



ASSOCIATION FOR ASIAN PERFORMANCE FALL, 2022 NEWSLETTER

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. In this issue of the newsletter, please find reports on the AAP Conference and AAP-sponsored panels at the ATHE Conference in July 2022, information about the 2023 AAP and ATHE conferences, and updates on AAP's leadership transition.

One of my 2022 highlights was attending our in-person (!) AAP Conference on July 27 and the ATHE Conference during July 28–31 in Detroit, Michigan. After two years of remote engagement, it was such a heartwarming reunion for our community. Twenty-one colleagues presented at the AAP Conference, and, with nine AAP-sponsored panels, we also had a strong appearance at the ATHE Conference. Professor Aparna Dharwadkar delivered the 2022 *Asian Theatre Journal* Lecture, “Cosmo-Modernism, Multilingualism, and Theatre: India in a Global Frame.” Organizing the return to in-person conference during the on-going pandemic presented unique challenges. I am immensely grateful for Casey Avaunt (VP/AAP Conference Planning) and

Jyana Browne (VP/ATHE Conference Planning) for their diligence, patience, and leadership.

I am pleased to report AAP's anti-racism initiatives. During 2021–22, the AAP Anti-Racism Committee organized a two-part workshop, “Anti-Racism in Research & Creative Practice.” Part 1—“Privilege & Power in Real-Life Scenarios”—was held virtually with Professor Brian E. Herrera, who discussed how privilege and power are articulated in different environments that theater and performance scholars commonly encounter. He also facilitated an interactive discussion on practical strategies for responding to similar challenging situations in our own lives and work. Part 2—“Reflecting and Moving Forward”—was held in-person at the AAP Conference in Detroit, during which Jyana Browne, Tarryn Chun, Amanda Culp, and Jashodhara Sen shared their main takeaways and key strategies from the virtual session and facilitated a discussion on practical strategies by examining real-life scenarios with special attention to graduate students. I thank colleagues on the AAP Anti-Racism Committee for taking on this significant task. The committee is organizing events for the forthcoming year; please watch your email for updates.

It gives me pleasure to announce that the inaugural Carol Fisher Sorgenfrei Prize for Japanese Theatre Scholarship was awarded to Justine Wiesinger for “Glacier or Iceberg? Spatial, Temporal and Contextual Distance in an International Performance of Okada Toshiki's *Time's Journey Through a Room*” published in *Asian Theatre Journal* 38:1. The committee found that her essay provided interesting insights in how the changes in direction and time in Okada's work produced differences in meaning and subtext to a US based

audience. Please find the 2022 call for submissions for the Carol Fisher Sorgenfrei Prize in this newsletter.

As we wrap up a productive 2021–22 for AAP, I would like to send my heartfelt gratitude to Casey Avaunt (VP/AAP Conference Planning, 2020–22), Jyana Browne (VP/ATHE Conference Planning, 2020–22), and Chee-Hann Wu (Graduate Student Representative, 2020–22). Holding office during the global pandemic, Casey, Jyana, and Chee-Hann offered exemplary service and leadership to our community. Please also join me in welcoming three new members elected to the AAP Executive Board: Amanda Culp as VP/AAP Conference Planning, Tara Rodman as VP/ATHE Conference Planning, and Hayana Kim as a Graduate Student Representative.

The 2023 AAP Conference and ATHE Conference will be held in Austin, Texas, in early August. As I prepare this letter, ATHE's 2023 conference committee is revising the announced conference theme and CFP and is in the process of meeting with focus group representatives and focus group planners. We are assured that the submission deadline for 2023 will be extended to allow us time to prepare, and that a detailed 2022-23 timeline will be included in the revised CFP materials. We will act accordingly for AAP's 2023 conference planning after we receive this timeline.

This year we will be holding elections for the positions of President, Secretary/Treasurer, Membership Outreach Coordinator, and one Graduate Student Representative. Also, the board is currently considering two ballot measures, which would involve adding a board position related to anti-racism initiatives and the shift of the IT Coordinator/AAP Online Editor from an appointed position to an elected position. These are important positions that offer the opportunity to shape the future of AAP. Please contact Kevin J. Wetmore, Jr. (kevin.wetmore@lmu.edu), our current Secretary/Treasurer, if you have any questions, and watch your email for announcements about the upcoming elections.

I cannot thank the other AAP board members enough for their work, support, and leadership. Our organization could not have managed without the meticulous work of Kevin J. Wetmore, Jr., our Secretary/Treasurer. Jashodhara Sen, our Membership & Outreach Coordinator, organized an excellent Emerging Scholars Panel—one of the most important events in the AAP calendar—at this year's AAP

Conference. Minu Park, as a Graduate Student Representative, offered valuable input for our ongoing discussion on supporting graduate students. Tarryn Chun, our IT Coordinator/AAP Online Editor, maintains our new website (<https://www.asian-performance.org>) and contributes to our smooth experience with technology in online meetings, registrations, elections, and listserv communications. Siyuan Liu as Editor and David Jortner as Book Review Editor continue to foster best scholarship in our field with *Asian Theatre Journal*. Also, I thank Carol Fisher Sorgenfrei for editing this newsletter. Published twice a year and accessible in the archives, it is a useful source of information.

I would like to thank everyone who attended this year's AAP and ATHE conferences, all of those who participated in our virtual membership meeting, and the community members who responded to our invitation for comment on initiatives important to our community. Despite all the difficulties that we continue to encounter in life, research, teaching, and learning during the on-going pandemic, your creativity at work, diligence in research, and commitment to our community continue to nurture AAP's blossoming. Friends and colleagues, take good care.

With Best Wishes,

Xing Fan

President, Association for Asian Performance

A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS



Calling all Graduate Students!

Dear graduate students, AAP warmly invites you to participate in next year's conference! The conference provides a number of dedicated events for graduate students, such as an informal brown bag lunch with mentors and social gatherings, that make AAP an especially welcoming and enriching experience for the conference participants. We look forward to having you there! If you are interested in learning more, please contact one of our Graduate Student Representatives:

Hayana Kim
Hayanakim2015@u.northwestern.edu or
hayanakim@gmail.com
and
Minwoo (Minu) Park minwoop2@uci.edu

Also, please join the AAP Facebook group (<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.

THE ANTI-RACISM COMMITTEE

We would like to welcome our new member, Alex Rogals (Hunter College)!

This summer, the Anti-Racism Committee hosted a successful two-part workshop on anti-racism in academic settings. As a follow-up to last summer's pedagogy workshop with Professor Donatella Galella (UC Riverside), this year's programming focused on research and creative practice. The first part "Privilege & Power in Real-Life Scenarios" took place online on July 20, 2022 and was facilitated by Professor Brian Herrera (Princeton University). The second part, "Reflecting and Moving Forward," took place in person at the AAP Annual Conference on July 27, 2022. The sessions focused on providing AAP members with a space for reflection on how each of us can mobilize our own (often relative) privilege in specific situations to combat microaggressions and lessen racialized harm.

For ATHE 2022, AAP co-sponsored "Envisioning Antiracism: A Multi-Focus Group Strategy Session for Theatre Educators" with ATDS, BTA, and LIA to share strategies from our work within our Focus Groups and lay the groundwork for future collaborations.

The Committee is also at work finalizing a proposal to add a new elected position related to anti-racism to the Board. A draft proposal was circulated via email to the membership in late August; the next step is for

the Board to review and approve a revised proposal. After that, the initiative would go to the full membership for a vote on this year's election ballot.

In the coming academic year, the Anti-Racism will hold a virtual panel on anti-racist ethnography in February 2023 and another two-part (virtual + in person) workshop as part of the 2023 AAP Annual Conference. Plans are also in the works for another collaborative session with other Focus Groups at the ATHE Conference in Austin, TX. More details soon to follow!

Please feel free to reach out to any of the committee members with questions, concerns, or suggestions for programming. And if you would like to get involved, please contact current committee chair Tarryn Chun (tchun@nd.edu).



AAP Anti-Racism Committee:

Jyana Browne, Tarryn Chun (chair),
Amanda Culp, Ellen Gerdes, Katherine
Mezur, Alex Rogals, Jashodhara Sen

NOTE FROM THE EDITOR

Please send news and announcements for the Spring 2023 *Newsletter* (including up-coming events that will take place between June 2023-November, 2023) to: [<csorgenfrei2@aol.com>](mailto:csorgenfrei2@aol.com). The deadline is April 12, 2023.

To become a member of *AAP* (or renew your membership), visit the website <https://www.asian-performance.org/>; or fill out and mail the form that is included with the newsletter; or email Kevin

Wetmore, *AAP*
Secretary/Treasurer
kwetmore@lmu.edu

All the best

Carol Fisher Sorgenfrei

Newsletter Editor





RECAP: TWENTY-SECOND ANNUAL AAP CONFERENCE -- JULY 27, 2022

Conference Overview:

After two years of being online, AAP finally met in person in Detroit, Michigan. The one-day conference was held at the Detroit Marriott at the Renaissance Center and was packed with a variety of panels and events including the Emerging Scholars Panel, an anti-racism workshop, and social gatherings such as Schmoozefest, and the Grad Student Lunch. By all accounts the conference was a success and offered a much-needed space to gather and re-connect.

SESSION 1

Panel 1

The conference was off to a great start with “Casting a Tea Spell: Staging Tea, Buddhism, and Desire” by Eason Lu (Columbia University), followed by “Rewriting the Ghost in Kabuki: Altering the Supernatural Narrative & Performance of Kaidan-mono” by Jennifer Yoo (University of Hawaii at Manoa), and “Performing the Ghost Island: The Hauntology of The Apocalypse of Fudingjin from the “Kau-Puê” Perspective” by An-Ru Chu (University of California, Irvine).

Panel 2

This panel included the following papers: “New Red Classics: Non-fictional Nostalgia in Fudeli” by Tianding He (UC Irvine and UC San Diego), “The Birth of Revue in Modern China —Li Jinhui and The Bright Moon Ensemble in the 1920s” by Zhiwen Gong (The University of Michigan), and “We Share Bodies: Transgenerational Embodiment of Female Experiences in Chinese Performing Arts” by Zhen Cheng (Cornell University).

SESSION 2

Panel 1

Session 2, panel 1 featured “Mis-stepped Encounter: the American Dance Festival and the Rebirth of Modern Dance in China” by Fangfei Miao (University of Michigan), “Performing Precarity: The Exhausted and Risk-Taking Physicality of Gu Jiani’s Exit” by Yujie Chen (The Ohio State University), and “Tracing the Singularity of Nonhuman in Shen Wei’s Folding and Near the Terrace” by Menghang Wu (The Ohio State University).

Panel 2

This panel included the following papers: “Yamaguchi Sagi kyōgen: Acquiring Cultural Significance through furusato” by Alex Rogals (Hunter College), “English-language Theatre in Singapore, Summer 1844” by Chelsea Curto (Baylor University), and “Riad Ismat’s “Was Dinner Good, Dear Sister?” and the Politics of Arabic Theatre of the Absurd in Syria” by Suzi Elnaggar (Baylor University).

SESSION 3

Following lunch, Session 3 focused on Chinese theatre. The presentations were: “Reconfiguring the Backstage: Another Approach to Professionalize Modern Chinese Theatre” by Man He (Williams College), “Political Adversity and Artistic Creativity—The Case of China’s *Pingju* (Ping Opera) Star Xin Fengxia” by Siyuan Liu (University of British Columbia), and “Criticism in an Ode: Revisiting *Stories in Xijing*” by Xing Fan (University of Toronto).

SESSION 4

Session 4 was an organized panel entitled “In-between the Theatre of Language and the Language of Theatre.” The panel examined language performance and the ways in which adaptations/translations induce identity politics while navigating cultural complexities. Included in this panel were “Reimagining Red Oleanders for the University Today” by Arnab Banerji (Loyola Marymount University), “Democracy, Corruption, and Citizenship: Lessons from Cho Ramasamy” by Kristen Rudisill (Bowling Green State University), and “Cultural Maintenance and Brojendra Kumar Dey’s Noti Binodini in the American Classroom” by Jashodhara Sen (University of Florida).

SESSION 5 - ANTI-RACISM WORKSHOP

Following session 4, we had an Anti-Racism Workshop organized by the AAP Anti-Racism Committee (Jyana Browne, Tarryn Li-Min Chun, Amanda Culp, Freda Fiala, Ellen Gerdes, Katherine Mezur, Jashodhara Sen).

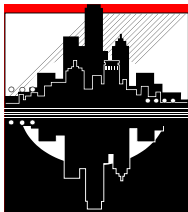
Workshop Title: Anti-Racism in Research & Creative Practice Part II: Reflecting and Moving Forward

Workshop Description: Organizers and participants from the Anti-Racism in Research & Creative Practice Part I: Privilege & Power in Real-Life Scenarios workshop will share their main takeaways and key strategies from the virtual session. Workshop organizers then will facilitate a reflection on the workshop and a discussion of what the membership would like to learn more about going forward. This session is open to anyone attending the conference, regardless of whether or not they were able to attend the virtual workshop.



SCHOOMZE & FOOD

After a two-year hiatus, we were finally able to gather in person again! The celebration of our 35th year took was a lively bash at Midtown



RECAP: AAP at ATHE --- July 28-31, 2022 Detroit Marriott at the Renaissance Center

Conference Overview: AAP sponsored eleven sessions, including eight panels, the ATJ Lecture, a Welcome Meeting, and one virtual panel, for ATHE 2022 Rehearsing the Possible: Practicing Reparative Creativity, which was held in-person in Detroit from July 28-31, 2022. We had an especially strong showing from AAP graduate students, twelve of whom shared their research. Our collaborations included co-sponsored sessions with Acting, American Theatre and Drama Society, Black Theatre Association, Latinx, Indigenous, and the Americas, Performance Studies, and Theory and Criticism. A highlight of the conference was Aparna Dharwadker's ATJ Lecture entitled "Cosmo-Modernism, Multilingualism, and Theatre: India in a Global Frame."

EMERGING SCHOLAR'S PANEL

This year's Emerging Scholars Panel included the following excellent papers: "Enduring Performance, Representing Remains" by Sharvari Sastry (The Drama School, Mumbai and University of Edinburgh), "One Opera, Two Nationalisms": Negotiating Hong Kong Identity and Chinese Nationalism in Cantonese Opera" by Priscilla Tse (Hong Kong Academy for Performing Arts), and "Expressionistic Vision Beyond the Horizon of History: Theatricality of Bai Wei's Rarely Staged Scripts" by Zhixuan Zhu (City University of New York).



-- submitted by Casey Avaunt, VP
for AAP Conference

Thursday, July 28, 2022 **Performing Possibility in East Asia: Bodies as Sites of Creative Imagining**

AAP's programming at ATHE opened with a session in honor of Po-Hsien Chu, who passed away in February 2022.

This panel foregrounded corporeality as a site of political and social possibility at moments of social crisis. Considering a range of different performance forms, both formal and quotidian, and different East Asian contexts, the panelists honed in on particular historic instances where the body was posited as both a resource for imagining new social relations and the tool by which those relations could be enacted.

In "Walking into Democracy: Modern Dance and Fashion Modeling in Occupation Japan," Tara Rodman (University of California, Irvine) considered how the choreographer Itō Michio offered a dancerly, improvisatory mode of walking as the foundation for Japanese women to reimagine themselves as self-possessed post-war subjects during the Allied Occupation of Japan.

Emily Wilcox (College of William & Mary) examined the 1964 Chinese dance drama *Fires of Fury Are Burning* in her paper "Dancing Inter-Racial Solidarity: Embodied Critiques of US Anti-Black Racism and Police Violence in the Chinese Dance Drama *Fires of Fury are Burning* (1964)" to show how the dancers offered a form of corporeal cross-racial solidarity.

Yizhou Huang (St. Louis University) closed the panel by reading a paper by the late Po-Hsien Chu (University of Pittsburgh), "Rehearsing Virtual Corporeality: The Presence and the Absence of Physical Embodiment in Edward Lam's *An Invitation: On Empty Theatre* (2020)." Chu discussed how Edward Lam's piece responded to the impacts of COVID-19 on the presence of physical bodies both on stage and in theatres.

AAP Welcome Event

AAP President Xing Fan (University of Toronto) opened the AAP Welcome Event with an introduction to AAP.

Then, Sukanya Chakrabarti (San Francisco State University) and Tarryn Chun (University of Notre Dame) each provided tips for getting the most out of ATHE, and Hayana Kim (Northwestern University) gave an overview of conference events for graduate students.

The session proceeded with self-introductions and free-flowing conversation amongst the participants.

Challenging the Nation: Embodied Memory in South Asian Theatre and Performance

This panel, co-sponsored by Theory and Criticism, focused on the intersection of memory and performance as a productive site that opens up imaginative possibilities to challenge nationalist grand narratives within South Asia. It asked questions such as: How do theatre and performance conjure histories via the body and how do such embodiments challenge and unsettle colonialist, imperialist, nationalist, capitalist, and heteropatriarchal narratives of history within South Asia? The papers included in the panel critically explore a wide range of theatre and performance from the twentieth and twenty-first centuries.

Sandamini Ranwalage (Miami University)'s paper "Embodying Memories about/against National Nostalgias: Bandu Manamperi's Performance Art in the Sri Lankan Post-War Era" examined performance art that challenges majoritarian politics in the Sri Lankan post-war era.

Amanda Culp (Vassar College) explored a production of the celebrated Sanskrit play *Shakuntala* that exemplifies transgressive casting practices in her paper "Rustom Bharucha's *Black Shakuntala*: Staging a Sanskrit Heroine in Heggodu."

Arnab Banerji (Loyola Marymount University) presented theatrical responses to militant fascism by playwright Utpal Dutt in his paper "Non-Violence, Subaltern Crisis, and a Muslim rebel: Utpal Dutt's Political Plays and the Rise of Militant Fascism in India."

Rini Tarafder (University of Wisconsin-Madison) contributed her paper "Rehearsing Chandala: Embodying Intercaste Love in *Janani's Juliet*" to examine an adaptation of *Romeo and Juliet* that addresses violence inflicted on intercaste couples.

The session concluded with remarks by discussant Aparna Dharwadker (University of Wisconsin-Madison).

Horrific Potential: Integrating Horror into Theatre Practice and Pedagogy

This multidisciplinary roundtable, co-sponsored with Theory and Criticism, considered the vital role that horror plays in theatre practice and pedagogy. Beginning from the position that horror, as a genre, is something many students

have an interest in, this roundtable's discussion considered how the incorporation of horror into a syllabus might attract students to theater and encourage them to examine theater history and practice in new and innovative ways.

Members of our roundtable presented specific ways in which horror theatre has created meaningful dialogues on issues of belonging through its depiction of communities, cultures, and identities (including those of race, gender, sexuality, ability, religion, and age). The panel also pondered how the framework of horror has been harnessed to challenge, as well as reinforce, hierarchical models of social structuring, both within specific cultures' themselves, as well as those affected by the influence of Eurocentrism and white supremacy.

Participants included Jane Barnette (University of Kansas), Meredith Conti (State University of New York, Buffalo), Anterior Leverett (Independent Scholar), Guillermo Aviles Rodriguez (California State University, Northridge), Alex Rogals (Hunter College), Kevin Wetmore (Loyola Marymount University), Justine Wiesinger (Bates College), and Jennifer Yoo (University of Hawaii at Manoa).

Envisioning Antiracism: A Multi-Focus-Group Strategy Session

The goal of this multidisciplinary session was to promote antiracist dialogue among members of four ATHE focus groups: AAP, Black Theatre Association, Latinx, Indigenous and the Americas, and American Theatre and Drama Society.

The session aimed to build productive and equitable collaborations across memberships of the sponsoring focus groups; to develop strategies for supporting scholars, teachers, and artists from the global majority and those working in historically underrepresented theatrical traditions; and to explore opportunities for decentering whiteness in scholarly, pedagogical, and creative work, our professional organizations, and the academy.

Session chair Donatella Gallela (University of California, Riverside) first led a roundtable discussion with Arnab Banerji (Loyola Marymount University), Jocelyn Buckner (Chapman University), Veronda Carey (Oakton Community College), Tarryn Chun (University of Notre Dame), and Courtney Elkin (Butler University).

She then facilitated breakout conversations, in which groups of attendees from

across the sponsoring focus groups shared perspectives and explore possibilities for future antiracist collaborations, alliances, and exchanges.

Friday, July 29, 2022 **Reparative Fault Lines: Exposing US-Centrist Discourses through Asian Performance Studies**

Co-sponsored with Performance Studies, this multidisciplinary panel examined the power of theatre and dance to radically change performative discourses across China, Korea, and Japan. Panelists reimagined Asian performance as a reparative social action that can fracture and expose violent, racist, and militarist US-centrist discourses.

Annelise Finegan (New York University) critiqued the historical moment when Chinese playwright John Wong-Quincey invoked the term "whitewash" in the last line of a play performed in 1929 and its implication that it was time for the actors to wash off their yellowface makeup in her paper "John Wong-Quincey's Translational Metatheater: Rehearsing the Racial Possible in Yellowface Performance."

Fangfei Miao (University of Michigan, Ann Arbor) presented "Mis-stepped Encounter: Theorizing Sino-US Dance History as a Reparative Scholarly Act," in which she introduced the theoretical framework of "misstep" as a reparative scholarly act that challenges revolutionary nationalism and other grand perspectives that risk "raping" dance cultures in China through US-centric lenses.

Hayana Kim (Northwestern University)'s paper "Rehearsing Utopia on Stage: Shinmyoung's *Rising People* (1989) and Restorative Power of South Korean Theatre" analyzed Shinmyoung's *Rising People* (1989) to demonstrate how performance facilitates democracy by generating an affectively voluminous space where grief sparks utopian aspirations to forge different futures.

Katherine Mezur (University of California, Berkeley) presented "Girl Terror: 'Ornamental' Acts of War in JPop and KPop," in which she probed the aesthetics of performative violence activated by girl groups through their mediated dramaturgy, which fuses lyrics, music, gesture, and video editing, to counter nationalist and socialist discourses, and discomfort "reparative" narratives.

**Rehearsing Against Terror:
Coloniality/Postcoloniality in East Asia and
the Futures of Collective Activism
(VIRTUAL PANEL)**

This virtual panel located East Asia at the center of colonial discourse and examined its intra-Asia relationships and links to the West. Panelists engaged with the postcoloniality engendered by East Asia's particular temporal and spatial context to enrich the dialogue about colonialism, national trauma, and memory.

The re-centering of thought is represented by the case study of Taiwan's White Terror presented by Chee-Hann Wu (University of California, Irvine) in her paper "Puppetry and the Performative Reenactment of Taiwan: Collective Activism in Mediated Space." Wu argued that the White Terror in Taiwan involves the interplay of colonialism, Cold War, and authoritarianism and embodies domestic conflicts that are profoundly visceral, sober, and concrete.

Minwoo Park (University of California, Irvine) presented "Performing Collective Activism in Modern Korea: Using Folk Aesthetics of Vitality and Sovereignty in *Madangguk*" to ask how civilian-led activist movements fare after marking their presence in history?

Yi-Ping Wu (Ming Chuan University, Taiwan) focused on how memories generate, circulate, remain, shift, or disappear when rooted in historical moments sealed in the past in her paper "Another Way of Performing Collective Activism in Theatre: The Embodiment and Conflict Between Theatrical Aesthetics and Political Protest in *A Century's Dark Journey*." Investigating the modern national trauma in East Asia that had been incited by a combination of Japanese colonialism and Cold War politics, brought into view the particularities of East Asian postcolonial confrontations of historical trauma.

**Immaterial Potential: Technology and/as
Body in East Asian Performance**

This panel examined the use of new technologies in live theatre by artists from China, Japan, and South Korea that increasingly involve the immaterial: projections, holograms, vocaloids, virtual reality, and online audiences. The panel asked how these incorporealities work together and in tension with human bodies onstage and the material apparatuses that produce them. Case studies included:

Performances of traditional Japanese theater that interweave new, immaterial technologies with puppets and live actors (Jyana S. Browne, University of Maryland, College Park, "Bodies of Wood, Flesh, and Light: Contemporary Technology in Traditional Japanese Theatre");

The relationship between live and mediated corporeality in 2.5-dimensional manga adaptations (Zihui Lu, Southern University of Science and Technology, "Staging Inbetweenness: The Use of Projections in the 2.5-Dimensional Play *Hyper Projection Engeki 'Haikyū!!'*" *Karasuno, Revival* (2016));

The layering of material and immaterial technologies such as drones, projections, and holograms in Chinese sci-fi stage productions (Tarryn Chun, University of Notre Dame, "Holograms, Drones, and Extra-Dimensionality: Staging Science Fiction through *The Three-Body Problem*");

And the tensions between the material and the immaterial created when the spectator's experience is mediated by virtual reality headsets (Kyueun Kim, CUNY Graduate Center, "Mediating the Physical and the Virtual: Phantom Bodies and Choreographic Gestures in Hayoun Kwon's Participatory VR Performance").

Panelists asked how these "impossible" performances prompt us to reconceptualize how the presence, absence, or simulacrum of the body shapes our perception of the "real" on stage and the "real" as spectatorial experience.

**Making Theatre in the Era of COVID-19:
Experimentation and Acts of Solidarity in
Asia and Asian Diaspora**

Building upon Dolan's concept of the utopian performative but expanding its theoretical scope, this panel looked at how experimental platforms rehearse alternative modes of theatre community and mobilize new possibilities for virtual solidarity under the ongoing impacts of COVID-19. By analyzing a wide range of performance genres, both grassroots and transnational, the panelists examined how theatre and performance artists in the transverse national boundaries and spatial segregation to create a decentralized, deterritorialized, and borderless community.

Yizhou Huang (Saint Louis University) discussed a Zoom production directed by Beijing-based director Wang Chong for the 2021 Hong Kong Arts Festival that featured six multilingual actors from six countries in her paper "The Error is the Message: Political

Intervention in *The Plague*.” She explored how the production, through intentional and unintentional errors, demands solidarity across national borders and attention to minoritarian groups such as the Uyghurs.

Ruijiao Dong (CUNY Graduate Center)’s paper, “On *The Island of Clam*: Quarantine, Connection, and the Aesthetics of Disagreement” analyzed Grass Stage’s 2021 performance *The Island of Clam* that projects the quarantine experience onto a fictional Italian city to initiate discussions about sensitive topics in mainland China.

Sukanya Chakrabarti (San Francisco State University) focused on diasporic performance in her paper “Performing in-between: Finding Alternative Spaces for Storytelling, Support, and Solidarity in the Theatre of South Asian Diaspora” to explore how Zoom theatre can open spaces for confronting difficult topics such as domestic violence.

Collectively, this panel considered experimental performance as a productive site for acts of solidarity.

SATURDAY, JULY 30, 2022 **Asian Theatre Journal Lecture**

Our ATJ Lecture featured Aparna Dharwadker (University of Wisconsin-Madison), who presented “Cosmo-Modernism, Multilingualism, and Theatre: India in a Global Frame.”

The lecture interrogated how the mid-twentieth century revolution in urban cultural forms that accompanied the end of British colonialism in India produced one of the largest contemporary clustering of “modernist” as well as “postcolonial” drama outside the circuits of Euro-American textuality and performance. Dr. Dharwadker highlighted this corpus, which remains marginal in global accounts of modernism because it appears predominantly in languages such as Bengali, Marathi, Hindi, and Kannada, which are inaccessible to Western and Europhone postcolonial audiences.

She added the contexts and qualities that shape multilingual urban theatre as a significant formation within geomodernism, focusing on three key points: the difference between (colonial) modernity and (postcolonial) modernism, an approach to Indian-language modernisms that does not involve reductive models of “vernacular” cultural expression and

“center-periphery relations,” and the vital association between modernist aesthetics and a systematically decommercialized performance economy.

Dr. Dharwadker argued that the “performance of modernism” comes to depend, therefore, on a process of deferral, which separates “drama” from “theatre” and a process of actualization, which re-presents “drama” as “theatre.” These processes, she contended, are most conspicuous between 1950 and 1990, but the absence of a “postmodern” turn in Indian theatre has maintained the aesthetic-political significance of modernism into the twenty-first century. The lively discussion following the talk was moderated by Xing Fan (U. of Toronto).

SUNDAY, JULY 31, 2022 **Mixed Asian Casting**

AAP’s final session, co-sponsored by Acting, explored the representation of Mixed-Asian people as well as the casting trends of Mixed-Asian Actors. The panel included a series of filmed interviews with actors and casting directors to examine casting practices in film and television.

The panelists, Amy Rebecca King (Southwestern University), Reiko Aylesworth (Southern Methodist University), and Robert Torigoe (University of Hawaii), then presented their own experiences and how they handle casting challenges in their classrooms. They examined how casting decisions of how a multiracial actor is categorized are often made regardless of that actor’s personal racial identification and highlighted how racially ambiguous actors had little to no presence unless they could “pass.” They discussed the trends of racial ambiguity in the media and how Mixed-Asian actors may now find themselves categorized as racial imposters if they don’t look “Asian enough.” The panel’s central question was: Is there an approach to wholeness for these actors and the multiracial audiences they have the opportunity to represent?



---submitted by Jyana S. Browne,
VP/ ATHE Conference Planner



PRIZES AND AWARDS

Sorgenfrei Prize for Japanese Theatre

The Association for Asian Studies (AAP) is once again holding a competition for the Carol Fisher Sorgenfrei prize for Japanese Theatre Scholarship. The award will consist of a \$3,000 payment, a plaque, and a year-long complimentary membership in AAP.

The Sorgenfrei Prize is designed to promote the study of Japanese theatre and performance by an early career scholar. Submissions may include any article, book chapter or essay on Japanese theatre and performance published in English during the calendrical year 2022 in a peer reviewed journal, online journal, or book. Essays may cover any time period, style, or genre of Japanese theatre and performance. The selection committee will have final say on whether or not an essay qualifies for the prize.

Early scholars, for the purpose of this award, are defined as current graduate students or those with a MA/MFA/PhD or other terminal degree no more than 6 years past graduation, including independent scholars.

Self-nominations are accepted and encouraged. The deadline for submissions will be May 1, 2023. More information can be found at: <https://www.asian-performance.org/post/call-for-submissions-the-carol-fisher-sorgenfrei-prize-for-japanese-theatre-scholarship>

If there are any questions please e-mail the head of the committee, David Jortner, at David.Jortner@Baylor.edu.

The Nancy Staub Publication Award

Sponsored by UNIMA-USA, this new award is for books, articles and dissertations which make a significant contribution the theory, history, or praxis of puppetry. Scholars who want to self-nominate are welcome to alert the committee to work for consideration. Nominations may be submitted at any time, but to be eligible for the 2023 award, the deadline in December 15. Notify Kathy Foley kfoley@ucsc.edu.

Emerging Scholars Adjudicated Panel – AAP, 2023

The Association for Asian Performance (AAP) invites submissions for its 28th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Austin, Texas, dates forthcoming in 2023, which precedes the Association for Theatre in Higher Education (ATHE) conference.

Selected papers will be strongly considered for publication in the *Asian Theatre Journal* – an official publication of AAP. Eligibility is open to all (current and recent graduate students, scholars, teachers, artists) provided they are: 1) early in their scholarly career OR new to the study of Asian performance; 2) have not published in Asian Theatre Journal, and 3) have not previously received an AAP Emerging Scholars Award. We welcome submissions from past applicants.

Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in Asian Theatre Journal style, which can be gleaned from a recent issue, is desirable. Up to three winning authors will be selected and invited to present their papers at the upcoming AAP conference. Paper presentations should be no longer than twenty minutes.

A \$100 cash prize will be awarded for each paper selected to help offset conference fees. ***AAP Conference registration fees are waived for the winners, who also receive one-year free membership to AAP.*** The receipt of the award is contingent upon attendance at the AAP conference. All paper submissions will receive written feedback from the selection committee.

Submission Instructions

Papers should be accompanied by a separate cover sheet detailing the author's contact information: institutional affiliation and current title (if relevant), address, phone number, and email address (for both academic year and summer holiday). The author's name should not appear in the paper.

Please send submissions electronically to Dr. Jashodhara Sen
[at] jsen@ufl.edu.

Deadline for Submissions:

January 30, 2023. Winners will be notified by April 15, 2023

AAP is proud to sponsor this adjudicated panel. Not only is it a chance for students and emerging scholars to get exposure and recognition for their work, but it also provides an opportunity to meet and make contacts with others who are interested in similar fields of research. Please direct any inquiries regarding the Emerging Scholars Award panel to Jashodhara Sen at jsen@ufl.edu.

To find out about the benefits of becoming an AAP member, please check out our website at <http://asian-performance.org> and consider joining us on Facebook: <https://www.facebook.com/groups/aaponline/>

I FTR 2023 Annual Conference: New Scholars' Prize and Helsinki Prize



Accra, Ghana, 24 to 28 July 2023
Conference Theme: The Stories We Tell: Myths, Myth Making and Performance

IFTR Invites Entries for the New Scholars' Prize and Helsinki Prize, 2023

New Scholars' Prize

The New Scholars' Prize is awarded to the best essay, judged on originality, coherence, and rigour.

Helsinki Prize

The Helsinki Prize (founded by the student Congress Team of the 2006 IFTR/FIRT World Congress in Helsinki) is offered annually to a promising new scholar who may be a postgraduate or lecturer at any university, but whose country of origin and of first degree-level studies is in Africa, Asia or South America, and who wishes to participate in an IFTR conference. The prize is awarded on the basis of the merit of the essay and strives to promote the

exchange and networking of new scholars in developing regions, and to encourage research in the field of theatre in their countries.

Eligibility

Any graduate student, doctoral or post-doctoral researcher whose PhD has been awarded less than three years ago, or a researcher without a PhD who has been in an academic post for less than three years are eligible to apply. Any eligible scholar who submitted an entry in previous years is welcome to apply again with a new essay. Please also see eligibility criteria for the Helsinki Prize (above). Previous recipients of either the New Scholars or the Helsinki Prize are not eligible to compete.

How to Submit

Send entries in MS Word format to maria.delgado@cssd.ac.uk

Candidates should submit entries (in English only) electronically as an e-mail attachment. They will be judged anonymously. Please ensure that your name does not appear anywhere in the essay itself.

In a separate one-page document please provide your name, institutional affiliation if relevant, and information to confirm your eligibility for the New Scholars and/or Helsinki Prize.

Please Note: submitting an entry for either competition does not constitute a conference enrolment. Applicants wanting to attend the conference should send abstracts to the organisers as outlined in the conference call for papers.

Submission Deadline

The last date for submission of the essay is 12 December 2022.

Essay Details

- There is no set theme for these competitions; candidates are encouraged to submit work drawing on their current research.
- The length of essays is 3,500 words including citations. Essays are expected to be within the specified word length of 3,500 words, including any end- or footnotes or bibliography/works cited. The regulations will allow for up to a 10% margin but any essay which is longer than 3,850 words will not be considered for the competition.
- You may not enter an essay that you have previously submitted to a journal

for consideration that has benefited from peer review feedback.

Competition Results

Results of the competitions will be announced by 25 January 2023.

The Prizes

First prize in both competitions enables the winners to attend the IFTR World Congress in Accra 24-28 July 2023. It covers the following costs: conference registration, economy travel fare (return to country of departure only) and student accommodation (or equivalent) for the duration of the conference (assuming in-person participation). Winners make their own travel and accommodation arrangements and will be reimbursed (via bank transfer) upon submission of receipts to the IFTR Treasurer after the conference.

Please Note: IFTR 2023 is planned as an in-person conference. Should the situation change and the pandemic call for an online conference, first prizes will instead cover membership and conference registration fees.

IFTR 2023 Accra Bursaries Round Now Open: Deadline 5 December 2022

The IFTR Bursaries Round for attending the Accra Conference 2023 is now open. The deadline for completed applications is **5th December 2022**.

Any bursary awarded by the IFTR is for the purposes of fostering and supporting theatre scholars. Applications are open to scholars from all over the globe.

Successful applicants *must become members of IFTR* in order to present their papers at the conference. **Bursary awardees are expected to attend the full conference and IFTR plenary on the last day. You cannot expect to be paid in full if you have not attended the conference in full.**

To apply for a 2023 bursary to attend the

IFTR Conference in Accra, Ghana, you should fill in the following google form:

https://docs.google.com/forms/d/e/1FAIpQLSfeu uH_X-7QAfZlwIVylobP9e4dqHSNVqu0lhyRcYnqC2u oog/viewform?usp=sf_link

The googleform requires you to fill in personal details, academic affiliation, details of the referee, with the last part of the googleform requiring you to submit the title and the abstract of paper (length of the abstract: maximum 250 words).

Please note that in order to complete your online application you will have to send the following to the email id- **iftrbursaries2023@gmail.com**:

* Your referee's letter

* and your signed policy statement (to download the policy statement visit: ***)

The bursary committee will inform you of the decision by January 22nd, 2023.

For any queries please

email: iftrbursaries2023@gmail.com

Affected Rights

Under the EU Data Protection Regulation, you have the following rights: If your personal data is processed, you have the right to obtain information about the data stored about you (Art. 15 GDPR).

Contact

If you have questions or concerns about how IFTR deals with your data and how we comply with the GDPR, please contact the Secretary General, Communications for IFTR:

Dr. Marcus Tan

Secretary General, Communications
International Federation for Theatre Research
National Institute of Education, Nanyang
Technological University Singapore
1 Nanyang Walk
Singapore 639798



ACADEMIC JOBS AND INTERNSHIPS

Modern Japanese Studies

The Department of Asian and Middle Eastern Studies at the University of North Carolina at Chapel Hill (<http://asianstudies.unc.edu>) invites applications for a tenure-track Assistant Professor position in modern Japanese studies to start July 1, 2023. Selected candidates who have significant international experience will receive the additional honorary title of Kaufman Family Global Fellow.

Candidates should have completed Ph.D. in Japanese studies or related field and should possess native or near-native fluency in English and Japanese. Duties include teaching undergraduate and graduate courses; conducting research on Japanese literature, theatre, film, animation, and/or other forms of cultural production; and service work such as participating in the continued development of the Department's program in Japanese studies.

Qualified applicants should apply online at <https://unc.peopleadmin.com/postings/241757>.

Applications should include a letter detailing research and teaching interests, CV, sample syllabi (if available), writing sample, and a list with names, titles, and email addresses of four professional references who may be asked for letters of recommendation.

The Department of Asian and Middle Eastern Studies seeks to foster a climate where diversity is valued in all its forms. Please see our website for further details.

Review of applications begins on November 7, 2022; search will remain open until the position is filled.

Internship in Japan

I am emailing from Ibaraki Christian University in Hitachi, Japan to ask for your assistance in informing interested students of our English teaching and cultural exchange internship. Since our internship program began in 2013, we have welcomed more than 60 interns from all over

North America, Europe, Australia and Asia. With the experience gained through the internship along with our recommendation, a large percentage of our former interns who applied to the JET Program have been accepted. Many of our former interns are now working in Japan in various industries including education. Though the internship is unpaid, interns receive a monthly food stipend of 10,000 yen to help with costs. The weakness of the yen against the dollar and euro right now also makes this opportunity especially easy for students from North America and Europe to live in Japan.

We are looking for students who are interested in doing an international internship related to teaching. Specifically, we are looking for interns to help undergraduate English majors in Japan improve their English. Interns will work with students in and out of the classroom to help them academically and provide opportunities to practice English communication. Interns will also plan and create opportunities for students to use their English in nonacademic settings such as playing games, sports and other extracurricular activities.

Those interested in our program can visit <http://www.gendaieigo.info/internship> for more information including testimonials from past participants. If you would like to see testimonials from a third party site, please visit <https://www.goabroad.com/providers/ibarak-christian-university/reviews>. We welcome all students at American, Australian, Canadian, Irish, New Zealand and United Kingdom colleges and universities irrespective of religious faith, culture and nationality.

We are especially interested in applicants who would like to intern during our spring semester, between the months of April and July, and our fall semester, which starts in late September and runs until the end of January. Dates for internships are flexible and we do our best to arrange them depending on individual schedules.

We are now recruiting for the 2023-2024 academic year in Japan. Thank you for your understanding and help. If there is any more information that I can provide for you, you are welcome to contact me anytime.

We look forward to hearing from you and your students.

Sincerely,

M. Patrick Stephens, Intern Coordinator
Department of Contemporary English
Ibaraki Christian University
Omika 6-11-1
Hitachi, Ibaraki, 319-1295 (Japan)
E-mail: stephens@icc.ac.jp
Phone: +81-294-52-3215



CALLS: CONFERENCES AND PUBLICATIONS

A THE 2023 Conference Update

Dear AAP Members,
We hope that this message finds you safe and well. We are writing to report that ATHE's 2023 conference committee is revising the announced conference theme and CFP and is in the process of meeting with focus group representatives and focus group planners. We are assured that the submission deadline for 2023 will be extended to allow us time to prepare, and that a detailed 2022-23 timeline will be included in the revised CFP materials. We will act accordingly for AAP's 2023 conference planning after we receive this timeline.

Thank you for your patience.
We will keep our community updated and we look forward to working with you.
Best wishes,

Xing Fan (President, AAP)
Tara Rodman (Vice-President, ATHE
Conference Planner)
Amanda Culp (Vice-President, AAP
Conference Planner)

C all for Papers: *Theatre, Dance, and Performance Training* Special Issue, Training and Agency

For more information, please see the website.
<http://theatredanceperformancetraining.org/2022/09/cfp-tdpt-special-issue-training-and-agency/>

This special edition will investigate how training structures impacts on the agency of the trainee, and vice versa. Some of the questions we would like to explore are:

- Are the boundaries of training necessary in order to define the individual agent?
- Can performer training traditions, repertoires, canons, or training institutions, impede the creativity, imagination or abilities of those in training?
- Is agency significant in relation to codified training practices, particularly non-western traditions, such as Noh Theatre or Kathakali?
- Does training conform and/or perpetuate pre-determined requirements set out by the entertainment industry, in tension with the performer's agency?
- Are the social, economic, cultural and political structures that correspond to institutional power erasing social and cultural difference, or even preventing access to training? Or, are training structures an essential part of an individual's journey to the realisation of agency?
- Could the empowerment of individual agency subvert, counter or challenge the structures of training regimes?

Contributors may wish to explore the following themes:

- Performance training in negotiation with existing power structures: from the specific power of the institution, for example, to broader structural operations of power in terms of race, class, gender identity, sexuality, disability, nationality and more.

- Performance training and the implications of a neutral stance promoted by some forms, such as Lecoq training and the neutral mask. Does this notion of neutrality erase individuality and autonomy and point to questions of disabling or double-disabling practices in an attempt to 'normalise'?
- The challenges of working as an autodidact to achieve self-development and personal training; does this approach offer different questions concerning the role of individual agency?
- Access to performance training, particularly in terms of class, socio-economic deprivation, race and disability.
- Agency, empowerment and/or liberation through the subversion of traditions of performer training, such as radical practice within existing frameworks or institutions, or approaches of decolonization in terms of performance training canons.
- Agency as the use of personal, social and ethical values to foster personal responsibility, ownership and a self-determining artistic trajectory to animates one's practice.

We welcome submissions from authors both inside and outside academic institutions, from professional practitioners and those who are currently undergoing training or who have experiences to tell from their training histories.

Palgrave Book Series: *Performance and Migration* (Editors Yana Meerzon and Steve Wilmer)

Call for Manuscripts

With the arrival of over a million refugees into Europe in 2015 and millions of displaced Ukrainians in 2022, the topic of migration has become a major source of public concern and discussion. Wars and civil wars, failed states, authoritarian governments, abuse of human rights, marauding drug cartels, climate change, and poverty have recently caused citizens in many parts of the world to flee their countries. The number of displaced persons has now reached a record one hundred million and is still growing. However, rather than being welcomed abroad, refugees frequently encounter closed borders, nationalist restrictions, detention camps

or deportation. Nations are finding new ways to avoid processing asylum claims, while the human rights of the non-citizen are ignored and thousands die on route, trying to cross the Mediterranean, the English Channel, or other dangerous territories. Because the need for asylum has been increasing and the problem is not being solved by political means, artists have been using theatrical performance to intervene in the political arena to offer insight and new perspectives.

Migration is not a new issue. From earliest recorded time, individuals and populations all over the world have migrated to achieve a better life or escape subjection and the threat of violence. The theatre has continually addressed this theme both in its dramaturgy and in its performance practices. Theatre artists have always striven to find new audiences, and the stories they have told have regularly dealt with the theme of migration. Through the centuries peripatetic artists have taken their work on the road in a variety of forms and manifestations such as pageant wagons, commedia dell'arte, touring shows, puppetry, opera, circus, dance, legitimate theatre, and mixed media. Playwrights worldwide have explored the pathos of the homeless, the excluded and the forcibly displaced to question the meaning of life. This series brings together a range of scholarship (including monographs and edited collections) focusing on many eras of performance, as well as numerous geographical and social conditions, to offer an understanding of the complexities of theatre and migration.

The co-editors understand the term 'performance' both as indicative of theater performances (including dramaturgy), performance arts (various aspects of this form, including dance), and cultural performances. The authors of the prospective books will be asked to define this term in relation to their individual projects; if parts of those projects will be focused on digital performance, media, games or television, we will be willing to still read the manuscript and evaluate its suitability for the series based on its academic merit, in-depth analysis of the case studies, and research. The same type of inclusive definition and our positioning apply to the term 'migration', which can be inclusive of asylum seeking, exile (internal and external), cosmopolitan travel, refugees, issues of return and so on.

The list of possible subtopics below is differentiated according to themes and performance practices.

The List A includes subtopics related to performance and migration based on themes, such as the following:

- Human Rights
- Diaspora
- Race
- Nationalism
- Memory Studies
- Historical Case Studies
- Transculturalism and Globalization
- War or Civil War
- Labour
- Trauma
- Issues of (No)Return
- Citizenship
- Language
- Space, including border crossing, displacement, and nomadism
- Health
- Gender
- Climate Change
- Social Control
- Global South
- Australasia
- Middle East

The List B includes subtopics related to performance and migration based on performance practices, such as the following:

- Economics of Theatre Making
- Innovations in Theatre Practice(s)
- Innovations in Dramaturgy
- Innovations in Practice as Research
- Innovations in Audience Studies
- Activism
- Theatre Training
- Digital Humanities
- Ethnography

The co-editors are ready to begin a dialogue with prospective authors. We welcome personal inquiries at ymeerzon@uottawa.ca and/or swilmer@tcd.ie

To submit a formal book proposal, please consult the standard guidelines as outlined by Palgrave: <https://www.palgrave.com/gp/book-authors/publishing-guidelines/submit-a-proposal>; as well as contact the editors to receive a proposal form specifically designed for this series.

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.

Editorial Request

I am embarking on a 2nd edition of *World Theatre: The Basics*, and I would appreciate suggestions for groups, individuals, forms, and events that you would like to see included. Any mistakes or omissions? any updates? I would love to hear how the project could be better.

Many, many thanks, E.J.

E.J. Westlake

(she/her or they/them)

Professor and Chair

Department of Theatre, Film, and Media Arts
Ohio State University

614-247-8776

westlake.35@osu.edu

CALL 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 in the mailed version of the *AAP* Newsletter.

The *AAP* Newsletter is mailed twice a year. **Those who have had books released recently or have a book coming out soon may arrange to have the publisher send *AAP* 140 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* flyer, 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 Spring *Newsletter*, please include books published only since the previous newsletter (Fall).

Interested parties may contact the Secretary/Treasurer at kwetmore@lmu.edu and send or instruct their publisher to send 140 copies of fliers to:

Association for Asian Performance
Kevin Wetmore
Department of Theatre
Loyola Marymount Theatre
1 LMU Drive, MS 8210
Los Angeles CA 90045



PRODUCTIONS, FESTIVALS, EXHIBITIONS, AND OTHER EVENTS

World Premiere Kabuki
Portland State University will present a world premiere kabuki play, performed in English by students, on May 25-28, 2023. It is an adaptation to kabuki of a 1685 *old Jōruri* puppet play entitled *The Adventures of High Priest Kōchi*. The play is a story of marital devotion; profligacy and murder; sin, redemption, and epiphany. The hero, High Priest Kōchi, is based on an actual historical figure...a priest who now exists in Niigata as one of Japan's few "surviving" mummies. The play will feature the first *bun'ya bushi* recitation ever to be performed

in the USA, and original musical pieces performed by *koto* and *kokyū*. For more information contact the Director, Professor Emeritus Laurence Kominz at kominzl@pdx.edu.

The director, Laurence Kominz, is currently in Japan working on the *bun'ya bushi* recitation, with regular sessions with Donald Keene's adopted son, now Kominz's *gidayū* teacher. He's one of the few *bun'ya bushi* performers in Japan...after a career as a *shamisen* player for the Bunraku troupe.

The production will be Kominz's final kabuki in English, concluding a long and distinguished career.



PERFORMANCE TRAINING

Kabuki in Hawaii
In January 2023, the University of Hawai'i at Mānoa Dept. of Theatre and Dance will begin basic training for the spring 2024 kabuki production, *Benten Musume Meo no Shiranami* (The Maiden Benten and the Bandits of the White Waves), commonly known as *Benten Kozō*.

The production will run for two weeks at the university's Kennedy Theatre in April 2024, celebrating 100 years of English kabuki in Hawai'i. It will then tour to Japan in the summer of 2024, in a "satogaeri" (homecoming) production, thus completing the cycle of Hawai'i kabuki which began when small kabuki

companies began touring to Hawai'i and the west coast of the continent, performing for Japanese immigrants to the U.S.



MEDIA MATERIAL

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.

GLOBAL SHAKESPEARE ONLINE

We are delighted to announce the launch of a new collection on Drama Online, [Shakespeare's Globe to Globe Festival on Screen 1](#).

In the summer of 2012, as part of the London Olympic Games' Cultural Olympiad and the World Shakespeare Festival, Shakespeare's Globe hosted the hugely successful Globe to Globe Festival. This unprecedented six-week event saw companies from across the world perform at Shakespeare's Globe in over 30 different languages.

Now you can watch 10 of these performances on Drama Online. The new collection supports all courses in Shakespeare's plays, and especially those exploring global performance; intercultural production, interpretation and reception; and themes such as gender across global cultures.

The following 10 films will feature in **Shakespeare's Globe to Globe Festival on Screen 1**. All the videos will have audio in their original language alongside fully translated English subtitles:

- Antony and Cleopatra (Turkish)
- Coriolanus (Japanese)

- Hamlet (Lithuanian)
- Henry VIII (Castilian Spanish)
- The Merchant of Venice (Hebrew)
- Much Ado About Nothing (French)
- Richard II (Palestinian Arabic)
- The Tempest (Bangla)
- The Two Gentlemen of Verona (Shona, a language of Zimbabwe)
- The Winter's Tale (Yoruba, spoken in West Africa, primarily in Nigeria)

Further collections will launch from 2023 onwards, eventually offering access to a total of 30 of these filmed performances.

Would you like to receive regular updates about new content on Drama Online? Sign up [here](#).

30-day institutional trials are available for free on request via our sales teams.

To find out more about this or to arrange a free trial of the Shakespeare's Globe to Globe Festival on Screen 1 collection, please ask your librarian to contact us:

Americas: OnlineSalesUS@bloomsbury.com

UK and Rest of

World: OnlineSalesUK@bloomsbury.com

Australia and New

Zealand: OnlineSalesANZ@bloomsbury.com

or you can email me directly

(alice.billington@bloomsbury.com) if you have any questions.

Best wishes,

Alice Billington

<https://www.bloomsbury.com/uk/discover/bloomsbury-digital-resources/>



MEMBER NEWS, KUDOS, AND ACCOLADES

Penny Bergman

She directed a new play reading of OH, I REMEMBER THE BLACK BIRCH by noted Asian American playwright, Velina Hasu Houston. October [25@7pm](#) [Hunter](#) College, NYC.

The play is about a young Polish Jewish who woman escapes WWII Warsaw to --- Kobe, Japan, where Jewish and Japanese cultures interact. Will she survive in a country that is pro-Germany and how will she find “home” without the people she loves? Set in Summer 1939-March 1941.

Julie A. Iezzi,

Julie, a Professor at the University of Hawai'i at Mānoa Dept. of Theatre and Dance, received the professional *tokiwazu* name of Tokiwazu Tokizato (常磐津都樹里) from her master Tokiwazu Tokizo (常磐津都き蔵). The name was bestowed by the 17th *iemoto*, Tokiwazu Mojidayu (常磐津文字太夫), in a ceremony held on Oct. 6, 2022.



From Left to right: Tokiwazu Tokisato (Julie Iezzi), Tokiwazu Tokizō, Tokiwazu Mojidayū (*iemoto*) and Tokiwazu Komojidayū (*iemoto*'s son)
In the back hangs a scroll depicting the first Mojidayū, who founded Tokiwazu. Julie reports that they bring that and hang it in the tiki Nona for every *natori* ceremony.

Iezzi has been studying this narrative genre, often heard in kabuki as well as in concerts, for more than three decades, and is one of only a few foreigners to hold a professional name. Thanks

to her master's thoughtfulness and love of language, her new name can also be read, “Miyako [都]no Juri [樹里]” (Julie of the capital)

She also co-authored an article with Lim BengChoo (National University of Singapore) “Techno-Tradition: A Foray into Technology-Integrated Traditional Japanese Theatre,” which was published in *Japanese Studies*, Volume 42, Issue 22, p155-174.

Siyuan Liu

Siyuan Liu published [Xin Fengxia and the Transformation of China's Ping Opera](#) (2022, Cambridge Elements). This short biography focuses on Xin Fengxia (1927–1998), a star of the regional xiqu form pingju, and her prominent role in transforming the genre from folk entertainment for the lower class to one of the most notable winners of the xiqu reform after the establishment of the People's Republic of China (PRC) in 1949. Its four sections expand from this core concept to include the four stages of her life experience and artistry that shaped her legacy: growing up in China's third largest theatre market Tianjin before 1949, national stardom in Beijing (1949–1957), restricted creativity amidst political upheavals (1957–1975), and as a prominent author after a stroke (1977–1998). Rather than following a biographical approach, these sections zero in on the environment before and after 1949 that made her a prominent pingju reformer and the consequent price of such success.

He also reports that [Rethinking Chinese Socialist Theaters of Reform: Performance Practice and Debate in the Mao Era](#) (University of Michigan Press, 2021), coedited by Xiaomei Chen, Tarryn Li-Min Chun, and Siyuan Liu, won the Association for Theatre in Higher Education (ATHE)'s [2022 Excellence in Editing Award](#).

In their rationale for this recognition, the award subcommittee notes:

“An exemplary edited collection, this volume offers a curated and timely reconsideration of

Mao-era theatre and performance, that is sophisticated yet accessible for a generalist theatre studies reader. An excellent introduction sets the stage for a larger volume of essays that carefully contextualizes and pushes the potential for diverse analysis. Chapters by leading scholars in the field make use of a rich archive of material in their original language, as well as the authors' memories of life in the period, to discuss the official policy and ideals of socialism, but also the less neat 'translation' into actual performance practice. Accepting the impossibility of historical and cultural closure as productive ground for study, *Rethinking Chinese Socialist Theaters of Reform* holds multiple perspectives in place and draws attention to an under-acknowledged area of performance culture."

Shiao-ling Yu
Shiao-ling (Oregon State University) presented a paper online, "From *Uncle Tom's Cabin* to modern Chinese drama," at the International Conference *Making Waves: Transformations of Theatrical Culture, Memory and Industry* held in Taiwan, July 29–31, 2022. She will also present a paper, "Humor and satire in contemporary Chinese drama: a study of the Peking opera *Xu Jiujiang's Promotion*," at the MLA annual conference in San Francisco, January 5-7, 2023.

Daphne Lei
Her recent publications include "Boring! The Performative Invisibility and Non-theatricality of Asian Americans in Higher Education" (*Theatre Journal. Special Issue 74*, September 2022) and "Off-Yellow Time vs. Off-White Space: Activist Asian American Dramaturgy in Higher Education" (*Journal of American Drama and Theatre. Special Issue: Asian American Dramaturgies*, Spring 2022).

She also delivered a keynote speech "No More Chinese Opera! Performing Racialized and Sensorial Mediation from the Gold Mountain to the Intercultural Stage." (*Mediating Performance: Technologies, Communities, Spaces*. Annual Conference of the School of Performing Arts, University of Malta, Malta, March, 2022) and is invited to give a talk (in Chinese), "視／聽的抉擇：亞美劇場及跨文化劇場的歷史與前瞻" (The Choice between Visuality and Orality: the Past and Future of Asian American and Intercultural Theatre).

Institute of Visual Studies. National Yang Ming Chiao Tung University, Taiwan. December, 2022.

In addition, she has become the director of *Illuminations*, Chancellor's Arts and Culture Initiative at University of California, Irvine.

Matthew Isaac Cohen
Matthew was in South Korea for 3 weeks in August and September, attending the Chuncheon Puppet Festival and a symposium on puppetry in relation to the United Nations Sustainable Development Goals. He presented a paper at the latter titled "Quality Education for Employment in Puppet Arts: London, Yogyakarta, Storrs."

He is also happy to report that the shadow puppeteer Rahul Koonathara began his studies at the University of Connecticut in August. Also known as Rahul Pulavar, Rahul is a seventh-generation specialist in the *tholpavakoothu* tradition of the southern Indian state of Kerala. His father, Ramachandra Pulavar, is a national artist and a recent recipient of the Padma Shri award. Rahul is pursuing graduate studies in Comparative Literacy and Cultural Studies under Matthew's supervision. If successful, Rahul will be the first traditionally-trained Indian puppeteer to receive a Ph.D.

Matthew and Rahul are currently collaborating on an intercultural Ramayana production. Drawing on elements of *tholpavakoothu*, *wayang kulit*, and other arts, as well as post-humanist theory, they aim to retell the epic from the perspective of the trees and wood that populate it—the contest for Sita as told by the bow that Rama breaks; the trees that are the companions of Rama, Sita, and Laksmana in their forest exile; the logs used to build the causeway to Alengka; the firewood set aflame to test Sita's fidelity. They expect the production to premiere in April 2023, live at the University of Connecticut.

Alexa Alice Joubin
In summer 2022, she published *Sinophone Adaptations of Shakespeare: An Anthology, 1987-2007* (Palgrave, 2022), as editor and translator, a collection of seven plays translated from Mandarin Chinese and Taiwanese.

Shakespeare's *Hamlet*, *Macbeth*, and *King Lear*, have inspired incredible work in the Sinophone theatres of Hong Kong, Taiwan, and China for over two centuries as political theatre,

comedic parody, Chinese opera, and avant-garde theatre. Gender roles in the plays take on new meanings when they are embodied by actors whose new accents expand the characters' racial identities.

Each of this book's three sections offers contrasting adaptations of each tragedy for comparative analysis. This anthology showcases the directors' methodic transformations both Shakespeare and Sinophone performance traditions. Organized thematically to address the cultural exigencies between 1987 and 2007, this collection of translated plays showcases some gems of Sinophone cultures that stand at the intersection of East Asian and Anglophone dramas.

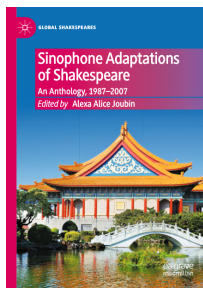


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Eva Shan Chou

Along with Lee G. K. Singh, she published "The Establishment of Beijing Dance School in the First-Hand Report of Soviet Specialist O. A. Il'ina: Introduction, Translation, Notes," *Dance Research: The Journal of Dance Research Society* 40, no. 1 (2022): 11–40.

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ABSTRACT:

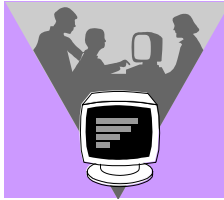
The Beijing Dance School was founded in 1954 by China's Ministry of Culture to develop the dance arts through professional training in Chinese classical dance, the folk dances of the ethnic minorities and Han Chinese, and ballet and character dance. Ol'ga Aleksandrovna Il'ina's report, filed with the USSR Ministry of Culture, is the only known Soviet account, covering both the intense preparations for the school and the complexities of its first year of operation. Aspects of her report provide insights into 1) the Soviet model of dance propagation and the nuts and bolts of how it produced the ballet-inflected Chinese dance genres, 2) the convergence of the military dance performance system with the professionalization of civilian dance training, and 3) China's role in the dance history of the Cold War, specifically the tours of Moiseyev Dance Company and Stanislavsky and Nemirovich-Danchenko Musical Theatre. This article translates Il'ina's report and provides an introduction and notes.

Keywords: China, Soviet Union, Beijing Dance Academy, Soviet experts in China, ballet, character dance, Chinese folk dance, Chinese classical dance, Ol'ga Aleksandrovna Il'ina, Petr Andreevich Gusev, Moiseyev Dance Company, Stanislavsky and Nemirovich-Danchenko Musical Theatre.

Beri Juraic

Beri, a PhD Student in Theatre Studies at Lancaster Institute for the Contemporary Arts, undertook a fieldwork trip to Japan from August to November 2022 with the support of Arts and Humanities Research Council and The Great Britain Sasakawa Foundation to research the current Japanese theatre. His PhD research is on the aesthetics of crossing borders in the works of playwright and director Yūdai Kāmīzato. During his trip he has been writing a blog reflecting on contemporary Japanese theatre and production

realities along with reviews of productions. It can be consulted on www.kiretsuzuki.com



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