

*ASSOCIATION FOR ASIAN PERFORMANCE*

*SPRING, 2018 NEWSLETTER*

## **L**ETTER FROM THE PRESIDENT



Dear AAP Members,

I hope you are all gearing up for ATHE and the 18<sup>th</sup> Annual AAP Conference this August in Boston. Due to a change in ATHE leadership and planning-- the times and days for our conference have had to alter somewhat. VP/AAP Planner, Tarryn Chun, has been working diligently to plan an exciting conference in spite of the shift in schedule. I am excited about the number of submission we receive and the great variety in ideas. I look forward to updating everyone about these changes going forward at the membership meeting and welcome your input so we can pass it on to the ATHE Leadership.

AAP will have another strong appearance at ATHE, thanks to the overwhelming response from members and the diligent organizational effort of our VP for ATHE Xing Fan. You can find more details about the AAP-sponsored panels and multidisciplinary sessions in Xing's report. Xiaomei Chen, scholar of Chinese drama and film will deliver the *Asian Theatre Journal* Lecture at this year's conference. The title of her talk is "Performing Socialist Revolutions on Contemporary Chinese Stage." Chen is a professor at UC Davis, and has published widely on Chinese theatre and film. Her talk will draw from a variety of genres in order to argue 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. I am excited to learn more about her ideas regarding theatre and ideology and gain insight into her research process. I hope you will join us!

The electronic voting method for officers continues to be successful. If you have any comments about this process, please let us know. I appreciate the hard work that David Mason and Kevin Wetmore have put into this system--and we have a much higher response rate than we did for paper elections. This year Man He will replace Xing Fan as VP/ATHE Planner and Kristen Rudisill will follow Tarryn Chun as VP/AAP Planner. Our new graduate representative will be Huihui Huang. Next year, Tarryn will begin to transition to replace David Mason as our webmaster and computer guru. This transition will also include an updating of our webpage, which is exciting. We cannot begin to thank David for all of his amazing work in this area as technologies have been changing. He will be missed, and I am grateful that Tarryn has taken on this challenge.

Serving on the executive board for AAP is a wonderful way to affect the scholarship and programming we all enjoy. It is also a lot of fun! I hope all of our members consider running for an office at some point -- please let any of us know if you have any questions.

We look forward to seeing you in Boston this summer!

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 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!

*Annie Rollins* [anniekrollins@gmail.com](mailto:anniekrollins@gmail.com)

and *Ellen Gerdes* [ellen.gerdes@gmail.com](mailto:ellen.gerdes@gmail.com)

(after the 2018 conference, Ellen will be replaced by **Huihui Huang** [hh20@indiana.edu](mailto:hh20@indiana.edu))

## **N**OTE FROM THE EDITOR

Please send news and announcements for the Fall, 2018 *Newsletter* (including up-coming events that will take place between November, 2018- May, 2019) to: [csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com). The deadline is Oct. 1, 2018.

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](mailto:kwetmore@lmu.edu)  
All the best

*Carol Fisher Sorgenfrei*

Newsletter Editor



## **EIGHTEENTH ANNUAL AAP CONFERENCE**

**Boston, MA ----- July 31-August 1, 2018**

## **T**HE EIGHTEENTH ANNUAL AAP CONFERENCE

Let's all raise a glass to the revolution...and revolutionary theatre...as the Association for Asian Performance 18<sup>th</sup> Annual Conference takes place this summer from July 31-August 1, 2018 at the Westin Boston Waterfront in Boston, MA

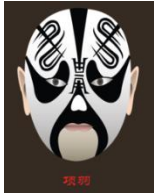


### **PLEASE NOTE**

Due to changes in ATHE scheduling, the AAP conference will take place on **TUESDAY** and **WEDNESDAY** of conference week, *not* the usual Wednesday-Thursday schedule of recent years. Please make your travel plans accordingly!

Once again, we received an extraordinary slate of submissions this year and are excited to offer a day and a half filled with organized panels and individual papers, as well as a workshop on “Deconstructing Dōjōji” organized by Helen Moss (Fujima Nishiki-no; 藤間錦乃). Common to many of this year’s papers is a desire to expand the boundaries of scholarship on Asian performance to include new geographies, new methodologies, and new perspectives on familiar topics. We also will continue our “collage panel” tradition, which groups papers that are more loosely related in hopes of stimulating interesting yet unexpected dialogues. A draft of the conference schedule is included below. Please check the AAP website in June for updates, abstracts, and participant bios, and feel free to email me with any questions.

Look forward to seeing you this summer!



**Tarryn Chun**

AAP Vice-president / AAP Conference Planner  
[tchun@nd.edu](mailto:tchun@nd.edu)

#### IMPORTANT NOTE

Schedule below subject to change. Please use the official program to determine exact times and dates. As has become the norm for AAP in recent years, we have so many wonderful presentations that we will run concurrent sessions throughout the conference.

Online registration for the 2018 AAP Conference will be open soon! You can access the online registration system through the AAP web site at [www.yavanika.org/aaponline](http://www.yavanika.org/aaponline), or directly at [www.yavanika.org/aapmembership](http://www.yavanika.org/aapmembership).

Or, if you wish, you can also register by mail. The form for paper registration is available at <http://www.yavanika.org/aapmembership/conferencemail.html>

## **TUESDAY, JULY 31**

### **12:00pm Welcome!**

Jennifer Goodlander, AAP President

### **12:15-1:30pm Concurrent Session #1**

#### **1A. Organized Panel: Performance, Community, Identity in/from India**

Organizer: David Mason (Rhodes College)

"Durga Puja and the South Asian Diaspora Community in Southern California"

Arnab Banerji (Loyola Marymount University)

"Stirring: A Performance Collaboration in Goa, India"

Radhica Ganapathy (West Virginia University)

"Religion as the Performance of Communal Identity"

David Mason (Rhodes College)

"Namaste India: Inside the Indian Dance Festival in Tokyo"

Kristen Rudisill (Bowling Green State University)

#### **1B. Treading the Boards: Actors & Acting in Modern Chinese Theatre**

"Sounding *Huaju*: Techniques, Training, and Discourses of ‘Speaking’ in Modern Chinese Theatre, 1937-1945. "

Man He (Williams College)

"From ‘Lachrymose’ to Persevering Wife: Overacting Reconsidered and Staging *Salesman* in Beijing "

Hanyang Jiang (University of British Columbia)

"A Singular *Chou*: Yan Qinggu and Chekov's *Death of a Government Clerk*"

Yining Lin (University of Hawaii at Manoa)

"The Problems with China’s State-Owned Traditional Theatre Companies in the 1950s"

Siyuan Liu (University of British Columbia)

### **1:45-3:00pm Concurrent Session #2**

#### **2A. Asian Theatre in the Americas**

"Modern Mulans Dressed as Lions: Women Performing Masculinity in Boston’s Chinatown"

During the Second Sino-Japanese War (1937-1945)"

Casey Avaunt (Colgate University)  
"Revisiting Ramayana and after: the creation of the text of *Le rêve d'Urmila* (Urmila's dream)"  
Sylvie Belleau (Université Laval)  
"Art, Gentrification, and Placemaking: A Case Study of the Pao Arts Center in Boston's Chinatown"  
Yizhou Huang (Tufts University)  
"The Asian Cultural Traditions and Personal Narrative in The Performance Art of Marina Abramović"  
Julija Pesic (University of Toronto)

## **2B. Audience, Immersion & Engagement Across Asia**

"Immersive Theater in China: Intimacy and Intersectionality"  
Enhua Zhang (University of Massachusetts)  
"Performing the Spectator: Digital Participation in Chinese Idol Producing Show"  
Pai Wang (University of California, San Diego)  
"Conscience on Stage: Revising Jatra as a Tool for Representation, Restoration, and Revolution"  
Jashodhara Sen (University of Colorado, Boulder.)  
"Text in movement: 3 kinds of reading on Cloud Gate Dance theater new production 'FORMOSA'"  
Chi Ho (Jeffrey) Lin (University of Hong Kong)

## **3:15-4:30pm Concurrent Session #3**

### **3A. Organized Panel: Case studies of Female Performers in East Asia: From the Repertoire to the Archive**

Organizer and Chair: Megan Ammirati (University of California, Davis)  
"Anecdotes and Ephemera: Methodologies for Studying Female Performers"  
Megan Ammirati (University of California, Davis)  
"Razing the Canon: Women's Collective Agency from Butoh to JPop"  
Katherine Mezur (University of California, Berkeley)  
"Freudian Shifts: Gender Fluidity on the Contemporary Hong Kong Stage"  
Ellen Gerdes (University of California, Los Angeles)  
"From Trinidad to Beijing: Dai Ailian and the Making of Chinese Dance"  
Emily Wilcox (University of Michigan)

## **3B. Collage Panel**

"Performing Divergence: The Theatrical Schema of Tainaner Ensemble's *Belle Reprieve*"  
Fan-ting Cheng (NTU)  
"KĀLBELIYĀS: DANCERS, GYPSIES OR SNAKE CHARMERS: The Staging of Authenticity and Dynamics of Identity"  
Ayla Joncheere (Ghent University)  
"Love and The Problematic Love in Taisho Performances: New Ideology and Democracy"  
Ayumi Fujioka (Sugiyama Jogakuen University)  
"Revisiting Chitra in China: Lin Huiyin's Translational Performances and Cultural Translations"  
Annelise Finegan Wasmoen (NYU School of Professional Studies)

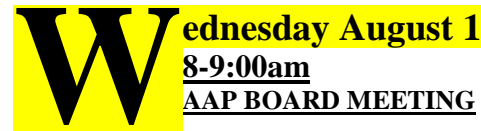
## **4:30-6pm WORKSHOP:**

### **"Deconstructing Dōjōji"**

*Organizer/Workshop Leader:*  
Helen Moss (Fujima Nishiki-no; 藤間 錦乃) (IchiFuji-kai Dance Association)  
*Dancer/Demonstrator:*  
Dr. Dongshin Chang (Hunter College, City University of New York)  
*Dancer/Demonstrator:*  
Yoshiko Furuse (IchiFuji-kai Dance Association)

## **7pm SCHMOOZEFEST**

Our annual feast and joyful libations, a celebration of all things Asian! Location TBA.



## **9:15-10:45am Concurrent Session #4**

### **4A. Problematizing the Premodern: Literary & Historic Interventions in Chinese Drama & Dance**

"Discordant Sounds: *The Swallow Letter* and its Significance in *The Peach Blossom Fan*"  
Allison Bernard (Columbia University)  
"Rainbow Dance, Inkling of Collapse or Symbol of Eternal Love: A reading of *Rain on the Wutong Tree* and *The Palace of Eternal Youth*"  
Melody Yunzi Li (University of Houston)  
"Her Body, My Nation: Intra-Asian Diplomacy and Nationalism in Premodern Times"  
Daphne Lei (University of California, Irvine)

"A Broken Inheritance: Chinese 'Classical' Dance in China"

Ziying Cui (Temple University)

"New Outline of Chinese Drama History"

Zifang Xu (Southeast University)

#### **4B. Local, Regional, National: The Politics of Place & Performance in Asia**

"Culture, Youth and Nation-Region Building: History of Youth Festivals in Post-Independence India"

Rajashree R (Ashoka University)

"Chasing Spirits: The Troubled Nationalist Politics of *Xiqu* Adaptation"

Anne Rebull (University of Michigan)

"Mapping Theater: Tracing Shanghai's Identity Formation, 1851-1937"

Sophia Tingting Zhao (Virginia Polytechnic Institute and State University)

"Rediscovering Marathi Folk Theater: Performance and Reception"

Shalini Attri (BPS Women's University)

"Whose History is it: Theatre or Caste?"

Madhuri Dixit (Pemraj sarda College)

#### **11am-12:15pm Concurrent Session #5**

##### **5A. Ghosts, Zombies, and "The Monster that is History": Tracing the Uncanny in East Asian Performance**

"Recalling Collective Memory and Trauma through the Unreliable Narration of History in *Humoring President Chiang Kai-Shek*"

Yan Chen (ART/Harvard)

"A Ghost within Modernity: Kazuo Ohno's Butoh Performance"

Weiyu Li (University of Washington)

"Soft and Sweet: The Ghostly Performances of Teresa Teng"

Andy Rodekohr (Wake Forest)

"Disreputable Dead: The Nuclear Zombie in Okuyama Yūta's *Kareha ni yosete*."

Justine Wiesinger (Yale University)

##### **5B. Innovation, Preservation & Training**

"Adaptation, Appropriation, Assimilation and Innovation: Emerging Outcomes of 'World Performance' Training and the Development of New Work."

Margaret Coldiron (University of Essex)

"*Taiji quan* as a Unique Source for Developing 'Pre-expressivity' in Modern Theater"

Ai-cheng Ho (University of Bourgogne-Franche-Comté)

"A Bare Board: *Electra* in Japanese style"

Deidre Onishi (Cameron University)

"Immaterial Remains: Radical Traditionality and the (Im)possibilities of Preserving China's Shadow Puppet Tradition"

Annie Katsura Rollins (Concordia University)

#### **12:15-1:15pm Lunch Break / Grad Student Brown Bag Lunch**

#### **1:15-2:30pm Concurrent Session #6**

##### **6A. Asian Choreographies: Gesture & Identity in Dance**

"Figure Skating in Asia as an Asian Dance Form: Exploring a New Field"

John Weinstein (Bard College)

"Natural Body/National Body: Anna Pavlova in Japan"

Tara Rodman (University of California, Irvine)

"A Spectacular Trap: The Dangers of Interpreting the Chinese Aesthetics of Spectacle with Western Anti-Theatrical Biases"

Alissa Elegant (Temple University)

"Ways of 'Showing' and 'Being' in Koodiyattam and Nangiarkoothu: On Gendered and Subaltern Bodies in an Indian Performance"

Rose Merin (Jawaharlal Nehru University)

##### **6B. Traditions Across Time and Space**

"Reinventing Western Classics for Chinese Traditional *Xiqu* Theatre"

Faye Chunfang Fei (East China Normal University)

"'Diegetic Narrativity', the Essence of Iranian Theater and Drama"

Amin Azimi (Tehran Art University)

"How does Scenography Create a Language to Help Audience Understand Cross-cultural Performance? '*I' Fantasie* – Rencontre between Debussy and Du Linian"

Chun Liu (Southeast University)

"Myth and Levi-Strauss: Theater Performances of *Classic of Mountain and Sea* and the Film *The Monkey King: Kingdom of Women*"

Iris H. Tuan (National Chiao Tung University)

#### **2:45-4:00pm Concurrent Session #7**

##### **7A. EMERGING SCHOLARS PANEL**

We are pleased to welcome and congratulate these three winners of our Emerging Scholars Contest.

“Spaces of Citizenship in Contemporary Singaporean Theatre”

Nathan Bullock (Duke University)

“Applying/Contesting the Brechtian Model: Calcutta Repertory Theatre’s Galileo-r Jibon”

Dwaipayan Chowdhury (Jawaharlal Nehru University)

“Performing Intercultural Trauma: State, Land, and Women in *Troy*, *Troy...Taiwan*”

Sophie Liu (National Taiwan University)

**7B. Organized Panel: Transformation, Negotiation, and Regeneration in Today’s Cambodian Performing Arts Traditions**

Organizers:

Stéphanie Khoury (Tufts University)  
and Celia Tuchman-Rosta (CUNY York College)

“From Temple to UNESCO: Reflexivity and Negotiations in the Patrimonialization of Rural Ritual Theater.”

Stephanie Khoury (Tufts University)

“Disseminating Intangible Heritage: The Dance Workshops of Season of Cambodia.”

Celia Tuchman-Rosta (CUNY York College)

“Sounding Re-Generation: Commemoration, Renewal, and Border-Crossings in *Bangsokol: A Requiem for Cambodia* (2017)”

Emily Howe (Boston University)

Discussant:

Toni Shapiro-Phim (Philadelphia Folklore Project)

**4:30-6:00pm ATJ Lecture**

**Xiaomei Chen, “Performing Socialist Revolutions on Contemporary Chinese Stage.”**

Xiaomei Chen, a scholar of Chinese drama and film, will deliver the *Asian Theatre Journal* Lecture at this year’s conference. Chen is a professor at UC Davis, and has published widely on Chinese theatre and film. Her talk will draw from a variety of genres in order to argue 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.

**6:00-7:00pm AAP Membership Meeting**

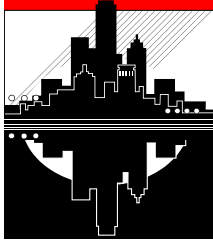
For all current and prospective members --we want and need your input and participation!!!



***SCHOOMZE & FOOD***

**I**n celebration of our 31<sup>th</sup> year, our annual Schmoozefest will take place at one of Boston’s outstanding Asian restaurants. 7 pm on Tuesday, July 31. Check the website for the latest information -- locale, cost and how to reserve your place. Please plan to join us at this wonderful, annual event.





## AAP at ATHE, BOSTON, MA-- AUGUST 1-5, 2018

### **A** AP SPONSORED EVENTS **Wednesday, August 1**

**4:30 PM - 6:00 PM**

#### **ATJ LECTURE**

“Performing Socialist Revolutions on Contemporary Chinese Stage”

Xiaomei Chen (Professor of Chinese Literature, University of California, Davis)

**6:00 PM - 7:00 PM**

AAP Membership Meeting

### **P**APER PANELS **Thursday, August 2**

**12:30 PM - 2:00 PM**

**Performance, *Shibai, Biǎoxiàn*: The**

**Ethics and Challenges of Translation**

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

Kirstin Pauka (University of Hawai‘i at Mānoa),  
Translating Improvised Comedy in Balinese *Wayang Listrik*

Elizabeth Wichmann-Walczak (University of Hawai‘i at Mānoa),  
Performable English Translations of *Jingju*

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

**2:15 PM - 3:45 PM**

***Jingju* (Beijing opera) Reform and Revolution, from Script to Performance**

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

Elizabeth Wichmann-Walczak (University of Hawai‘i at Mānoa),

*Gui Zhong Yuan* (Treasure in the Chest)—The Cleaned-Up Version of A “Yellow” Play

### **Friday, August 3, 2018**

**9:45 AM - 11:15 AM**

**Politics, Resistance and Ideology in Asian Theatre I: China**

Session Coordinator:

Kevin Wetmore (Loyola Marymount University)

Presenters:

Huihui Huang (Indiana University),

Body, Violence and Resistance: Revolutionary Ideology in *The White-Haired Girl*

Priscilla Tse (University of Illinois at Urbana-Champaign),

Mediocre Masculinity, Contaminated Chineseness: Performing Cultural Identities in Cantonese Opera in Contemporary Hong Kong

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

### **3:15 PM - 4:45 PM**

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

Session Coordinator:

Kevin Wetmore (Loyola Marymount University)

Presenters:

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

Katherine Mezur (Independent Scholar),  
Corporeal Politics of Feminist Idealism in Twentieth Century Japanese Theatre and *Butoh*

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

Kevin Wetmore (Loyola Marymount University),  
Resistance and Culpability in Kinoshita Junji's *Kami to hito to no aida* and Betsuyaku Minoru's *Match Uri no Shōjo*

### **Saturday, August 4**

#### **1:30 PM - 3:00 PM**

#### **Re-imagining Revolution and Protest in Asian Performance**

Session Coordinator:

Shiao-ling Yu (Oregon State University)

Presenters:

Zihan Loo (New York University),  
Internationalizing Color Wars: Brother Cane and the Performance of US-Singapore Diplomacy

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

### **5:00 PM - 6:30 PM**

#### **Revolutionary Futurity in the Middle East and its Diaspora**

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

### **Sunday, August 5**

#### **9:45 AM - 11:15 AM**

#### **Performing Autobiography/Biography on Indian Feminist Stage**

Session Coordinator:

Anita Singh (Banaras Hindu University)

Presenters:

Rachana Pandey (Vasanta College for Women),  
Performing Resistance through Self-narrative: An Indian Mythical Figure Soorpanakha

Anita Singh (Banaras Hindu University),  
Finding a Body, Finding a Voice: Life Narratives as Political Act

**Submitted by:**



**Xing Fan,**  
Vice-President/ATHE Conference Planner





## CONFERENCES AND CALLS FOR SUBMISSIONS

### Call for Papers

ASEAS conference at the University of Leeds  
5-7 September 2018.

Deadline for Paper abstracts: 31 May 2018

Format for Abstracts: Please submit your abstracts as a Word document with the following format: Title of abstract, Your name, institution & email address, Body of abstract (max. 250 words) to the convenor: Dr Margaret Coldiron, East 15 Acting School/University of Essex - [mcoldiron@mac.com](mailto:mcoldiron@mac.com)

PANEL ON: Cultural Heritage, Cultural Production and Performing Arts in Southeast Asia

Globalisation, tourism, social media, the hegemony of mass media—films, television, YouTube, Spotify—all of these forces have been identified as threats to Cultural Heritage, particularly in the performing arts. Initiatives such as UNESCO’s identification of forms deemed to constitute “intangible cultural heritage” are designed to define, preserve and defend endangered aspects of these “dynamic traditions” of “living culture.” Yet, if culture is living and dynamic does it need protecting? Do such designations help the arts they seek to preserve, or might they instead fossilize, stagnate and ultimately destroy these practices through stultification? Does preservation preclude innovation? Do films like *Setan Jawa* perhaps support, rather than undermine, live performing arts?

“Cultural Tourism” is another problematic term that has both positive and negative implications and interpretations. The growth of culture spectacles like Bali Agung, The Jayavarman VII Show and the Khon masked dance at Chalerkrung Theatre are “attractions” that aim to give insights into local cultures and traditional performing arts for a mass-market. They are

profitable and provide relatively steady employment for local artists, but do they preserve and promote cultural heritage? Or are they simply reductive, populist entertainments manufactured for the “tourist gaze”?

The international community and tourists tend to valorise “traditional” forms of music, dance drama, but what effect does this have on emerging artists creating new work, new forms? Can innovation be rooted in tradition? Must it be?

This panel invites papers that address these and related issues, including:

- Museum-isation of performing arts
- The impact of developing technologies
- Digital media and performance
- Film, cultural heritage and performing arts
- Ritual arts and tourism
- Cross- and Intercultural performance
- Costume, make-up and scenic design
- Amplification
- Innovation and evolution in music production and composition

You need to be a member of ASEAS-UK to attend the conference, so if you are not a current member please click here to renew / join. Membership rates are £12/£13 for students and £20/£21 for others.

For further information and other panels, please check the ASEASUK website:  
<http://aseasuk.org.uk/4/>

### Call For Submissions

*ECUMENICA*: Performance and Religion:  
India, Religion and Performance  
12.1, Spring 2019

Scholars and artists are invited to submit essays, artist statements, interviews, book reviews, and performance reviews for *Ecumenica*’s first issue as a publication of Penn State University Press.

Essays may concern any topics that involve performance, religion, and India. In the vein of performance studies, we welcome scholarship on theatre, performance art, and also the activity of religion, including ritual, pilgrimage, festival, devotional practice, etc. We also welcome work on relevant theory and religious concepts, such as *rasa* and *bhakti*.



Submissions for this issue should be received by July 15, 2018.

We welcome submissions related to performance and religion, generally, for subsequent issues.

**Ecumenica:** Performance and Religion attends to the combination of creativity, religion, and spirituality in expressive practice, preferring no particular form of creative expression, and privileging no particular religious tradition. The journal's very aim is to consider the variety of modes in which creative and religious impulses might be realized. Ecumenica's interdisciplinary premise welcomes all critical approaches to such topics as performance art, theatre, ritual, contemplative and devotional practices, and expressions of community.

Submissions may be sent to:  
David Mason, Editor  
[editor@ecumenicajournal.org](mailto:editor@ecumenicajournal.org)

**CALL FOR PAPERS**  
**6th Annual International**  
**Conference on Contemporary**  
**Cultural Studies (CCS 2018)**  
**26<sup>th</sup> - 27<sup>th</sup> November 2018, Singapore**  
[www.culturalstudies-conf.org](http://www.culturalstudies-conf.org)  
[secretariat@culturalstudies-conf.org](mailto:secretariat@culturalstudies-conf.org)  
\*\*Full Paper Submission Deadline: 31<sup>st</sup> July 2018  
\*\*Early Bird Registration Deadline: 24<sup>th</sup> August 2018  
\*\*Late Registration Deadline: 5<sup>th</sup> October 2018

**Keynote Speakers:**

**Assoc. Prof. Kelvin E.Y. Low**, Deputy Head of the Department of Sociology, National University of Singapore

**Prof. Jeanette Hoorn**, Visual Cultures, Faculty of Arts, The University of Melbourne, Australia - *Art and the Everyday: Female Painters in the age of Orientalism*

**Prof. Anne Raffin**, Department of Sociology, National University of Singapore, - *Post-Colonial Places of Retirement: French Retirees in Cambodia and Vietnam: Sihanoukville and Nha Trang*

**CCS 2018 Conference Proceedings:** All accepted and presented papers at the conference (CCS 2018) will be published in the conference proceedings (Print ISSN: 2382-5650, E-Periodical ISSN: 2382-557X)

**Journal of Law and Social Sciences:** All authors who present their papers at the conference will be invited to submit an extended version of their research paper for the **GSTF Journal of Law and Social Sciences (JLSS)** - Print ISSN: 2251-2853, E-periodical: 2251-2861. All submitted papers will go through blind review process for acceptance. All accepted papers (after the review process) will be included in the JLSS

**Best Paper Awards and Best Student Paper Awards** will be conferred at the conference (in order to qualify for the award, the paper must be presented at the conference).

**CCS 2018** will also constitute a **Special Panel Session**.

**Panel Proposals** are invited for submission. A minimum of three papers centering on a specific topic will be accepted for submission under **Panel Category**.

**CHINESE DRAMA COLLOQUIUM IN UK**  
Date: **June 13, 2018**  
Time: **10:00 - 15:00**

Venue: **Newcastle University**  
**- The Culture Lab**

Over the last seven years, the translation of contemporary Chinese plays into English has been a core interest of the Newcastle Translation and Interpreting Section. We have translated and produced a number of English-language staging including 《有一种毒药》 (*Poison*) and 《冬之旅》 (*Winterreise*) by Wan Fang, 《大师》 (*The*

Master) and 《黄土谣》 (*Song of the Yellow Earth*) by Meng Bing, and 《良辰美景》 (*Golden Days*) by Zhao Yaomin.

This event will be the fourth in the colloquium series and we are delighted to welcome speakers and performers from other universities and theatres in the UK, exploring modern Chinese drama in various ways.

More details to come, stay tuned!

#### **Getting Here**

Newcastle University is located in the city centre of Newcastle Upon Tyne and there are many ways to get to us once you've arrived at Newcastle Central Station. It's just 15-20 minutes walk from the station to the campus, or you can take the Metro to Haymarket station which will take 10-15 minutes. Campus and city maps can be found at:

<http://www.ncl.ac.uk/about/visit/maps/>

Most of the well-known hotel chains have property in the city centre, and the university has its own guest accommodation, Carlton Lodge:

<http://www.ncl.ac.uk/accommodation/staff-and-visitors/carlton-lodge/#facilities>

The event is **free of charge** and you won't want to miss this! **Register now** (<http://www.ncl.ac.uk/sml/news-events/events/item/chinesedramacolloquium.htm>) to join the amazing colloquium.

If you have any further queries, please email Valerie Pellatt: [valerie.pellatt@ncl.ac.uk](mailto:valerie.pellatt@ncl.ac.uk)

## **Evolution of Tradition: Interrogating Transformations in Traditional Folk and Performing Arts**

Start planning now to be in Kolkata, India, January 10-11, 2019 for this conference which Claudia Orenstein is helping to organize with the amazing Atasi Nanda Goswami at the Center for Knowledge ideas and Development Studies.

**Proposals due JUNE 30.** Find information at the top of the page on this link. <http://www.knids.org/events-and-activities>

## **Adaptation, Translation and Acculturation in Asian Theatre and Dance**

On 25 May 2018, the Centre for Asian Theatre and Dance will be holding its second annual symposium, Adaptation, Translation and Acculturation in Asian Theatre and Dance, with keynote speaker Carol Fisher Sorgenfrei. This day-long symposium will include paper presentations, lecture-demonstrations and round-table discussions. Also to be featured will be a new, English-language *noh* play, *Emily*, written by Dr. Ashley Thorpe and directed by Professor Richard Emmert, which will be performed in the Handa Noh Theatre at the end of the day of conference presentations.



## **PRODUCTIONS, FESTIVALS, EXHIBITIONS**

### **Portland State University Students Perform Kabuki and Kyōgen in the USA, Japan and Canada**

#### **Recent Productions:**

Following the production of a two-play kabuki program in May, 2017 (*The Castle Tower* & *The Puppeteer*), Portland State Professor Laurence Kominz was invited bring PSU students to Japan to perform portions of these

plays in Japan. The city of Kanazawa celebrated the centennial of Izumi Kyōka's theater masterpiece, *The Castle Tower* (*Tenshu Monogatari*) with a week-long Izumi Kyōka Festival in November. Kyōka, a renowned novelist and playwright, was a native of Kanazawa.

On November 18, 2017 PSU students Alexie Logan and Samantha Queener played Princess Tomi and lady-in-waiting Foxtail in two scenes from the play. Kominz, and costume designer Toshimi Tanaka, explained how we

created the first ever English kabuki production of the play.

On December 23, 2017 the Donald Keene Center in Kashiwazaki, Niigata hosted a presentation devoted to the second play, *The Puppeteer*, which featured PSU student Devon Duncan dancing in the role of Yaoya Oshichi, the tragic, love-obsessed grocer's daughter.

### Upcoming Productions

On June 7, 2018 PSU students will present four *kyōgen* plays (three in English, one in Japanese) in Lincoln Hall, at Portland State University. Works will include *The Thunder God* (*Kaminari*), *The Mountain Wizard and the Crab* (*Kani Yamabushi*), and *The Fortified Beard* (*Hige Yagura*).

Kominz will take PSU student productions on the road in September, 2018 with performances at The University of Missouri, St. Louis on the 15<sup>th</sup> and at University of British Columbia, Victoria, on the 22<sup>nd</sup>.

## Bilingual Kishida Rio Play in Tokyo

Colleen Lanki will be performing in a bilingual staged reading of Kishida Rio's play "Four Letters" with three of the original cast members. The play was originally directed by Kishida in 1989, and featured her four main female actors. It depicts four women at the funeral of a man - their lover. The women begin the play with each of them bound to the figure of a doll. Translation by Colleen Lanki & Takahashi Sachiyo. July 18, 2018 - Studio Actre, Tokyo. Contact Colleen for details if you are in Japan at that time! [lanki@shaw.ca](mailto:lanki@shaw.ca)



Photo of Kishida Rio and the dolls used in the original production. Dolls by Mizune Azusa.

## Asia Pacific Dance Festival in Hawai'i

We are pleased to announce our summer 2018 performance of *Ramayana: The Abduction of Sita*. *Ramayana* is an ancient Hindu epic told through Balinese dance and music featuring Made Moja, Putu Setiawan, Komang Sudarsana, Made Widana, Otonomori Gamelan Studio (Tokyo), Gamelan Segara Madu (Honolulu).

Join us on Saturday, June 2, 2018 and begin your Balinese experience at 5pm with our Culinary Celebration featuring Indonesian food and entertainment. Then at 7:30pm, head on into UHM Kennedy Theatre for the performance of *Ramayana: The Abduction of Sita*.

The performance of *Ramayana: The Abduction of Sita* repeats on Sunday, June 3, 2018 at 2pm. Call (808) 956-8246 if you have any question.



To get the latest updates, connect with us on Facebook, Instagram or Twitter: @APDanceFest.

The Asia Pacific Dance Festival is a co-production of the East-West Center and the University of Hawai'i at Mānoa Outreach College.

## Kyōgen at University of Hawai'i

In November 2017, University of Hawai'i at Mānoa Dept. of Theatre and Dance Asian Theatre Program graduate students, Qiaoer Zheng and Christine Lamborn, accompanied Professor Julie A. Iezzi to Antioch College's Second Annual **Ohayō Ohio Festival**. Iezzi introduced *kyōgen* and served as *kōken* for the students' performance of her two-person adapted version of the classic *kyōgen* play, *Futari daimyō* (Two Great Lords), the full version of which was performed in



spring and summer of 2017 at UHM and various venues on the neighbor islands. The adapted version, with only one daimyō and the passerby, was aptly (if not terribly creatively) titled *The Lord and the Passerby*.

The team was also invited to present an 8-minute highlight scene from the play at the Region VII Kennedy Center American College

Theatre Festival in Spokane, WA in February 2018. Iezzi and students also gave a *kyōgen* workshop, in which more than 60 students participated!



## PERFORMANCE TRAINING

### University of Hawaii at Mānoa 2017-18 “Xiqu for Young Audiences” Program

During the 2017-18 academic year, *xiqu* (traditional/indigenous Chinese theatre) was the focus of curriculum, training, outreach, and performance for the Asian Theatre Program in the Department of Theatre and Dance at the University of Hawai‘i at Mānoa (UHM). For the first time ever, the Asian Theatre Program partnered with the Theatre for Young Audiences (TYA) program to realize this endeavor. The combined program for the year, dubbed “Xiqu for Young Audiences” (XYA), thereby reached large new audiences, and showcased the talent and training of the department’s Assoc. Prof. of TYA, Mark Branner, who has spent several years in Sichuan learning to perform *chou* roles in *chuanju*. The culminating production of three one-act (*zhezixi*) plays was entitled “Fights and Delights.”



Raquel Palisbo, Melisa Orozco-Vargas, and Donovan Oakleaf in *Pi Jin Rolls the Lamp*.

Training for the 2017-18 XYA program was provided by master professionals from China, three of whom are Chinese National Artists of the First Rank, and one (Mr. Zhang) of the Second Rank. Mr. Xu Mingchi, Mark Branner’s own teacher, taught all three acting roles and supervised orchestral instruction for the *chuanju* play *Pi Jin Rolls the Lamp*; Branner directed the play, and translated it with doctoral student Maseeh Ganjali; Branner created and directed a TYA pre-show featuring a 10-person Chinese dragon, as well.

Mr. Lu Genzhang, Ms. Zhang Ling, and Mr. Zhang Xigui taught male roles, female roles, and instrumental music respectively for two *jingju* plays, *Treasure in the Chest* and *Where Three Roads Meet*.



Michelle Huynh, Nicholas Brown, and Janica Sison in *Treasure in the Chest*.

Prof. Elizabeth Wichmann-Walczak directed the plays, and translated them with her students in the Spring 2017 Chinese Theatre Seminar,

THEA 763C, which focused on *xiqu* translation for performance.

As for every Chinese theatre training program and production at UHM since 1981, Wichmann-Walczak was producer, and overall artistic supervision of the planning for and the year's work itself was provided by Wichmann-Walczak's teacher, Madam Shen Xiaomei, the youngest personal disciple of twentieth century *jingju* Master Mei Lanfang.



**Alston Albarado (in white) and Maseeh Ganjali (in black), in *Where Three Roads Meet*.**

Training took place throughout the fall semester 2017, with rehearsals and outreach events following from early January through mid-February 2018. Public performances were given Friday, Saturday, and Sunday for two weekends in the second half of February, with 4 school shows given on the mornings in between. The 43-member company then undertook performance and outreach tours to Hawaii and Maui islands respectively on the first two weekends in March; outreach performances were also given at the Hawaii Books and Music Festival in May, and an edited, three-camera video is forthcoming.

## **NŌ TRAINING PROJECT UK 2018**

18 August - 1 September

In collaboration with the Centre for Asian Theatre & Dance at Royal Holloway, we are pleased to announce this year's program:

The Project is open to anyone with an interest in Nō: actors, directors, dancers, musicians, students and academics interested in extending their performance skills are encouraged to apply. Those who have no prior experience of Nō are very welcome, as are those who already have some experience of the form. The Project will be

conducted in English or with translators; Japanese language skills are not necessary.

We are pleased to announce that master actor Akira Matsui will once again join the project for the final week.

There are three possible ways to participate in the project:

Taster Weekend (18-19 August)

7-day Intensive (18-24 August)

Full Project (18 August - 1 September)

Tuition will take place on the only permanent Noh stage in Europe, and the best stage outside of Japan.

For more details, please see our

website: <http://nohtrainingprojectuk.org>



## **THOMAS LEABHART: WORKSHOPS IN CORPOREAL MIME SUMMER 2018**

The Pas de Dieux company is happy to announce the arrival of Thomas Leabhart in Europe.



**25 – 29 June,  
Madrid:** [workshops@laensembleteatro.com](mailto:workshops@laensembleteatro.com)  
**2 – 6 July, Paris,** Association  
Hippocampe: [hippocampe@mime-corporel-theatre.com](mailto:hippocampe@mime-corporel-theatre.com)



9 – 20 July, St. Antonin Noble, Association La  
 Montade: [hello@lamontade.com](mailto:hello@lamontade.com)  
 23 – 27 July,  
 Toulouse: [moncorpsalairlibre@gmail.com](mailto:moncorpsalairlibre@gmail.com)  
 30 July - 3 August, Arnhem, Netherlands:  
[sjoerdschwibettus@walkingfaces.nl](mailto:sjoerdschwibettus@walkingfaces.nl)

[www.pasdedieux.com.com](http://www.pasdedieux.com.com) | [contact us](mailto:contact@pasdedieux.com.com)  
 Won Kim, 166 bis rue de la Roquette, Paris, Il-  
 de-France, 75011, France



## PUBLICATIONS and OTHER MEDIA

### NEW BOOK ON *BUTŌ*

Written by one of Japan's foremost  
 culture critics, Yomota Inuhiko,  
 and translated by AAP member

John K. Gillespie.

*Full reference:*

Yomota Inuhiko 四方田犬彦. *Portrait of Ōno Yoshito* 「大野慶人の肖像」 (Ōno Yoshito no shōzō). Trans. John K. Gillespie. Tokyo: CANTA, 2017. ¥3,000.

Ōno Yoshito (b. 1938) could hardly avoid the profound influence of *butō* co-founders, his father Ōno Kazuo and Hijikata Tatsumi, but he gradually carved out his own distinctive practice and continues to perform as he enters his ninth decade. In this book, based on a performance tour to Beijing and Tianjin in 2016, prominent culture critic Yomota, traces Yoshito's fraught evolution in *butō* to become a consummate practitioner, all the while analyzing Yoshito's specific performances in China and ruminating on the ideas underlying *butō*, including why and how it originally came to be and its current manifestations.



The book features over 150 marvelous photographs by Eikō Hosoe, Moriyama Daido, and William Klein, among other notable photographers. And there is also a poster

by famed *angura* figure Yokoo Tadanori. Well designed and at once informative and enlightening, this volume is a pleasure to peruse and constitutes a significant addition to *butō* studies.

### A HISTORY OF JAPANESE THEATRE IN PAPERBACK

The Cambridge University publication, edited by Jonah Salz, *A History of Japanese Theatre*, received the 2017 American Library Association Choice Outstanding Academic Title, and highly favorable reviews from six theatre and Asian studies publications. Already available for classrooms in hardcover and ebook formats, the paperback version, at approximately half the present \$150 list price, should be available in July.

### POETRY INSPIRED BY *NŌ*

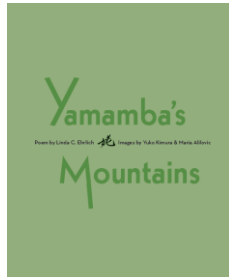
*Yamamba's Mountains*. Poem by Linda Erhlich. Images by Maria Alilovic and Yuko Kimura.

(Available directly from Linda Erhlich <linda.ehrlich@gmail.com>. Soon to be an E-book available on Amazon)

These writings are inspired by the medieval-period Japanese *nō* play *Yamamba*, and by Ohba Minako's short story "Smile of a Mountain Witch" which contemporizes the Yamamba legend. Yamamba (sometimes written as "Yamauba") is an elderly figure who is alternately described as a "witch" or a "holy spirit."

The first act of the *nō* play presents a priest and dancer on pilgrimage to Zenkōji Temple (literally "Temple of the Good Light") who encounter a powerful and ambiguous figure of an old woman in the mountain. The travelers

comment on the strange changes in nature that day, with the sky suddenly darkening. By the second act, the old woman has exited and returned to reveal herself fully as Yamamba, her true self, with matted white hair and a reddened face.



Yamamba is a paradoxical figure. She aids the woodsman and the weaver, but also hides the sun behind storm clouds and frightens the traveler. Stamping the ground, pointing to the center of the earth with her fan, Yamamba leans on her cane (decorated with evergreen leaves) and shares with us her journey as she traverses the mountain paths, in pain.

#### Contributors:

**Maria Alilovic** was born in Louisville, Kentucky, after her parents immigrated to the United States following the Bosnian Civil War in 1996. She attends Case Western Reserve University as a graduate student in Art Education while continuing to take art studio courses at the Cleveland Institute of Art. She is also an artist and writer, seeking to communicate her family's experience during and after the war in her artwork. Her artwork focuses on themes of memory, history, transition, and appropriation.

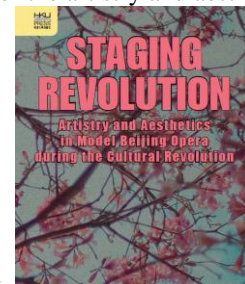
**Linda C. Ehrlich** is a published poet, film scholar, and an expert on Japanese theatre and film. Her book, *Cinematic Reveries* (Peter Lang Publishers, 2013) explores the intersection of prose poetry and cinema. Her poetry and prose poetry have been gathered into four richly illustrated anthologies published by Shika Press, and one book on world dance for young readers. Her writing has been described as: "haunting, exquisitely sensitive...with the power to release us from the tyranny of quotidian reality."

**Yuko Kimura** was born in Oakland, California, and raised in Tokyo. An award winning artist, her work has been exhibited nationally and internationally. "I focus on working intuitively in the present, learning from the piece through the simple act of making. My recent work incorporates multiple processes, including

etching, aquatint, and dyeing with indigo on pleated or twisted paper. Most of the work utilizes old worm-eaten book pages from Japan and handmade papers that are made from *kōzo* (mulberry), *gampi*, and abaca fibers. Transparency, form and texture all take priority as I construct my two- and three-dimensional patchwork experiments."

## NEW BOOK ON JINGJU

Xing Fan's first book, *Stage Revolution: Artistry and Aesthetics in Model Beijing Opera during the Cultural Revolution*, was recently published by Hong Kong University Press (HB ISBN 978-988-8455-81-2). This book offers a close examination of the artistry and aesthetics in



model *jingju*.

Fan contextualizes model *jingju* by tracing its trajectory of political interaction from the 1930s to the 1970s and in modern *jingju*'s gradual rise to the pinnacle of socialist culture construction in the PRC. This study features detailed analyses of the five major artistic components of model *jingju*'s final productions—playwriting, acting, music, design, and directing, paying close attention to how each is associated with traditional practices while also contributing to innovative experiments. Fan adopts a new approach to theatrical aesthetics—how the major artistic aspects interact with each other, arguing that the consistency and discrepancy in model *jingju*'s style often have deep roots in its conformity to and deviation from the aesthetic principles of *jingju*, and that the overarching creative directive, the Combination of Revolutionary Realism and Revolutionary Romanticism, is a flawed premise for model *jingju*. This study features practitioners' first-person accounts of their creative process, which contributes to new understandings of the lived experience of producing model *jingju* that, while a harrowing journey of coping with political interference, was also filled with inspiration and excitement. Xing Fan is assistant professor of Asian theatre and performance studies in the

Centre for Drama, Theatre and Performance Studies at the University of Toronto.

**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](mailto: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



## **MEMBER NEWS, KUDOS, AND ACCOLADES**

**S** **hiao-ling Yu**  
She recently published two articles: "Jiao Juyin on Directing," in *World Theories of Theatre*, ed. Glenn Odom (London and New York: Routledge, 2017) and "The Orphan of Zhao: Chinese Revenge Drama and European Adaptations," in *Comparative Literature Studies*, vol. 55, no. 1 (2018): 144-171.

**M** **atthew Cohen**  
Matthew was on leave from Royal Holloway in the autumn of 2017 to work as a Visiting Senior Fellow in the Indo-Pacific department of the Yale University Art Gallery in order to research and

curate the Dr. Walter Angst and Sir Henry Angst Collection of Indonesian Puppets, the world's largest *wayang* collection, which contains approximately 20,000 puppets. While at Yale, he gave talks on this comprehensive study collection and related matters at the Ballard Institute and Museum of Puppetry, University of Connecticut; Yale's Southeast Asian Studies Seminar; Yale Peabody Museum; the Yale School of Drama; and the American Society for Theatre Research annual conference, Atlanta, Georgia.

On 12 December, at the conclusion of the fellowship, Matthew performed *Barikan*, a *wayang kulit* play with Yale University's

Gamelan Suprabanggo and guest gamelan artists Anne Stebinger and Darsono Hadiraharjo.



**Barikan as performed by Matthew Cohen and Gamelan Suprabanggo at the Yale University Art Gallery on 12 December 2017.**

This performance, which used one of the puppet sets in the collection from Cirebon (West Java), was a ritual drama to initiate and cleanse the collection of malignant influences and establish best practices for its practical use. The performance was recorded for posterity and uploaded to YouTube at <https://www.youtube.com/watch?v=jOGbyHbBMws>.

In January-March, the Centre for Asian Theatre and Dance hosted the Indonesian scholar-practitioner I Nyoman Sedana, who is a professor of traditional theatre at the arts conservatoire ISI Denpasar, as a Visiting Academic based at the Centre. Professor Sedana collaborated with Matthew in the teaching of an undergraduate course Southeast Asian Theatre and Performance, taught and performed with community groups and trained Matthew and Royal Holloway Ph.D. student Sietske Rijpkema (who started her postgraduate research on *wayang* in museums in January 2018) in Balinese *wayang kulit*. Professor Sedana, Sietske, and Matthew performed a traditional Balinese *wayang kulit* play, *The Death of Indrajit*, together at Royal Holloway's Picture Gallery on 8 March (in a programme also including Royal Holloway's Gamelan Puloganti); the Royal Central School of Speech and Drama on 21 March (at a celebration of World Puppetry Day); and at the Indonesian Embassy in London on 24 March (in a programme including Balinese dance and an *angklung* "orchestra").



**Matthew Cohen, dressed in Indonesian costume, introduces a performance of *Indrajit Gugur* (The Death of Indrajit) in collaboration with Visiting Academic I Nyoman Sedana and Ph.D. student Sietske Rijpkema, at Royal Holloway's Picture Gallery on 8 March 2018.**

Matthew's recent publications include his essay "Gamelanesque effects: Musical impressions of Java and Bali in interwar America," in *Global Perspectives on Orchestras: Collective Creativity and Social Agency*, edited by Tina K. Ramnarine (Oxford: Oxford University Press, 2018).

## **J**ulie A. Iezzi

She will attend a one-week workshop in Fukuoka, Japan as part of a University of Hawaii at Mānoa U.S. Southeast Asia-Japan Collaboration and Exchange Initiative Project, entitled "Multi-Dimensionalizing Japanese Studies: Integrating Southeast Asian and American Perspectives," sponsored by a Japan Foundation Grant. Together with colleague Lim Beng Choo of National University of Singapore, they will be developing digital materials for teaching Japanese Theatre.

## **J**udy Van Zile

During a recent stay as a visiting scholar at London's Roehampton University, Judy Van Zile, University of Hawai'i Professor Emeritus of Dance, presented several lectures on Korean dance. Among these was a research seminar talk titled "Ch'oe Sung-hui: A Korean Dancer's Lifetime of Border Crossings." She then participated, as a Thinking Partner for a Pew Charitable Trust-funded project initiated by Philadelphia *sattriya* dancer Madhusmita Bora. The project involves the Philadelphia Art Museum's display of an important Vrindavani



Vastra cloth from its collection, and a *sattriya* performance by visiting monks from the Uttar Kamalabari in Majuli, Assam.

## **J**onah Salz

In December 2017 Jonah Salz organized a panel at the Anthropology of Japan in Japan conference at Doshisha University in Kyoto on Traditional training trajectories, hearing from the source. Jonah was joined by Diego Pallechia and Phillip Flavin, who together have a combined 90 years (!) of experience studying *nō*, *shamisen*, and *kyōgen*, respectively, to offer lessons from the front.

In March he presented on the hidden aspects of Chinese dance and theatre in Japanese theatre at the CHINOPERL pre-conference meeting at the Association for Asian Studies in Washington, D.C.

## **S**amuel L. Leiter

The Brooklyn College and CUNY Graduate Center, Emeritus Professor gave a talk in December to the Japanese Art Society of America. It was based on his book, *Kabuki at the Crossroads: Years of Crisis, 1952-1965*. He continues to post chronological updates to his series, "The First Kabuki-za, 1889-1911," on his *Kabuki Woogie* blog, which now takes the series up to 1909.

## **C**aleb Goh

He is moving to New York. He has taken a full-time teaching position at Poly Prep Country Day School as the Upper School Theater Director & Teacher beginning this upcoming 2018-2019 school year.

## **C**arol Fisher Sorgenfrei

In March, Carol presented "An Endless River of Blood: Theatricalizing Lady Rokujō from *Nō* to the Present." (revised and expanded) at the Peter Wall Institute for Advanced Studies, University of British Columbia, Vancouver. In May, she will be the keynote speaker at *Adaptation, Translation and Acculturation in Asian Theatre and Dance* at the University of London, Royal Holloway, where she will speak on "Intercultural Conundrums." In June, she will travel to Berlin to be a discussant at the Symposium *Dynamics of Interweaving Performance Cultures*, the culminating event of the International Research Center on Interweaving Performance Cultures, Freie Universität, and in July, she will present "One Way Crossing: Terayama Shūji's Dissolving Walls and the Failure of Gender Terrorism" at IFTR (the International Federation for Theatre Research) in Belgrade.

She recently published two play reviews, one on *Learning to Kneel: Noh, Modernism and Journeys in Teaching* by Carrie J. Preston in *Asian Theatre Journal* (Fall, 2018), and the other on *Onnagata: A Labyrinth of Gendering in Kabuki Theater* by Maki Isaka in *Modern Drama* (Summer, 2017).



## **ASIAN THEATRE ON THE WEB**

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

## **A**P WEB SITE

AAP's official website lives online at [www.yavanika.org/aaponline](http://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 Dave Mason at [fatsodoctor@yahoo.com](mailto:fatsodoctor@yahoo.com). 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>. You can remove your email address from the list by visiting the same site.

**A AP TWITTER FEED**  
Webmaster Dave Mason reports that 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, Dave 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 Dave Mason [masond@rhodes.edu](mailto:masond@rhodes.edu) and he 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 Dave Mason at [fatsodoctor@yahoo.com](mailto:fatsodoctor@yahoo.com)

**I JPAN WEBCASTS**  
This innovative site for streaming Japanese theatre and performance was created at the U. of Illinois by the late David Goodman.

**User Registration for the Website.**  
As of right now, you will not need to be registered in order to watch live streams of our events, although this may change in the future. Registration allows users to take a more active role in IJPAN by opening access to comments sections. To begin the process of creating a new account, visit our homepage (<http://ijpan.ncsa.illinois.edu/>) and click the "Create new account" link under the login button in the top left corner of the page. We manually approve all member registrations, so it may take up to a day for your account to be activated.

If you have any questions for us about our events, webstreaming, or anything else, please contact [ijpan-webmaster@illinois.edu](mailto:ijpan-webmaster@illinois.edu). For further information, email John Wheeler: [jbwheel2@illinois.edu](mailto:jbwheel2@illinois.edu)





## EDITOR'S CHOICE

### GUEST PERFORMANCE REVIEW

By John Gillespie, April 10, 2018

A new play well worth seeing is "Distant Observer: Tokyo/New York Correspondence," a trans-Pacific collaboration by two acclaimed playwrights, Kawamura Takeshi in Japan and John Jesurun in the U.S. The two met some years ago and found common interests, owing in part to being of the same generation (both were born in the 1950s). "Distant Observer" had its first run at La MaMa Experimental Theatre Club, New York City's iconic Off-Off Broadway venue, March 16-April 1 (performances in Tokyo will occur a bit later this year, dates TBD).

Kawamura and Jesurun worked on the play by sending the script back and forth for some three years, each doing the next section in response to the one received. Their collaboration, relying on the stellar translation of the bilingual Aya Ogawa (a NYC-based, playwright and director), is surprisingly smooth and fluid, though one is tempted to guess which playwright wrote this or that part.

There are five unnamed characters, all representatives of the current generation of youth in Japan and the U.S. who appear to be seized by rootlessness and anomie. Their rapid-fire interactions recall absurdist theatre; whether the action is actually happening or is a frightful dream is never made clear. The skeletal plot concerns a murder and who committed it. A key moment occurs when one character says to another: "Aren't you the murderer?" The response: "I was never the murderer." Then, trying to clarify, he adds: "They call me that. Sort of a nickname." Adding to the confusion, we learn that this character has already spent ten years in prison for murder, even though it might be that the slain woman may actually have killed herself. But why, then, is the guy holding a bloody knife? So did she commit suicide, or, if murdered, was it at his hand or someone else's?

Then we hear that the ostensible murderer took the blame for it, so the dead woman (and her family) would not have to suffer the inevitable shame accompanying suicide. While such a decision might sound off-kilter to Westerners, it could make some sense within the Japanese ethos.

The action invites a range of interpretations. For example, the question of identity—"Who are you?" one character loudly queries another—is conspicuously linked to the murder/suicide. Who perpetrated this, why and how? (Suicide, the biggest killer of youth in both Japan and the U.S., is strange in neither culture.) The so-called "Suicide Forest" in Japan is mentioned (a place where disaffected youth, after encountering kindred souls online, have often agreed to meet to commit group suicide). In addition, the plight of youth lacking values or any compelling *raison d'être* might be regarded as a natural outcome of the overwhelming responsibilities and stress foisted on them by current social, educational, and economic forces in both countries. Whatever the interpretation, one can easily get drawn into this mesmerizing play.

As designed by Jesurun, the performance space, shaped like a rectangle with spectators seated on the two long sides facing each other, was divided into four quadrants by diaphanous curtains that could be drawn open or shut. Jesurun also designed the video projections shown on the curtains. Characters were "interviewed" from time to time on cameras set up on the two short sides of the rectangle. The interviews sometimes felt like interrogations, signaling clues to the thinking and emotions of the characters being filmed. Ultimately, "Distant Observer" is an engaging performance, the rare kind that this observer, at least, wanted to see again immediately after it ended.



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