玩具
我的脚下生出了行李箱
走到哪里 儿时的橄榄树就生到哪里

地球仪被猫猫扒下了桌, 咕咚咕咚
滚进了行李箱里, 风转了一圈回到树梢

也许我一直在这里,
也许我在的地方,
就是我家。

谁的梦蝶

My parents could never look straight into my
eyes and admit their mistake, or guilt, or just
be brutally honest and tell me...

My parents could never not care about me
and not support me or just be brutally honest
and tell me.

Tell me that actually my dreams may not
come true
醒醒吧孩子

我不要 我还在编 这个玫瑰色的梦

玫瑰色的梦变成了一只蝴蝶 蝴蝶正要扇扇翅膀
可是翅膀呢 翅膀落在梦里了

蝴蝶的身体 在大地上落着 像极了一只蝶蛹
梦里 大地
找到了翅膀 可还想回到梦里么

上次做这样的美梦是好久好久以前
世界是朦胧的, 一切都是混沌的, 是开始之前的。

我从梦中坠落, 却掉在原地

他们永远不会告诉我
美梦不会成真
所有人也注定孤独

我开始憎恨他们

我的梦变成了黑色的漩涡 将蝴蝶吞噬
我看不见的蝴蝶 还能飞走吗
失去的 逝去的 存在过吗

我坐下来听着
听见簌簌的黑色
涌动着
蝴蝶翅膀上的粉末让我鼻头发痒
那是她来过的痕迹

挠不到的痒
蝴蝶翅膀扇动
妈妈, 起风了

Chinese Artists and Organizers (CAO) Collective

离离草

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Chinese Artists and Organizers (CAO) Collective 离离草 creates art to empower relational community healing. We make space for nuanced narratives rooted in China, the Sinophone diaspora, and other experiences from the margins. As cultural organizers, we explore social justice-oriented theorizing and narrativizing through communal and processual art practices. Our interdisciplinary praxis interweaves collective poetry, performance, food art, clay, sound, and installation. We reimagine memory/memorials, rituals, intimacy, and queer/feminist kinship to (re)build sustainable community infrastructures.

离离草艺术小组 Chinese Artists and Organizers (CAO) Collective 通过集体艺术创作赋能及疗愈社区。我们扎根于中国、华语离散社群及多重边缘的身体经验中，为多元、幽微的叙事创造空间。我们是艺术家，也是关注社会正义的社区组织者。我们注重集体共创的过程，以探索来自社群、服务社群的伦理、理论和叙事。我们跨界的艺术实践结合诗歌共写、表演、食物、陶泥、声音及装置艺术等多种形式。我们邀请社群一起重新想象身体/记忆，纪念/仪式、距离/亲密感，重构可持续的、酷儿女权主义式的亲缘关系，共创以关怀为基础的社群支持网络。



Our Works 我们的作品

THE CIBA PUNCH 女拳手打糍粑

Rooted in a feminist ethics of care, the Ciba Punch subverts the Chinese traditional ciba-making (food-making) process and reveals the often-hidden domestic labor performed by womxn. By punching, chanting, making together, this collective performance of 20 Chinese feminists reclaims our own definitions of (em) power(ment) from patriarchal definitions of force and gendering. Together, we reimagine a powerful yet non-punitive way of community building and healing.

扎根于女权主义式的关怀，“女拳手打糍粑”通过表演艺术来挑战中国传统意义上的糍粑烹饪过程。在集体表演打糍粑的过程中，20位中国女权主义者以自己的身体来揭露日常生活中经常被隐形的女性劳动。我们一起捶打、吟唱、创造，摆脱父权制度下对权力/力量和性别的定义。我们邀请你来重新想象、一起实践社群建立和疗愈的方法，实现不基于惩罚机制的女权主义集体赋能。



COLLECTIVE POETRY WORKSHOPS 诗歌共写工作坊

CAO's online and in-person collective poetry-writing workshops have engaged over 300 community members of the Chinese and Sinophone diaspora based in the US, UK, Canada, Singapore, China, and more. We carefully design guiding questions on queer/feminist kinship, food, and memory, to which each participant starts on one page and turns to the next page(s) to continue what other people have written. These queer feminist poetics are intimate conversations with each other, holding space for joy, grief, and otherwise inexplicable feelings in diaspora.

For the workshop inspired by Yun Theatre's In

Between, we deliberately selected and adapted some lines from the scripts to act as the first sentence or stanza of each poem. What shapes, sounds, smells, or touch come to you when you think of the feeling of “in-between”? We invite you to read these poems with these questions in mind and write ones of your own.

离离草诗歌共写工作坊和不同社群、在不同语境下、用不同语言，探索关于身体、性别、食物、记忆等与离散社群息息相关的主题。我们用随机接龙的形式，一个人写两句话，另一个人接下去写，直到每人在每张纸上都写过为止。这种共写方法让所有参与者都能回应彼此的文字，传接彼此的情绪。在这个接续看见的过程集体的过程中，对话、疗愈和赋权就在发生。我们的故事能容纳更多黑白之间的“in-between”，各种各样的光谱和图案。

在邀请戏有云团队参与的此次诗歌共写中，我们有意选取了「之间」短剧本中的台词或场景作为每首诗的开头。我们邀请你在读诗时想一想，对你来说，in-betweenness是什么形状，什么声音，什么味道？或许，你也可以把这些诗带回自己的社群，一起书写和纪录彼此。

