



ASSOCIATION FOR ASIAN PERFORMANCE

SPRING, 2025 NEWSLETTER

IN MEMORIAM: Poh Sim Plowright



Dr. Poh Sim Plowright, retired Senior Lecturer in Oriental Drama at Royal Holloway, University of London and founder of the Noh Centre for the study of Noh Drama and 1999 recipient of the Uchimura Prize, died in London on 18 February 2025. She was a pioneer in establishing the study of Asian theatre in higher education in the UK and fierce and fearless in carving out a place for the study of Asian performance in an academic environment that was not predisposed to take theatre from outside the European mainstream very seriously.

She was born Lim Poh Sim in Penang (then British Malaya) on 25 March 1940. She earned a first-class degree in English Literature and won a government scholarship to pursue post-graduate studies in London. In 1963, on the steps of the British Museum, she met her future husband, Piers Plowright. They married in 1964 (in the face of opposition from both their families) and had three children. Poh Sim never completed the MA and never returned to Penang, but went with Piers to Khartoum, Sudan, where he was teaching English for the British Council. When they returned to London, Piers went to work for the BBC and became a multi-award-winning writer, producer and presenter. Poh Sim embarked on doctoral studies at Royal Holloway, where she was among the founding members of what became the Drama Department, under the supervision of Professor Katherine Worth (the first female Professor of Drama in the UK and a renowned Beckett scholar.)

Poh Sim's dissertation on "The Influence of Oriental Theatrical Techniques on the Theory and Practice of Western Drama" (1975) is a brilliant and inspiring piece of work. Her enduring fascination with Japanese Noh theatre led her to create the Centre for the Study of Noh Drama at Royal Holloway, supported by generous gifts from the Sasakawa and Daiwa Foundations and Hosei University in Tokyo. In 1991 she persuaded the organizers of the Japan Festival and its sponsor, Mitsubishi Motors, to donate the Noh stage that had been built for the festival to Royal Holloway, where it has been in use for both Noh and Noh-influenced performances ever since. In that year also her book on *The Classical Noh Theatre of Japan* (Chadwyck-Healey) was published. Fieldwork in China, India, Southeast Asia and Japan pursued over the course of three sabbaticals provided material for her second book, *Mediums, Puppets, and the Human Actor in the Theatres of the East* (Mellen Press, 2002). As well as introducing scores of undergraduates to Asian performance traditions, she also guided and inspired a generation of Asian performance scholars through their doctoral research, including Naohiko Umewaka, Jon Brokering, Diego Pellicchia, Ashley Thorpe and me.

She was a remarkable teacher who overcame British prejudice and narrow-mindedness to establish the study of Asian performance as an important area of theatre studies in the UK.

---- Jiggs Coldiron

LETTER FROM THE PRESIDENT

Dear AAP Members,

Greetings from Toronto. I hope that this message finds you prioritizing your well-being—both physical and mental—and that you and your family have access to resources, support, and care when needed. Happy Spring!

It gives me pleasure to report that the planning for this year's conference is progressing smoothly. As we work with ATHE on continuing changes in conference format and structure, I thank Hayana Kim (VP for AAP Conference Planning) and Weiyu Li (VP for ATHE Conference Planning) for their leadership and patience. The AAP Conference will be held in-person at Hunter College in New York City on July 22–23. I thank Alex Rogals for securing institutional support for us. ATHE 2025 Conference will be held virtually, with an innovative structure entailing spring symposia and summer conference, for both of which we will have a strong appearance.

I am delighted to announce that Professor Matthew Isaac Cohen will deliver the *Asian Theatre Journal* Lecture at the 2025

ATHE Conference. Dr. Cohen is a Professor in the Department of Dramatic Arts at the University of Connecticut and a scholar-practitioner specializing in global traditions of puppet theatre, Indonesian performing arts, intercultural and transnational performance, and cultural heritage. He is the winner of Benda Prize from the Association for Asian Studies in 2008—for *The Komedi Stamboel: Popular Theater in Colonial Indonesia, 1891-1903* (Ohio UP and KITLV Press, 2006)—and author of *Performing Otherness: Java and Bali on International Stages, 1905-1952* (Palgrave Macmillan, 2010) and *Inventing the Performing Arts: Modernity and Tradition in Colonial Indonesia* (University of Hawai'i Press, 2016).

I thank Minu Park (IT Coordinator/AAP Online Editor) and Alex Rogals (Secretary/Treasurer) for making our 2024 electronic AAP Board election a smooth success. Two new members were elected to the AAP Executive Board: Man He as the President and Rini Tarafeder as the Membership & Outreach Coordinator, and An-Ru Chu was re-elected as a Graduate Student Representative. Man He is an Associate Professor of Chinese in the Department of Asian Languages, Literatures, and Cultures at Williams College. Man's monograph,

Backstaging Modern Chinese Theatre: Intellectuals, Amateurs, and Cultural Entrepreneurs, 1910s–1940s will be published in July 2025 by the University of Michigan Press. A committed AAP member, Man has served as Membership & Outreach Coordinator and Vice President/ATHE Conference Planner on the AAP Board. e, a scholar of contemporary Indian theatre, is a Visiting Teaching Assistant Professor of Theatre at the University of Denver. Rini completed her PhD in Interdisciplinary Theatre Studies from the University of Wisconsin-Madison in August 2024. Her dissertation “Intermediality in Contemporary Indian Theatre” examines how contemporary practitioners of Indian theatre employ intermediality to enact a “politics of perception” (Rancière). An-Ru Chu is a PhD student in Drama and Theatre at the University of California, Irvine. Her research explores the intersections of East Asian modernities, folklore, and religious studies, with a focus on “ghost” performances in Taiwan after 1989. Outside academia, An-Ru is a theatre practitioner with experience as a performer, dramaturg, translator, and performing-arts news writer. Please join me to congratulate Man, Rini, and An-Ru!

I am grateful for Jessica Nakamura for taking over the chair of the Sorgenfrei Prize Committee after David Jortner stepped down last year. And I thank David for his service in this important position. The Carol Fisher Sorgenfrei Prize for Japanese Theatre is designed to promote and encourage the study of Japanese theatre and performance, given to an early career scholar for an outstanding article, chapter, or essay on Japanese theatre or performance published in English during the current calendrical year in a journal, online journal, or book. I thank the current committee for their time, knowledge, and wisdom: Jessica Nakamura, Associate Professor in Theater and Dance at University of California, Santa Barbara; Peter Eckersall, Sidney E. Cohn Professor in Theatre and Performance at CUNY Graduate Center; and Aragorn Quinn, Associate Professor in the Japanese Program at University of Wisconsin, Milwaukee.

As I approach the end of my tenure as the President of AAP, I wish to express my profound gratitude to our community. I took office at our virtual conference in the summer of 2021 from my home office in Toronto during the COVID-19 lockdown. Since then, ATHE has been through constant changes with different conference organizational procedures instituted

during each of the past four years. For AAP, it was sometimes daunting to adapt to these changes as we navigated our own path out of the pandemic’s shadow. I am tremendously grateful for Casey Avaunt (VP for 2022 AAP Conference Planning), Jyana Browne (VP for 2022 ATHE Conference Planning), Amanda Culp (VP for 2023 and 2024 AAP Conference Planning), Tara Rodman (VP for 2023 and 2024 ATHE Conference Planning), Hayana Kim (VP for 2025 AAP Conference Planning), and Weiyu Li (VP for 2025 ATHE Conference Planning) for the leadership that makes our annual conferences possible and successful.

It has been my honor to work with other colleagues on the AAP Board: Kevin J. Wetmore, Jr. (Secretary/Treasurer until 2023), Tarryn Li-Min Chun (IT Coordinator/AAP Online Editor until 2024), Chee-Hann Wu (Graduate Student Representative until 2022), Minu Park (Graduate Student Representative until 2023 and IT Coordinator/AAP Online Editor since 2024), Hayana Kim (Graduate Student Representative until 2024), Jashodhara Sen (Membership & Outreach Coordinator, 2021–2025), Alex Rogals (Secretary/Treasurer since 2023), An-Ru Chu (Graduate Student Representative since 2023), Akhila Vimal C. (VP for Access, Equity, and Inclusion since 2024), Mia (Zhixuan) Zhu (Graduate Student Representative since 2024), Siyuan Liu (*Asian Theatre Journal* editor), David Jortner (*Asian Theatre Journal* book review editor), and Carol Sorgenfrei (*Newsletter* editor).

And I thank you, AAP membership, for participating in our annual conferences, for running in our elections, for submitting to *Asian Theatre Journal*, for continuing to write, research, teach, learn, and create Asian theatre, and for supporting each other with generosity, compassion, and warmth. I have deeply cherished the opportunity to serve this nurturing community, and I wish our AAP continuous success. Friends and colleagues, take good care.



With Best Wishes,
King Fan, President, Association for Asian Performance

A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS



Calling all Graduate Students! Mentorship Lunch at AAP 2025

Are you a graduate student looking to connect, learn, and engage with scholars in Asian performance studies? Make the most of your AAP 2025 experience by joining our Mentorship Lunch on July 22, the first day of the 25th AAP annual conference! This is a fantastic chance to connect with experienced scholars, ask questions about research and career paths, and build meaningful relationships in an informal setting.

If you're interested in participating as a mentee, let us know! Contact An-Ru (anruc@uci.edu) and Zhixuan (zzhu4@gradcenter.cuny.edu) for more details. We look forward to seeing you there!

Also, please join the AAP Facebook group at <https://www.facebook.com/groups/1450088988610782>

to stay in touch with the other members. This group is a great place for calls for papers, syllabi exchanges, and other helpful resources for graduate students in our field.



TWENTY-FIFTH ANNUAL AAP CONFERENCE --- July 22-July 23, 2025 --- New York, New York

CONFERENCE UPDATE New Information -- Registration required!

The 25th Annual Gathering of the Association for Asian Performance will take place on Tuesday, July 22nd and Wednesday, July 23, 2025 at Hunter College!

This year there is a different model, as we are NOT being connected to ATHE. Please see this link for up-to-the-minute information: <https://www.asian-performance.org/conference>

We had an impressive number of submissions for this year's conference, and are

NOTE FROM THE EDITOR

Dear AAP Members –
I've enjoyed editing the *Newsletter* for the last 21 years, but now it's time for a change. I have decided that this Spring Newsletter is my final edition.

Please send news and announcements for the Fall 2025 Newsletter (including up-coming events that will take place between November 2025 - May, 2026) to the new editor, once that person is announced. As always, the deadline is Oct. 15, 2025.

To become a member of AAP, fill out and mail the form that is included with the newsletter, or email Alex Rogals, AAP Secretary/Treasurer, at alexrogals@yahoo.com



All the best,

Carol Fisher

Sorgenfrei

Newsletter Editor

looking forward to a generative, and thought-provoking meeting this summer. The schedule in the process of being finalized.

Registration for attendance at the conference is required by July 13. Online registration will close July 18. Please go to our [association's website](https://www.asian-performance.org/conference) to register. Please watch that space for updates regarding the conference schedule and participants. If you are planning to join us in New York, you can find more information about Hotel reservations

at [ATHE's conference website](#). Although, this year, you do NOT need to register for ATHE. These are separate conferencea.

As a reminder, all panel and workshop participants must be current AAP members.

Please join/renew your membership as soon as possible (<https://www.asian-performance.org/registration>) See you in New York!



-- Hayana Kim
Northwestern University
Hayanakim2015@u.northwestern.edu
or
hayanakim@gmail.com



SCHOOMZE & FOOD

Plan to attend this celebration of AAP's 39th year with a great Asian feast!!! What fun it will be – stay tuned for further details, to be announced on the website.



CONFERENCES, PRIZES, CALLS and QUERIES

Book Reviewers Needed!

Asian Theatre Journal is once again looking for book reviewers, especially those interested in reviewing in the areas of South Asian, Chinese, and/or Middle Eastern/West Asian Theatre and Performance. We also have several books about broad issues in theatre in Asia. Please let me know if you are interested by sending an email to David.Jortner@Baylor.edu.

CALL FOR SUBMISSIONS **2024 Carol Fisher Sorgenfrei Prize for Japanese Theatre Scholarship**

Submission deadline this year has passed: May 30, 2025.
The Association for Asian Performance is pleased to announce a call for submissions to the 2024 Carol Fisher Sorgenfrei Prize for Japanese Theatre Scholarship. The prize shall consist of a three-thousand-dollar award, a plaque and a complimentary year's membership in AAP. Visit <https://www.asian-performance.org> for

further information on the Association for Asian Performance.

The Carol Fisher Sorgenfrei Prize for Japanese Theatre is designed to promote and encourage the study of Japanese theatre and performance given to an early career scholar for an outstanding article, chapter, essay or book on Japanese theatre or performance published in English during the current calendrical year in a journal, online journal, or book. (Early career scholars may include current graduate students, or those with an MA/MFA/PhD/other terminal degree no more than six years past graduation, including independent scholars.)

Nominated essays may cover any period, any style and any genre of Japanese theatre or performance (note: performance here is taken to mean theatrical performance, dance and other related forms), published in English between January 1, 2024 and December 31, 2024 in a peer-reviewed or otherwise vetted publication. The selection committee shall have final determination as to whether or not an essay qualifies for the prize. Self-nominations will be accepted, as will nomination by editor or other.

There is no limit on nominations from a single publication.

The winner will be announced by early Summer and the prize awarded at the AAP Annual Conference in August 2025. The winning essay will be an original contribution to the field, exhibit excellence in the analysis of Japanese theatre, and demonstrate the author's potential as a scholar of Japanese theatre.

Submission deadline for the 2024 Prize was May 30, 2025. Remember this date for next year!

Submissions should be sent directly to Jessica Nakamura, chair of the prize committee at: jnakamura@theaterdance.ucsb.edu

C ONFERENCES IN ROME
Three important international conferences will be held in Rome this summer and you are invited to upload your paper or your abstract.

* 2025 International Conference on Philosophy, Theology and Culture (PTC), Rome, June 28-30, 2025. <https://iapub.org/ptc/>

* 2025 International Conference on History and Archaeology (HA), Rome, June 28-30, 2025. <https://iapub.org/ha>

* 2025 International Conference on Literature and Philology (LIP), Rome, June 28-30, 2025. <https://iapub.org/ptc/>

The Proceedings and the Book of Abstracts will be published by AIP

Extended Versions of all the accepted papers after further evaluation will be published in

- * Journal of Cultural Heritage (Elsevier)
- * International Journal of Heritage Studies (Taylor & Francis)
- * International Journal of Cultural Heritage (IARAS)
- * International Journal of Philosophical Studies (Taylor & Francis)
- * International Journal of Historical Archaeology (Springer)
- * International Journal of Education and Information (NAUN)

Deadline for Paper Submission: May 31, 2025.
Notification of Acceptance/Rejection: 15 days after your paper submission

General Chairmen

Prof. Nikos E. Mastorakis, Technical University of Sofia, Bulgaria
Prof. Dimitri Kazakos, Texas Southern University, USA
Prof. John N. Hatzopoulos, University of the Aegean, Greece

International Scientific Committee for the 2025 International Conference on Philosophy, Theology and Culture (PTC),

Prof. Andy Clark, University of Sussex, UK
Prof. David Chalmers, New York University, UK
Prof. Neal Krause, University of Michigan, USA
Prof. Erik W. Carter, Baylor University, USA
Prof. Christian Joppke, University of Bern, Switzerland
Prof. Giancarlo Lucchetti, Universidade Federal de Juiz de Fora, Brazil
Prof. Justin Yifu Lin, Beijing University, China
Prof. Deirdre McCloskey, Univ of Illinois at Chicago, USA
Prof. Timothy Morton, Rice University, USA

International Scientific Committee for the 2025 International Conference on History and Archaeology (HA),

Prof. Christopher Bronk Ramsey, University of Oxford, UK
Prof. B. L. Turner II, Arizona State University, USA
Prof. Dorian Q Fuller, Institute of Archaeology, University College London, UK
Prof. Michael Richards Simon Fraser University, Canada
Prof. Deirdre McCloskey, Univ of Illinois at Chicago, USA
Prof. Timothy Morton, Rice University, USA
Prof. Martín Heidegger, Universität Freiburg, Germany
Prof. Hannah Arendt, Stanford, USA
Prof. Martyn Hammersley, The Open University, UK

International Scientific Committee for the 2025 International Conference on Literature and Philology (LIP),

Prof. Deirdre McCloskey, Univ of Illinois at Chicago, USA
Prof. Timothy Morton, Rice University, USA
Prof. Nancy Armstrong, Duke University, USA

Prof. Suzanne M Miller, University at Buffalo, SUNY
 Prof. Sunny Singh, London Metropolitan University, UK
 Prof. Mart in Heidegger, Universität Freiburg, Germany
 Prof. Hannah Arendt, Stanford, USA
 Prof. Martyn Hammersley, The Open University, UK
 Prof. Giancarlo Lucchetti, Universidade Federal de Juiz de Fora, Brazil
 Prof. Justin Yifu Lin, Beijing University, China

CALL FOR PAPERS – **CONFERENCE ON CHINA** Performing Postsocialism: Cultures of Performance-Making in Twenty-First Century China

DATE: 9-10 April 2026

VENUE: University of Vienna (Jura Soyfer-Saal, Hofburg)

Organized as part of a research project funded by the Austrian Science Fund (FWF), this symposium invites proposals that address the relationship between performance and postsocialism in twenty-first-century China.

Since its initial formulations in the late 1980s and 1990s, the notion of postsocialism has captured the ideological ambiguities and cultural contradictions brought about by China's late-twentieth-century transition to a socialist market economy and integration into the global capitalist system in the new millennium.

Postsocialism denotes a fluid condition of socioeconomic unevenness and temporal dissonance that mirrors the stratification of traditional values with historical experiences of revolution and reform, and the persistence of socialist-era practices and institutions alongside the affirmation of new societal dynamics and cultural formations. The tension and interplay between past legacies and futural aspirations continues to shape the postmillennial sociocultural landscape, reflecting the ongoing relevance of the postsocialist framework for the analysis of contemporary China.

The postsocialist turn has informed scholarly debates in several fields, ranging from literature and intellectual history to media and visual cultures. However, research on the impact of postsocialist transformation on the theory and practice of performance and on the reconfiguration of performance ecologies, aesthetics, and epistemologies since the turn of

the twenty-first century has been limited. The symposium adopts the notion of “performing postsocialism” as an overarching conceptual framework that encompasses both performance practices emerging from the sociopolitical and cultural context of postmillennial Chinese postsocialism and the performative aspects of postsocialist sociopolitical and cultural praxis.

First, the investigation of Performing Postsocialism involves the analysis of artistic performances (e.g. theatre, dance, performance art, video, installation, digital and new media art) that reflect the postsocialist zeitgeist by interrogating the social, cultural, and political reverberations of Chinese postsocialism through aesthetic forms of embodiment and representation. While the project focuses primarily on independent practices carried out outside or alongside state institutions and infrastructures, as well as articulations of civil society activism through the arts, the symposium also encourages submissions that engage with state-sponsored productions, official exhibitions, mainstream circuits, and commercial spaces. Secondly, Performing Postsocialism broadens the scope of inquiry to consider social, cultural, and political processes beyond the artistic realm that can be situated within and examined from a performance perspective. These may include popular culture and media phenomena, mega-events and mass spectacles, practices of leisure, strategies of everyday resistance, expressions of protest, forms of performative social behaviour, political rituals, and the ideological performances of state governance, among others.

Bridging methods from various disciplines, the symposium proposes to approach postmillennial performance through an expanded definition of “cultures of performance-making” in order to reflect on the multiple meanings and manifestations of this dual framework. On the one hand, this approach emphasizes the making of performance in terms of the materialities, technologies, industries, physical labour, and affective economies involved in its production and circulation. On the other hand, it aims to capture a broader phenomenological spectrum of actions, activities, experiences, and events that can be made into performance by scrutinizing the postsocialist condition and its sociocultural resonances through a performative lens.

For more information, email:

rossella.ferrari@univie.ac.at

Univ.-Prof. Dr. Rossella Ferrari
 Professor of Chinese Studies, Head of
 Department

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[University of Vienna webpage and publications](#)
PI: “[Performing Postsocialism in Twenty-First-Century China](#)” (FWF)
New Open Access publication: [Performance and Postsocialism in Postmillennial China](#) (Cambridge University Press, 2025)

ARTISTIC RESEARCH FOR CREATIVE COMMUNITIES

Tuesday 1st – Thursday 3rd July 2025
#APARN2025

Faculty of Arts – Chulalongkorn University
Bangkok, Thailand

Hosted by The Department of Dramatic Arts and the Faculty of Arts, with support from the Office of Research Affairs (ORA), [Chulalongkorn University](#), Bangkok, Thailand

The [Asia Pacific Artistic Research Network \(APARN\)](#), a Special Interest Group of the [Society for Artistic Research \(SAR\)](#) invites proposals for presentations at its upcoming 2025 conference, *Artistic Research for Creative Communities*.

Conference Theme

The conference will explore the interplay of innovative approaches to research in and through the arts and the formation of creative communities. It asks for contributions that consider how various modes of artistic research can enrich community life and how communities contribute to new ways of artistic knowing and doing. We invite proposals that engage a range of artistic practices, concepts and research methods, and connect to, affect, generate, challenge, and reconstitute community life.

Taking an inclusive approach to artistic research, this conference welcomes contributors working in modes of artistic practice such as architecture, design, fine art, media and digital arts, music and performing arts, creative writing, circus, and inter- and trans-disciplinary work. We encourage

proposals from diverse voices and perspectives, whether from academic institutions, artistic collectives, civil society organizations, or independent researchers or artists, particularly those from the Asia Pacific region. We seek contributors to share their innovative modes research and practice, help to foster critical dialogue and collaboration, and to explore the transformative potential of Artistic Research for (re)generating thriving and sustainable communities.

Conference participants will be able to participate in workshops with local artists, arts researchers and to attend performances in Bangkok.

Proposals are invited on topics that engage with these issues:

- **Artistic Research for Creative Communities:** How can artistic research engage, inform and transform creative communities?
- **Art Practices for Place-making and Community Building:** How can place-based, community-driven, arts-based projects serve as catalysts for social innovation in a changing environment?
- **Transdisciplinary and Hybrid Artistic Research for Reimagining Community:** How can inter-, trans-disciplinary and hybrid work of artistic research help to rethink forms of collective life and action to address critical societal, economic, and environmental challenges?
- **Connecting Artistic Knowledge to Resilient Communities:** How can local artists use their knowledge and practice to generate resilient communities?
- **Learning to Create with Communities:** How can educators, artists, and communities collaborate to revitalize and empower communities?
- **Artistic Research and Innovation Ecosystems:** How to integrate artistic research into larger research and innovation ecosystems to drive social innovation?
- **Art Transforming Communities:** How can collaborations between artists, activists and communities produce creative alternatives and social change?
- **Imaginations of a Better World:** How can collaborations among artists,

cultural workers, researchers, and communities contribute to building more just and sustainable futures?

In addition to the above, we also hope to receive proposals engaging related themes such as: Placemaking through the Arts, Community-Led Arts Projects, Artistic Collectives, Artistic Heritage Communities, Curating Culture with Communities, Arts Festivals, Artistic Research and Communal Knowledge

We encourage submissions from diverse voices and perspectives tied to the arts, research, and communities, particularly those from the Asia Pacific region, we welcome both those based in the Asia Pacific region and those outside who have an interest in the region.

We are seeking proposals from (but not limited to): Artistic Researchers, Community Organizers, Cultural Workers, Performers, Scholars, Curators, Media Workers, Installation Artists, Social Scientists, Filmmakers & Videographers, Creative Writers, Designers, Architects, Ethnographers, Philosophers, Visual Artists, Industry Practitioners, Activists, and Art Collectives — especially those with a focus on the interface of art, research, and collective life.

Submission Guidelines. – Deadline has passed. Please submit a 300-word abstract (including the title) and a short biography (100 words) by **March 31, 2025** at this Google form: <https://forms.gle/uToSi94fMYzHEvaP8> All presentations will be 15 minutes plus 5 minutes Q&A onsite in Bangkok, and creative formats are encouraged here.

Proposals will be selected by a committee of peers based on their originality, clarity, relevance to the conference theme, and potential to contribute to a stimulating and diverse intellectual exchange. Acceptances will be notified by **April 24, 2025**.

Publication options

All #APARN2025 presenters will also have the opportunity to publish their presentation in the [APARN channel](#) in the Journal for Artistic Research (these are editorially reviewed but not peer reviewed).

Academic papers from the event may be submitted for potential publication in an issue of [Manusya: Journal of Humanities](#) being arranged by Pornrat Damrhung and Lowell Skar.

Graduate students whose programs may require them to speak at an international conference and to have their paper for the conference peer reviewed and issued in a publication with a DOI number will also be able to do so.

Join the Asia Pacific Artistic Research Network Special Interest Group

We invite interested artistic researchers working in or from the Asia Pacific region to join the APARN Special Interest Group. To join, please subscribe to APARN's Google Group at <https://groups.google.com/g/ap-arn>

Questions? Please contact the team at: APARN2025BKK@gmail.com

#APARN2025 convenors:

Pornrat Damrhung, Department of Dramatic Arts – Chulalongkorn University – Bangkok
Piyawat Thamkulangkool, Department of Dramatic Arts – Chulalongkorn University – Bangkok
Lowell Skar, BALAC Program – Chulalongkorn University – Bangkok
Gunalan Nadarajan, University of Michigan
Danny Butt, Victorian College of the Arts, University of Melbourne
Kurniawan Adi Saputro, Institut Seni Indonesia (Yogyakarta)
Roopesh Sitharan, Multimedia University – MMU Cyberjaya

CALL FOR ARTICLES: ***Theatre and Performance Notes and Counternotes (TPNC)***

To submit an article, please visit Editorial Manager (<https://www.editorialmanager.com/tpnc/default.aspx>). The online system will guide you through uploading your article to the editorial office. Except in response or discussion articles in which the identity of the author is appropriate and/or required, in order to undergo the journal's double-blind peer-review process, all articles should (1) be anonymized, (2) be between 1,500-4,000 words, and (3) conform to the latest edition of *The Chicago Manual of Style*.

CALL FOR PAPERS: *Dance Chronicle* Special Issue

Please consider submitting and sharing this new Call for Papers for *Dance Chronicle*'s Special Issue edited by Sinjini Chatterjee and Shriya Patnaik: "South Asia's Courtesan, Hereditary, and Temple Performers: Expanding Discourse and Disrupting Histories." The editors write, "This Special Issue seeks to bring forth the histories and performative cultures of female hereditary, courtesan, and temple performance communities in South Asia. We hope to illuminate communities from lesser researched regions such as Delhi, Maharashtra, Assam, Manipur, and Odisha from India, and also communities from larger South Asia, Pakistan, Bangladesh, Nepal, Bhutan, and Sri Lanka. In doing so, we aim to present a heterogeneous picture and showcase a multiplicity of voices that have shaped these practices and communities in the South Asian subcontinent."

COMPARATIVE DRAMA CONFERENCE

9 - 11 July 2025 | London, England

We're excited to officially announce that registration



PRODUCTIONS, FESTIVALS, EXHIBITIONS, AND OTHER EVENTS

SHADOW PUPPETS IN SAN FRANCISCO

On May 9, Dalang Larry Reed presented a Wayang Bali performance of *Arjuna's Meditation*, accompanied by live gamelan (gender wayang) at Bindlestiff Studio. They also

presented a performance at UC Berkely on April 18. For information on ShadowLight's productions, contact info@shadowlight.org

is open for the **Comparative Drama Conference 2025**, taking place on 9 - 11 July at LAMDA in London!

Please click the button below to visit the LAMDA website, where you'll find details on conference registration, local hotels and how to get to LAMDA.

Early-bird tickets available until 4 June. This year, there is the option to attend the conference in-person or virtually, and to purchase a full conference or single day pass.

The full programme will follow shortly. Until then, we're also excited to announce the return of the conference theatre trip, which will take place on the evening of Wednesday 9 July to watch *Giant* by Mark Rosenblatt at the Harold Pinter Theatre, London.

A limited number of tickets are available to book through the conference website, but you are welcome to book independently of this should you wish to attend.

We are also looking forward to welcoming the writer of *Giant*, Mark Rosenblatt, to speak as part of the keynote event and reception, on the evening of Thursday 10 July in LAMDA's Sainsbury Theatre.

[BOOK NOW](#)

EXPERIMENTAL JAPANESE THEATRE IN THE UK

Beri Juraic reports: Kamome Machine theatre company has been working on a new theatre piece about 1937 Nanjing Massacre for the past three years. I have been following their work since the first residency at Waseda Drama-kan and gradually became a friendly and critical eye in the creative process. The project so far had four phases and the first three phases are documented in collaborative article between company's director Yuta Hagiwara and myself that won last year's Sorgenfrei Prize for Japanese Theatre Scholarship.

The article can be read here

<http://www.etudesonline.com/uploads/2/9/7/7/29773929/etudesdec2023juraic.pdf>

More about Kamome Machine

<https://www.kamomemachine.com>

In December last year during YPAM the company held a participatory performance in the railway arches in Yokohama where the audience read real board minutes of a local educational board in Japan discussing the topic.

After two unsuccessful attempts to secure funding by Arts Council England to bring the company for a two-week residency to Lancaster, in late March this year we finally got approval which left us with a very short window to organise the residency. This project in Lancaster also follows other three Japan-Britain contemporary theatre exchanges since 2023. The residency was organised through Lancaster Institute for Contemporary Arts' Cultures Research Centre and was the final event before the Institute closes down on 1 August due to budget and university's restructuring.

I am pleased to report that the two-week residency in Lancaster finished yesterday with a work-in-progress performance symbolically on the VE day, 8 May. During the residency the company explored three keywords in relation to the Nanjing Massacre and China-Japan relations: attitude (態度), dialogue (対話), responsibility (責任). Another goal of the residency was to start thinking about the form of the performance piece after three years of various trials and errors as well as discussions and research.



Here in Lancaster, we have managed to also connect them with Chinese and other Asian students (we have over 1500 students from China alone at Lancaster University). Since the start, we held open rehearsals every afternoon and we had several students coming in, especially in the last five days. The conversations we had were fruitful and helped shape work in a new direction from Japan-global perspective.

On the final day, we presented the 40-minute work-in-progress performance followed by a presentation and Q&A. If anyone is interested in the video recording, please let me know and I can pass it on once we have edited it.

This summer, the Company is going to spend a few days in Nanjing before starting work on the full-length piece which is due to have its premiere at ST Spot in Yokohama in December this year. I hope some of you will be able to join us then.

Contact: Beri Juriac b.juraic@lancaster.ac.uk

SYMPOSIUM IN TOKYO

A symposium titled *Takayama Akira: Performance, Social Change and Preparing for the Japanese Future* was held on May 24-25 at Tokyo University of the Arts. Information about the event, please contact: Tom Looser tom.looser@nyu.edu; Peter Eckersall peckersall@gc.cuny.edu; Sharon H Hayashi hayashi@yorku.ca.

BECKETT IN COLOGNE

Yuta Hagiwara will be presenting his new telephone theatre piece, inspired by *Beckett's Breath* at the IFTR conference in Cologne in June.



PERFORMANCE TRAINING and EDUCATIONAL OPPORTUNITIES

SUMMER KABUKI TRAINING INSTITUTE IN HAWAII

August 1-18, 2025 (no session on Aug 14)

Come join the inaugural year of the UHM Annual Summer Kabuki Training Institute. This opportunity to train in kabuki with a professional is truly unique. Nowhere else in the world—not even in Japan—can one train intensively in kabuki in a workshop environment such as this. The Institute will offer sessions annually in summer and is designed to enable continued expansion and deepening of technique for those who participate in successive years. Training will be led by veteran kabuki actor, **Ichikawa Monnosuke VIII**, a versatile actor with more than five decades on the kabuki stage, skilled in playing both male and female characters in a wide range of styles, from traditional to “super kabuki.” He will be assisted by UH Department of Theatre and Dance faculty, Julie A. Iezzi.

The 3 ½ hours per day, 11-day workshop will be conducted in Japanese with English-language interpretation. Japanese language proficiency is not necessary, but an ability to focus and work intensively for the duration of the workshop is!

Two levels will be offered:

***THEA 428 Section 1. Beginners, 10am-1:30pm.**

Includes study of character walks, *tachimawari* (choreographed stage combat) sequences, a short dance (*nihon buyō*), and kabuki vocal training.

***THEA 428 Section 2. Advanced Beginners, 2:30-6pm.**

Includes in-depth vocal and physical work on two solo focal scenes, one featuring the courtesan, Okaru, in Act VII of *Kanadehon Chushingura*, and one featuring Utanosuke’s *gochūshin* (battle reportage) from *Keisei Hangonko*.

Yukata, fans, and necessary props will be provided for the duration of the workshop. Participants are requested to bring their own white tabi. On August 18 a public recital including all workshop participants will be given in the afternoon Exact time TBA. All participants will rehearse that morning.

Participants must register for THEA 428, either Section 1 or Section 2, depending on prior experience and training. This intensive workshop course is offered through University of Hawai‘i Outreach College (Summer Session). Non UHM students registering for credit (transferable) must first apply to Outreach College.

The application deadline for UH Outreach College is June 17, 2025. Go [HERE](#) to apply. For NON-CREDIT registration, scroll down under the PROGRAMS tab at the top left and select “Language, Arts, and Humanities.” The non-credit THEA 428 (Kabuki Training Institute) option will be listed there. Select, and place in your cart.

Credit Option

Tuition \$1413 + \$87 in fees. Total \$1500

Non-Credit Option

\$1350 (non-credit participants will not have access to the Warrior Recreation Center or University of Hawai‘i Health Services) Housing is not included.

For more information or questions concerning Application or Registration for UH Outreach College, please contact [Outreach College Student Services](#)

For questions or more information about the Kabuki Training Institute, please see [course website](#), or contact Julie A Iezzi at iezzi@hawaii.edu

TRADITIONAL JAPANESE THEATRE IN KYOTO

Preparations for the 2025 Traditional Theatre Training Program are well underway and we would like to extend an invitation to all who will be in Kyoto this summer and would like to join us for the final performances. This year's recital will see a selection of noh shimai, nihon buyo, and kotsuzumi performances - a culmination of a month of intensive training by students, artists, and scholars from all around the world.

The recital will take place in the afternoon of August 8th at the Oe Noh Theatre and is open to the public free of charge. Please consult the Kyoto Art Center website or TTT social media accounts for details as we get closer to the date.

Questions about the TTT program and what we offer? Reach out at any time to Program Director Jane Traynor and the Kyoto Art Center programs staff at jtraynor@hawaii.edu and t.t.t@kac.or.jp.

NOH IN KYOTO

INI – International Noh Institute
2024 Summer Intensive Program.
Applications closed April 30.

Participants will study nō dance and chant according to the Kongō school tradition, and learn about various aspects of nō performance, including masks and costumes. The training period will culminate in a public recital, where participants will perform supported by professional actors at the Kongō Nō Theatre (details of the performance will be published later).

Instructors: Uda Tatsushige, Uda Norishige (Kongō school actors), Uda Keiko (nō mask carver).

Coordinator: Diego Pellecchia (Kyoto Sangyō University).

For more information about the program, including the public performance/recital on Aug. 25, 2024, [contact us](#).

Diego Pellecchia
Associate Professor | Faculty of Cultural Studies
Kyoto Sangyō University
603-8555 京都市北区上賀茂本山
京都産業大学 第1研究室棟 837 研究室

SCHOLARSHIP AVAILABLE -- KING'S COLLEGE, LONDON

King's College London announces a new scholarship to support students from Black, Asian, South Asian, and other Minoritised backgrounds (Home/UK fees only). Please consider applying or please circulate widely: [KING'S BRIDGE Scholarships](#).

The MA in Theatre, Performance & Critical Culture at King's is positioned in the

heart of London – an extraordinary opportunity to think critically about all aspects of theatre, performance and the arts with a passionate focus on transdisciplinary research, and the opportunity to work hands-on with artists in our unique Performance Lab setting. More information about the programme here: [Theatre, Performance & Critical Culture | King's College London](#).

Any queries, please feel free to reach out to me: Kéline Gotman, Professor of Performance and the Humanities, Department of English, King's College London, VWB 6.42, 22 Kingsway, London UK WC2B 6LE

WORKSHOP IN HUNGARY

The International [Physical Theatre Intensive](#) in Hungary (June 23 - July 13, 2025) is not just about technique. It's about stepping away from routine and immersing yourself in a space for research, creation, and collaboration.

What makes this program distinct:

- Daily hands-on training based on the legacy of Meyerhold, Stanislavski, and Chekhov
- A final project developed within a multinational ensemble
- Insights into movement direction and rehearsal techniques
- Evening sessions focused on creative development and artist visibility
- A certificate recognizing your professional growth

You'll be working in [Csurgó, Hungary](#) - a peaceful location with the time and space to focus on your craft.

[Explore the Program](#)



PUBLICATIONS and OTHER MEDIA

A **TJ ONLINE AT JSTOR**
 JSTOR will be sending all AAP members a second invitation to sign up to access *ATJ*. This will supply back issues of *ATJ* (more than three years old) that people can access online, but it will require that each AAP member create their own login. This service is free and a part of your AAP membership. *ATJ* is published by University of Hawaii Press. Support the Press.

C **ALL FOR PROMOTIONAL BOOK FLYERS!**
 AAP is continuing a new means of promoting publications. In order to make the membership aware of new and upcoming books on Asian performance, to allow members to promote their own works in a cost effective manner, and to possibly offer members a discount on upcoming publications, we will include promotional fliers for upcoming books **ONLY IN THE MAILED VERSION** of the AAP Newsletter.

The AAP Newsletter is mailed only to those who specifically request it; the online version appears on our website.

Those who have had books released recently or have a book coming out soon may arrange to have the publisher send fliers for the book and AAP will include the individual fliers in with the newsletter. We ask that you observe the following restrictions:

- Each publication will be publicized once.
- Submissions should be limited to publications since the last newsletter, and can include upcoming works.
- The publisher must provide enough fliers for the membership (140). AAP will not cover the cost of photocopying, but the postage is already covered as part of the newsletter.

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the AAP flier, to make the offer more worthwhile to our members. A time limit

can certainly be set (i.e. "order this book by 1 July 1, 2013 and receive 20% off").

For the inclusion in Fall *Newsletter*, please include books published only since the previous Spring newsletter.

Interested parties may contact Secretary/Treasurer Alex Rogals at alexrogals@yahoo.com for further information.

If you want the information (not the actual fliers) to be included in the online version of the newsletter, contact newsletter editor Carol Fisher Sorgenfrei csorgenfrei2@aol.com for details.

A **COMPANION TO NŌ AND KYŌGEN THEATRE (Brill, 2024, 2 Vols.)**

Edited by Yamanaka Reiko, Monica Bethe, Eike Grossman, Tom Hare, Diego Pellicchia, Michael Watson

Nō and kyōgen theatre are among the longest continuously staged dramatic forms in the world and are deeply connected to Japanese arts, culture, society, and history. This richly illustrated two-volume set brings together the important elements of these traditions to offer new insights, with contributions by Japanese and non-Japanese experts from a broad range of disciplines. It represents the most ambitious and exhaustive exploration of nō and kyōgen to date, and is an invaluable resource for both scholars and enthusiasts.

N **OH: JAPANESE CLASSICAL DANCE-DRAMA**
 (Methuen Drama, 2025)

Nakao Kaoru and Diego Pellicchia.

This volume provides the reader with a comprehensive overview of the rich traditions of nō, classical Japanese dance-drama. Drawing from specialized scholarship in English and in Japanese, it takes an accessible approach useful for a range of readers, including students and researchers of Japanese culture and performing arts, as well as theatre practitioners.

C **ALL FOR BOOK PROPOSALS**

Methuen Drama's *Performance and Digital Cultures* book series of short-form monographs (of up to 35,000 words). Book proposals for consideration/review for publication in this series will need to be submitted to us via email by **5pm on 3 Nov. 2025**.

Series Description:

Performance and Digital Cultures is a trailblazing series of short academic books, designed to offer timely interventions in scholarship on the technologization of performance in rapidly accelerating post-internet

cultures. The series covers a growing range of topics, collating cutting-edge critical investigations from researchers, well-established scholars expanding their expertise to include technologically informed approaches and emergent new voices contributing to the field of intermedial and digital/postdigital performance analysis. With 1,500-word opening provocations offered by key thinkers and makers, this book series gathers unique insights on a range of topics that are redefining expanded performance practices in convergent culture, in a bite-sized format.

Upcoming publications/titles in this series include:

- *Postdigital Performances of Care: Technology & Pandemic*
- *Performing Robots and AI Narratives: Misbehaving Machines*
- *The Expanded Dramaturgies of VR Performance*
- *Surveillance Technologies in Performance and Migration*
- *Performance and Postdigital Extremism: Conspiracy, Influencers and Gaming*
- *Performing Data: Theatre Practice and Research*
- *Interface Theatre: Performance, Surveillance and Resistance*

We welcome original and distinctive proposals that respond to gaps in a rapidly developing field.

Series Editors:

Dr Liam Jarvis (Royal Central School of Speech and Drama, UK)

Prof Karen Savage (University of Lincoln, UK)

International Advisory Board:

Russell Fewster, University of South Australia
Catherine Makhumula-Mtimuni, University of Malawi

Eirini Nedelkopoulou, University of Glasgow, UK

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Ralf Remshardt, University of Florida, USA

More information on the *Performance and Digital Cultures* book series can be found here: <https://www.bloomsbury.com/uk/series/performance-and-digital-cultures/>

Please find below a link with information on submitting a proposal. You can also download and fill out a proposal form here:

<https://www.bloomsbury.com/uk/discover/bloomsbury-academic/authors/submitting-a-book-proposal/>

Indicative timeline of Methuen Drama's publication/production process:

- After proposal submission there will be a process of Editorial review and feedback (approx. 2 months)
- Subject to satisfactorily revising the proposal in response to Editorial feedback, the proposal will then be sent out to External Reviewers for peer-blind review (a process that can take 2-3 months)
- Authors then address reviewer feedback - once this has been addressed the book can be contracted
- If a book is contracted authors will have approximately 12 months to submit the draft of their manuscript
- There are three stages to the following production process: Draft manuscript delivery, peer review and production timeline
- There is a 9-month process between draft submission and final publication; approx. 4 weeks for peer review, a few weeks for revisions then a 12-week production process involving typesetting, copy editing, peer reviewing and indexing

There is a YouTube video link for an **online workshop/discussion on short-form writing** (for 35-40,000-word short monographs) and talking more about the series, which you might find

helpful: <https://youtu.be/lpX4keJwnWU?si=utNXsyGLyPjf8Xmk>

Do you have a proposal you think would be a great fit for the series? To submit a proposal, please contact both the Assistant Editor and Series Editors:

Assistant Editor at Bloomsbury/Methuen Drama, Ella

Wilson: ella.wilson@bloomsbury.com

Series Editors, Liam Jarvis and Karen

Savage: liam.jarvis@cssd.ac.uk / ksavage@lincoln.ac.uk

CALL FOR SOUTH ASIAN DANCE PAPERS

Call for Papers for *Dance Chronicle's* Special Issue edited by Sinjini Chatterjee and Shriya Patnaik: "South Asia's Courtesan, Hereditary, and Temple Performers: Expanding Discourse and Disrupting Histories."

The editors write, "This Special Issue seeks to bring forth the histories and performative cultures of female hereditary, courtesan, and temple performance communities in South Asia. We hope to illuminate communities from lesser researched regions such as Delhi, Maharashtra, Assam, Manipur, and Odisha from India, and also communities from larger South Asia, Pakistan, Bangladesh, Nepal, Bhutan, and Sri Lanka. In doing so, we aim to present a heterogeneous picture and showcase a multiplicity of voices that have shaped these practices and communities in the South Asian subcontinent."

Sinjini Chatterjee, Phd.
Postdoctoral Scholar,
Department of Dance Studies,
The Ohio State University
<https://dance.osu.edu/people/chatterjee.199>

Editorial Board Member
International Journal of South Asian Dance Intersections (SADI)
<https://journals.charlotte.edu/sadi/about>

open-access journal which seeks to publish a unique blend of original high-quality research in scholarly, choreographic, contemporary, community-building, and technical explorations within South Asian dance and its interdisciplinary intersections. SADI is the only journal that represents, interrogates, critiques, and celebrates the ubiquitous presence of dance in South Asia. It seeks to publish policy, theory, and practice articles, reflection essays, book and resource reviews, and arts-based works related to all aspects of dance appreciation in South Asian performing arts in both discursive and embodied contexts. It desires to make connections between the verbal and performative in live-performance, pedagogy, and creative interpretations. It also provides a forum for the social activist scholar and artist to use writing and other forms of representation as vehicles for ventures at the intersection of artistic excellence and social justice. Submissions undergo a peer-review process. There are no author fees.

Current Issue:

Vol. 3 No. 1 (2024): Hierarchies in Dance

<https://journals.charlotte.edu/sadi>

Issues include full-length articles based (6000-8000 words), book and performance reviews (500-700 words), reflection essays (1200-3500 words), and arts-based work in AV format. Refer to submission guidelines for more information.

Call for

Papers: <https://journals.charlotte.edu/sadi/article/view/1994/1565>

SOUTH ASIAN DANCE

Published by University of North Carolina at Charlotte

[*South Asian Dance Intersections*](#) is a progressive, scholarly, blind peer-reviewed, and



MEMBER NEWS, KUDOS, AND ACCOLADES

DR. JULIE A IEZZI

The University of Hawai'i Department of Theatre and Dance professor was awarded the 2025 Sumie Jones Prize for Project

Leadership in Japan-centered Humanities by the Association for Asian Studies Northeast Asia Council. This award is in recognition of the extensive 2024 project, "Celebrating Hawai'i

Kabuki,” which included a curated exhibit entitled “130 years of Kabuki in Hawai’i” at the East West Center Gallery; creation of a website to document the history of Hawai’i kabuki and UH English-language productions, and numerous artist residencies by eight master kabuki artists (actors, musicians and designers) throughout the 2023-24 academic year. The project culminated in a two-week run in April 2024 of Mokuami’s well known play, *The Maiden Benten and the Bandits of the White Waves* (*Benten musume meo no shiranami*), marking the Centennial of UH English language kabuki, followed by the first ever *satogaeri* (homecoming) kabuki tour, consisting of two sold out performances in Gifu, Japan, the heartland of *jikabuki* (regional kabuki) in June of 2024.

The production was further honored this year by being invited to present a scene from the play at the Region VIII Kennedy Center American College Theatre Festival, held in February 2025 in Mesa, AZ. This summer, Iezzi will be performing the tokiwazu narrative of Act V of *Kanadehon Chūshingura* in Kyoto, Japan on June 15 at the 103rd Annual Miyako Kai, under her professional name, Tokiwazu Tokisato, accompanied on shamisen by her master, Tokiwazu Tokizo.

JAN CREUTZENBERG

Throughout last year, Jan presented his research on Korean stage adaptations of Kafka’s short story “A Report for an Academy”, a monologue delivered by an ape-turned-man that became iconic in 1970s South Korea. After receiving feedback by scholars of Kafka, translation, and Korean literature at conferences in Seoul, Tübingen (Germany), and online (the Korean Literature Association) he’s currently preparing an article for publication.

Earlier in 2024, [The Routledge Companion to Performance-Related Concepts in Non-European Languages](#) (eds. Erika Fischer-Lichte, Torsten Jost, Astrid Schenka), long-time result of Berlin Free University’s Research Center Interweaving Performance Cultures, was finally published. Quoting from the abstract, this tome includes “more than 70 key concepts relating to the performing arts in more than six non-European languages” and might be of interest to scholars of various traditional and contemporary theatres in Asia, as well as a helpful teaching resource. Together with CedarBough Saeji, Jan

contributed a chapter on [“Gulsin 골신 屈伸”](#) and served as language-editor for the Korean section.

Jan also curated the group exhibition “Untimely Resonance: Betwixt & Between Waves”, which opened at [Alternative Space Loop](#) (Seoul) in September 2024. Five different sound-based positions by artists from Korea, France, and Germany – Bak Gabin, Hyoungjin Im, Remi Klemensiewicz, Juergen Staack & Yong Hae Sook – explore the various echoes, resonances, and sonic oddities encapsulated in Korean compressed modernity, including works relating to the Donghak Peasant Revolution, Korean-German composer Isang Yun, and other events in recent Korean history. Crucially, the traditionally trained pansori singer Bak Gabin participated with her re-staging of a classical part from the song “Simcheong-ga” presented at the opening, with additional performances complementing the exhibition. A curatorial introduction can be found online on [Jan’s blog](#), photos and videos are available on the homepage of [Pink Factory](#), a regional culture space and artist residency that hosted the exhibition.

Most recently, Jan’s students at Ewha Womans University (ensemble “Auf die Bretter”) produced two German plays (in German with Korean surtitles), *Etwas besseres als den Tod finden wir überall* by Martin Heckmanns (a re-writing of the Grimm’s *Town Musicians of Bremen*, Nov. 2024), and *Bookpink* by Caren Jeß (an experimental omnibus-play with birds, March 2025).

DIEGO PELLECCIA

On August 25, 2024, Diego Pelleccchia (Associate Professor at Kyoto Sangyō University) performed the nō *Funa Benkei* at the Kongō Nōgakudō in Kyoto as part of the annual Kei’un-kai event. This is Pelleccchia’s first full nō performance since he obtained his *shihan* teaching license in 2020. The performance was held in conjunction with the INI - International Noh Institute summer program, which successfully took place with six participants from the United States, Italy, Brazil, and Romania. The program continues to provide intensive training and immersive experiences in classical nō for international students of all levels.



Pellecchia as Shizuka Gozen in the nō *Funa Benkei*. Kongō Nōgakudō. 25 August 2024. Photo: Halca Uesugi.



Pellecchia as the ghost of Taira no Tomomori in the nō *Funa Benkei*. Kongō Nōgakudō. 25 August 2024. Photo: Halca Uesugi.

JONAH SALZ

He retired after 28 years of teaching at Ryukoku University's Faculty of International Studies, Kyoto in March 2025. It was a busy final year:

- In January, Salz directed a production by the Noho Theatre Group (in its 43rd year) of "The Lovesong of J. Alfred Prufrock" and "Under an Umbrella, in the Rain," adapted from a short story of ecological disaster by Yusuke Sawanishi.
- In March, he spoke at the Association for Noh and Kyogen Studies at Hosei University, Tokyo on "Foreign Research and Performance on Kyogen comedy." The talk was published in *Noh and Kyogen* (22): 33-47 (2024) (in Japanese).
- In March, his contribution of a Japanese perspective to a project funded by Exeter University was published online: "Pandemic Preparedness in the Live Performing Arts: Lessons to Learn from COVID-19" Pascale Aebischer Karen Gray March 2024. (Downloadable at https://www.thebritishacademy.ac.uk/documents/5253/tBA_Summary_report_v

[4.pdf](#)) and forthcoming article in the *Contemporary Theatre Review*.

- In July he returned as program director for the 40th anniversary of T.T.T. (Traditional Theatre Training), an intensive summer program in noh, kyogen, nihonbuyo, and drums. In August he stepped back into an advisory role, passing the baton to Jane Traynor, University of Hawaii.
- In August he interpreted for noh master Akira Matsui's online keynote address at the VASTA (Voice and Speech Training Association) 2025 meeting, Corporate/Incorporate Voice. The edited transcript was published in January as "Parks, E. C., Salz, J., & Matsui, A. (2025). "Voice, Body, and Performance for the Noh Actor: A Keynote Conversation with Master Akira Matsui." *Voice and Speech Review*, 1–7.

<https://doi.org/10.1080/23268263.2024.2447175>

Jonah is looking forward to further research and collaboration opportunities.

CAROL FISHER SORGENFREI

In January, she gave a talk introducing a visiting Japanese production of Terayama Shūji's *Bluebeard's Castle* at the Japan Society in New York.

ALEXA ALICE JOUBIN

In "[The Art of Back-Translating](#)," *Chinese Literature and Thought Today* 55.3-4 (2024), Alexa interviewed Steve Riep on translating a Chinese adaptation of *Hamlet* back into English and explored what is lost, gained, or re-mixed in the process.

She gave a talk on genderplay and mixed-race performance in *As We Like It*, a psychedelic queer film (Taiwan, 2021) at the International Institute for Asian Studies, which was organized by Professor Tze-lan Sang, Chair of Taiwan Studies, Universiteit Leiden. Here is the video recording of her talk:

<https://youtu.be/514AnRg6i1Q>

While a Distinguished Visiting Professor at the University of Alberta, Canada, Alexa gave a talk that involved students who put on a Taiwanese version of *Shamlet*. The recording is here: https://youtu.be/_pDSCIQnf3Y

She also gave a lecture on Trans / Disability Studies through Film in which she examined today's vocabulary. Here is a video recording: <https://youtu.be/PKyeAn2j1fk>

Her open-access AI is featured in *Phys.org* "Rethinking AI in higher education: How a professor is using AI to foster critical thinking in the humanities." Her AI application enhances trust which leads to ethical human-AI collaboration. Here is a demo video of her open-access AI: <https://youtu.be/hj3boR5-cr8>

In January 2025, Alexa gave a TED-style talk on open culture as the future of AI at George Washington University's inaugural leadership forum. Here is a video recording: <https://youtu.be/z6V-ewxAD9M>

At the University of Houston, Alexa compared AI-generated virtuality to drama and literature's world-making capacities. Here is a video recording: <https://youtu.be/DFZKaNmQOsM>

IRIS TUAN

Her translation 《猴子的荒野》 (A WILDERNESS OF MONKEYS) by Carol Fisher Sorgenfrei. Translator: 段馨君 (Tuan, H. Iris.) was published by Taipei: Showwe Information, Co., Ltd., 2024. The bilingual play is recommended by the National Library in the Issue 4 in the Issue 4 in 2024.

She also published 《文學於新科技新媒體的跨域觀影：劇場、電影、Netflix》 (Literature's Translocal Viewing via New Technology and New Media: Theater, Film and Netflix.) (9 Chapters). Taipei: Wu-Nan Book Inc., Dec. 2024

JENNIFER GOODLANDER

She is happy to announce she will be moving back to the Dept. of Theatre, Drama, and Contemporary Dance at Indiana University (from Comparative Literature.) She is looking forward to contributing to both the Acting/Directing area and Theatre History, Theory, and Literature. She remains active as Director of Southeast Asian and ASEAN Studies as well. Her article "Travel, Mirrors, and Red Shoes across the Modern Global Archipelago: *Gentayangan* by Intan Paramaditha" was recently published in *Comparative Literature Studie*. In June she will be in residence at the National Humanities Center in the Research Triangle of North Carolina to work on her current book project, *Trespassing - The Subversive Travel of*

Indonesian Women in Literature and Performance. Would love to say hi to any AAPers!



Jennifer in Bali where she worked with I Nyoman Tunjung to learn a new *wayang tantri* story.

Jennifer also continues to perform Balinese *wayang kulit* and to give talks and workshops... most recently at Butler University in Indianapolis, IN. She would always love other puppet performance and/or directing intercultural performance opportunities. (the photo is from a recent trip to Bali where she worked with I Nyoman Tunjung to learn a new *wayang tantri* story.)

SAMUEL L. LEITER

He was a guest speaker in January at the Brooklyn Museum for an evening devoted to kabuki's *onnagata* tradition. In February, he did a webinar for the Japanese Art Society of America about his recent book *Meiji Kabuki: Japanese Theatre through Foreign Eyes*. It is archived on JASA's website where anyone can view it. He continues to review New York theatre for *Theater Life* and *Theater Pizzazz*.

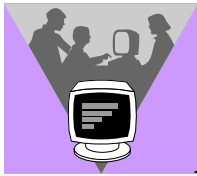
ALEX ROGALS

He directed a successful NYC premiere production of Kishida Rio's *Thread Hell* at Hunter College. This project was also a first, in that students from the Hunter Japanese, theatre, dance, music, and art departments/ programs drove the artistic process, resulting in an almost entirely student designed and performed production. Audiences were treated to the English translation of the play done by Colleen Lanki and Keiko Tsuneda, which had its US premiere at the University of Hawai'i in 2013. Japanese language speaking guests were also able to follow along with Japanese language supertitles prepared by students in the Japanese Program.

The success of this event has led the administration to ask Alex to create a new interdepartmental collaboration performance that

focuses on student creativity and performance

from Japan.



ASIAN THEATRE ON THE WEB

Please inform the Editor of any gems you've discovered while cruising' the "*information hanamichi*" and we will pass them along. Please see previous *Newsletters* for additional sites.

A **AP WEB SITE**
Want to stay up-to-date on all things AAP? Visit the AAP website for member news, calls for papers, the *Newsletter*, and information on our annual conference!

www.asian-performance.org



Recent accessibility updates have been added to make the site more inclusive and user-friendly:

- Image alt texts for improved screen reader compatibility
- A basic search widget for easier navigation
- An accessibility settings app for text size, contrast, and layout adjustments

Members are also encouraged to join and post to our Facebook group:

<https://www.facebook.com/groups/aaponline/>

Questions? Email IT officer Minu Park (Webmaster/Information Technology Coordinator/AAP *Online Editor*) at minwoop2@uci.edu or submit a query via the website.

Features available on the AAP site:

- Annual AAP & ATHE conference info

- Calls for papers & other announcements
- AAP Newsletter archive
- Renew your membership online

A **AP LISTSERVE**
The AAP email list is now administered through the Association for Theatre in Higher Education (ATHE). The list facilitates discussions and the circulation of news among subscribed members. **You do not have to be an AAP member to join the AAP email list.** If you were previously subscribed, you are on the new list. To subscribe or unsubscribe to AAP list: <https://listserv.hawaii.edu/cgi-bin/wa?SUBED1=AAP-L&A=1>

A **AP ON FACEBOOK**
Look for the Association for Asian Performance on Facebook. Please visit and like this page and participate with discussions, syllabi and questions. **“Like” us on AAP’s Facebook page:** <https://www.facebook.com/pages/Association-for-Asian-Performance/103477229028>

A **AP SYLLABUS BANK**
As a contribution to Asian performance pedagogy, AAP invites contributions to its online syllabus bank. Syllabi in the online bank are intended to provide models of how various aspects of Asian performance might be taught, especially at an introductory level. AAP members can send syllabi they would like to share to Minu Park minwoop2@uci.edu



AAP ADDRESSES & INFORMATION

OFFICERS AND EXECUTIVE BOARD MEMBERS

The following members of the Board of Directors are elected by the general membership for the terms listed. Terms begin after the AAP Conference of the first year listed.

OFFICERS

President Elect (2025-2027)

Man He
mh11@williams.edu

President (2023-2025)

[Xing Fan](#)
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Grad Student Representative (2023-2025; re-elected, 2025-2027)

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The following members of the Board of Directors are appointed by the Board, with acclimation from the membership, to open-ended terms:

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AAP MEMBERSHIP (Join now or renew by Jan. 31)

AAP is a Focus Group of the (Association for Theatre in Higher Education). AAP retains its own dues, which are separate from and in addition to any dues you may pay to ATHE. We currently hold our annual conference the day before ATHE, and we regularly co-sponsor conference events and panels with other focus groups. Please check off AAP as one of your focus groups with ATHE renewal. **Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription.**

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at www.asian-performance.org or email Secretary/Treasurer Alex Rogals at alexrogals@yahoo.com

Membership is for the calendar year, Jan. 1-Dec. 31. Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Alex Rogals for the most recent information.

Return the following form with a check made payable to "Association for Asian Performance" to: AAP Membership c/o Alex Rogals, 415 E 16th St Apt C7, Brooklyn, NY 11226

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Type of membership (check one): Regular \$40____ Student \$25____ Retiree \$25____

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