

ASSOCIATION FOR ASIAN PERFORMANCE

FALL, 2018 NEWSLETTER

LETTER FROM THE PRESIDENT



Dear AAP Members,

Greetings from Bloomington – I recognize that for many of us it has been a tumultuous fall.... No matter which side of the political divide you occupy. I just returned from a conference for parents and others working with children in foster care (many of you know my wife and I foster)—and the message about the importance of connections and community makes me realize how vital those are in all parts of life. Mentoring, sharing ideas, and working together are all key and can bring comfort and energy.

This issue of our newsletter contains reports on the Association for Asian Performance 18th Annual Conference and AAP-sponsored *ATHE* panels held in Boston in August 2018. I especially enjoyed the *ATJ* Lecture given by Xiaomei Chen on her research on theatre and politics in China. Her thoughtful analysis included information about her own personal journey as a scholar... not only teaching us about different periods in Chinese theatrical history, but also challenging us to consider the ways in which we do scholarship and how we make meaning from the objects we study.

It also contains information about the 2019 *ATHE* and AAP conferences to be held in Orlando, FL next August. You will also find a call for papers for the 2019 Emerging Scholars

Panel, which I hope you will share widely with friends, colleagues, and students conducting innovative research in our field.

I want to thank the board members who have completed their service. Tarryn Chun presided over an extremely dynamic and interesting pre-conference this year. It was especially challenging when *ATHE* changed the times and availability of rooms... but she still organized many amazing sessions covering different aspects of research in Asian theatre and performance. I am excited that she will continue working with the AAP leadership in her new role as IT Coordinator/AAP Online Editor. She has already updated the website (take a look at www.asian-performance.org) and has other innovations in development. Kristen Rudisill has been elected to this position – and I look forward to her new ideas and energy (and maybe some Indian food at Schmooze Fest??!?)

Tarryn's new role means that David Mason has finally stepped down as the AAP webmaster and tech guru-extraordinaire. David designed the first webpage, giving AAP an unparalleled presence. He not only ran the page from house (a fact I know because sometimes his house would lose power while he was on field research in India and we had to wait to register for the conference...), but also made it possible for scholars to post videos of performances on the website. This service was YEARS ahead of YouTube and provided enhancement to teaching and research. We thanked David at the dinner and membership meeting.... But it is hard to articulate how much he has done for AAP. Please join me in thanking him any chance you get! (I am glad he continues to take and post fabulous photos of our events!)

Also saying goodbye is Xing Fan, after two terms as the Vice President/*ATHE* Conference Planner. I am always impressed how she hit the ground running after each conference to get us ready for the next one. This role requires a lot of planning and communication—and Xing was excellent on both accounts. I will miss getting to work with an old friend from grad school (we went to University of Hawaii together!) – but I am excited to welcome Man He into this position!

Over the years the role of the Graduate Student Representative has evolved—and their participation in planning events and advocating for the graduate students has increased. They oversee the brown bag career sessions, implemented a mentorship program, help with communication and getting the word out, and many other activities. Annie Rollins has completed her term as GSR, and contributed a great deal to organizing and planning events to welcome graduate students to *AAP*. Huihui Huang is the new GSR, and is enthusiastic about becoming more involved. It is an excellent opportunity to learn about leadership and work closely with scholars from other universities. Please consider nominating your students to this important role!

I hope all members of *AAP* consider serving on the board. It has been one of the most rewarding parts of my academic career – and there are many different roles to be filled. This year we will be electing a new Membership Outreach Coordinator and President in addition to a new Graduate Student Representative. I will be sending out more emails about these opportunities, but please consider running! I am happy to answer any questions.

Also – Kevin Wetmore, who has served as *AAP*'s secretary and treasurer since I have been involved with the organization (which is getting to be a lonnnnggg time!), has decided that he would like to finally step down. Although I cannot imagine *AAP* without him in this role, it is also exciting to have an opportunity for someone new to step in. The board is discussing the best way to handle this transition, but I urge anyone who might be interested in learning more to please contact myself or Kevin.

I also want to thank Carol Sorgenfrei, Siyuan Liu, and David Jortner for their work on *AAP*'s various publications. Carol works to compile this newsletter two times a year, Siyuan is the editor for *ATJ*, and David is also with *ATJ* as book review editor. I enjoy reading your news and research that they make available.

Please watch your email for announcements about the upcoming *AAP* elections and 2019 Pre-Conference CFP. May the semester bring inspiration, the holidays due respite. Happy Fall!

Sincerely,

Jennifer Goodlander

Jennifer Goodlander

President, Association for Asian Performance

A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS

Dear *AAP* Members:

If you haven't yet met us, we would like to introduce ourselves. We are Hui Hui Huang and Ellen Gerdes, the Graduate Student Reps for *AAP*. One of our initiatives is to recruit and retain more graduate students working in Asian Performance. As you know, joining *AAP* as a graduate student greatly increases research opportunities and support networks specific to our fields. Going to conferences, applying for awards, and interacting with senior colleagues and other graduate students are some of the benefits that membership can offer. Please recommend that your students join and participate in *AAP* as an important component of becoming a professional in our field. Membership for students is quite inexpensive, and the value to one's future is far beyond the minimal cost. You or your students can contact the graduate representatives directly.

Looking forward to meeting you!

Hui Hui Huang hh20@indiana.edu and

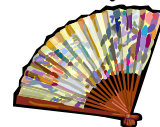
Ellen Gerdes ellen.gerdes@gmail.com

Grad Student Reps

NOTE FROM THE EDITOR

Please send news and announcements for the Spring, 2019 *Newsletter*

(including up-coming events that will take place between June-November, 2019) to: csorgenfrei2@aol.com. The deadline is April 1, 2019. 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



Carol Fisher Sorgenfrei.



RECAP: 18th ANNUAL AAP CONFERENCE **July 31-August 1, 2018, Boston, MA**

CONFERENCE OVERVIEW

The eighteenth annual AAP conference took place in Boston, MA on July 31-August 1, 2018. This year, organized panels and individual papers alike worked to push the boundaries of research on Asian performance in exciting—and perhaps, in keeping with the *ATHE* theme, even *revolutionary*—ways. Over the course of a day and a half, topics moved from research that problematized notions of “tradition” and the “premodern” in drama and dance, to considerations of how participation, mediation, and digitization alter human engagement with theatre, to explorations that reached beyond the human to the ghostly and the revenant. Our workshop offered a fascinating and participatory foray into the classical Japanese dance technique of Sōke Fujima *nihon buyō*, and for Schmoozefest, we headed down to Boston’s Chinatown for an evening that left us feeling full of delicious food and comradery.

Day 1: Concurrent Panels I

In our first concurrent session, a panel on “Performance, Community, Identity in/from India,” organized by David Mason (Rhodes College), brought together papers on performances of Durga Puja among the South Asian diaspora community in Southern California by Arnab Banerji (Loyola Marymount University), collaborative performance in Goa, India by Radhica Ganapathy (West Virginia University), performative acts in the pilgrimage town of Vrindavan by David Mason, and Indian dance festivals in Tokyo by Kristen Rudisill (Bowling Green State University). Together, the papers examined how performance both reinforces the unique identity of a community within a larger population and troubles the boundaries that mark such distinctions.

Concurrently, a panel on “Treading the Boards: Actors and Acting in Modern Chinese Theatre” included a paper by Man He (Williams College) on the acoustics and speaking of *huaaju*

performance, acting styles in the 1983 Chinese production of *Death of a Salesman* by Hanyang Jiang (University of British Columbia), and problems of bureaucracy in 1950s state-sponsored theaters in the PRC by Siyuan Liu (University of British Columbia).

Concurrent Session II

The second parallel session featured two panels on “Asian Theatre in the Americas” and “Audience, Immersion, and Engagement across Asia.”

In the former, Casey Avaunt (Colgate University) presented work on Chinese culture nationalism and dance in Boston’s Chinatown, Sylvi Belleau (Université Laval) spoke on her research and creative engagement with feminine figures from the Ramayana, and Yizhou Huang (Tufts University) discussed the contemporary work of Pao Arts Center in Boston’s Chinatown.

The second panel included presentations by Enhua Zhang (University of Massachusetts) on immersive theater in China; Pai Wang (University of California, San Diego) on Chinese idol shows and spectatorial performance; and Jashodhara Sen (University of Colorado, Boulder) on the relationship between *Jatra* and grassroots engagement in under-served Bengal communities.

Concurrent Panels III

The following session included a panel organized by Megan Ammirati (University of California, Davis) entitled “Case studies of Female Performers in East Asia: From the Repertoire to the Archive.” Three papers focused on illuminating the corporeal labor of female performers: Megan Ammirati spoke on methodology through a comparative case study of Republican-era Chinese actresses and late 18th-early 19th century English-language actresses. Ellen Gerdes (University of California, Los Angeles) analyzed a performance in the young scholar role by *kunqu* actress Shi Xiao Mei. And Emily Wilcox (University of

Michigan) discussed the dance career and development of “frontier dance” by Chinese dance pioneer Dai Ailian.

In the adjacent room, a collage panel brought together papers on Tainaner Ensemble’s *Belle Reprieve*, by Fan-Ting Cheng (National Taiwan University), authenticity and identity in Kalbeliya dance by Ayla Joncheere (Ghent University), and translational performance in Republican China by Annelise Finegan Wasmoen (NYU School of Professional Studies).

Workshop

The afternoon’s activities concluded with the workshop on “Deconstructing *Dōjōji*” led by Helen Moss (Fujima Nishiki-no 藤間錦乃) of the IchiFuji-kai Dance Association, Dr. Dongshin Chang (Hunter College, CUNY), and Yoshiko Furuse (IchiFuji-kai Dance Association), which examined *Musume Dōjōji* through the lens of Sōke Fujima *nihon buyō*, the classical dance style in which it was created.

Food and Schmooze

After the workshop, stimulating conversation continued on the trek over to the China Pearl restaurant and during our Schmoozefest dinner, followed by a late-evening gathering for graduate students back at the conference hotel bar.

Day 2: Concurrent Panels IV

The second day of the conference began bright and early with two panels on the topics of “Problematizing the Premodern: Literary & Historic Interventions in Chinese Drama & Dance” and “Local, Regional, National: The Politics of Place & Performance in Asia.”

Allison Bernard (Columbia University) presented research on intertextual references and the dynamics of performance in *The Peach Blossom Fan*; Melody Yunzi Li (University of Houston) looked at representations of “The Dance of Rainbow Skirts” in Chinese drama; and Ziyang Cui (Temple University) analyzed the construction of “classical” dance in modern China.

The second concurrent panel featured papers on spectacle in Chinese dance-drama by Alissa Elegant (Temple University), *xiqu* adaptation and nationalist politics by Anne Rebull (University of Michigan), and social space in late 19th-early 20th century Shanghai theater by Sophia Tingting Zhao (Virginia Polytechnic Institute and State University).

Concurrent Panels V

The second session of the day included a panel on “Ghosts, Zombies & Traces of Trauma in East Asian Media & Performance” that brought together individual papers on a range of topics. Yan Chen (ART/Harvard) spoke on the narration of traumatic pasts through the lens of one contemporary Chinese play, *Humoring President Chiang Kai-Shek*, followed by Wiyu Li (University of Washington) on the uncanny in the work of Kazuo Ohno and Butoh Theatre. Andy Rodekohr (Wake Forest University) discussed the mediation of Taiwanese singer Teresa Teng across different technologies, and Justine Wiesinger (Yale University) analyzed representations of the dead in Japanese cinematic and theatrical responses to 3.11.

The concurrent panel on “Innovation, Preservation, and Training” in Asian performance included papers by Margaret Coldiron (University of Essex) on the ethics and aesthetics of teaching practices from Asian cultures in a European actor-training context, by Ai-cheng Ho (University of Bourgogne-Franche-Comté) on using *Taiji quan* techniques to develop “pre-expressivity” in acting, and by Annie Katsura Rollins (Concordia University) proposing a new theoretical concept for the preservation of vernacular performance such as Chinese shadow puppetry.

Brown Bag

During the lunch break, graduate students and faculty mentors continued our recent AAP tradition of a “brown-bag” mentoring lunch, which gives graduate students the opportunity to seek advice on dissertation writing, fieldwork, publishing, and the job market from more senior AAP members.

Concurrent Panels VI

After lunch, we had two additional panel sessions before the conference concluded.

The first panel on “Asian Choreographies: Gesture and Identity in Dance,” represented the growing presence of dance-related scholarship at AAP. John Weinstein (Bard College) presented new work on developing a methodology for the analysis of figure skating, while Tara Rodman (University of California, Irvine) discussed Anna Pavlova and the reception of ballet in 1920s Japan.

Concurrently, in a panel on “Traditions across Time and Space,” Chun Liu (Southeast University) discussed her research on

scenographic language in contemporary cross-cultural Chinese performance, and Iris H. Tuan analyzed several recent Taiwanese productions through Levi-Strauss's structuralist approach to myth.

Concurrent Panels VII

The final panel session of the conference included our adjudicated Emerging Scholars Panel and an organized panel on "Transformation, Negotiation, and Regeneration in Today's Cambodian Performing Arts Traditions."

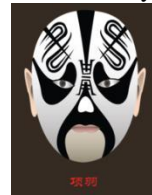
This year, AAP was proud to select three papers for the Emerging Scholars award: "Spaces of Citizenship in Contemporary Singaporean Theatre" by Nathan Bullock (Duke University), "Performing Intercultural Trauma: State, Land, and Women in *Troy*, *Troy...Taiwan*" by Sophia Yashih Liu (National Taiwan University), and "Applying/Contesting the Brechtian Model: Calcutta Repertory Theatre's *Galileo-r Jibon*" by Dwaipayan Chowdhury (Jawaharlal Nehru University).

Our final panel, organized by Stéphanie Khoury (Tufts University) and Celia Tuchman-

Rosta (CUNY York College) brought together three papers by Stéphanie Khoury, Celia Tuchman-Rosta, and Emily Howe (Boston University) that explored rural ritual theater, Cambodian classical dance workshops, and a large-scale musical performance commemorating the Cambodian genocide, respectively.

Many thanks to everyone who attended and contributed to making this such a wonderful conference. It's been a pleasure to plan the conference for the past two years; I'll be passing the torch on to our new Vice-President for AAP Conference Planning, Kristen Rudisill, but still look forward to seeing everyone next year in Orlando!

Submitted by:



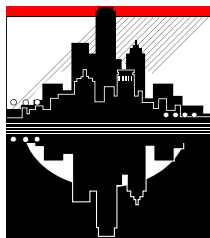
Tarryn Chun

VP for AAP Conference Planning



SCHOOMZE & FOOD

In celebration of our 31th year, we had a blast at our annual Schmoozefest at China Pearl in Boston's Chinatown.



RECAP: AAP at ATHE -- Boston August 1-5, 2018

***A* AP SPONSORED EVENTS ATJ LECTURE**

AAP sponsored panels and presentations at the 2018 Association for Theatre in Higher Education Conference at

the Westin Boston Waterfront Hotel in Boston began with Xiaomei Chen's *Asian Theatre Journal* Lecture "Performing Socialist Revolutions on Contemporary Chinese Stage" on August 1.

Professor Chen is professor of Chinese literature in the Department of East Asian

Languages and Cultures at the University of California, Davis. In this lecture, Professor Chen first revisited personal history in two contexts: the formation and development of intellectual inquiries and the development of pedagogical approaches, which are reflected in her monographs, *Occidentalism: A Theory of Counter-discourse in Post-Mao China* (Oxford UP, 1995), *Acting the Right Part: Political Theater and Popular Drama in Contemporary China* (University of Hawaii Press, 2002), and *Staging Chinese Revolution: Theater, Film and the Afterlives of Propaganda* (Columbia UP, 2016), and edited translation anthologies, *Reading the Right Text: An Anthology of Contemporary Chinese Drama with a Critical Introduction* (University of Hawaii Press, 2003), and *Columbia Anthology of Modern Chinese Drama with a Critical Introduction* (Columbia UP, 2010 and abridged version, 2014).

Professor Chen then focused on her ongoing research project examining performing the socialist state in contemporary China, with the “Meng Bing phenomenon” as a primary case study. Professor Chen argued against the conventional wisdom which views the PRC performance culture as a monolithic, top-down, and meaningless practice characterized solely by censorship in a totalitarian regime. She demonstrated Chinese artists’ willing and talented participation of creating propaganda art to find a stage for their own and discussed how the dynamics and constructive process of propaganda performances can be studied as a complex, dialogic, and interweaving process, in which multiple voices and opposing views collide, negotiate, and compromise in forming what looks like a mainstream ideology—and indeed functions as such—to legitimize the state and its right to rule. Most importantly, Professor Chen argued that propaganda study can delineate performative rituals which insinuated itself in the form of “personal” memories, nostalgia, commercial culture, pop culture, youth culture, and the cybersphere with popular appeal, which can explore- the charisma of revolutionary leaders to create romance, detective, suspense, and war stories that overlap with Hollywood blockbusters despite their obvious differences.

A AP MEMBERSHIP MEETING

This took place on August 1. We discussed constructive feedback to *ATHE* on conference planning. Jennifer

Goodlander talked about *ATHE*’s moves to enhance conference participation, including possible future rules on one-room per pre-conference. We discussed possible strategies for encouraging participation in AAP sponsored panels/sessions at *ATHE* and for organizing AAP pre-conference if concurrent sessions are no longer possible.

This meeting marks the completion of Xing Fan’s tenure as re-elected VP for *ATHE* planning and Tarryn Chun’s tenure as VP for AAP pre-conference planning. We welcome Man He as the newly elected VP for *ATHE* planning and Kristen Rudisill as the newly elected VP for AAP pre-conference planning, and Tarryn Chun will stay on the board, serving as the IT Coordinator/AAP Online Editor.

A AP SPONSORED PAPER PANELS

In addition to the *ATJ* lecture and the AAP membership meeting, AAP sponsored six paper panels at *ATHE*:

Performance, Shibai, Biǎoxiàn: The Ethics and Challenges of Translation

Thursday, August 2, 2018 12:30 PM - 2:00 PM

Session Coordinator:

David Jortner (Baylor University)

Presenters:

David Jortner (Baylor University), “Translating a Playwright Who Hated Playwriting: Osanai Kaoru and Modern Audience”

Lanlan Kuang (University of Central Florida), “Choreographing Dunhuang: The Staging of China’s Silk Road Theme Dance Dramas”

John Emigh (Brown University), “Translation from Transcription: Multi-Lingual Improvised Topeng Shows and a 19th C Indian Text”

Kristen Rudasill (Bowling Green State University), “Translating from Tamil”

These scholars addressed the challenges and opportunities involved in translating Asian theatre for Western audiences. They believe that nothing is more revolutionary than the idea that the theatre can present the globe to audiences. The theatre is a home for the other; it is a forum which allows access to the artists of other nations, cultures and communities. At the center of that process, however, is the translator. Less identifiable than the playwright or director, the

translator inhabits a liminal zone between academic and artist. Translators are tasked not only with fealty to the original but also with the demand that they capture the style and “feel” of the playwright’s work. Simultaneously, the work must be “playable;” local actors and audiences must be able to grasp the work without it feeling alien, boring, or incomprehensible. These challenges to translation are magnified when moving from an Asian culture to the West; moreover, there are issues of history, style and artistic tradition which often come into play in translating Asia that are absent in Western dramas. This roundtable pulled scholars of Japanese, Chinese, Indonesian, and Tamil theatre to speak about how they addressed some of these challenges and the ethical issues involved in translating Asian plays for a Western audience.

***Jingju* (Beijing opera) Reform and Revolution, from Script to Performance**
Thursday, August 2, 2018 2:15 PM - 3:45 PM
 Session Coordinator:

Siyuan Liu (University of British Columbia)

Presenters:

Xing Fan (University of Toronto),
 “Solidifying the Path for Revolutionizing *Jingju*?
 The Mystifying *Three Raids at the Zhu’s Village*”

Siyuan Liu (University of British Columbia), “The Public Denunciation of the *Jingju* Actress Zhao Yanxia in the Early 1950s”

This panel examined China’s attempt to reform and revolutionize *jingju* before and after the establishment of PRC in 1949. In “Solidifying the Path for Revolutionizing *Jingju*? The Mystifying *Three Raids at the Zhu’s Village*,” Xing Fan focused on *Zhu’s Village*, which was created in Yan’an in 1945 and praised by Mao Zedong as “a success after *Driven to Join the Liang Mountain Rebels*, solidifying the path for revolutionizing *pingju*” (name for *jingju* then). These two productions have often been referenced as epoch-making of *jingju*’s revolution. Fan argued that Yan’an *jingju* revolution conveyed a muddled and vague vision for *jingju*’s future, because this production’s revolutionary efforts lingered only on peripheral issues.

In “The Public Denunciation of the *Jingju* Actress Zhao Yanxia in the Early 1950s,” Siyuan Liu contextualized the public repudiation of Zhao within PRC’s campaign to divest traditional theatre of its theatricality in the pursuit of genre purity and realistic performance.

Through two campaigns on performance reform (1951 and 1954), Zhao remained a repeated target until her self-criticism in 1955. Zhao’s case illustrated the reform’s anti-theatrical nature through pruning diverse versions, adopting “formalism” as a critical weapon, censoring “yellow” (suggestive) performance, and eliminating improvisation and clowning.

Politics, Resistance and Ideology in Asian Theatre I: China

Friday, August 3, 2018 9:45 AM - 11:15 AM

Session Coordinator:

Kevin Wetmore (Loyola Marymount University)

Presenters:

Huihui Huang (Indiana University),
 “Body, Violence and Resistance: Revolutionary Ideology in *The White-Haired Girl*”

Allison Bernard (Columbia University),
 “Reading Ruan Dacheng *Taohua shan*’s Villain-Playwright”

This panel offered two different approaches to politics, ideology and resistance in traditional Chinese theatre and its modern performances with a particular focus on gender identity and the uses of dramatic literature and theatrical performance.

The first paper considers the body a site of resistance within *The White-Haired Girl*. By exploring the political background of the ballet film *The White-Haired Girl* and making a comparison with the play and the opera *The White-Haired Girl*, Huang discussed body and the absence of self from the perspective of power and gender, in order to show the injustice and inequality of the body, and violence and body resistance to combat injustice and inequality.

In the second paper, Bernard explored representations of villainy in the Ming and Qing periods and how such depictions actually carried ideological weight. Using the dissonance between Kong Shangren (1648–1718) and Ruan Dacheng (1587–1646) as a new window into the literary and theatrical environments of *The Peach Blossom Fan*, Bernard argued that Kong’s staging of Ruan places the two playwrights in direct competition. Understanding Ruan’s role in Kong’s play requires careful attention to both dramatic conventions and power relationships in the early Qing. Bernard stressed the power of Kong’s play as a judgement not only on political history, but also on literary and theater history and shed new light on the uses of stage drama in vetting past personae to serve the ideological needs of the Qing present.

Politics, Resistance and Ideology in Asian Theatre II: Japan and Korea

Friday, August 3, 2018 3:15 PM - 4:45 PM

Session Coordinator: Kevin Wetmore (Loyola Marymount University)

Presenters:

Hyo Jeong Hong (University of Minnesota), "Choreographing the Self-Determination Movement of the Stateless"

David Jortner (Baylor University), "Reconfiguring the 49th State Through Theatre: Americanism and American Drama as a New Identity Construction in the Occupation Era in Japan"

This panel offered two papers that analyzed the role of outsiders and subalterns within Japan and Korea in the construction of resistance to and reinforcement of ideology, especially through the body and through the construction of the identity of the Other.

Hong examined how Korean school sports meetings in Jiando, Sakhalin, and Hawaii in the 1910s choreographed self-determination movements of stateless Koreans along with Chinese, Russian minorities, and Hawaiian residents. Korean immigrant workers in those areas invented the Korean school sports meeting as a new kind of traditional seasonal festival by refashioning a sports meeting that was initially utilized for empowering the Dae-han Empire (1897–1910) in order to protect its sovereignty against Japanese colonial invasion.

Jortner explored how American ideologies, especially those concerned with communism, shaped the discourse surrounding *shingeki* during the Occupation period.

Re-imagining Revolution and Protest in Asian Performance

Saturday, August 4, 2018 1:30 PM - 3:00 PM

Session Coordinator: Shiao-ling Yu (Oregon State University)

Presenters:

Zihan Loo (New York University), "Sensing *Brother Cane*: 'Counter-conduct' and the Exhaustion of Self"

Melissa Wansin Wong (John Jay College of Criminal Justice), "Between Resistance and Consensus: The Mercurial Dramaturgy of The Necessary Stage and Drama Box's Manifesto"

Shiao-ling Yu (Oregon State University), "Politics and Theater in the PRC:

Dramatizing the Chinese Communist Revolution on Stage"

These papers examined how the Chinese Communist revolution is re-enacted and reexamined, and how artists in Singapore protest policies that restrict freedom of expression.

Shiao-ling Yu's paper analysed the play *Searching for Li Dazhao*, produced in 2011 to commemorate the ninetieth anniversary of the founding of the Chinese Communist Party. Yu argued that the two parts of the play contrasted the sacrifices of the early revolutionaries, such as Li, with the widespread corruption in Chinese government today, to accentuate the loss of Communist ideals in materialistic, contemporary China. Yu argued that this play broke new ground as political theater by transforming it from a propaganda tool to political commentary.

Melissa Wansin Wong's paper analyzes *Manifesto*, a 2016 play devised by two Singapore theatre companies pondering the role of artists in a country governed by authoritarian powers. Wong pointed out that *Manifesto* included voices from different sides of the political spectrum: it presented the agency of artists breaking from state censorship, while also depicting Jacques Rancière's formulation of "consensus"—a depoliticization of political struggles through institutional "policing" with the people's tacit agreement. Wong argued that the play's intrigue lies in its resistance to being labeled either as performing its own cooption, or as a subversive undermining of state mechanisms.

Zihan Loo's presentation reflected on his work on *Cane*, a 2012 production that included the re-enactment of *Brother Cane*, a 1993 performance that led to a ten-year restriction in licensing and funding of performance art by the Singaporean government from 1994 to 2003. Loo examined how both the 1993 performance and its licensed re-enactment were tethered to the political climate of Singapore. Loo argued for the potential of reading *Brother Cane* and his reenactment through the lens of Foucauldian "counter-conduct" and claimed that it was through the exhaustion of the self that bodies were able to reimagine expectations of "live-ness" in Singapore.

Revolutionary Futurity in the Middle East and its Diaspora

Saturday, August 4, 2018 5:00 PM - 6:30 PM

Session Coordinators:

Marjan Moosavi (University of Toronto) and Matt Jones (University of Toronto)

Presenters:

Marjan Moosavi (University of Toronto), “The Shrine Pigeons’ Coos: Interventionist Theatre on Women’s Issues in Iran”

Matt Jones (University of Toronto), “A Woman Walks Through Occupied Kabul: The Geopolitics of Danger in Kubra Khademi’s Performative”

Ali Pour Issa (University of Washington), “Pedagogy, Performance and the Iran-Iraq War”

Amir Al-Azraki (University of Waterloo), “Challenges of Theatre of the Oppressed in Iraq and Canada”

This panel explored the futurity of revolutionary performance in various parts of the Middle East and its diaspora.

Marjan Moosavi’s paper examined the themes and aesthetics of Iranian theatre artists’ interventions that give women’s issues visibility and challenge the main sources of patriarchal power: religiosity, politics, and morality. Exploring the recent repertoire of interventionist theatre about women, Moosavi’s case study of *The Shrine Pigeons’ Coos* examined the theatricalization of the pious female body on the stage. She analyzed the theatrical narratives, emotional embodiments, corporeal activism, and confrontational conventions as “counter-conducts” that theatricalized women’s spaces and stories.

Matt Jones argued that danger had long been a tactic of performance art: artists had mutilated their bodies, risked asphyxiation, or invited audiences to use weapons in their presence. In Afghan performance artist Kubra Khademi’s work, though, the source of danger

came from agents other than the artist or the audience. In 2015, Khademi walked through the streets of Kabul clad in a metal chastity suit and was met by crowds of men jeering and threatening violence. Jones’ paper explored the use of danger in her work and the complicated ways she interacted with global and local feminist politics.

Ali Pour Issa’s paper evaluated various pedagogical methods for understanding the Iran-Iraq in the context of the major political and cultural issues in the region. Aiming to bridge the gap between Western and Middle Eastern ways of knowing, Ali Pour Issa analyzed performances of *Chess with the Doomsday Machine*, directed by Iranian-Canadian artist Shahin Sayadi, in both Canada and Iran. An exploration of the contemporary political circumstances of war and peacemaking, the play speaks to the theme of the conference in terms of pedagogy and revolution.

Amir Al-Azraki discussed the utilization and challenges of recent projects of Theatre of the Oppressed in both Iraq (working with university students and with women artists/activists), and in Canada (working with Arab refugees). Examining four projects that connected artists and activists working in Iraq, the United Kingdom, Canada, and the United States, Amir Al-Azraki explored the challenges of using Boal’s techniques in a transnational context.



Xing Fan,
Vice-President/ATHE Conference Planner



CONFERENCES AND CALLS

**CALL FOR PAPERS:
AAP ADJUDICATED
EMERGING SCHOLARS
PANEL**

The Association for Asian Performance (AAP) invites submissions for its 25th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Orlando, Florida on August 7-8, 2019, which precedes the Association for Theatre

in Higher Education (ATHE) conference. Selected papers will be strongly considered for publication in *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. Receipt of 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. Arnab Banerji, Assistant Professor of Theatre, Loyola Marymount University
<arnab.banerji@lmu.edu>

DEADLINE FOR SUBMISSIONS:

January 30, 2019. Winners will be notified by April 30, 2019

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, 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 Arnab Banerji at
<arnab.banerji@lmu.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/>

CALL FOR PAPERS: ATJ RAMLILA

Asian Theatre Journal is currently seeking two to three articles (6,000-8,000 words) or reports (5,000-6,000 words) for a special issue on Ramlila in India and the Indian diaspora. Articles on the performance of Ram's story in other regional traditions or ones with a comparative focus between Ramlila and other forms of theatre will also be considered. Articles with "thick description" based on sustained participant-observation and insights from ethnographic interviews are especially welcome. For fullest consideration, please send a 200-page abstract to guest editor Pamela Lothspeich ploth@email.unc.edu by December 31, 2018.

CALL FOR PAPERS Sinophone Studies: Interdisciplinary Perspectives and Critical Reflections

April 12–13, 2019 -UCLA

Deadline: December 1, 2018



Since the initial conceptualization of Sinophone studies over a decade ago as a field that examines Sinitic-language cultures and communities marked by difference and heterogeneity around the world, scholarly work in the field has become more and more interdisciplinary, involving not only literary and cinema studies, but also history, anthropology, musicology, linguistics, art history, dance, and others. Now we routinely see "Sinophone" as a specific marker with multiple implications that are no longer merely denotative, enabling, on the one hand, marginalized voices, sites, and practices to come into view, and, on the other hand, an expanded conversation with such fields as postcolonial studies, settler colonial studies, immigration studies, ethnic studies, queer studies, and area studies. There have been vibrant debates at the definitional and conceptual level about critical issues and standpoints, such as the pros and cons of the diasporic framework (diaspora as history versus diaspora as value), the difficulty of overcoming Chineseness, the

strength and pitfalls of language-determined identities, imperial and anti-imperial politics, racialization and self-determination of minority peoples, place-based cultural practices, the dialectics between roots and routes, and many others, and presently, scholars in disciplines other than literary and cinema studies have begun to join these conversations. The increasingly interdisciplinary nature of Sinophone studies compels us to take stock, at this particular historical conjuncture, of where this inherently interdisciplinary field has been, where it is going, and where it might go in the future.

The conference calls for paper proposals that engage with the broad contours of Sinophone studies as described above with the aim of gathering selected conference papers into a new reader entitled *Sinophone Studies: An Interdisciplinary Reader*, after the 2013 volume, *Sinophone Studies: A Critical Reader* (Columbia UP). The 2013 volume was largely limited to literary and cultural studies, and the current volume in preparation will give preference to disciplines that are not yet represented in the 2013 volume as well as more conceptual and theoretical essays that elaborate upon Sinophone studies as an interdisciplinary field and the ways in which Sinophone studies has reframed existing discussions and challenged specific centrisms and boundaries.

Please send your paper proposal of no more than 300 words to Kunxian Shen at cw070145@gmail.com by December 1, 2018. Notifications of proposal acceptance will be sent by December 15 to allow presenters time to apply for travel funding.

Full papers are expected for delivery at the conference. The conference organizers will provide lodging, refreshments, and some meals, but will not be able to cover travel expenses. Conference registration is free.

The conference is part of the UCLA-National Taiwan Normal University Taiwan Initiative, and is supported by the UCLA Asia Pacific Center Taiwan Studies Lectureship with funding from NTNU, and from the Department of International and Cross-Strait Education, Ministry of Education, Taiwan, represented by the Education Division, Taipei Economic and Cultural Office (TECO) in Los Angeles.

IFTR BURSARIES -- SHANGHAI, 2019

The *IFTR* Bursaries Round for attending the Shanghai 2019 annual conference is now open. **The deadline for completed applications is 20 November 2018.**



**International Federation
for Theatre Research**

To apply for the 2019 bursary to attend the annual conference in Shanghai, please click and submit via the following link:
<https://docs.google.com/forms/d/1k-haw10apVUp2RQK-oJPiBHT1S8zgf5Id5eLNY2MhjU/edit?usp=sharing>

POLICY STATEMENT

Any bursary awarded by the *IFTR* is for the purposes of fostering and supporting scholars from all over the globe. Successful applicants must become members of *IFTR/FIRT* in order to present their papers at the conference. Abstract submission is a separate procedure. General Panel organizers and Working Group conveners will assess the abstract, and inform in due time whether it has been accepted. The Bursary Subcommittee is exclusively responsible for financial support allocation, and is not entitled to provide acceptance letters to the conference.

Should you be the winner of the New Scholars or Helsinki Prize, your bursary application will become redundant. In other words you will not receive a double award. Bursary awardees are expected to attend the full conference and *IFTR/FIRT* plenary on the last day. You cannot expect to be paid out in full if you have not attended the conference in full.

For queries please email

iftrbursaries2019@gmail.com

CALL FOR APPLICATIONS THEATRE JOURNAL CO-EDITOR

Nominations and applications are invited for the position of Co-Editor of *Theatre Journal*. This is a four year appointment: the Co-Editor will serve a two-year term beginning August 2019,

followed by a two-year term as Editor from August 2021 to August 2023.

Duties of the *Theatre Journal* Co-Editor include: preparing two issues for the press each year (in alternation with the Editor); the adjudication of manuscripts (a responsibility shared with the Editor); correspondence with authors; editing submissions; facilitating peer review; attending conferences and relevant events to promote and network for the journal; engaging and heightening the journal's presence in the field via social media and other outlets. The Co-Editor also serves as an ex officio member of the *ATHE* Research and Publications Committee.

Interested candidates are invited to send questions about the position to current *TJ* editor, Jennifer Parker-Starbuck Jen.Parker-Starbuck@rhul.ac.uk.

To apply, email: 1. a cover letter noting qualifications and a vision for the journal, 2. a current CV, and 3. the names and contact information for two recommenders to: D.J. Hopkins, *ATHE* Vice President for Research and Publications, at dhopkins@sdsu.edu. **Complete applications are due Dec. 1, 2018.**

CALL FOR APPLICATIONS *THEATRE TOPICS* CO-EDITOR

Nominations and applications are invited for the position of Co-Editor of *Theatre Topics*. This is a four year appointment: The Co-Editor will serve a two-year term beginning August 2019, followed by a two-year term as Editor from August 2022 to August 2023.

Duties of the *Theatre Topics* Co-Editor include: preparing one issue for the press each year; providing editorial support for the other two issues as requested by the Editor; the adjudication of manuscripts (a responsibility shared with the Editor); correspondence with authors; editing submissions; facilitating peer review; attending conferences and relevant events to promote and network for the journal; engaging and heightening the journal's presence in the field via social media and other outlets. The Co-Editor also serves as an ex officio member of the *ATHE* Research and Publications Committee.

Interested candidates are invited to send questions about the position to current *Topics* editor, Lisa Brenner lbrenner@drew.edu.

To apply, email: 1. a cover letter noting qualifications and a vision for the journal, 2. a current CV, and 3. the names and contact information for two recommenders to: D.J. Hopkins, *ATHE* Vice President for Research and Publications, at dhopkins@sdsu.edu. Complete applications are due Dec. 1, 2018.

CALL FOR APPLICATIONS *THEATRE JOURNAL* BOOK REVIEW EDITOR

Theatre Journal is accepting applications for the position of Book Review Editor.

Responsibilities include: commissioning reviews of books relating to theatre and performance; editing reviews; and establishing and maintaining relationships with book publishers. The Book Review Editor is also an ex officio member of the *ATHE* Research and Publications Committee.

The Book Review Editor will serve a three-year term beginning in March 2019 and ending in Feb. 2022. *Theatre Journal* is a quarterly, peer-reviewed journal featuring social and historical studies and theoretical inquiries that analyze dramatic texts and production.

Please email a letter of interest outlining qualifications, a current CV, and two letters of recommendation to D.J. Hopkins, *ATHE* Vice President for Research and Publications, at dhopkins@sdsu.edu

Complete applications are due by Jan. 4, 2019.

CALL FOR APPLICATIONS *THEATRE JOURNAL* PERFORMANCE REVIEW EDITOR

Theatre Journal is accepting applications for the position of Performance Review Editor.

Responsibilities include: commissioning reviews of theatre and dance performances in the United States and internationally, fielding queries about conducting reviews, and editing reviews. The Performance Review Editor is also an ex officio member of the *ATHE* Research and Publications Committee.

The Performance Review Editor will serve a three-year term beginning in March 2019 and ending in Feb. 2022. *Theatre Journal* is a quarterly, peer-reviewed journal featuring social and historical studies and theoretical inquiries that analyze dramatic texts and production.

Please email a letter of interest outlining qualifications, a current CV, and two letters of recommendation to D.J. Hopkins, ATHE Vice President for Research and Publications, at dhopkins@sdsu.edu. **Complete applications are due by Jan 4, 2018.**

CALL FOR APPLICATIONS THEATRE TOPICS BOOK REVIEW EDITOR

Theatre Topics is accepting applications for the position of Book Review Editor. Responsibilities include: commissioning reviews of current books relating to theatre practice and pedagogy with an emphasis on intersections of theory and practice; editing reviews; and establishing and maintaining relationships with book publishers. The Book Review Editor is also an ex officio member of the ATHE Research and Publications Committee.

The Book Review Editor will serve a two-year term beginning in Aug. 2019 and ending in Aug. 2021. *Theatre Topics* is a peer-reviewed journal that publishes articles and essays exploring subjects at the intersection of theory and practice. *Topics* is published three times a year.

To apply, email: 1. a cover letter noting qualifications, 2. a current CV, and 3. the names and contact information for two recommenders to: D.J. Hopkins, ATHE Vice President for Research and Publications, at dhopkins@sdsu.edu. **Complete applications are due by Dec. 1, 2018.**

CALL FOR PUPPETRY PAPERS

The next issue of *Puppetry International* will deal with issues of Puppets and Intangible Cultural Heritage (ICH). While the issue will focus on what that might mean in an American context, connections of American performances inspired by Asian ICH genres or collaboration with performers recognized as ICH holders might also be appropriate. Andrew Periale <aperiale@gmail.com> is the editor and material is due in December.

CALL FOR PAPERS

The Malaysian Journal of Performing and Visual Arts, published by the University of Malaya, is looking for submissions for upcoming issues.

It is aiming to achieve indexing in WoS Emerging Journals and is now operating with an OJS system similar for all UM Journals. The next issue should be out in December 2018.

While a central aim is to further the academic study of Southeast Asian arts (so studies of gamelan and other Indonesian music are especially welcomed!), it is open to contributions on other topics as well.

Articles in the latest issue (published both online and in hard copy) include:

1. Reminiscing Crashing Waves and Romanticism in Zhao Xiaosheng's Fisherman Song
2. Malaysia Abandonment vs. Adaptation: Religiosity and the Sustainability of Kenyah Traditional Vocal Performance in Central Borneo
3. If Walls Could Talk: The Collective Artist-Activist Role In Indonesian Street Art

There are also reviews of A Rasa Reader: Classical Indian Aesthetics and Kamakura: Realism and Spirituality in the Sculpture of Japan.

Here is the journal's

website: <https://ejournal.um.edu.my/index.php/MJPVA/index>

CANADIAN ASSOCIATION FOR THEATRE RESEARCH / L'ASSOCIATION CANADIENNE DE LA RECHERCHE THEATRALE (CATR/ACRT)

Vancouver, British Columbia
@ University of British Columbia
June 3 to 6, 2018

catr2019.info@ubc.ca

Circles of Conversation in Theatre, Dance, Performance and Drama

Returning to Congress in 2019, the Canadian Association for Theatre Research (CATR) will connect with the broader UBC Congress 2019 theme: "Circles of Conversation," selected by the conveners to emphasize the deep, reciprocal relationships between the university and the communities with which it engages

(<https://www.congress2019.ca/>).

These communities may be situated locally or globally, composed of artists or scholars,

gathered along disciplinary or communitarian lines.

This theme invites CATR contributors to think about the roles theatre, dance, and performance have played or might yet play in circles of conversation.

- Are circles of conversation evident in the scholarly and artistic disciplines' various practical, pedagogical and theoretical tools, aesthetic preferences, material conditions, and/or political landscapes?
- How have theatre, dance, and performance prompted, sustained, extended or foreclosed, circles of conversation?
- Who has been included in such conversations and who has been left out? Why, and with what effects?

One important way to consider these questions is to recognize UBC's Point Grey Campus location on the traditional, ancestral and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people. As the Musqueam UBC affiliation webpage explains, the land on which UBC is situated has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site. The broader congress aims to pay particular attention to scholarly relations with Indigenous communities, especially in light of the newly opened [Indian Residential School History and Dialogue Centre](#).

For more information on CATR, now in its 42nd year, and to join or to renew your membership please visit <http://www.catract.ca>.

A DAPTATION, TRANSLATION AND ACCULTURATION IN ASIAN THEATRE AND DANCE: Conference Recap

The Centre for Asian Theatre and Dance at Royal Holloway, University of London held its second annual symposium, *Adaptation, Translation and Acculturation in Asian Theatre and Dance* on 25 May 2018. The symposium began with a keynote speech by Carol Fisher Sorgenfrei entitled "Intercultural Conundrums," followed by papers on reterritorialization of Western drama in Hong Kong, *noh* adaptation of Shakespeare, the reception of tango and salsa in Singapore, Indonesian translations of Shakespeare, outcomes of "world performance" training, the contingencies of performing *wayang* in Europe, adapting *kyōgen* to deal with Hawaiian issues and beliefs, European sourcing of the *Mahabharata*, Japanese performance theory, Chikamatsu's adaptations of topical scandals for the puppet stage, adaptation and innovation in *kabuki*, Chinese adaptations of Korean drama, and an adaptation of Kuo Pao Kun for the *kun-noh* stage. The symposium coincided with the premiere of a new, English-language *noh* play, *Emily*, written by Ashley Thorpe, who co-directed with Professor Richard Emmert, which was performed in the Handa Noh Theatre at the end of the day of conference presentations.



PRODUCTIONS, FESTIVALS, EXHIBITIONS

B **LUE MOON OVER MEMPHIS**
Theatre Nohgaku completed its Fall 2018 tour of Deborah Brevoort and Richard Emmert's English-language *noh*, *Blue Moon over Memphis*, with stops at the

University of Michigan's Power Center for the Performing Arts on Friday, October 12, 2018, and at UCLA's Glorya Kaufman Hall on Monday, October 15, 2018.

INDIAN PUPPETRY IN SANTA CRUZ and COLORADO SPRINGS

Kathy Foley's exhibit "Indian Puppets: Great Stories and Dancing Dolls" is on display at the Porter Faculty Gallery at UCSC Tues-Sat. 12-5 PM through Nov. 17, 2018. On Oct. 17 Karen Smith, Vice-President, UNIMA-International presented on her experiences in working with the puppetry companies of Dadi Pudumjee and Ranjana Pandey in New Delhi. On Nov. 1 the UCSC Indonesian dance and music students will do an Indonesian dance drama outside the gallery at 2 PM to be followed by a performance of Bread and Puppet Circus' *Grasshopper Rebellion* at 3 PM. On Nov. 10 Foley will perform the "Birth of Hanoman" at Colorado College in Colorado Springs with I Made Lasmawan as gamelan musical director.

INDONESIAN PUPPETS AT YALE

Nov. 6-10 will celebrate the arrival of the Walter Angst puppet collection which includes 20,000 Indonesian puppets at the Yale Art Gallery with performances, lectures and other events at Wesleyan University and Yale. The Sultan of Yogyakarta will be bringing performers and collaborating with American gamelan players led by Pak Sumarsam (Wesleyan University). An article in the Fall 2018 *Asian Theatre Journal* by Mathew Cohen, who has been working with the collection, details the materials, which will be available to researchers and performers.

JAVANESE PERFORMANCE ON TOUR

Sri Sultan Hamengkubuwono X, the Sultan of Yogyakarta Sultanate in Indonesia, and the Governor of the Yogyakarta Special Region, will be visiting the northeast of the US in November 2018 along with an entourage of court musicians, dancers, and a court puppeteer representing Karaton Ngayogyakarta Hadiningrat. Sri Sultan will be speaking at seminars on Javanese performing arts at Yale University (7 November) and Wesleyan University (10 November). There will be a Music and Dance Performance at Wesleyan University on 9 November 2018 and at the Asia Society in New York City on 11 November 2018. There will also be performances of *wayang kulit purwa* (classical shadow puppet

theatre) at the Yale University Art Gallery on 6 November 2018 and *wayang golek menak* (rod puppet theatre) at Wesleyan University on 10 November 2018. For further information, see <https://www.wesleyan.edu/cfa/events/2018/11-2018/11092018-music-and-dance-of-yogyakarta.html> and <https://asiasociety.org/new-york/events/music-and-dance-yogyakarta>

ASIA PACIFIC DANCE FESTIVAL and NEW CONFERENCE: HAWAII

July 22-August 4, 2019

AAP members are invited to join us at the 2019 Festival for performances, intensive classes, and a new this year--a conference. We look forward to having you in Hawaii in 2019!

The Asia Pacific Dance Festival is committed to serving the needs of dance, dancers, choreographers, students, and professionals in dance-related fields. APDF dance classes are developed based on the festival's mission: *Because the values and belief systems of people are embedded in their dances, dance is an ideal window through which to expand our understandings of others and to gain insights into our own worldview and those of others. The Festival recognizes similarity and diversity, and honors the past, the present, and the future by enhancing exposure to, and understanding of, many of the rich forms of dance from Hawai'i, Asia and the Pacific.*

Under the guidance of University of Hawai'i at Mānoa dance faculty, the APDF Intensive is unique in that it puts participants in direct contact with artists from Hawai'i, Asia, and the Pacific. The Intensive includes technique, repertory, and movement sessions as well as lectures and discussions.

Join us in 2019 for two weeks in Honolulu, Hawai'i at the Asia Pacific Dance Festival with the leading choreographers and dancers of Hawai'i, Asia, and the Pacific! In the summer of 2019 the Asia Pacific Dance Festival will hold its inaugural conference in conjunction with the Festival. AAP members are invited to consider submitting proposals for presenting at the conference.

2019 Festival Faculty



Dancers of

Damelahamid is an Indigenous dance company from the Northwest Coast of British Columbia, Canada. Through dramatic dance, captivating narrative, intricately carved masks, and elaborate regalia the Dancers of Damelahamid transform time and space, bridging the ancient with a living tradition.



Through its dance repertoire and diverse ethnicities of company members, **ASK Dance Company** is a shining example of Malaysia's plurality. The company aspires to become a unique force with a distinct Malaysian identity, providing employment, experience, and a career pathway for outstanding dancers and choreographers.



PERFORMANCE TRAINING

KABUKI WORKSHOPS IN HAWAII

Spend a Summer in Hawaii.....
The University of Hawai'i Dept. of Theatre and Dance offering
THREE special kabuki workshop courses in summer 2019! Open enrollment. Spread the word to interested students and colleagues.

THEA 428: Japanese Acting Workshop—Kabuki. 3 cr. 5/27/19 —6/14/19

Week one, taught by Julie A. Iezzi, UHM professor, will cover important historical information, terminology, play readings, dressing,



Hula Hālau Ka

Noeau has built its reputation on the philosophy and creed that the "Art of Hula" expresses all we see, hear, smell, taste, touch, and feel. The hālau is guided by the belief that the best foundation in creating something new is a thorough understanding of the past. The best environment in which to succeed is one which encourages discipline, commitment and creativity.

University of Hawai'i at Mānoa dance faculty:
Kara Miller and Amy Lynn Schiffner.

APPLY TODAY

at OUTREACH.HAWAII.EDU/APDF

A co-production of the East-West Center Arts Program and University of Hawai'i at Mānoa Outreach College

and protocol for the workshop. Weeks two and three, taught by veteran actor Ichikawa Monnosuke VIII, will consist of



3 hrs. of daily training in kabuki voice and movement, plus one makeup

workshop and one final recital to be held on the Friday evenings of weeks two and three.

**THEA 499: Directed Work (Section 1)—
Kabuki Costume 1 cr. 8/5/19—8/16/19**

**THEA 499: Directed Work (Section 2) —
Kabuki Wigs 1 cr. 8/5/19—8/16/19**

These two intensive courses will be taught by Oguri Sachie, owner and operator of the Aioi-za kabuki theatre, Museum Nakasendo, and a kabuki costume and wig rental company in Mino-City, Gifu Prefecture.



Wig course includes: developing a knowledge of wig styles and the characters associated with each; developing knowledge of wig construction, maintenance and care. For those who complete this course, a more advanced course focused on wig styling will be offered in Summer 2020.

Costume course includes: developing a knowledge of textiles, types of costume pieces and the characters associated with each; the

basics of kabuki costume care (folding, maintenance, dressing).

Registration for the courses will be through University of Hawaii Summer Session (in-state tuition available for all). Discounted housing may be available. For more information, contact: Julie A. Iezzi at iezzi@hawaii.edu or 808-956-4377.

NOH TRAINING PROJECT JAPAN

(June 19-July 19, 2019)

Theatre Nohgaku will collaborate with the Kita School of Noh to offer the 2019 NOH TRAINING PROJECT JAPAN (June 19-July 19, 2019), with offerings in dance, chant, instruments, costuming, mask-making, writing, and the application of noh techniques to new work. For more information, write ntp.japan.summer@gmail.com. Theatre Nohgaku will also offer the 2019 NOH TRAINING PROJECT/ US from July 23-August 3, 2019. Hosted by the Pennsylvania-based Bloomsburg Theatre Ensemble, “Noh as Practice: Mind and Body in Performance” is a two-week immersion in the development of mind/body awareness through daily training in the dance and chant of Japanese noh, meditation classes, and Alexander Technique. Master classes in noh are led by professional noh performer Kinue Oshima. For more information, write ntp.us.summer@gmail.com.



JOBS AND ACADEMIC POSITIONS

RESEARCH/GRADUATE ASSISTANTSHIP IN HAWAII

An Asian Theatre Research Assistantship position will be available in the Department of Theatre and Dance at UHM in Fall 2019. Applicants must also apply for Fall 2019 entry to the University's graduate Theatre degree program. Priority given to PhD applicants. Deadline: December 15, 2018. Very competitive

salary for 9-month appointments: currently \$17,502 (pending funds), plus graduate tuition waived. Full-time students only. Preference given to candidates in relevant field. Application and admissions information here: <http://manoa.hawaii.edu/liveonstage/theatre/graduate-admissions/> or <http://manoa.hawaii.edu/liveonstage/dance/graduate-students/>. Contact Kirstin Pauka at pauka@hawaii.edu for more information.

Study world theatre and dance in a diverse cultural setting of unparalleled beauty. Degrees: MFA: Acting, Dance Performance and Choreography, Directing, Asian Performance, Playwriting, Design, Theatre for Young Audiences, and Hawaiian Theatre. MA: Theatre History/theory, Dance Education, Dance Culture and Performance Studies, and Performance Studies. PhD: Asian Theatre, Western Theatre, Comparative Theatre and Performance Studies. Department information available here: <http://manoa.hawaii.edu/liveonstage>

ASSISTANT PROFESSOR OF CHINESE THEATRE University of Hawai‘i at Mānoa, Position # 84678. See

<http://workatuh.hawaii.edu>

Application Review begins January 4, 2018 and continues until position is filled.

EEO/AA Employer.

Title: Assistant Professor — Chinese Theatre
(9-month tenure-track)

Duties and Responsibilities:

- ☐ ☐ Teaching undergraduate and graduate courses in area of specialty, Asian theatre history, directing, and others as needed.
- ☐ ☐ Chairing dissertation and thesis committees, and advising and mentoring MA, MFA and PhD students.
- ☐ ☐ Plan, fundraise for, implement and oversee artist residency programs and Chinese theatre productions as needed by the Asian Theatre Program and Department.
- ☐ ☐ Oversee guest directors of Asian Theatre productions as needed.
- ☐ ☐ Contribute to the relevant field(s) via scholarly and creative endeavors. Maintain an active program of extracurricular academic or creative research and/or publication.
- ☐ ☐ Serve on graduate, departmental, college, and university-wide committees.
- ☐ ☐ Participate in university/departmental responsibilities: such as: attending departmental meetings, faculty meetings, season selection/scheduling meetings, design meetings, and production meetings.
- ☐ ☐ Other duties as assigned by Chair.

Minimum Qualifications:

- ☐ ☐ Ph.D. in relevant field in hand.
- ☐ ☐ 3 years of relevant teaching at post-secondary level (full-time or equivalent experience).
- ☐ ☐ Experience directing and producing *xiqu*.

☐ ☐ Proficiency in written Chinese.

☐ ☐ Fluency in spoken Mandarin.

Desirable Qualifications:

- ☐ ☐ Record of successful fundraising and/or grant writing.
- ☐ ☐ Secondary area of expertise in Korean, Vietnamese, South or Central Asian theatre.
- ☐ ☐ Teaching experience in culturally diverse environments.
- ☐ ☐ Evidence of successful collaborative creative work.
- ☐ ☐ Publications in relevant refereed journals.
- ☐ ☐ Affiliations with relevant professional/scholarly organizations.
- ☐ ☐ Extensive experience directing and producing *xiqu*.
- ☐ ☐ Demonstrated effectiveness in teaching.
- ☐ ☐ Demonstrated ability to interact with, mentor and train, supervise, and/or collaborate with a variety of individuals, including colleagues, students.

Pay Range: Salary commensurate with qualifications and experience.

To Apply: Submit 1) cover letter detailing how you meet minimum and desirable qualifications in the order listed above and are qualified to perform duties; resume; graduate school transcripts (copies are acceptable; however, original transcripts will be required at time of hire); names and contact information (street and email addresses, phone numbers) of three references; and one-page statement of teaching philosophy. Application materials become the property of the University of Hawai‘i at Mānoa.

Application Address: Dr. Kirstin Pauka, Chair of Search Committee, Asian Theatre Program, Department of Theatre and Dance, University of Hawai‘i at Mānoa, 1770 East-West Rd, Honolulu, HI 96822. All materials must arrive together by mail or email.

Inquiries: pauka@hawaii.edu or (808) 956-2587.

Job details at the Work@UH website:

<http://workatuh.hawaii.edu/Jobs/NAdvert/29380/5072563/1/postdate/desc>

The University of Hawai‘i is an equal opportunity/affirmative action institution and is committed to a policy of nondiscrimination on the basis of race, sex, gender identity and expression, age, religion, color, national origin, ancestry, citizenship, disability, genetic information, marital status, breastfeeding, income assignment for child support, arrest and court record (except as permissible under State law), sexual orientation, national guard

absence, or status as a covered veteran. Employment is contingent on satisfying employment eligibility verification requirements of the Immigration Reform and Control Act of 1986; reference checks of previous employers;

and for certain positions, criminal history record checks.



PUBLICATIONS and OTHER MEDIA

A **ATJ 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.

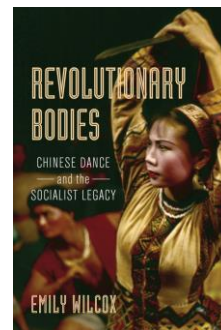
We also ask you to suggest that your publisher might consider offering a small discount to those who order using the *AAP* flyer, to make the offer more worthwhile to our members. A time limit can certainly be set (i.e. "order this book by 1 July 1, 2013 and receive 20% off").

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

N **EW BOOK!** ***REVOLUTIONARY BODIES:*** ***CHINESE DANCE AND THE*** ***SOCIALIST LEGACY***



Emily Wilcox's new book, *Revolutionary Bodies: Chinese Dance and the Socialist Legacy*, was published by the University of California Press in October 2018.

As the first English-language history of dance in the People's Republic of China, *Revolutionary Bodies* uses previously unexamined dance films, a wide range of Chinese-language published and archival materials, and ethnographic field research to analyze the work of major Chinese choreographers over the period from 1935 to 2015. The book challenges the previously held view that Soviet ballet was the primary transnational force shaping China's socialist dance creation, instead showing the impact of a broader range of intercultural connections, from Trinidad and London to North Korea and Uzbekistan. It shows the important role that ethnic minority and diaspora artists played in the construction of China's national dance forms and demonstrates continuities and changes from the early socialist period to the twenty-first century. It argues that socialist dance experiments laid the basis for "Chinese dance," a contemporary concert genre widely practiced in China and around the world.

At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. The book includes thirty photographs and nineteen embedded videos of selected dance works discussed by the author.

A History of Japanese Theatre

Edited by Jonah Salz, Ryukoku University, Japan

Japan boasts one of the world's oldest, most vibrant and most influential performance traditions.



20% DISCOUNT

This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence.

Written by eminent international scholars, it spans the full range of dance-theatre genres over the past fifteen hundred years, including *noh* theatre, *bunraku* puppet theatre, *kabuki* theatre, *shingeki* modern theatre, *rakugo* storytelling, vanguard *butoh* dance and media experimentation.

The first part addresses traditional

genres, their historical trajectories and performance conventions. Part II covers the spectrum of new genres since Meiji (1868–), and Parts III to VI provide discussions of playwriting, architecture, Shakespeare, and interculturalism, situating Japanese elements within their global theatrical context. Beautifully illustrated with photographs and prints, this history features interviews with key modern directors, an overview of historical scholarship in English and Japanese, and a timeline. A further reading list covers a range of multimedia resources to encourage further explorations.

Winner, 2017 Choice Outstanding Academic Title

"There have been numerous articles and books on Japanese theatre, but this is the book to own. Even if Japanese theatre is not an individual's area of research, the reader will value this book's interesting presentations of the development of performance, and the relationship between performance and society. If Japanese theatre is one's primary research area, the reader will be delighted with the depth and breadth found in *A History of Japanese Theatre*."

Deidre Onishi, *Theatre Topics*

"The accessibility of information, the breadth of coverage, and the variations in style make this an ideal reference work for anyone seeking to comprehend the basics (and then some) of the Japanese dramatic tradition."

Erik R. Lofgren, *Japanese Studies*

"Salz has produced a diversely situated guide to theatre in Japan that is more comprehensive than any previous volume of this kind ... *A History of Japanese Theatre* is a considerable achievement. It features detailed yet succinct discussions on the key forms and periods of theatre and, through interludes, it opens the reader to diverse commentaries and reflections. It offers key examples and discussions of representative works that expand our understanding and will be helpful in teaching."

Peter Eckersall, *Asian Theatre Journal*

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MEMBER NEWS, KUDOS, AND ACCOLADES

Arnab Banerji

He published the following in the Fall issue of *Sanglap*, an online peer-reviewed journal: "Losing the Politics in Translation: Reading Radical Bengali and Hindi Plays in American Classrooms."

(<http://sanglap-journal.in/index.php/sanglap/article/view/176>)

Jennifer Goodlander

She is delighted to announce that she was granted tenure and promotion to associate professor at Indiana University! She is also continuing as Director of the Southeast Asian and ASEAN Studies Program... and will be moving from the Theatre Department to Comparative Literature.

Siyuan (Steven) Liu

He published two articles in the past year: "The Great Traditional/Modern Divide of Regional Chinese Theatrical Genres in the 1950s." *Theatre Journal* 70:2 (June, 2018): 153-72.

"'Spoken Drama (*Huaju*) with a Strong Chinese Flavor'—the Resurrection and Demise of Popular Spoken Drama (*Tongsu Huaju*) in Shanghai in the 1950s and early 1960s," *Theatre Research International*, 42:3 (October, 2017): 265-85.

Samuel L. Leiter

(Brooklyn College, CUNY, and the Graduate Center, CUNY, retired), continues to review New York theatre for *Theatre's Leiter Side*, *Theater Pizzazz*, *The Broadway Blog*, and *Theater Life*. He recently completed his 25-chapter history of the first Kabuki-za (1889-1911) on his Kabuki Woogie blog. He looks forward to giving a paper, "Yakusha or Haiyu: Kabuki Actors at the Crossroads," at a conference in November 2019, in Tel Aviv, Israel, called Creation, Preservation,

and Transformation of Theatre Traditions: East and West.

Matthew Cohen

He spent two months of the summer of 2018 in South Korea and Indonesia. In Korea, he delivered a paper on *wayang* networks at the PSi conference in Daegu (part of Puppet Network panel convened by Jungmin Song) and gave an invited lecture on *wayang* at the Asia Culture Center in Gwangju.

In Indonesia, Matthew gave an invited lecture at Universitas Pendidikan Indonesia Bandung on modernity and traditional performing arts in colonial West Java and a paper on Javanese shadow puppetry and social media at the international conference "Gamelan Culture: Roots, Expression, and World View" held in Surakarta, Central Java, on 10-11 August 2018. Under the sponsorship of Indonesia's Ministry of Education and Culture he performed as puppeteer in a *wayang kulit* tour of Java's north with accompanying gamelan musicians from Cirebon (West Java) and the United Kingdom. This tour took the group to 10 different locations ranging from the palaces of Cirebon, to a grand city square, a public park, an ancestral graveyard, and an isolated fishing village. In each location, local artists participated in performances of pre-show dances, comic sketches, and other routines. The tour was widely covered in local and national media. At the tour's start in the royal court of Kasepuhan in Cirebon, Matthew was awarded the royal name *Ki Dalang Bawana* (Sir Puppeteer of the World) by Sultan Arief Natadiningrat. Following the conclusion of the tour, as part of the International Gamelan Festival held in Surakarta in August, core members of the touring ensemble, joined by *topeng* musicians from Cirebon, performed a 30-minute "abstract wayang" which pitted two invisible foes—one too refined to be seen, the other too hegemonic—in a comic battle told through music and storytelling.



Puppeteer Matthew Cohen receiving the royal name *Ki Dalang Bawana* (Sir Puppeteer of the World) from Sultan Arief Natadiningrat of the royal court of Kasepuhan in Cirebon, West Java, at the start of a two-week *wayang kulit* tour of Java's north.

In the academic year 2018-2019, Matthew is a Fellow in Sacred Music, Worship, and the Arts at the Yale Institute of Sacred Music, continuing research on the Dr. Walter Angst and Sir Henry Angst Collection of Indonesian Puppets at the Yale University Art Gallery in partnership with his Indonesian collaborator Dr. Dewanto Sukistono. Matthew's paper "The Dr. Walter Angst and Sir Henry Angst Collection of Indonesian Puppets: The structure of the conjuncture," which was the result of research he carried out on the collection in 2017, was published in *Asian Theatre Journal* 35, no. 2 (2018). Additional lectures given in 2018 include "Exoticism, Itinerancy and Self-Fashioning in the Making of Central European Modern Dance," an invited keynote address delivered by Skype to the international conference Re-Writing Dance Modernism in Krakow, Poland; a paper titled "Working with *Wayang*: Curating Indonesian Puppets at the Yale University Art Gallery," given at the Art, Materiality and Representation conference sponsored by the Royal Anthropological Institute and held at the British Museum and SOAS; and an invited seminar "Three Eras of Indonesian Arts Diplomacy," for the Performance Studies Working Group at Yale University (3 October 2018).



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.

WORLD ENCYCLOPEDIA OF PUPPETRY ARTS
Looking for material on Asian

Alexa Alice Joubin

She recently gave a public presentation before the revival of Yukio Ninagawa's "cherry blossom" *Macbeth* during the Mostly Mozart Festival at Lincoln Center New York. Her talk was entitled "To unpath'd waters, undream'd shores": Shakespeare in the World." She also gave a paper on "Double Kisses": Ophelia as an Assertive Victim in Asian Films" at the Société Française Shakespeare conference in Paris earlier this year. She was appointed an International Visiting Fellow at the University of Essex (UK) in December 2017 to research commemorative activities and performances of Tang Xianzu and Shakespeare.

Carol Fisher Sorgenfrei

She has been named a Fellow of the College of Fellows of the American Theatre, and will be inducted in April, 2019 at a ceremony in Washington, DC. She has also been invited to spend another three months in Berlin, Germany as a Fellow at the Center for Interweaving Performance Cultures, where she will be researching an article for the Center's upcoming book.

Caleb Goh

He is currently the upper division director of theatre and speech at Poly Prep Country Day School and will be simultaneously working as adjunct professor at SUNY Purchase College for the 2018-2019 school year. I will be helming the Introduction to Musical Theatre course, lecturing on musical theatre history, the labor of musical theatre translation for an international audience, the east-west divide placed on this intrinsically American art form, and performance skill acquisition.

Puppetry? *World Encyclopedia of Puppetry Arts* went live in three languages (Spanish, English, French) in 2017. The project, funded by

UNIMA-International, was 20 years in the making and involved researchers from around the globe. Images and additions and new developments will continue to be added. Those researching Asian puppet genres should contact the editor Karen Smith through UNIMA-International.

A AP WEB SITE
AAP's official website lives online at www.yavanika.org/aaponline.<<http://www.yavanika.org/aaponline>>

The site offers the latest news concerning conference events, membership, and AAP business, and includes calls for contributions, performance notices, publication information, and other matters of interest to the AAP community. The site also provides for online payment of membership dues and AAP Conference registration. AAP Online welcomes submission of AAP member news. To post info about upcoming conferences, performances, publications, or other matters, email Tarryn Chun at tchun@nd.edu. Recommendations for the web site are always welcome.

A AP LISTSERVE
The AAP email list is now administered through the Association for Theatre in Higher Education (ATHE). The list facilitates discussions and the circulation of news among subscribed members. **You do not have to be an AAP member to join the AAP email list.** If you were previously subscribed, you are on the new list. If you wish to subscribe to the list visit <https://m360.athe.org/admin/forms/ViewForm.aspx?id=23372>



AAP OFFICER NOMINATIONS

NOMINATIONS ACCEPTED THROUGH DECEMBER 15, 2018

AAP needs you!!! It is the time of year where we seek nominations for the board. This year the positions of president, MOC, and graduate student representative are all open. No experience is necessary!!! President Jennifer

You can remove your email address from the list by visiting the same site.

A AP TWITTER FEED
Webmaster Tarryn Chun administers the Association for Asian Performance: **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 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 Webmaster 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

Goodlander writes: I posted short descriptions of what each position does below... but please feel free to contact me or any of the other current officers if you have any questions. Details are below:

We will accept nominations until December 15, 2018 and online voting will close January 31, 2019. The new board members will begin

their duties at the membership meeting for the 2019 conference. Please contact current president Jennifer Goodlander (jgoodlan@indiana.edu) with any questions or with nominations. Self-nominations are accepted and highly encouraged!!!

AAP Officer Position Descriptions

Officers are expected to attend three AAP/ATHE Conferences, at the beginning, end, and midpoint of their terms. We understand that Graduate Student Representatives may not always be able to attend the conferences due to more limited travel funds, but we hope that the GSRs will make every effort to attend.

President

The president serves as the Focus Group Representative for ATHE, which requires attending meetings and some communication emails/conference calls during the year. It is important to represent the interests of our members and the group to ATHE. The President also submits letters to the newsletters, helps coordinate with the VPs, invites the ATJ lecturer, and other duties. It is a great position to work with both the membership of AAP and the governing body of ATHE.

Two-year term with position running -- 2019-2021, 2021-2023, 2023-2025, 2025-2027

MOC

The Membership and Outreach Coordinator is tasked with organizing one of the most important events in the AAP calendar – the Emerging

Scholars Panel during the annual AAP preconference. In addition to shouldering this organizational work, the MOC is expected to showcase the organization as often and across as many platforms as possible to further the future of Asian theatre scholarship.

Two-year term with position running – 2019-2021, 2021-2023, 2023-2025, 2025-2027

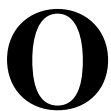
Grad Student Representative (2)

The graduate representatives for AAP promote the conference to graduate students with the intent of reaching a wide-range of disciplinary backgrounds as well as US/international students. They also organize graduate student social events and professional development events at the conference. This past year, we connected graduate students to other scholars for a mentorship relationship. And we attend board meetings at the conference. I enjoy the position because I enjoy meeting senior scholars at the conference and facilitating a non-intimidating conference experience for graduate students. From another GSR: “There are two reasons why I like this position: Firstly, as a member of AAP, I would love to make some contributions to the development of AAP and serve AAP graduate members. Secondly, being graduate student representative is a great way to make connections with other theatre scholars, expand my professional networks and learn more about the theatre field.”

Two-year position with elections each year for one GSR.



AAP ADDRESSES & INFORMATION



OFFICERS AND EXECUTIVE BOARD MEMBERS

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



OFFICERS

President (2017-2019)

Jennifer Goodlander
Indiana University
jgoodlan@indiana.edu

Vice President/ATHE Conference Planner (2018-2020)

Man He
Williams College
mh11@williams.edu

**Vice President/AAP Conference Planner
(2018-2020)**

Kirsten Rudisill
Bowling Green State University
rudisik@bgsu.edu

Secretary/Treasurer (2018-2020)

Kevin J. Wetmore, Jr.
Loyola Marymount University
kwetmore@lmu.edu

**Membership & Outreach Coordinator
(2017-2019)**

Arnab Banerjee
Loyola Marymount University
arnab.banerji@lmu.edu



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

Grad Student Representative (2017-2019)

Ellen Gerdes
UCLA
ellen.gerdes@gmail.com

Grad Student Representative (2018-2020)

Hui Hui Huang
Indiana University
hh20@Indiana.edu

President Emerita

Emily E. Wilcox (魏美玲)
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**Tarryn Li-Min Chun (陳珮敏),
Webmaster/Information Technology
Coordinator/AAP Online Editor**
University of Notre Dame
tchun@nd.edu

**A AP 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 <http://www.yavanika.org/online/> 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

AAP MEMBERSHIP APPLICATION AND RENEWAL FORM

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:_____

Home phone: _____ Office phone: _____ Fax: _____

Email: _____ Area(s) of interest _____