

ASSOCIATION FOR ASIAN PERFORMANCE SPRING, 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.

It gives me pleasure to report that the planning for this summer's conference (in-person!) is progressing smoothly. I thank Casey Avaunt (VP for AAP Conference Planning) and Jyana Browne (VP for ATHE Conference Planning) for their leadership and patience. The AAP Conference (on July 27) and the ATHE Conference (on July 28–31) will be held at the Detroit Marriott at the Renaissance Center in Detroit, Michigan. Our 2022 AAP Conference is shaping up to be spectacular. With nine AAP sponsored proposals accepted by ATHE, we will also have a strong appearance at the 2022 ATHE Conference.

I am delighted to announce that Aparna Dharwadker, Professor of English and Interdisciplinary Theatre Studies at the University of Wisconsin-Madison, will deliver the 2022 *Asian Theatre Journal* Lecture at the ATHE Conference. The lecture title is “Cosmo-Modernism, Multilingualism, and Theatre: India

in a Global Frame.” The mid-twentieth century revolution in urban cultural forms that accompanied the end of British colonialism in India produced the largest contemporary clustering of “modernist” as well as “postcolonial” drama outside the circuits of Euro-American textuality and performance. This corpus remains marginal in global accounts of modernism, however, because it appears *predominantly* in languages—such as Bengali, Marathi, Hindi, and Kannada—that are inaccessible to Western and even Europhone postcolonial audiences. Dharwadker's talk addresses 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 “centre-periphery relations”; and the vital association between modernist aesthetics and a systematically decommercialized performance economy. 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 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.

Aparna Dharwadker is a two-time winner of the Joe A. Callaway Prize awarded biannually to the best book in theatre studies—for *Theatres of Independence: Drama, Theory, and Urban Performance in India Since 1947* (U

of Iowa P and Oxford UP, 2005), and *A Poetics of Modernity: Indian Theatre Theory, 1850 to the Present* (Oxford UP, 2019), which also received an Honorable Mention for the 2020 ATHE Outstanding Book Award. She has introduced *The Collected Plays of Girish Karnad* (3 vols.; rev. ed., Oxford UP, 2020), and supervised the first searchable Database of Printed Modern Drama in India (launched in March 2022). For further information about her research and publications, please see <https://english.wisc.edu/staff/dharwadker-aparna/>

I thank Tarryn Li-Min Chun (IT Coordinator/AAP Online Editor) and Kevin J. Wetmore, Jr. (Secretary/Treasurer) for making our 2021/2022 electronic AAP board election a smooth success. Three new members were 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. They will begin their official tenure after the 2022 AAP Membership Meeting in Detroit.

Amanda Culp is a dramaturg and performance historian who specializes in Sanskrit drama, contemporary Indian theatre, and dramaturgy of adaptation. Her writing on Sanskrit theatre in performance has been published in *Theatre Journal*, *Asian Theatre Journal*, *The Routledge Companion to Scenography*, and *A Companion to World Literature* (Wiley-Blackwell). She holds a PhD in Theatre from Columbia University and is currently teaching at Vassar College.

Tara Rodman is an Assistant Professor in the Drama Department at UC Irvine. She received her PhD from Northwestern University, and her research has been published in *Theatre Survey*, *Theatre Journal*, *Theatre Research International*, *The Routledge Companion to Butoh Performance*, and *Corporeal Politics: Dancing East Asia*. Her book manuscript, *Fantasies of Belonging*, works at the intersection of dance and performance studies, and of Japanese and Asian American studies, to examine the career of the modern dancer and choreographer Itō Michio.

Hayana Kim is a Ph.D. candidate in Interdisciplinary PhD in Theatre and Drama at Northwestern University. Her dissertation, "Embodying Democracies: The Gwangju Uprising and the Politics of Mourning," investigates how performance begets democracy by engaging with the history of the state violence and the people's resistance surrounding the 1980

Gwangju Uprising, a pro-democracy revolt. Three publications based on her research have appeared in *Asian Theatre Journal* and in edited collections published with the Cambridge University Press and the Chonnam National University.

As we cope with the third year of the on-going global pandemic, I cannot thank enough other AAP board members for their diligence, support, and leadership. Our organization could not have managed without the meticulous work of Kevin J. Wetmore, Jr., our Secretary/Treasurer. Chee-Hann Wu and Minwoo (Minu) Park, as Graduate Student Representatives, are offering valuable input for our discussion on supporting graduate students. Siyuan Liu as Editor and David Jortner as Book Review Editor continue to foster best scholarship in our field with *Asian Theatre Journal*. Jashodhara Sen, our Membership & Outreach Coordinator, is organizing the competition for the 2022 Emerging Scholars Panel, one of the most important events in the AAP calendar and during the AAP Conference. Also, Carol Fisher Sorgenfrei is the editor of 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 ran for election this year, all of those who participated in the election, and the community members who responded to our conference proposal invitations. I look forward to seeing many of you in Detroit this summer. After two years of remote engagement, this will be an exciting reunion for our community!

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 this 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 will be organizing mentor-mentee sessions in person this year, and we look forward to having you there! The call to join the mentorship program and other graduate student social events will be announced shortly. If you are interested in learning more, please contact one of our Graduate Student Representatives: Chee-Hann Wu (cheehanw@uci.edu) and Minwoo 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. Twenty-second Annual AAP Conference, July 27th, 2022

AAP ANTI-RACISM INITIATIVE **Report: Anti-Racism in Research & Creative Practice: Privilege & Power in Real-Life Scenarios**

The AAP Anti-Racism Committee invites you to join us for a virtual workshop on July 20, 2022 at 8pm Eastern with Brian E. Herrera (Association Professor of Theater, Princeton University). The main goal of this workshop is to continue AAP's efforts to combat systemic racism and promote inclusivity, equity, and diversity in our field. It will build on the Anti-Racist Pedagogy Workshop held at the 2021 AAP Conference by shifting our focus to Research and Creative Practice.

"Anti-Racism in Research & Creative Practice: Privilege & Power in Real-Life

Scenarios" will focus on the themes of privilege and power in the different environments we encounter in our academic and artistic lives. Professor Herrera will first introduce a theoretical framework for the discussion and discuss how privilege and power are articulated in different environments that theater and performance scholars commonly encounter (for example, in the classroom, in rehearsal room, during faculty meetings, at conference, etc.) The second half of the workshop will be an interactive discussion of real-life scenarios. Participants will gain an understanding of how power and privilege operate in academic and artistic scenarios and devise practical strategies for responding to similar challenging situations in their own lives and work.

Registration will open in early summer via an announcement on the AAP listserv. We hope you will join us!

NOTE FROM THE EDITOR

Please send news and announcements for the Fall 2022 *Newsletter* (including up-coming events that will take place between November 2022-May, 2023) to: [<csorgenfrei2@aol.com>](mailto:csorgenfrei2@aol.com). The deadline is Oct. 15, 2022.

To become a member of *AAP*, 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





TWENTY-SECOND ANNUAL AAP CONFERENCE

JULY 27, 2022 – in person:

**Detroit Marriott at the Renaissance Center
400 Renaissance Dr. W., Detroit, MI 48243**

UPDATE FROM VP FOR AAP, CASEY AVAUNT.

We are thrilled that the 2022 AAP Conference is going to be held in-person for the first time in two years and are looking forward to connecting with everyone in Detroit this summer. We received many wonderful submissions this year and look forward to a fruitful conference filled with presentations, workshops, graduate student mentor sessions, and social gatherings.

THE FULL PROGRAM IS STILL BEING ORGANIZED AND WILL BE ANNOUNCED SOON!

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>).

EMERGING SCHOLARS PANEL

The selection committee congratulates the three winning authors. They are \$100 cash prize and a one-year free membership to AAP. At this time, we do not yet know the specific schedule for panels. More information on conference logistics will be available soon. CONGRATULATIONS to our three winners!

Sharvari Sastry:

"Enduring Performance, Representing Remains"

Priscilla Tse, Hong Kong Academy for Performing Arts:

"One Opera, Two Nationalisms":
Negotiating Hong Kong Identity and Chinese Nationalism in Cantonese Opera"

Zhixuan Zhu (Mia), University of British Columbia:

"Expressionistic Vision Beyond the Horizon of History: Theatricality of Bai Wei's Rarely Staged Scripts"

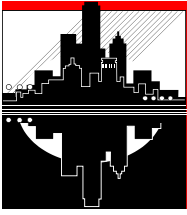


**-- submitted by Casey
Avaunt, VP for AAP Conference**



SCHOOMZE & FOOD

After a two-year hiatus, we will finally be able to gather in person again! Plan to attend this celebration of our 35th year with a great Asian feast!!! What fun it will be – stay tuned for further details.



AAP at ATHE --- July 28-31, 2022
Detroit Marriott at the Renaissance Center
400 Renaissance Dr. W., Detroit, MI 48243

This year's AAP programming for ATHE includes ten in-person sessions, one virtual session, and a variety of networking events for AAP grad students. We hope you will join us!

Thursday, July 28, 2022
8:30-10:00 am
Performing Possibility in East Asia:
Bodies as Sites of Creative Imagining

- Tara Rodman (University of California, Irvine)
 "Walking into Democracy: Modern Dance and Fashion Modeling in Occupation Japan"
- Emily Wilcox (College of William & Mary)
 "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)"
- 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)"
 [Presented posthumously by Yizhou Huang (St. Louis University)]

1:00-2:30 pm

AAP Welcome Event

Join members of the Association for Asian Performance (AAP) to learn about our Focus Group and network with colleagues. All are welcome!

3:00-4:30pm

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

Co-Sponsored by Theory and Criticism
 Sandamini Ranwalage (Miami University)

"Embodying Memories about/against National Nostalgias: Bandu Manamperi's

Performance Art in the Sri Lankan Post-War Era"

Amanda Culp (Vassar College)

"Rustom Bharucha's *Black Shakuntala*: Staging a Sanskrit Heroine in Heggodu"

Arnab Banerji (Loyola Marymount University)

"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)

"Rehearsing Chandala: Embodying Intercaste Love in Janani's *Juliet*"

Discussant: Aparna Dharwadker (University of Wisconsin-Madison)

5:00-6:30pm

Horrific Potential: Integrating Horror into Theatre Practice and Pedagogy

Co-Sponsored by Theory and Criticism

A Roundtable Discussion with:

- 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)

5:00-6:30pm

Envisioning Antiracism: A Multi-Focus-Group Strategy Session

Co-Sponsored by American Theatre and Drama, Black Theatre Network, and Latin, Indigenous, and the Americas

A Dialogue with:

Arnab Banerji (Loyola Marymount University),
Jocelyn Buckner (Chapman University),
Veronda Carey (Oakton Community College),
Tarryn Chun (University of Notre Dame),
Courtney Elkin (Butler University), and
Donatella Gallela (University of California, Riverside)

Friday, July 29, 2022

8:30-10:00am

Reparative Fault Lines: Exposing US-Centrist Discourses through Asian Performance Studies

Co-Sponsored by Performance Studies

Annelise Finegan (New York University)

“John Wong-Quincey’s Translational
Metatheatrical: Rehearsing the Racial
Possible in Yellowface Performance”

Fangfei Miao (University of Michigan, Ann Arbor)

“Mis-stepped Encounter: Theorizing
Sino-US Dance History as a Reparative
Scholarly Act”

Hayana Kim (Northwestern University)

“Rehearsing Utopia on Stage:
Shinmyoung’s *Rising People* (1989)
and Restorative Power of South Korean
Theatre”

Katherine Mezur (University of California, Berkeley)

“Girl Terror: ‘Ornamental’ Acts of War
in JPop and KPop”

1:30-3:00pm

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

Jyana S. Browne (University of Maryland, College Park)

“Bodies of Wood, Flesh, and Light:
Contemporary Technology in
Traditional Japanese Theatre”

Tarryn Chun (University of Notre Dame)

“Holograms, Drones, and Extra-
Dimensionality: Staging Science Fiction
through *The Three-Body Problem*”

Kyueun Kim (CUNY Graduate Center)

“Mediating the Physical and the Virtual:
Phantom Bodies and Choreographic

Gestures in Hayoun Kwon’s
Participatory VR Performance”

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)”

3:30-5:00pm

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

Yizhou Huang (Saint Louis University)

“The Error is the Message: Political
Intervention in The Plague”

Ruijiao Dong (The Graduate Center, City University of New York)

“On The Island of Clam: Quarantine,
Connection, and the Aesthetics of
Disagreement”

Sukanya Chakrabarti (San Francisco State University)

“Performing in-between: Finding
Alternative Spaces for Storytelling,
Support, and Solidarity in the Theatre of
South Asian Diaspora”

Saturday, July 30, 2022

10:00am-11:30am

Asian Theatre Journal Lecture

We are pleased to welcome Aparna
Dharwadkar (University of Wisconsin-Madison)
who will speak on:

“Cosmo-Modernism, Multilingualism,
and Theatre: India in a Global Frame”

Moderated by Xing Fan (University of Toronto)

Sunday, July 31, 2022

8:00-9:30am

Mixed Asian Casting

Co-Sponsored by Acting

Presentations and Discussion with:

-Amy Rebecca King (Southwestern University),

-Reiko Aylesworth (Southern Methodist
University), and

-Robert Torigoe (University of Hawaii)

Virtual Panel (Date and Time TBD)

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

Chee-Hann Wu (University of California, Irvine)

"Puppetry and the Performative
Reenactment of Taiwan: Collective
Activism in Mediated Space"

Minwoo Park (University of California, Irvine)
"Performing Collective Activism in
Modern Korea: Using Folk Aesthetics
of Vitality and Sovereignty
in *Madangguk*"

Yi-Ping Wu (Ming Chuan University, Taiwan)
"Another Way of Performing Collective
Activism in Theatre: The Embodiment
and Conflict Between Theatrical
Aesthetics and Political Protest in *A
Century's Dark Journey*"



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



CONFERENCES, PRIZES AND CALLS

Snake Oil: Snake Women in East Asia and Their Afterlives in Literature, Theatre, and Film

May 28, 9:00AM-6:00PM (PST) – VIA ZOOM
Jointly sponsored by University of British
Columbia and UCLA, the conference examines
versions and relationships within and across
cultures between the Japanese *Dōjōji* and the
Chinese *Legend of the White Snake*. Featured
speakers include Will Idema, Luo Liang, Susan
Blakeley Klein, and Satoko Shimazaki.
Conference convenors/moderators are Sharalyn
Orbaugh, Siyuan Liu, and Carol Fisher
Sorgenfrei, whose latest play *Snake Oil* will be
presented as a work in progress.
Registration and further details will be
announced via the AAP-listserve, AAP website,
and various other organizational platforms.

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.

Updating *World Encyclopedia of Puppetry Arts*

The *World Encyclopedia of Puppetry
Arts* was published online in English,
French and Spanish in 2017 and is now in the
process of its first set of updates and additions.
We seek scholars interested in writing entries
that can make this a fuller resource on world
puppetry. A current initiative is to better
represent BIPOC American artist and companies
(including Asian American diasporic artists) and
we are seeking graduate students, scholars or
others who might contribute appropriate entries.
Anyone with interest in the project under the
auspices of UNIMA-USA should contact Kathy
Foley (kfoley@ucsc.edu). For contributions for
Asian countries new entries are normally vetted
by the UNIMA chapter in that country, but feel
free to contact Foley as a member of the
international editorial team.

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. Notify Kathy
Foley kfoley@ucsc.edu.



PRODUCTIONS, FESTIVALS, EXHIBITIONS, AND OTHER EVENTS

Japanese Theatre in the Age of Covid-19 – Pandeminar Series

Ryukoku University Socio-cultural
Research Institute and the J-PEST online
research salon sponsored five weekly
Pandeminars from Feb 24-Mar 24, 2022.
Pandeminars approached Japanese theatre in the
age of Covid-19 from the perspectives of
playwrights, producers, performers, and
pedagogues.

Over five weeks, regular members
Carol Sorgenfrei, Jonah Salz, Cody Poulton,
Mari Boyd, Peter Eckersall, Andrew and Mika
Eglinton, Rina Tanaka, and Corey Wakeling
were joined by guest playwrights (Momoko
Takeda) for a play-reading, Kyoto Experiment
(Juliet Knapp) and Tokyo Festival (Chiaki
Soma) producers, playwright Jun Tsutsui
(dracom), and kyogen and noh

teachers/mediators (Julie A. Iezzi, Laurence R.
Kominz, John Oglevee, and Kinue Oshima). The
final session focused on Samuel Beckett's
influence on Japanese theatre (Mariko Hori
Tanaka), and celebrated the Noho Theatre
Group's 40th anniversary (Jonah Salz and Akira
Shigeyama, kyogen actor). Noho's film premiere
of *Under an Umbrella, in the Rain* (Yuten
Sawanishi) featured noh actor Akira Matsui and
his son Shunsuke.

For those who missed the event, the full
Pandeminarchival is available on GoogleDrive,
including recordings of the Zoom sessions,
translations of plays, and PDFs presentations.
Future public Pandeminars are under
consideration for the Fall. For further
information: jonah@world.ryukoku.ac.jp
https://drive.google.com/drive/folders/1M5npNH7xXr0vlsF55q200sb7_E5fDs01?usp=sharing



PERFORMANCE TRAINING

TEACHING KOREA

Jan Creutzenberg

Continues his research on pansori with
a chapter on the “full-length” (완창)-
format, an “invented tradition” that – while
responsible for the genre's image as long and
strenuous – provides a sense of community to the
contemporary pansori scene even when popular

appeal is in decline. The chapter can be found in
the edited volume [*Invented Traditions in North
and South Korea*](#) (U of Hawai'i Press, 2021).
Like the other chapters, Jan's is accompanied by
a video that may work as a teaching tool in
theatre classes and can be found online on his
blog [Seoulstages](#) or directly on [Youtube](#).



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 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, 2014 *Newsletter*, please include books published only since the previous newsletter (Fall, 2013).

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

S**OFT OPENING OF PUPPETRY INTERNATIONAL RESEARCH**
UNIMA-USA Initiates “Soft” Opening of New Puppetry and Material Performance Journal

UNIMA-USA’s recent issue of *Puppetry International* focusing on Epics and Puppets included the launch of *Puppetry Research International (PIR)* which is peer reviewed scholarship including theory, history and developments in object theatre. The journal will initially be published in tandem with the regular *Puppetry International*, but is planned over time to become independent, as an online scholarly publication publishing the best of scholarly writing on the animated object. In the initial phase, shorter articles (2000 word) remain the focus, but as we go online longer in-depth pieces will be the norm. **Claudia Orenstein** will serve as the Founding Editor.

Dassia Posner at Northwestern University remains the regular peer review editor for *Puppetry International* which continues to accept submission.

A**ward Winning Asian Puppetry Book**

Puppets, Gods, and Brands: Theorizing the Age of Animation from Taiwan by Teri Silvo (University of Hawaii Press, 2019) was part of the first set of awards announced for World Puppetry Day (March 21) in 2022.



MEMBER NEWS, KUDOS, AND ACCOLADES

Samuel L. Leiter

He presented a paper, "Parting the Bamboo Curtain: Kabuki's Postwar Invasion of Chinese Theatre, 1955 and 1960," for the March 2022 online conference, "Practicing Japan—35 years of Japanese Studies in Poznań and Kraków." He also continues posting on his "Kabuki Woogie" blog. His current research concerns Meiji period kabuki. He has completed a manuscript for a book presently titled *Meiji Kabuki: Japanese Theatre through Foreign Eyes, 1860-1911*, which includes over two dozen substantive articles, book chapters, and journal/diary entries about kabuki written by foreigners during those years, with extensive commentary on each. He is presently seeking a publisher.

Kathy Foley

She is finishing her final year as President of UNIMA-USA and invites all AAP members who have interest to consider joining. Short pieces on Asian puppetry are often published by Puppetry International, the organization's journal, and upcoming UNIMA-International Festivals will be in Bali (2023) and Korea (2025) so there may be overlap for those writing on or interested in Asian puppet forms. Some of her recent publications include "Searching for Wayang Golek: Islamic Rod Puppets and Chinese Woodwork in Java", *International Journal of Wood Culture* 1, 1-3 (2021): 147-168 and "Amir Hamzah, Epic of Islamization," *Puppetry International* 50 (2021): 20-23 and a series of short catalogues co-authored with Karen Smith on Puppetry in Indonesia, Myanmar, Thailand, Vietnam, and India for the Museum of Puppetry in Lisbon. Her article on "Contemporary Theatre in Post-Colonial Malaysia: Theatre of Roots and People's Theatre Seeking Common Ground" will appear the the July issue of *Jurnal Dewan Bahasa dan Pustaka* in Malaysia and an article on Balinese Calonarang co-authored with I Nyoman Cerita (the noted Balinese Choreographer who

died in Nov. 2021) will appear in an upcoming issue of *Eumenica* edited by Dave Mason. She will be presenting a lecture at the Indonesian Consulate in San Francisco on "Wayang Golek Rod Puppetry of West Java" on July 25 and talking on ritual and puppetry for the WP Puppet Power Conference: "A Celebration of Ideas" in late May.

Iris H. Tuan

She published the book "Pop with Gods, Shakespeare, and AI: Popular Film, (Musical) Theatre, and TV Drama." Singapore: Palgrave Macmillan, Nov. 2020. She submitted one new book proposal in English and expects its acceptance around June 2022. She will submit another new book proposal in Chinese about theater and film with different contents by May, expecting the book to be published in summer, 2022. She wrote the articles "Post-Modern Bizarre & Post-human Zombie: Warm Bodies and Titus." *Shakespeare Review*. (Forthcoming) and "River/Cloud." (Performance Review) *Asian Theatre Journal*. 39:2.

Jan Creutzenberg

After co-editing an issue of [the world of music](#) (new series) on "Korean Traditional Music on Global Stages" (forthcoming, also including articles on pansori), Jan begins a new research project – "Performative Exchanges between Korean and Germany," with an upcoming presentation on music theatre at the [ICTM MEA online conference](#) in May – as an AKS fellow-in-residence this summer at [Goethe-Universität Frankfurt](#), where he also teaches an class on theatre in/from Korea. He continues to teach at Ewha Womans University in Seoul, where he supervises the German-language drama club "Auf die Bretter." See also above in *Performance Training*.

Matthew Isaac Cohen
Together with Gamelan Son of Lion (from New York City) and students in the Puppet Arts program of the University of Connecticut, he presented a new production of Barbara Benary's shadow puppet opera *Wayang Esther: A Javanese Purimspiel* at the Mandell Jewish Community Center in West Hartford, Connecticut on March 12-13, 2022. Alongside this production, Matthew curated an exhibition titled "Purim Puppets." This featured both Javanese and intercultural puppets and detailed the evolution of *Wayang Esther*, including the design of the puppets by Ki Joko Susilo (New Zealand) and their making in Omah Wayang Mas Kamto (Sukoharjo, Central Java, Indonesia). The exhibition's booklet can be downloaded at

https://www.mandelljcc.org/clientuploads/Arts/Culture/Gallery%20Exhibits/Purim_Booklet.pdf.

Matthew also delivered five public talks, including a contribution on *wayang kulit* to a panel on Therapeutic Performing Arts for the Community broadcast live on radio from the Bijou Theatre in Bridgeport, Connecticut; a lecture-performance at the Center for Collaborative Arts and Media at Yale University; a virtual keynote address for the International Symposium on Javanese Culture 2022 hosted by Kraton Yogyakarta Hadiningrat in Indonesia; and a contribution to the online forum "Adventures in Jewish Puppet and Spectacle Performance" hosted by the Ballard Institute and Museum of Puppetry. He was honored to have delivered "'Come like shadows, so depart!' Notes towards a Global History of Shadow Theatre" as the Wertheim Lecture in Comparative Drama at Indiana University. Finally, Matthew was a consulting producer and content contributor to *Buka Kotak/Unboxing Heritage*, a web series produced with Indonesia's Ministry of Education, Culture, Research, and Technology. Episodes so far include *Wayang Beber Riwayatmu Kini* (The Current State of Wayang Beber), *Mahakarya Singhasari* (Masterpieces of the Kingdom of Singhasari), *Topeng & Tradisi* (Masks and Tradition)—all available for downloading on YouTube.

Allison Bernard,
Currently a postdoctoral associate at Yale University, she was pleased to welcome fellow AAP members as guest performance instructors in her seminar on Chinese/Japanese theater and drama this spring.

In March, **Helen Moss (Fujima Nishiki-no)**, joined by **Yoshiko Furuse** and **Sara Gdula**, led a workshop called "Deconstructing *Dōjōji*." Students first went through fundamentals of Nihon buyō and, after reading two versions of the *Dōjōji* text for class, gained a physical appreciation of the work through experiencing it firsthand.

In April, Kunqu Society teacher and *xiaosheng* role performer **Cheng Min** and Kunqu Society president **Dongshin Chang** led a workshop on kunqu performance with onsite help from **Yu-Lin Wang Saussy**. Students learned some basic physical movements and vocal techniques—including recitation and singing—focusing on short selections from "The Interrupted Dream" (*The Peony Pavilion*).

David Jortner
He directed The Laramie Project for Baylor University.

Linda Ehrlich
She was a Fulbright Specialist at the University of Granada (Spain) for 2 weeks. She introduced the Japanese film *AfterLife* (in Spanish) and gave a slide lecture (in Spanish) about the history of Japanese cinema

Richard Emmert
He spent two weeks in Paris in late April and early May conducting a workshop on *noh* with the aim of putting on a newly written *noh* play on Medea in French written by Maxime Pierre of the University of Paris with music in *noh* style by Emmert. Further rehearsals are being planned with the intention of performances in France in 2023.

Shiao-Ling Yu
She presented a paper titled "Politics and Performance: Plays to Commemorate the 100th Anniversary of the Chinese Communist Party," at a hybrid conference of Chinese Oral and Performing Literature, held in conjunction with the Association for Asian Studies Annual Conference, March 24, 26 and April 2.

Alexa Alice Joubin

A New Books Network Interview of Alexa Alice Joubin by Amanda Kennell is now available as a podcast at <https://newbooksnetwork.com/shakespeare-and-east-asia>; Joubin's *Shakespeare and East Asia* (Oxford UP 2021) offers a wide-ranging analysis of stage and film adaptations related to Japan, South Korea, China, Singapore, Tibet, Hong Kong, Taiwan, the US and UK, including Asian American works.

In March, 2022, Alexa served as a mentor and speaker in the Japan-based Tomodachi MetLife Women's Leadership Program which aims to develop the next generation of globally active women leaders. This year's program was held virtually in Tokyo, Osaka, Naha, Sapporo, and Washington DC in association with the U.S.-Japan Council.

Alexa also spoke on a panel, along with Alison Friedman, Executive and Artistic Director for Carolina Performing Arts at the University of North Carolina and former artistic director for performing arts for the West Kowloon Cultural District Authority in Hong Kong, on "Rediscover China Through the Arts" which was put together by George Washington University Organization of Asian Studies.

In January 2022, Alexa delivered a paper on "The Cultural Meanings of Asian Aesthetics" at the conference on Media Aesthetics of Occidentalism organized by University of Marburg in Germany. Seeking to de-colonize Asian performance studies, she argued that Asian performance aesthetics have a symbiotic but uncomfortable relationship to Western epistemologies.

In Fall 2021, Alexa gave a presentation entitled "Asian Embodiment of a White Canon" at New York University in Shanghai's Center for Global Asia. She explored the ways in which East Asian actors reposition their racialized bodies on stage and on screen and how East Asian feminism transformed gender identities.

Claudia Orenstein

She was the fortunate recipient of a 2021-22 Fulbright Research Fellowship, which allowed her to spend nine months of her sabbatical in Japan investigating traditional puppetry within ritual contexts, as well as exploring other traditional and contemporary puppetry forms. She presented material from this research in "In Pursuit of Ritual Puppetry in Japan" at Tradition and

Innovation in Japanese Theatre: A Conference in Honor of Leonard C. Pronk; in "Beyond Bunraku: Japan's Diverse Puppet Heritage," a talk for Sophia University's Institute of Comparative Culture; and in an upcoming article for *Asian Theatre Journal*, "Exploring the Diversity of Japanese Traditional Puppetry."

Further cross-cultural activities have included presenting "The Blossoming of Contemporary Puppetry in the US" for The Japan Center of the International Association of Theatre Critics, presenting "Global Conversations: Japanese Cart Puppetry: Kuruma Ningyō" with performers Nishikawa Koryū V and Nishikawa Ryūgyoku for Illuminations: The Chancellor's Arts and Culture Initiative at the University of California, Irvine, and discussing the same form for a screening of Hachioji Kuruma Ningyō's "The Departure and Death of Atsumori" from the Ballard Institute and Museum of Puppetry as part of the World Epics in Puppet Theatre Project.

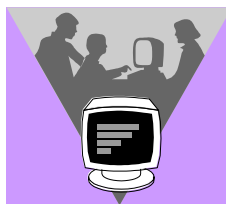
During her time in Japan she also performed with the Tokubei-Za puppetry group from Tokushima, appeared twice on Tsujimoto Kazuhide's local Tokushima television show about Awa puppetry, and was featured in several articles in local Tokushima and Ishikawa newspapers and on the Fulbright Japan's Facebook page. Her research into the Fukaze Dekumawashi *bunya ningyō* tradition of Hakusan, Ishikawa brought her to an official meeting with the mayor of Hakusan city. "Blessings in the Tokushima Mountains," her article on the *hakomawashi* puppeteers of Tokushima, came out in *Puppetry International* and another version of this material appeared in the Japanese publication *Ningyō no Mura 1: Karafuku o Yakusoku Suru Sambasomawashi*, the first in a trilogy of books from Tsujimoto Kazuhide on the form. "Artistry in Abundance" her review of presentations of *kyōgen*, *dengaku*, and *shingigaku* appeared in Japanese and English in the *ACT.JP Newsletter*. Her short articles on Japanese puppetry, "Cute Pigs and Robots; Not What You Think" and "Puppetry and Ritual in Japan" appeared in UNIMA-USA's newsletters. She served as co-editor with James Peck for *Elizabeth LeCompte, Ping Chong, Robert Lepage: Multi-Media Interrogations*, Volume 7 in the series Great North American Stage Directors, which came out from Methuen in November and contains her Introduction and her essay "Animated Objects in the Work of Ping Chong." Her co-edited volume *Women and Puppetry: Critical and Historical Investigations*

with Alissa Mello and Cariad Astles, was a recipient of the newly established Nancy Staub Award for excellence in publication on puppetry from UNIMA-USA.

She is starting as the founding Editor of *Puppetry International Research*, a new, online, free access, scholarly journal devoted to puppetry, masks, and related arts, published by the Martin E. Segal Theatre Center at the Graduate Center CUNY in collaboration with UNIMA-USA.

Carol Fisher Sorgenfrei
She has funded a yearly lecture series on Japanese performance at the Terasaki Center for Japanese Studies at UCLA. The inaugural lecture was presented in February by Jennifer Robertson. Carol also organized and chaired the hybrid conference

Tradition and Innovation in Japanese Theatre: A Conference in Honor of Leonard C. Pronko which took place live and via zoom April 1-2, in conjunction with a weekend memorial to Professor Pronko and a kabuki production directed and performed by his last student, graduating Pomona College senior and Watson Scholar Mark Diaz. On May 28, her play *Snake Oil* will premiere via zoom at an online conference co-organized by University of British Columbia and UCLA (see above, under Conferences). She will deliver a talk about this production at IFTR in Reykjavik, Iceland in June.



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.

AAP WEB SITE – NEW!!!!
Want to stay up-to-date on all things AAP? Visit the AAP website for member news, calls for papers, and information on our annual conference!
www.asian-performance.org



You can also **renew your membership** and **register for the conference** online at www.asian-performance.org.

Please be sure to update your bookmarks to the new web address! The old site is no longer active.

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

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

Questions? Email IT officer Tarryn Chun (tchun@nd.edu) or submit a query via the website.

- Annual AAP & ATHE conference info
- Calls for papers & other announcements
- AAP Newsletter archive
- Renew your membership online

AAP 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 TWITTER FEED**

The Association for Asian Performance now has a **Twitter feed: @aapnotes**. The account is currently following a select few of you, but is perfectly happy to follow every *AAP* person who uses Twitter. If you choose to follow *AAP*'s Twitter feed, Tarryn Chun will be notified and will see that *AAP* follows you back. If you don't use Twitter, but you know of an event that *AAP* should promote, contact IT Coordinator Tarryn Chun tchun@nd.edu and she will see that the information twitters.

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 Tarryn Chun tchun@nd.edu



AAP ADDRESSES & INFORMATION

O **FFICERS 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.

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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 Kevin Wetmore: kwetmore@lmu.edu **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 Kevin Wetmore for the most recent information.

Return the following form with a check made payable to "Association for Asian Performance" to: AAP c/o Kevin J. Wetmore, Secretary/Treasurer, Dept. of Theater Arts, Loyola Marymount University, 311 Foley Theatre, 1 LMU Drive, MS 8210, Los Angeles, CA 90045-2659

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

Name: (last, first & middle): _____

Institutional affiliation _____

Mailing address for *AAP Newsletter* _____

➤ check here ____ if you **DON'T** want the *Newsletter* mailed (ie, **ONLY** want on-line version)

Alternative Address: _____

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