

ASSOCIATION FOR ASIAN PERFORMANCE

FALL, 2015 NEWSLETTER

In Memoriam: James R. Brandon, 1927-2015



With the passing of James Rodger Brandon on Sept. 19, 2015, everyone who has ever been inspired, intrigued, thrilled or mystified by Asian theatre -- especially *kabuki* and South East Asian performance -- has lost a pioneering scholar, a tireless educator, a brilliant mentor, a courageous director, a fine translator, and a steadfast colleague. Jim was the guiding force behind the founding of *AAP*, as well as the creator and first Editor of *ATJ*. It is impossible to summarize the impact of his career in the space of a newsletter obituary; it is equally impossible to summarize the profound influence he exerted on all those in Asian Theatre Studies and in Theatre/Performance Studies in general. He was like a positive, powerful force-field -- a beacon not only for his many distinguished students who went to on outstanding careers of their own, but for many others (including myself) who counted him as an unwavering mentor and devoted friend. Countless scholars were aided by his generosity, knowledge and wisdom. To say he will be missed is entirely inadequate.

A full discussion of Jim Brandon's career and the impact of his work can be found in an article written by Kathy Foley and David Jortner in the initial "Founders of the Field" series in *ATJ*. Entitled "James R. Brandon," it appears in *Asian Theatre Journal*, vol. 28, no. 2 (Fall 2011), pp. 342-356.

Below are a few highlights excerpted from his official obituary:

Born in Mazomanie, Wisc., he joined the State Department Foreign Service after receiving his PhD from the University of Wisconsin in 1955, and spent six years in Java and Japan. He began teaching Asian theatre in 1961 at Michigan State University, where he directed his first two Kabuki plays in English, *Kanjicho* and *The Zen Substitute*. Beginning in 1968, he joined the University of Hawai'i Department of Drama and Theatre (now the Department of Theatre and Dance) as a full professor. During his 32 years (until his retirement in 2000) at UH, he firmly established its unique Asian Theatre Program, co-founded the *Asian Theatre Journal*, served as Department Chair from 1985 to 1988, and brought international recognition to the department through his scholarship and large-scale English language Kabuki productions.

He authored approximately 80 articles, book chapters, and reviews in addition to 20 books. His books include standard texts in the field of Asian Theatre today, such as *Theatre in Southeast Asia* (1967), *On Thrones of Gold: Three Javanese Shadow Plays* (1970), and *Kabuki: Five Classic Plays* (1975). Groundbreaking research in *Kabuki's Forgotten War: 1931-1945* (2008) forced a reexamination of long-held "truths" about the fossilization of Kabuki in the 19th century; it was designated an Outstanding Academic Title for 2009 by the American Library Association's *Choice* magazine. His creative endeavors include 22 productions at the University of Hawai'i as translator, director, adaptor and/or playwright, national recognition from the American College Theatre Festival, and several commendations and awards. He was honored with the Imperial Decoration of the Order of the Rising Sun with Gold Rays with Rosette from the Government of Japan, the John D. Rockefeller 3rd Award from the Asian Cultural Council, a Lifetime Achievement Award from the Hawai'i State Theatre Council, the UH Regents' Medal for Outstanding Teaching, and a national award as Outstanding Teacher of the Year from the Association for Theatre in Higher Education.

James R. Brandon is survived by his loving wife of 54 years Reiko Mochinaga Brandon, and his niece Janet Wright. A memorial celebration of his life and achievements will be held at the University of Hawai'i's Kennedy Theatre on Sunday, November 29 at 1pm. Those who wish to share stories and remembrances may do so on the following dedicated website: <http://jamesrbrandon.muchloved.com> The family requests that no flowers or monetary donations be sent to them or to any memorials. Instead, for those who wish to do so, please send donations made out to UH FOUNDATION, with "Asian Theatre in memory of James R. Brandon" in the memo line, and mail them to: University of Hawai'i Foundation, 2444 Dole Street, Bachman Hall 105, Honolulu, HI 96822.

Many colleagues shared memories of Jim on the AAP listserv. I copy a small sampling here.

From Sam Leiter:

With Jim Brandon's passing, I've lost a close friend, colleague, collaborator, and inspiration, whom I've known for nearly fifty years. Jim was not only the Mount Fuji of Asian theatre scholars over the past half century, he was also a wonderful guy, with a marvelously upbeat, ever-curious, youthful disposition that he maintained into his mid-80s. His loss is an enormous one for the field of Asian theatre, but especially for kabuki scholarship, in which he was indisputably the Western leader. His accomplishments in this field as a teacher, director, and writer were awesome, and I can't conceive of anyone ever equaling them.

I was planning to call him because I hadn't heard from him in recent months; now I know why, and I'll always regret not having picked up the phone when there still was time. I look forward to the memories that will now surely start flooding back as I think back over our many times together, and when I gaze at the spines of those many marvelous books sitting on my shelves.

Sayonara, Jim, and may the cherry blossoms always be in bloom for you.

From Katherine Saltzman-Li:

Farewell to an inspiring scholar, teacher, director, true and kind gentleman, spirited conference participant, and much, much more. Though not one of his students, I was fortunate to interact and learn from him over the years. In admiration, gratitude, and sadness that there won't be one more time.

From Guohe Zheng:

I still have the several articles and emails that he sent me concerning the censorship on Japanese theatre during the Occupation. He sent the materials to me to help me confirm one small detail in a paper of mine. It is a sad day today.

From John Gillespie:

What sad news! Who among us has not benefited from Jim's superb research and writing or, even more, has not been touched by his magnanimous and friendly personality? He was a true giant in our field. I will

cherish the memory of my last time to break bread with him a few years ago, at a Greek restaurant down the street from I-House in Tokyo. The redoubtable Sam Leiter was also at that meal. *Requiescat in pace!*

From John Emigh:

Jim was and is a great and wonderful presence in my life. Affirming of all that is good and generous and truthful in our work and demanding curiosity, rigor, and appropriate humility, he was and is an inspiration and model.

My first memory of Jim is of him surrounded by a small and wonderful band of Asian theatre scholars - all new to me, many of whom are sadly no longer with us - at Galatoire's restaurant in New Orleans. It was during a break in an *ATA* conference; I was recently returned from Bali and had been invited to perform, though hadn't even started to write up my research. There was Jim at the head of the table, marveling at the new found richness of Oysters Rockefeller, and wondering that the academic world thought "Asian Theatre" was such a narrow field of specialization when those of us assembled had the remarkable histories, cultures, and performed lives of over 2 billion people and their ancestors to keep us busy, engaged, and in a perpetual state of discovery, and wondering, too, at what an awesome responsibility and extraordinary opportunity it was to have as one's profession this life of perpetual discovery and to be able to share this journey and the riches found along the way with our students - through scholarship and in practice, on the stage. "And meanwhile our fellow 'specialists,'" he went on, with growing delight, "have to content themselves with teaching Milton year after year, finding what pleasure they may in an unexplored nuance here, a new reading or unexplored historical fact there." He was beaming. A picture of joy. That meeting and Jim's joyful embrace of an emergent academic "field" and its artistic and human significance changed my life.

Jim and I went on to collaborate on several projects, including the founding of *AAP*. He was the most rigorous critic, the most supportive colleague, and remains a joyful example of life well lived!

From Richard Schechner:

This is sad news. Jim will always be a great figure in Asian theatre studies. Japanese theatre of course, but the whole wide range of performances in/of Asia. He will be missed. His work will live for many many many years.

From Helen E. Moss:

He was a giant -- a gracious, gentlemanly giant. Wishing him godspeed.

LETTER FROM THE PRESIDENT



Dear *AAP* Members,

Greetings from Ann Arbor, where pumpkins are appearing on doorsteps and campus is ablaze with orange-sprinkled trees. Hopefully the snowflakes will not come too soon this year.

This issue of our newsletter contains reports on the Association for Asian Performance 15th Annual Conference and *AAP*-sponsored *ATHE* panels held in Montréal in July 2015, as well as information about the 2016 *ATHE* and *AAP* conferences to be held in Chicago next August. You will also find a call for papers for the 2016 Emerging Scholars Panel, which I hope you will share widely with friends, colleagues, and students conducting innovative research in our field. You will also find information about the upcoming *AAP* election—now to take place electronically for the first time.

I would like to express my heartfelt thanks to Siyuan (Steven) Liu for his four years of service as *AAP* President. Under Steven's dedicated leadership, *AAP* maintained its strong presence in *ATHE* and hosted four outstanding *ATJ* lectures, all while expanding and

diversifying our annual conference and membership community. I was told that there were few women on the Executive Board when Steven began his tenure as President (although I don't know the numbers)—now this is certainly not the case! In his role as *ATHE* liaison, Steven was particularly good at anticipating and preemptively solving problems. When *ATHE* announced it would transition their listserv system two years ago, Steven identified the issue early and worked hard to establish an alternative. With the crucial assistance of David Mason and Kirstin Pauka, this led to the creation of a new University of Hawaii listserv, and as a result *AAP* was one of the only *ATHE* focus groups to experience a smooth transition during this change. Through his warm personality, clear vision, and scholarly excellence, Steven set a positive example for new *AAP* members and existing members alike. Steven has already done an amazing job advising and training me to take over his position, and I plan to call on him regularly for assistance throughout the coming year.

Another board member who finished her term this year is Sissy Liu, who served as one of our Graduate Student Representatives. Sissy helped launch the *AAP* Facebook page last year, and although she wasn't able to attend the 2015 conference helped with recruiting and mentoring new graduate students behind the scenes. Her presence will be missed on the Board, although Ji Hyon (Kayla) Yuh of CUNY Graduate Center will continue in her position as GSR, helping to implement some of the ideas and plans she and Sissy started during their tenure together. Kayla will be joined in this endeavor by Whit Emerson of Indiana University. Kayla and Whit have been working hard to put together a mentoring program for graduate student members, among other new projects, and have been extremely active in reaching out and communicating to ensure that *AAP* cultivates a strong future generation of scholars.

Speaking of outreach, another new addition to the Board is Man He of Williams College. Man, a specialist in Chinese theater who has been active in *AAP* for several years, will take over my former position as Membership Outreach Coordinator. I am thrilled to have Man joining us this year and look forward to seeing what she does to maintain and expand our more recently added outreach and retention programs, such as the graduate student gathering and *AAP*'s ongoing forays into social

media. You can find Man's CFP for the Emerging Scholars Competition in this newsletter. I encourage you to contact Man directly if you have new ideas or suggestions for membership outreach activities.

I'd like to thank Cody Poulton, a leading figure in the field of modern Japanese drama, who gave the *ATJ* lecture this year. Cory discussed several publishing projects he has worked on over the past decade, many of which have not only contributed to but also fundamentally shaped our field, such as *A Beggar's Art: Scripting Modernity in Japanese Drama, 1900-1930* and the co-edited volume *Columbia Anthology of Modern Japanese Drama*. Cory shared with us insider knowledge and thoughtful reflections that can only be gained through a career of blazing new paths of research and working closely with Japanese theater artists. A lively discussion followed, with questions probing editorial choices and the vicissitudes of putting together edited and translated volumes in Asian performance. I am thrilled to announce that Jonah Salz has accepted our invitation to give the *ATJ* Lecturer in 2016. This will provide an unusual opportunity to continue some of this year's conversations from a new perspective.

While it is exciting to welcome new members to the Board and thank those who have completed their tenures, I would be remiss if I did not also give tremendous thanks to the Board Members with ongoing positions. Xing Fan and Jennifer Goodlander, Vice Presidents of *ATHE* and *AAP* conference organization, respectively, each did fantastic jobs curating and directing the *AAP* components of the Montréal conference. Both will continue in these positions next year, and you can find separate reports by each of them in this newsletter. Additionally, deep gratitude goes out to Kathy Foley, Carol Fisher Sorgenfrei, Kevin Wetmore, and David Mason for their long-term dedication as multi-term Board Members. Without them, *AAP* would not be the smoothly operating and profoundly nurturing organization it is today.

This leads me to the last and saddest news of the recent months. Since our gathering in Montréal, *AAP* lost one of its dearest friends, the great James R. Brandon (1927-2015), expert in Kabuki, devoted teacher, and life-long promoter of Asian performance. There are few in this organization who were not directly touched by his life and do not miss him dearly already. Information about the memorial celebration of his life and achievements to be held at the

University of Hawaii can be found in this newsletter. All AAP members who will be in the area are encouraged to attend.

Please watch your email for announcements about the upcoming AAP elections and 2016 conference CFPs. May the semester bring inspiration, the holidays due respite. Happy Fall!

Sincerely,

Emily E. Wilcox

Emily E. Wilcox
President, Association for Asian Performance

NOTE FROM THE EDITOR



Please send news and announcements for the Spring, 2016 *Newsletter* (including up-coming events that will take place between June - October 2016) to: csorgenfrei2@aol.com The deadline is April 1, 2016.

To become a member of AAP, fill out and mail the form that is included with the newsletter, or email:

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

All the best,

Carol Fisher Sorgenfrei

Newsletter Editor



RECAP: FIFTEENTH ANNUAL AAP CONFERENCE -- Montréal, Canada July 30-31, 2015

ASIAN THEATRE SPEAKS FRENCH!

While, not really—but many scholars gathered in French-speaking Canada to share scholarly and creative work together with good food. This wonderful two-day event, right before the Association of Theatre in Higher Education Conference, featured insightful research and great conversation. Much of the work shared considered Asian theatre as it crossed borders and with different artists. The two-day conference had papers, roundtables, and a workshop on *noh* theatre. A good time was had by all!

Panels and more!

The variety and complexity of Asian theatre scholarship continues to grow every year. Faculty, graduate students, independent scholars, and artists from the United States, Canada, and further abroad shared their diverse and interesting work.

AAP president Siyuan Liu welcomed everybody and opened the conference. There were many submissions this year – so many time slots featured double panels. One of the first sessions looked at Asian theatre outside of Asia, with presentations by Rui Zhang on Chinese theatre in Canada, Eury Colin Chang on *butoh*, and Hyojeong Hong on East Asian theatre as world theatre. The concurrent session was a roundtable organized by Kirsten Pauka on teaching Asian theatre in public schools. The presentations and conversation by the participants (including David Jortner and Yoshiko Fukushima) provided much insight on how theatre scholars and practitioners might share their work with a younger audience.

The next session included a panel on puppetry and a panel on gender construction within 1950s PRC performance. Claudia Orenstein on India, William Condee on Malaysia, and Jennifer Goodlander on Thailand

provided insight into how puppet performances negotiate tradition and modernity within diverse cultures. Emily Wilcox, Tarryn Li-Minh Chun, Tracy Zhang, and Brian DeMare provided interdisciplinary insight into the questions of how theatre contributed to gender and society in the early years of the PRC.

The final panels before lunch focused on China and Japan. The panel on politics and theatre in China looked at Chinese performance in China and the diaspora to complicate the relationships between performance and politics. Yizhou Huang looked at theatre and youth culture in modern China, Esther Kim Lee looked at Cantonese opera in New York City, and Qiu Yanting examined how the portrayal of one famous character shifted over time. The panel on Japan had an international flair as Kevin J. Wetmore spoke about ‘authentic’ representations of Japan in the US, Tara Rodman looked at Japanese modern dancer Ito Michio in Mexico, and Iyana S. Brown looked at the marketing of a female *bunraku* troupe to international audiences.

After lunch everyone gathered for the Emerging Scholars Panel. This is always one of my favorite events – these papers are selected through a very competitive process that includes feedback from senior scholars. The papers this year were insightful and demonstrated excellent scholarship. Anne Rebull spoke about intercultural influences on Chinese *xiqu* through an examination of how a popular Korean melodrama was adapted for a Chinese audience. Annie Rollins spoke of her amazing fieldwork on Chinese shadow puppetry and the preservation of cultural heritage. Finally Wei Zhang looked at how Chinese theatre coopted Brecht’s ideas and plays.

Finally we kicked off our shoes and donned our *tabi* for a fun workshop introducing the basics of *noh* movement led by John Oglevee and Colleen Lanki. After learning the basic stance, walk, and some movements to the dance piece from *Yuya*, participants drew from those principles to create moving scenes with a newspaper.

The next two panels both focused on challenging ideas of tradition. Bethany J. Collier presented on how technology is contributing to identity in the Balinese dance-drama *Arja*. Alex Gomar spoke about the impact UNESCO’s project on Intangible Cultural Heritage has had on *kunqu*. Jonah Salz spoke about his fascinating work teaching traditional Japanese theatre to foreigners. Finally Kim Nguyen Tran looked at

Vietnamese opera in Vietnam and the diaspora as a conduit of memory. The other panel contained on similar themes – but all of the papers focused on Japan. Yoshiko Fukushima spoke about dance, Linda Ehrlich looked at film, and Iris H. Tuan addressed Shakespeare for a lively and interdisciplinary panel.

The last session on the first day was another installation in the series looking at the history of Asian theatre scholarship. Carol Fisher Sorgenfrei gave a heartfelt tribute to Betty Bernhard, which left hardly a dry eye. Cobina Gillitt followed with a fascinating perspective on the work of Rachel Cooper – which highlighted the importance of producers who bring Asian artists to the US for the work we do. Kathy Foley was unable to make it – but her work on Judy Mitoma will appear in a later issue of *ATJ*. The day ended with our *Schmoozefest* (see below).

The second day began bright and early with a second installation of the workshop on *noh* theatre and its application to intercultural work. There is NOH better way to start a day!

The first panels of the day looked at contemporary and modern performance. In the first panel Colleen Lanki spoke about avant-garde Japanese playwright Kishida Rio’s exploration of women’s recreated life stories in her masterpiece *Thread Hell*. Bettina Entell looked at how a production of *Hamlet* engages with memories of “June Fourth” in Beijing. Kevin Wetmore compared Japan’s theatrical response to national disaster to 9/11 as events of national trauma. In the second panel Whit Emerson spoke of his own process translating the play *Scholar and Executioner* and gave the audience a short stage reading. Jon Reimer spoke about international collaboration in Tokyo and Shirley Huston-Finley provided interesting insight into women playwrights in India.

The final event was a roundtable reflecting back on the many different papers within the conference to examine how the field of Asian theatre is defined. Deidre Onishi, John Oglevee, Cobina Gillitt, Jon Reimer, Matthew Kelty, and Ji Hyon Yuh provided interesting and varied responses to the question of how we define Asia and theatre. The conversation was rich, challenging, and thoughtful as the members of the audience came together to contemplate where we have been and where we are going. I look forward to the Sixteenth Annual Conference in 2016 in Chicago to continue thinking and questioning with all of you!

Grad Student Activities

AAP is committed to fostering the next generation of Asian theatre scholars! Towards this purpose, two special events were featured for grad and recent graduates. On the first day a brown bag session was hosted by Jennifer Goodlander, Xing Fan, and Emily Wilcox to discuss tips and tricks for seeking academic jobs as an Asian theatre specialist. After *schmoozefest*, graduate students and scholars gathered for liquid refreshment and conversation in the bar at the hotel. We look forward to continuing to serve graduate students with opportunities to socialize and network – please let me know if you have any suggestions!

AP Graduate Student Mentorship

At this year's membership meeting in Montréal, a concern was raised that *AAP* (and *ATHE*) can be confusing to navigate for new members and that the broad nature of the field of Asian Performance can leave one feel isolated. To remedy such a situation and cultivate stronger community within *AAP*, we have instituted a new informal mentorship program in *AAP*. If you are new to *AAP* and would like to be paired up with a senior *AAP* member (either ABD grad students or faculty) please write back to *AAP*'s Graduate Student



SCHMOOZE & FOOD

Schmoozefest

After the first day of the *AAP* conference, we gathered at the Chinese restaurant KamBai for a wonderful Szechuan

Reps, Ji Hyon (Kayla) Yuh (jiyuh@gradcenter.cuny.edu) and Whit Emerson (wjemerson@gmail.com) with your interests, anything from general *AAP* advice to more specific research interests that you may have. Even if you are NOT new, you can still let us know if you'd like to be connected to the *AAP* community on a more personal level. We are all great people, but it's sometimes hard to reach out or we get too busy. I think we can help you with that.

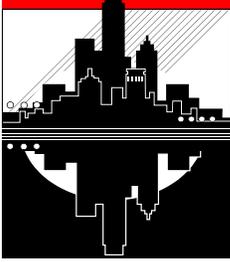
Remember!

The Sixteenth Annual *AAP* Conference will be in Chicago August 10-11, 2016! Abstracts will be due March 15, 2016. I look forward to seeing you there!!!



-- Jennifer Goodlander
Vice President for *AAP* Conference Planning

dinner. Thank you Annie Rollins for helping to organize a fabulous Schmoozefest!



RECAP: AAP at ATHE, Montréal, Québec, Canada -- July 39-August 2, 2015

A AP SPONSORED SESSIONS AT ATHE

AAP sponsored panels and presentations at the Association for Theatre in Higher Education Conference at the Fairmont, The Queen Elizabeth Hotel in Montréal, Canada, began with M. Cody Poulton's *Asian Theatre Journal Lecture* "Anthologizing Modern Japanese Drama" on July 30. M. Cody Poulton is Professor of Japanese literature and theatre in the Department of Pacific and Asian Studies at the University of Victoria, Canada. In this invitational lecture, Professor Poulton shared with the audience his development as a translator, student, and researcher of Japanese theatre over the last couple of decades. He discussed challenges and strategies on this exciting journey driven by curiosity and diligence, from the first project translating Izumi Kyōka's *Nihonbashi* to the book *Spirits of Another Sort: The Plays of Izumi Kyōka* (University of Michigan, Centre for Japanese Studies, 2001), from *A Beggar's Art: Scripting Modernity in Japanese Drama, 1900-1930* (University of Hawaii Press, 2010) to *The Columbia Anthology of Modern Japanese Drama* (co-edited with J. Thomas Rimer and Mitsuya Mori, Columbia University Press, 2014), and active contributions to multi-volume projects, such as *Kabuki Plays on Stage* (ed. James R. Brandon and Samuel L. Leiter, University of Hawaii Press, 2000-2002) and *Half a Century of Japanese Theater* (ed. Japan Playwrights Association, Kinokuniya Shoten Shuppanbu, 1999-2008), and to *A History of Japanese Theatre* (ed. Jonah Salz, Cambridge University Press, forthcoming 2016). At the end, Professor Poulton highlighted areas for further effort in anthologies and histories of modern Japanese drama and theatre: proletarian drama and theatre; Japanese theatre during the war; biographies of pioneers like Tsubouchi Shōyō and Senda Koreya; more translations of drama by women; studies of regional and minority

theatre; and analysis of contemporary performance in Japan.

The AAP membership meeting took place on July 31. We discussed the implementation of e-vote for AAP, a new practice also introduced by ATHE. Board members explained the relationship between AAP pre-conference and AAP sponsored panels at ATHE, and the procedures for submitting panel/paper proposals for AAP sponsored panels at ATHE. Members discussed ways to involve more graduate students, to encourage participations from more areas of performance studies, and to further develop the AAP website. The meeting marks the completion of Steven's presidency. We thank Steven for his leadership and look forward to continuing AAP's legacy under our new president, Emily Wilcox, Assistant Professor of Modern Chinese Studies at the University of Michigan.

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

Performing Asian Bodies: Festivals and Theatre in France, Britain, and China

July 30, 3:15 to 4:45pm

Coordinator/Chair:

Alexa Huang (George Washington University)

Presenters:

Alexa Huang, "Performing Asia in Britain: The Politics of Festivals and Touring Theatre"

Liana Chen (George Washington University), "A Chinese Giant's Global Journey"

Shih-Lung Lo (Reseau Asie et Pacifique, CNRS, France),

"The Journey of Tian Axi: A Survey of His Chinese Performances in the Nineteenth Century France"

Globally circulated Asian bodies and motifs have featured prominently in international festivals since the nineteenth century. The three papers on this panel engaged with each other to form a comparative perspective on the global circulation of bodies, texts, and motifs at festivals and in theatres in France, Britain, and China. **Huang** systematically examined the trend of presenting Asian-themed productions in Britain since the 1990s, through an analysis of the British patterns of reception of Asian performances as well as the staging of Asia as a concept. **Chen** offered the first in-depth study of Chang Woo Gow's (1846-1893) legacy, reconstructing the production and reception of a "Chinese giant" through newspaper articles and memoirs, and thus broadening our understanding of the transnational experience of early diasporic Chinese. Through a cross-reading of documents written in different languages (Chinese, French, and English), **Lo** reexamined the journey of Tian Axi (183?-1890), a small character involved in the famous "Real and Fake Chinese" event in 1854, who had however played an important role in the history of Sino-European cultural exchanges.

Gender in Ever-Changing Theatres

July 31, 8:30-10:00am

Coordinator/Chair:

Xing Fan (University of Toronto)

Presenters:

Pamela Lothspeich (University of North Carolina, Chapel Hill),

"Gender, Ritual, and

Mimesis at Amateur Ramlilas"

Yi-Ping Wu (The Ohio State University),

"Clytemnestra as Conceived by Richard Schechner in Taiwan and Tadashi Suzuki in Japan"

This panel examined gender presentations, identity, and performance in the ever-changing world of theaters. **Lothspeich** considered the constitutive nature of gender and some attendant ironies in *Ramlila*, popular throughout Hindi-speaking North India. Drawing on experiences at performances over five *Ramlila* cycles at eighteen different venues in the state of Uttar Pradesh, Lothspeich utilized the trope of mimesis to unpack the manner in which gender is alternately performed by female actors, male cross-dressing actors, and dancers (usually though not always male cross-dressers, but generally in a liminal position vis-a-vis

'respectable' *Ramlila* actors) at amateur *Ramlila* productions. **Wu** examined Clytemnestra in Aeschylus' *Agamemnon* in the context of feminist theory and post-colonialism. Wu argued that Aeschylus' Clytemnestra appears to be conflicted about her gender identity and gender performance, especially in Schechner's production of *Agamemnon* in Taiwan (1995) and Suzuki's production of *Agamemnon* in Japan (1999), because in these two productions, Clytemnestra voiced what Frantz Fanon called "the need to call into question the colonial situation," and illustrated how her identity in the Greek text was adapted for the Taiwanese and Japanese audiences in such a way as to re/place and to re/play her historical and contextual meaning.

Memory as Method: The Uses and Misuses of Memory-based Sources in (Asian)

Performance History

Co-sponsored by Theatre History and Association for Asian Performance

July 31, 4:00-5:30pm

Coordinator/Chair:

Emily Wilcox (University of Michigan)

Presenters:

Carol Fisher Sorgenfrei (University of California, Los Angeles),

"Who Do You Trust? The Limitations of Memory-Based Scholarship"

Siyuan Liu (University of British Columbia),

"Diaries, Memoirs, and Biographies: The Issue of Memory and Ideology in China's Post-1949 Dramatic Reform"

Emily Wilcox (University of Michigan),

"When the Archive Fails: Memories as a Strategy for Writing Suppressed Performance Histories"

This was a multi-disciplinary session, supported by Theatre History and Association for Asian Performance. This panel examined the strengths, limitations, and methods for using memory-based sources (memoirs, oral histories, retrospective essays) in the writing of performance history. **Sorgenfrei** argued that artists' self-statements are not always accurate, due to reasons including poor memory, self-aggrandizement, a desire to shock or get revenge, or a need to hide unpleasant facts. To what extent can or should the historian/scholar rely on artists' memories? What happens when two or more participants recall the same event differently? Her paper examined these questions

by investigating falsified or otherwise historically suspect memoirs of several twentieth century Japanese theatre artists. **Liu** argued that while recorded memories by traditional Chinese theater artists are invaluable tools for the research on China's post-1949 dramatic reform campaign, the country's tumultuous political history significantly complicates the issue of memory. Researchers have to wade through heavily edited diaries, autobiographies written by the artists and those recorded and edited by others, and biographies that are sanctioned or unsanctioned by the artists, before comparing them with archives and contemporary publications. Using a wide variety of sources, he examined the issue of ideology and memory in regard to traditional Chinese theater in the 1950s and early 1960s. **Wilcox** argued that the history of performance during China's Cultural Revolution (1966-1976) has often focused on the ideologically sanctioned and widely documented "Model Works," while leaving out the an alternative history of performance forms that are not visible in the archive, because their practitioners were sent to political re-education camps, their public performances terminated, and their publications shut down. Examining memoirs and oral histories of Chinese dancers, she examined both the opportunities and limits of using memory-based sources for examining suppressed performance histories in situations when the conventional archive fails.

Re-Examining Official Narratives of *Jingju* (Beijing Opera) Iconography and Reform
July 31, 5:45-7:15pm

Coordinator:

Siyuan Liu (University of British Columbia)

Chair:

David Rolston (University of Michigan)

Presenters:

Siyuan Liu, "'Still Under Our Control': The State Ownership of *Jingju*'s Last Major Private Companies"

Xing Fan (University of Toronto), "Born at the 'Sacred Headquarters of Revolution': *Jingju* at Yan'an"

David Roston, "The Fate of Cheng Yanqiu and His *Suolin nang* in the PRC"

Jingju (Beijing Opera) is the dominant form of traditional Chinese theatre, having both created the international icons Mei Lanfang and Cheng Yanqiu, and been targeted for reform by the Communist Party before and after the

establishment of the People's Republic of China (PRC). Through personal memoirs, official archives, and script and performance analysis, the three articles in this panel challenge official narratives of Mei's and Cheng's iconography and the reform campaign against *Jingju* repertory and organization. **Fan** analyzed the repertory of the Yan'an *Pingju* (the name for *Jingju* between 1928 and 1949) Academy which was touted as providing the direction for "old theatre reform" in the PRC. **Liu** utilized a group of archival Beijing municipal documents between 1958 and 1959 to examine official strategies for exerting state-ownership over remaining private *jingju* companies, especially those of the four major *dan* (female role) stars: Mei Lanfang, Xun Huisheng, Shang Xiaoyun, and the recently deceased Cheng Yanqiu. He analyzed these documents as a rare window into the ideological and bureaucratic deliberations that contributed to the uprooting of *Jingju*'s traditional organization system. **Rolston** offered a critical reading of male *dan* history starting from the Republican China, analyzed the cultural significance of Cheng Yanqiu's artistic journey, and shed light on strategies of translating *Suolin nang*, Cheng's signature production.

"This Is How It All Went Down": Remembering and Questing the Inception of Modern Musical Theatre in (Post)Colonial Asias

Co-sponsored by Association for Asian Performance and Music Theatre/Dance
August 01, 8:15- 9:45am

Coordinator:

Sissi Liu (City University of New York)

Presenters:

Sissi Liu (City University of New York)

"Remembering Li Jinhui: *Gewuju* and the Formidable Birth of the Modern Chinese Musical Theatre"

Ji-Hyon (Kayla) Yuh (City University of New York),

"'Pardon Me, I Was There': Recording, Recounting, and Remembering the Beginnings of Korean Musical Theatre"

Caleb Goh (LASALLE College of the Arts, Singapore),

"Beyond Beauty World: The Singaporean Quest for Identity through Musical Theatre"

This was a multi-disciplinary panel, supported by Association for Asian Performance

and Musical Theatre/Dance Focus Groups. This panel looked at a crucial period in the formation of musical theatre in Asia: the inception of modern musical theatre in China, Korea, and Singapore. Using “Asias” to reach an understanding of the pluralized Asia in its multiplicity of differences, and paying homage to Gayatri Spivak’s postcolonial perspectives in *Other Asias* (Wiley-Blackwell, 2008), panelists went back in time and try to capture the very first sparkles of a new form of musical theatre at the beginning of the 20th century. **Liu** examined the ways in which Li Jinhui, the father of modern Chinese musical theatre, successfully, integrated the U.S. elements (including Tin Pan Alley tunes, Ziegfeld Follies, Hollywood pop songs) with Chinese folk musical forms in order to create a distinctive new “Chinese” sound for the first time in Chinese history. **Yuh** addressed the discrepancy of the accounts on the genesis of the U.S.-style musicals in Korea, and thus explored how the appropriation, localization, and ownership of the U.S. musical theatre took place during a turbulent historical era marked by the Independence from Japanese occupation, the Korean War, and Korea’s economic take-off. **Goh** explored the inception of Singaporean musical theatre through combining indigenous elements with spectacles of the Broadway-style musical. By looking closely into Singapore’s first two local musicals, *Makan Place* and *Beauty World*, he argued that Singapore’s modern musical theatre industry began as the nation’s quest to form a unified national identity.

Vectors of Remembering: Engaging Possibilities for Emerging Sites and Methods of Research at the Intersections of Asian Performance and Performance Studies

Co-sponsored by Performance Studies Focus Group and Association for Asian Performance
August 01, 2:15- 3:45pm

Chair:

Peter Eckersall (City University of New York)

Coordinator:

Melissa Wansin Wong (City University of New York)

Participants:

Michelle Liu- Carriger (University of California at Los Angeles)

Sean Metzger (University of California at Los Angeles)

Pavitha Prasad (University of Denver)

Ugoran Prasad (City University of New York)

Kareem Khubchandani (University of Texas at Austin)

Eng-Beng Lim (Dartmouth College)

Katherine Mezur (Independent scholar)

Elizabeth Son (Northwestern University)

This was a round-table discussion, supported by Performance Studies Focus Group and Association for Asian Performance. This round-table gathered scholars working transnationally and cross-culturally in the field of Asian performance and performance studies to address emerging debates of how knowledge is constructed via the transfigurations and interpretations of performance studies as its fluid frameworks are applied to different sites in Asia. The session aims to situate discussions beyond earlier articulations of the field as a “colonizing” discourse by thinking through how Asian performance scholars might “remember, differently.” Participants sought to analyze and problematize the methodologies by which we remember and document historically, culturally, and spatially specific performance practices. The panel, comprised of scholars working in the intersections of Asian performance and Euro-American academia, addressed how our work inhabits various “in-between” spaces, where the promises and problematics of “inter/trans-national and inter/trans-cultural” research methodologies and performance practices are negotiated.

Memoirs and the Showa Crucible: Performer’s Remembrances and/of mid-20th Century Japan

August 01, 5:45-7:15pm

Coordinator:

John Swain (Independent scholar)

Discussant/Chair:

Cody Poulton (University of Victoria)

Presenters:

Guohe Zheng (Ball State University),
“Hijikata Yoshi and Post-*shingeki*:
Modern Japanese Theatre through the
Lens of Memoirs”

David Jortner (Baylor University),
“Recalled, Forgotten, Remembered:
Omoidasu, *Wasuremasu*, and *Oboeru* in
1960s *Angura* Theatre”

The acts of remembering, re-remembering, and re-constituting theatre in 20th century Japan are critical in the 1960s, 70s and 80s shift from *shingeki* to *angura*, or Little

Theatre. The history of modern Japanese theatre has often been divided into two periods. The *shingeki* to post-*shingeki* narrative of modern Japanese theatre implies a complete breakdown between the two periods. **Zheng** presented an alternative narrative by examining the history of modern Japanese theatre through the lens of memoirs by, and on, Hijikata Yoshi (1898-1959), one of the most important early leaders of the *shingeki* movement. Zheng proposed that there is evidence suggesting a logical connection between Hijikata and the post-*shingeki* period. The act of remembering is complicated by different verbs used in Japanese: *wasureru* means “forgetting,” and *omoidasu* and *oboeru* mean to “remember.” However, *omoidasu* refers to that which has happened in the past, while *oboeru* can refer to both present and future events which need to be remembered. **Jortner** examined the cultural works of writers such as Betsuyaku Minoru, Shimizu Kunio, and Kara Jūrō, in particular Betsuyaku Minoru’s *Machi uri no shōjo* (The Little Match Girl, 1965) and Shimizu Kunio’s *Ano hitachi* (Those Days: A Lyrical Hypothesis on Time and Forgetting, 1966), to explore how their theatre was not merely *omoidasu* as nostalgia, but rather an act of *oboeru* which forced their audiences to confront, in the present and into the future, the legacies of history and culture in 1960s Japan.

Middle Eastern and Middle-Eastern-American Theatre and Performance

August 01, 7:20-8:50pm

Coordinators:

James Al-Shamma (Belmont University) and Fatima Madani (Arizona State University)

Chair:

James Al-Shamma

Presenters:

James Al-Shamma,

“The Birth of Modern Iraqi Theatre: Church Drama in Mosul in the Late Nineteenth Century”

Marjan Moosavi (University of Toronto),

“War on the Iranian Stage: Theatricalization of Enshrined and Condemned Memories”

Gibson Alessandro Cima (Tufts University) and Samer Al-Saber (Davidson College),

“Woza Palestine: Palestinian Performances of South African Protest Plays”

Kate C. Wilson (City University of New York),

“Tabouli Tours: Memory and

Forgetting in the Lebanese American Stage Comedy *Um Hussein*”

Panelists addressed remembering and performance as related to Iraq, Iran, Palestine, and the Lebanese-American experience, with special attention to the ways in which Middle Eastern theatre and performance, and its hyphenates, invoke remembering, link past to future, recall the past in order to lament the present or imagine the future, and associate remembrance with place. **Al-Shamma** examined how, although many plays written through 1908 were focused on religion, drama that addressed social issues emerged as early as 1892, with Lateef and Houshaaba, and the production of political drama grew during the beginning of the twentieth century in opposition to first Ottoman and then British rule. **Moosavi** argued that theatrical responses to the memory of Iran-Iraq war (1980-88) on the Iranian stage are not only rediscovery of past but also an experimentation of future possibilities of change. While avoiding any categorization, her paper traced the way individual and collective memories of war work and shift within this spectrum, and examines the created dramaturgical choices to exercise the models of reflecting theatrically on these memories’ past, present and future implications. Focusing on Palestinian performances of South African protest plays, **Cima and Al-Saber** examine how South Africa’s imagined futures translate and mistranslate across international borders, bringing up thought-provoking questions such as “Whose memories are these?” and “How do Palestinian silences speak in a South African accent?” **Wilson’s** paper considered modes of remembering/forgetting in *Um Hussein*, the Lebanese-American comedy series centered on the eponymous matriarch (performed in drag) that performs live in the home-base of Dearborn, Michigan, and across a circuit of other Arab American hubs. Special attention was given to how the shows enact political amnesia about Lebanon’s traumatic Civil War and the massive emigration it triggered, and at the same time, how they remember culture, providing the diaspora’s only entertaining self-portrait amid the American media landscape, with dialogue in Lebanese Arabic dialect, rituals of socializing familiar to their audiences, and idealized interactions between Arab Christians and Muslims.

**Staging the Past, the Present, and the Future:
Theatre as Cultural Memories**

August 02, 11:30-1:00pm

Coordinator/Chair:

Xing Fan (University of Toronto)

Presenters:

Wei-Chih Wang (Penn State University),
“Taiwan Silhouetted—Social
Movement and Its Theatrical Double”
Kathy Foley (University of California, Santa
Cruz), “Founding Mothers of Asian
Theatre Studies: Judy Mitoma”

This panel examined theatre, practitioners, and educators in constructing domestic, diasporic, and cross-national cultural memories, for our present and into our future. Wang examined the performance of *The Rosy Nation* (April 27, 2014) against the background of the Sunflower Movement in Taiwan (March 18, 2014). Through juxtaposing the happening of the Sunflower Movement and the performance of *The Rosy Nation*, Wang investigated how performance can be a vehicle for generating an

imagined picture of the “post memory,” to borrow Marianne Hirsch’s insight, of historical incidents, and conceptualized performance as an experimental and cathartic site of pursuing an epistemological change of national subjectivity that is largely fashioned by the traumatic experiences of social conflicts. Foley introduced and discussed Judy Mitoma’s journey and contribution to Asian performance studies, as a dancer, a cultural ambassador and activist with visionaries, and a founder of the UCLA Center for Intercultural Performance and Professor of Dance in the Department of World Arts & Cultures.



Xing Fan
Vice-President/ATHE Conference Planner



CONFERENCES AND CALLS FOR PAPERS

Association for Asian Performance (AAP) **16th Annual Conference**

August 10 and 11, 2016 • Chicago, IL

The Association for Asian Performance (AAP) invites submissions for its 16th annual conference. The AAP conference is a two-day event, to be held at the Palmer House Hilton in Chicago, IL preceding the annual ATHE (Association for Theatre in Higher Education) conference. Proposals are invited for papers, panels, workshops and roundtable discussions.

Learn more about the AAP

at <http://www.yavanika.org/aaponline/>

The deadline for proposals is March 15, 2016.

(Proposals from foreign applicants may receive early consideration as needed.)

Proposals for the following formats are welcome:

- **Individual Papers** on a topic related to Asian performance. Proposals for individual papers should include an abstract (max 250 words). Individual presentations should be limited to 20 minutes so that there will be time left for questions and discussion. Visual materials (slides, video etc.) are strongly encouraged.
- **Panels** composed of three paper presenters and one discussant or four paper presenters. Proposals for panels should provide a brief statement (250 words) that explains the session as a whole, list of titles and 50 word abstract for each paper, and biography of the discussant (if applicable).
- **Roundtables** offer an opportunity for participants to discuss a specific theme, issue or significant recent publication. A maximum of six active participants is

recommended. While a roundtable proposal will not be as detailed as a panel proposal, it should explain fully the session's purpose, themes or issues and scope with a list of participants.

- **Workshops** by performance practitioner(s) with expertise in specific Asian performance traditions are welcomed, particularly workshops that overlap with a panel theme or paper presentation. Workshop proposals should include an abstract (350 words) describing the workshop and any technical or space considerations. Workshops should be designed to run no longer than 80 minutes.
- **Poster** sessions provide an opportunity to share developing, new, or unique research projects that would be enhanced by an interactive format. Submit a brief abstract (250 words) You will be giving short, multimedia-enhanced presentations to visitors. The AAP will do its best to pair specialists in your subject area to act as respondents. A reception will be held for the poster session. Past presenters at the poster sessions included both junior and senior scholars.
- We encourage suggestions for **innovative alternatives** to the panels, individual papers and roundtables described above.

Proposals should include the following:

- Title of panel, roundtable, workshop, poster, or paper.
- Names of all the presenters, including chair and/or organizer and discussant (for panels and roundtables). A few biographical sentences about each presenter.
- Affiliation, specialization (field/region), mailing address, phone numbers and e-mail addresses of all participants.
- Explanation of the session (for panels, workshops and roundtables); abstract of each panel presentation or each paper.

Proposals should be emailed to the conference organizer and AAP Vice-President, Jennifer Goodlander, jgoodlan@indiana.edu -- you may also contact Jennifer with any questions, ideas, or help finding collaborators.

**THE DEADLINE FOR
SUBMISSION OF ALL
PROPOSALS IS MARCH 15, 2016.**

All presenters are expected to join AAP. To find out about the benefits of becoming an AAP member, please check out our website at <http://www.yavanika.org/aaponline> and consider joining us on Facebook: <https://www.facebook.com/groups/aaponline/>.

A AP Adjudicated Emerging Scholars Panel

The Association for Asian Performance (AAP) invites submissions for its 22nd Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Chicago, August 10, 2016, 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. Man He, Assistant Professor of
Chinese, Williams College
(mh11@williams.edu).

Deadline for Submissions: January 15, 2016
Winners will be notified by April 15, 2016

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 Man He at (mh11@williams.edu).

To find out about the benefits of becoming an AAP member, please check out our website at:

<http://www.yavanika.org/aaponline>

and consider joining us on Facebook:
<https://www.facebook.com/groups/aaponline/>

CALL FOR PAPERS Asian Theatre Working Group meeting at *IFTR*, Stockholm, June 15-17, 2016.



In connecting to the Conference theme, “Presenting the Theatrical Past. Interplays of Artefacts, Discourse and Practices,” we would like to invite all continuing and new

WG members to submit papers on any aspect of Asian Theatre and Performance: history and historiography, the interaction or relation between the past, present and future. And also we would like to invite papers on any topic on interplays of artefacts, discourse and practices in contemporary Asian Theatre and Performance. These topics include, but are not limited to:

- History and Historiography of Asian Theatre and Performance
- Interaction or relation between present and past of Asian Theatre and Performance
- Modernization of Asian Theatre and Performance
- Conflict and Accommodation between Tradition and Westernization
- Interplays between Asian Theatre and Discourses of Asian Culture, Society and Politics

- Theatrical Networks of Asian Theatre and Performances
- Inter- and Intra-cultural Theatre and Performances in Asian Cities
- Multilingual Practices and Multiracial Audiences in Asian Theatre and Performances
- Transformation of Geographies of Asian Theatre and Performances

Besides the above, we are accepting papers on other themes and topics connected with any Asian Theatre or Performance. For more information of our WG’s research areas please visit our page at the IFTR website.

PLEASE NOTE:

Abstracts should be around 300 words and **submitted no later than 15**

January 2016. Notice of acceptance will be by 28 February 2016.

As members and participants will discuss the papers at the WG sessions at the conference, papers and drafts should be submitted by Email to the conveyors, Yasushi Nagata and Mitsuya Mori, before 1 June 2016. Papers should be no more than 4,000 words.

Proposals of abstracts should be submitted through the IFTR website.

<http://www.iftr.org/conference>

If you want to apply for bursaries, please do let the organizers know before 1 December 2015. The application form will be available at the same

URL <http://www.iftr.org/conference>

We welcome new members who are interested in Asian Theatre and Performances to join our WG sessions at the conference. Please don’t hesitate to ask anything to us, convenors and committee members of Asian Theatre WG, as listed below.

Convenor: Yasushi Nagata, Osaka:

nagatays@let.osaka-u.ac.jp

Co-convenor: Mitsuya Mori, Tokyo:

morimit@seijo.ac.jp

Committee members

Tapati Gupta, Calcutta: tapatigupta@gmail.com

Meewon Lee, Seoul: mwjolee@hotmail.com

Anna Thuring, Helsinki: amthuring@gmail.com

Hayato Kosuge,

Tokyo: hayatok@kvj.biglobe.ne.jp

CALL FOR PAPERS
Performance and Religion
Working Group
IFTR, Stockholm, 2016

“The performative present of religious, ritual and spiritual traditions”



Within their complex of texts, affects, values, beliefs and practices, the world’s religions contain some of the oldest and most venerated traditions of human culture. But in order to

make these traditions vibrant and active in contemporary life, these traditions need to be made present, often by means of performance. For its 2016 meeting, the Performance and Religion Working Group calls for research presentations that examine the ways in which these traditions are made active, present and relevant by means of performance. Presentations may choose to focus on, amongst other topics:

- Ritual innovation in contemporary religious life
- New religious or spiritual movements and their invocations of tradition
- The performative creation and re-creation of tradition
- The relationship between tradition, authority, and affect
- Inter-religious performances and the performative negotiation of multiple traditions
- ‘Post-religious’ invocations of religious, spiritual or intellectual traditions in ritual
- Performative appeals to tradition in cases of conflict or crisis
- Invocation of tradition in ‘spiritual-but-not-religious’ performance
- Tradition, colonialism and legacies of political authority
- The performative assertion of ownership or distance from a tradition.

We are also particularly interested in research that overlaps between this call and the interests of other *IFTR* working groups. We are exploring the possibility of sponsoring joint panels (either open or closed) with other working groups. If your proposal might be appropriate for a joint session, please note that on your application.

Conventional papers, curated panels, performances, workshops, and provocations of all sorts are welcome. If additional time or space is required beyond 20 minutes in a typical seminar room, these needs should be submitted

clearly in the proposal or by email. The group cannot, of course, accommodate all requests, as time and resources are limited, so those submitting proposals are advised to indicate how flexible they can be in their requests.

We welcome both new and current group members, from graduate students to senior scholars, to submit proposals or to participate as discussants. We are particularly keen to ensure the group’s membership reflects the geographic and theoretical diversity of the *IFTR*. This working group is open to members from all national and cultural backgrounds, and it interests itself in all the world’s religious, spiritual and performative traditions. Both religion and performance are, in our view, sets of social and cultural practices that have a profound and long-lasting importance to those involved in them. Because these practices are so important, we are committed to a nonsectarian inquiry of them. We assume no particular faith or religious affiliation for our members or our work.

Abstracts should be between 250 and 300 words. The group’s working language is English. The following is the schedule for proposals for the meeting:

- Abstracts are due no later than 31 January 2016. Please note that for those members who wish to be considered for an *IFTR* bursary, the deadline is 1 December 2015. Because of the tightness of this deadline, the convenors will make every effort to respond to all questions and submissions that aim for a bursary as quickly as possible. Applicants with concerns should contact the convenors on performanceandreligion@gmail.com.
- Notice on acceptance will be given by 28 February 2016.
- Finalized papers are to be submitted by email by 1 June 2016.
- Papers will then be distributed to the groups’ members for discussion about a month before the conference. Rather than reading out papers in Stockholm, we expect participants (including discussants) to read them in advance so that we can maximise the time we have available for discussion.

Abstracts should be submitted through the *IFTR*’s online system, managed by Cambridge Journals. Details will be available at the *IFTR* website (<http://www.firt-iftr.org/>) in due course.

Please note that accepted abstracts will be published in the Congress’s Abstracts Book. Additional information such as the form the

proposed submission will take, or information about available dates, should be included on the online form under 'Equipment required.' Should this prove insufficient, additional information should be emailed (no attachments, please) to iftr.prs@gmail.com before the 31st January deadline.

CALL FOR PAPERS **PSi#22: Performance Climates** **6-9 July 2016 at the University** **of Melbourne, Australia**

www.psi2016.com

- Climates in, of, and for performance
- The performativity of climates
- Performance and climate change

Climates of many scales and durations testify to the irreducible complexity of the modern world. Diffuse in structure and unpredictable in their effects, they are both the general conditions in which events take place, and the ambience produced as a result.

Performance Climates invites participants to explore the qualities and component parts of these intricate, elusive, yet all-encompassing phenomena. Performance events have long served as potent sites for the creation of atmospheres and affects. Today, performance arts and interdisciplinary scholarship are increasingly reflecting on the climactic conditions within which societies function, and under which life can best flourish. Activism, art-science collaborations and new theatre aesthetics provide provocative means of interpreting and acting upon such circumstances. And innovative research methodologies and new conceptual paradigms offer ways of re-thinking this radically inter-connected world across many scales of human and non-human activity. It is in this context that research into performance intersects with climate change.

A fact of life for increasing numbers of people, animals and other organisms, there is widespread agreement that action is required to mitigate its effects. Creative responses are needed in many domains: from governance and policy, through technology and economics, to daily life and the ways people interact with each other and the world around them. Cultural practice is integral to all these domains. And as artists and scholars work to apprehend the scale and complexity of the problem, performing arts practice and performance interpretation more

broadly conceived have distinctive contributions to make to this project.

Taking place a year after PSi explored a radical model of distributed conferencing (www.fluidstates.org), *Performance Climates* will invite consideration of all these issues, along with the question of whether Performance Studies is adapting appropriately to new conditions, institutional frameworks, and localized challenges, while undergoing its own global transformations. These issues are intensified by the location of the conference in Australia, where debates over biodiversity and energy use, and land custodianship and resource extraction, are politically fraught and bear directly on the country's populations.

We therefore invite papers and performative presentations exploring how performance creates, illuminates, and participates in climates of all scales and compositions.

Four themed days will then structure and focus the conference as follows:

- Day 1: Weather and Events
- Day 2: Land and Durations
- Day 3: Habitat and Environments
- Day 4: Atmosphere and Affects

Keynote speakers:

- Richard Frankland
- Bruno Latour
- Rebecca Schneider
- Peta Tait

Submission deadline 1 December 2015. See psi2016.com for details.

NEW UK WORKING GROUP: **Asian Performance in** **Diaspora**

While at a conference at the University of Worcester, a group of Asian performance scholars, including Margaret (Jiggs) Coldiron (University of Essex), Arya Madhavan, Sreenath Nair (Lincoln University), Tiffany Strawson (Plymouth University), Mark James Hamilton (Regent's College), among others, met to develop a working group on Asian Performance and Diaspora within TaPRA (Theatre and Performance Research Association), which should be up and running by next year. Any UK Asian Performance scholars are urged to get in touch with Arya (amadhavan@lincoln.ac.uk) to join in support of this new opportunity for dialogue and collaboration among Asian performance scholars in the UK.

CALL FOR ARTICLES: Special Issue of *Theatre Topics*

The editors of *Theatre Topics* are pleased to announce a call for submissions to the journal's upcoming Special Issue, *Devised/Collective Performance*. The deadline for submissions is December 1, 2015. Early submissions are encouraged.

Topics last addressed the practice of devised theatre ten years ago. That special issue (15.1 [2005]) raised the questions "Why devise? Why now?" and focused on the areas of community, creating culture/space, and collaboration. Ten years later, *Topics* is calling for a new special issue to reevaluate the theory and practice of devised/collective performance.

As Devised Performance continues to be one of the most popular genres of contemporary theatre, both in the professional world and in educational settings, the question of "why" still remains. And yet the current editors have added the words "Collective Performance" to the title. These changes note the ways in which the definition remains fluid, even debatable: Is it a method of collaboratively constructed theatre [*Devising*] or an aesthetic [*Devised*]? Can that method be documented? What about work that is crafted through a devising process but is ultimately written by a playwright and directed and acted by people in fixed roles? By contrast, does it include work that is initially written by a playwright but then collectively staged? What

happens to a play developed through a devised process that is later restaged by another group?

Theatre Topics seeks article submissions for a special issue on the meaning and import of Devised/Collective Performance. Essays should explore the theory and practice of collective creation and/or the study, creation, and staging of devised work. Essays might explore but are not limited to the following:

- What are the historical antecedents to contemporary devised performance and what might account for its current emergence?
- How do collectively created productions challenge notions of ownership and authorship?
- What effects have devised performance had on casting practices and on the collaboration between actors, directors, choreographers, managers, designers, and dramaturgs?
- What is the role of the audience in devised performance? Does the creation of a show affect audience reception?
- Is collectively created theatre particularly suited to addressing issues of social justice and community, and if so, why?
- What are the advantages and pitfalls to collective creation?

For information about submission, visit our website:

http://www.press.jhu.edu/journals/theatre_topics/guidelines.html.



PRODUCTIONS, FESTIVALS, EXHIBITIONS

Japan in South Texas

Where Rivers Meet was an education and performance project with Japanese theater at its heart, and it culminated in a triple-bill.

First, *Sumidagawa*, in Rick Emmert's English-language version, with Kinue Oshima (Kita school) as *shite* and a women's chorus. Then a *kyōgen*-inspired interlude, *Song of the*



Yanaguana River, tying the project to South Texas, written by 2015 Texas Poet Laureate Carmen Tafolla. Finally, Benjamin Britten's *Curlew River*, the composer's "church opera" in response to *Sumidagawa*, in a production that uses half-

masks made by master mask-maker Hideta Kitazawa. It's truly a unique production!

Linda Ehrlich curated the diverse film series that is attached. The series touches on the project's major themes—rivers, grief over lost children, Britten, Japanese theater, water and spirituality—and features such films as Kurosawa's *The Men Who Tread on the Tiger's Tail*, Claire Denis's *Beau Travail*, Robert Redford's *A River Runs through It*, and Miyazaki's *Ponyo*.



Through November 8, **Exhibit** Marie Swartz Art Resource Center, Central Library, San Antonio
Arts of Noh: An Exhibit for "Where Rivers Meet"

September 3 (Thursday), 6:30 p.m., **Lecture** Chicago Lecture Hall, McKay Art Museum
Operatic Japan: From Noh Theater to Madame Butterfly (with Dr. Kevin Salfen and Jubilith Moore), cosponsored by Opera San Antonio

September 29 (Tuesday), 6:15-8:45 p.m., **Film Series: Water Masks, Water Songs** Central Library, San Antonio
A River Runs through It; introductory talk by Dr. Jeff Crane (UIW)

October 4 (Sunday), 2-5 p.m., **The Unforeseen**; panel discussion moderated by Dr. Jeff Crane (UIW), cosponsored by Green Spaces Alliance Prassel Auditorium, Witte Museum

October 23 (Friday), 5:00-7:30 p.m., **Night Mail and Beau travail** (double feature); introductory talk by Dr. Kevin Salfen (UIW); cosponsored by Opera San Antonio UC Auditorium, UTSA

October 24 (Saturday), 3:00 p.m., **Ponyo**; associated interactive events for children and parents led by Jubilith Moore and master mask-maker Hideta Kitazawa, cosponsored by St. Luke's School DeSeam

October 25 (Sunday), 2-5 p.m., **The Men Who Tread on the Tiger's Tail and Late Spring** (double feature); introductory talk by Dr. Linda Ehrlich (Case Western Reserve University) Auditorium, UTRF Building, San Antonio College

October 30 (Friday), 6:00-9:30 p.m., **The River**; dinner, guest lecture by Dr. Linda Ehrlich (Reservations required; please visit our website), cosponsored by Asian Studies, UIW Rosenberg Sky Room, UIW

October 29-November 1: Where Rivers Meet Symposium (UIW)
October 29 (Thursday), 7:30 p.m. **Concert** hosted by Composers Alliance of San Antonio

For full symposium schedule, including sessions on the making of *Song of the Yanaguana River* with Carmen Tafalla and costume designer Margaret Mitchell, visit the UIW website.

The Performances

- November 3 (Tuesday) 7:30 p.m. Dougherty Arts Center, Austin
- November 5 (Thursday) 7:30 p.m. University of the Incarnate Word
- November 6 (Friday) 7:30 p.m. St. Luke's Episcopal Church
- November 8 (Sunday) 3:00 p.m. Asia Society Texas Center, Houston

For tickets and a full schedule of educational events leading up to performances, please visit the UIW website: <http://www.uiw.edu/music/wheriversmeet.html>

Where Rivers Meet is a co-production of the University of the Incarnate Word, St. Luke's Episcopal Church and School, and Theatre Nohgaku.



Where Rivers Meet included lectures, exhibitions and films from Sept.3-Nov. 8. The performances took place from between Nov. 3 and Nov. 8, in several venues throughout Texas. The entire event was organized by Kevin Salfen, PhD, Associate Professor of Music, University of the Incarnate Word, San Antonio, TX 78209 Professor Salfen can be reached at 210.829.3849 or via email at <salfen@uiwtx.edu>

Indian Film Festival of Los Angeles (IFFLA)

The 2016 Indian Film Festival of Los Angeles (IFFLA) will take place on **April 6-10** at ArcLight Hollywood.

The Indian Film Festival of Los Angeles is excited to announce that submissions for the 2016 festival are officially open.

To submit your film, please click on the "submit" button below. Be sure to read the [Submission Rules](#) prior to submitting your film.

Click to submit, Withoutabox.



Early Bird Deadline – November 27, 2015

Shorts and Documentaries below 40 minutes:

\$35

Features and Documentaries above 40 minutes:

\$50

Final Deadline – January 15, 2016

Shorts and Documentaries below 40 minutes:

\$50

Features and Documentaries above 40 minutes:

\$65

Submission fees are discounted by \$5 if paying through Withoutabox. Films received after the final deadline will not be considered.

All films must be officially submitted through Withoutabox via the link provided below. Our preference is for online screeners, though if physical DVDs are sent, we require two (2) copies sent to:

Indian Film Festival of Los Angeles
Attn: Submissions
5225 Wilshire Blvd., Suite 417
Los Angeles, CA 90036
United States

Submission DVDs must be labeled with the Withoutabox tracking number, film title, running time, format (PAL or NTSC), and contact information on the DVD label. Submission DVDs will not be returned. All filmmakers will be notified via email by February 26, 2016. We look forward to receiving your entry!

Beyond Contamination: Corporeality, Spirituality, and Pilgrimage in Northern Japan

We successfully realized and accomplished *PSi #21 Fluid States 2015 Tohoku* in Aomori from 28th Aug-1st Sept, which was part of PSi fluid states - performances of unknowing, a year-long and future-oriented series of events by members of Performance Studies international. Our conference involved a diversity of both local and global approaches to issues of "Beyond Contamination," which propelled us back into folkloric mythologies of the late Jomon (4,000 BCE) culture and then forward into the contemporary spirituality of Mount Osore's relationship to the dead and the present crises of the Great East Japan Earthquake and Fukushima Daiichi nuclear disaster. Our conference brought scholars and artists into creative and provocative engagement with the imminent issues of violence across the globe and in our immediate neighborhoods. We hope even after the conference this first PSi meeting in Japan will be an opportunity for everyone involved to discuss and reconsider our "normal" and "domesticated" ordinary life and body, and to re-examine the power of performance in our shared age of crisis, both spiritual and physical. This newsletter may be a platform for creating a new research community "beyond contamination."

Submitted by:

Hayato Kosuge, Katherine Mezur, Peter Eckersall, Takashi Morishita, Yu Homma

Back Story

In 2013, Keio University Art Center affiliated researchers, curators, and faculty, Hayato Kosuge, Takashi Morishita, and Yu Homma, along with Katherine Mezur and Peter Eckersall started planning PSi Tohoku, "Beyond Contamination: Corporeality, Spirituality, and Pilgrimage in Northern Japan." We felt that this northern part of Japan, Tohoku, was an ideal place to hold a conference that would connect to the larger PSi theme of fluid states and the local 3-11 triple disaster of NE Japan. The theme of connecting performance to disaster, local geography, reclamation, and spirituality seemed especially important in our current state of multiple wars, forced migrations, and terrorism in all forms. In Tohoku, the Aomori Museum of Art, enthusiastically opened its doors to our conference and had special exhibits and films on the Tohoku-born experimental artists, Terayama Shuji, experimental director of film, theatre, and

events, and Hijikata Tatsumi, co-founder of *Ankoku Butoh*, the dance of darkness. Highlights of the conference were our expeditions to Mt. Osore, a sacred site for connecting to dead spirits, a tour of the Jomon archeological site, and the format of our conference made up of inspiring keynotes, panels in dialogue format, and intense working groups based on the themes of corporeality, performance, place, and pilgrimage. The Aomori Museum of Art was an ideal site for our many performative presentations in outdoor and indoor gallery spaces, workshops, and hillsides. The city of Aomori also went all out to celebrate our conference with local music, dance, sake, and food. There was also a Tohoku fringe *butoh* festival with local and international performers. Marilyn Ivy, in her keynote address, "Arts of Catastrophe: Aesthetic Ecologies after 3.11" opened up critical pathways for our diverse performances and presentations, focusing on the visual, performative, and "distant intimacy" and "intimate distance" of artists and scholars to catastrophic events. Morishita Takashi, informed and entertained with his plenary "performance": Hijikata Tatsumi's *Butoh* — a trip exploring its origin." While delivering his talk, Morishita purposefully interrupted his ironic "origins" presentation with a sound tape of the voices of Genet and Hijikata, which he played just loud enough to hear them mumbling, breathing, and interjecting certain words. The head curator of our conference venue, the Aomori Museum of Art, Okuwaki Takahiro presented his plenary talk, "Behind the Stones," which led us through the theoretical and material landscapes of Tohoku, where stones and rocks are often venerated. We were left inside an artist's video vision of the spirits inside stones, or is it the stones inside spirits? Perhaps our conference was haunted? The exhibit that was on at the museum, "*Bakemono*" (Monsters or Ghosts) was not only stunning and mysterious but also haunted performance of the museum itself, which was a labyrinth of white on white hallways, stairs, and multiple descending levels.

Most importantly, the conference was extremely moving because of the contributions of the diverse conference participants, administrators, and local artists and staff. Everyone's deep commitment to working together on these shared themes powered the conference with energy, humor, concern, and creativity. Please see the write up on our website for the complete conference schedule and photos.

Conference videos and proceedings and monograph will be published in the months ahead. Please see the website urls that follow for more visual and text commentary.

PSi 2015 Tohoku

<http://psi21.portfolio-butoh.jp/overview/>

<http://psi21.portfolio-butoh.jp/category/correspondences/>

<http://psi21.portfolio-butoh.jp/featured/rewind-osorezan-cultural-visit/>

<http://psi21.portfolio-butoh.jp/featured/rewind-vessel-performance/>

And <http://psi21.portfolio-butoh.jp/con/wp-content/uploads/2015/08/flyer-latest.pdf>

Kelantanese Arts, Intangible Cultural Heritage and Islam

Kathy Foley's exhibit on "Kelantanese Arts, Intangible Cultural Heritage and Islam" opened Sept. 30 at UCSC's Porter Faculty Gallery. It will show at the East-West Center Gallery in Hawaii from February-May, 2016. Material includes *Wayang Siam* and *Mak Yong*, considering the impact of Islamic fundamentalism and national heritage policies on the traditional arts.

NOHO Celebrates 35th Anniversary

The NOHO Theatre Group celebrates its 35th anniversary on December 11th in Kyoto with performances of its "classics:" Samuel Beckett's *Rockabye* (with *noh* actor Matsui Akira) and *Act Without Words I* (with *kyōgen* actor Shigeyama Akira), and *The Henpecked Husband*, a bilingual *kyōgen*. For more information, contact Jonah Salz (retiring after 30 years as director of NOHO) at jonah@world.ryukoku.ac.jp

The Revenge of the 47 Loyal Samurai 「仮名手本忠臣蔵」 英語歌舞伎

Classic Kabuki in English at Portland State University, Winter, 2016. **Presented and Produced by the School of Theatre and Film and Center for Japanese Studies**



Under the Direction of Prof. Laurence Kominz, the production is dedicated to the memory, accomplishments and legacy of James Brandon.

The English text is an adaptation by James Brandon, director of the award-winning production in 1979 at University of Hawaii, which also toured the mainland. The current production of this iconic kabuki play is the first-ever by a mainland US university.

Foundation support of production by United States-Japan Foundation

February 25-March 5, 2016, Lincoln Performance Hall, Portland State University

Ticket prices: \$15 / \$12 / \$8. Weds-Sat. 7 PM; Sunday 2 PM.

Tickets from December, PSU Box Office: 503-725-3307



There is no kabuki play more beloved to the Japanese, and more frequently performed in Grand Kabuki than *The Revenge of the 47 Loyal Samurai (Chūshingura)*. Its characters and story demonstrate all that is considered virtuous and noble in traditional Japanese society.

Professor Laurence Kominz will direct the play in authentic kabuki fashion, with the movement and vocalization, musical accompaniment, as well as the costumes, wigs, make-up, and properties necessary to create kabuki drama. It will be the largest scale kabuki production that has ever been done at PSU, involving the collaboration of three PSU faculty designers, and specialists in music, dance, fight choreography, and costuming hired from outside the university.



The Loyal 47 will require the participation of 50-60 student actors, dancers, musicians, costume makers, dressers, property and set builders, technicians and stage assistants.

Links to two Youtube highlight sites:

1) "The Pine Corridor Sword Slash Incident" from Portland State University's English kabuki *The Revenge of the 47 Loyal Samurai*, June 3, 2015. (11 minutes) A preview excerpt from the complete play, scheduled for performance, Feb. 25 - March 5, 2016. <https://www.youtube.com/watch?v=ie-hbXrGx30>

2) Kyōgen & Kabuki performance highlights, Portland State University, 2014 & 2015. (15 minutes) Including excerpts from traditional plays, and two original plays written by students. Under the direction of Larry Kominz. <https://www.youtube.com/watch?v=oJPx5YPy6zA>

BALINESE SHADOW-PUPPETRY
Production in the Asian Theatre
Program at the University of
Hawai'i at Mānoa: Fall 2015 - March 2016



The UHM Asian Theatre Program is currently conducting rehearsals in traditional and modern Balinese performing arts for a *Wayang Listrick* shadow-puppetry production for the UHM Kennedy Theatre

mainstage directed by Kirstin Pauka and Annie Reynolds. Training and artistic supervision is provided by three Balinese master artists:

I Madé Widana - dancer, choreographer, *gamelan* musician, composer

I Ketuk Wirtawan - dancer, choreographer, and *dalang* **I Madé Moja** - designer and painter .

The training period will culminate in a Balinese *Wayang Listrick* performance of the play "*Subali-Sugriwa - Battle of the Monkey Kings*" presented January 22-31, 2016 at the UHM Kennedy Theatre. Extensive outreach performances will extend this program to local schools and the wider Hawaii community.

Wayang Listrick is a modern Balinese theatre genre based on traditional shadow puppetry (*Wayang Kulit*) with accompanying dance and music, all transferred to a large 30 x 15 foot screen. The show comes alive with traditional carved leather puppets, shadow-actors, dancers, and *gamelan* music. The story we selected is based on episodes from the Indian *Ramayana*, which has long been an important in traditional Balinese theatre. A new script was composed by master artist Ketut Wirtwan, who draws upon many years of experience as a traditional *dalang*.



Wayang kulit performed by Mr. Ketut Wirtawan

Please support our School Outreach activities via our crowd-funding initiative at **Classy.org**. <https://www.classy.org/fundraise?fcid=408702>



PERFORMANCE TRAINING

No submissions at this time.



PUBLICATIONS and OTHER MEDIA

CALL FOR PROMOTIONAL BOOK FLYERS!

AAP is continuing a new means of promoting publications. In order to make the membership aware of new and upcoming books on Asian performance, to allow members to promote their own works in a cost effective manner, and to possibly offer members a discount on upcoming publications, we will include promotional fliers for upcoming books in the mailed version of the AAP Newsletter.

The AAP Newsletter is mailed twice a year. **Those who have had books released recently or have a book coming out soon may arrange to have the publisher send AAP 140 fliers for the book and AAP will include the individual fliers in with the newsletter.** We ask that you observe the following restrictions:

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

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the AAP flyer, to make the offer more worthwhile to our members. A time limit can certainly be set (for example, "order this book by 1 July, 2015 and receive 20% off").

For the inclusion in Spring, 2015 *Newsletter*, please include books published only since the previous newsletter (Fall, 2014).

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

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

A TJ ONLINE AT JSTOR

JSTOR will supply back issues of *ATJ* (more than three years old) that people can access online, but it requires 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.

GLOBALIZATION, NATIONALISM AND THE TEXT OF 'KICHAKA-VADHA'

Rakesh Solomon's book, noted in a previous *Newsletter*, is now available from Anthem Press in paperback, making it affordable as a textbook. £25.00 or \$40.00. Anthem is also launching a separate South-Asia priced edition of the book in India.

REPRESENTING CHINA ON THE HISTORICAL LONDON STAGE:

FROM ORIENTALISM TO INTERCULTURAL PERFORMANCE

The new book by Dongshin Chang was published by Routledge (see the book flyer for

discount purchase info). The book studies a selection of examples from the late seventeenth century to the early twentieth century and argues that the historical London stage representations of China were inherently intercultural and open to new influences.

<https://www.routledge.com/products/9780415855716>



ACADEMIC OPPORTUNITIES

Assistant Professor of Theatre Studies

Miami University, Oxford, Ohio. The Department of Theatre at Miami University in Oxford, Ohio invites applications for a tenure-track assistant professor in theatre studies, beginning August 22, 2016. PhD in theatre or performance studies at time of appointment required. Miami University's Department of Theatre has both a B.A. and M.A. program and is committed to cultivating exchange between theatre studies and skill-based training to produce students who are civically engaged. Working in an artist-scholar framework, the department encourages the integration of artistic and research practice.

Strong candidates will be scholar/artists with a demonstrated track record in effective teaching and an active research agenda with expertise in critical race theory, Latin American theatre, or African/African American theatre, and creative expertise in one of the following areas: playwriting, dramaturgy, directing, or theatre education. Duties include teaching undergraduate/graduate theatre history/literature, liberal education foundation and seminar classes, and advising graduate and undergraduate research projects/theses. The faculty member is also expected to maintain an active research/creative agenda and provide service to the department, college, university and profession. The new faculty member will also have an opportunity to develop global/international workshops and curricula. Strong candidates demonstrating a record of commitment to multicultural projects and issues.

The Department of Theatre is within the College of Creative Arts, which includes Music,

Art, Interactive Media Studies, and Architecture and Interior Design, as well as the University Art Museum and the Performing Arts Series. The College offers both interdisciplinary and cross-disciplinary opportunities that include joint faculty appointments, cross-listed courses, and shared state-of-the-art facilities, including labs and immersive environments.

To apply, go to

<https://miamioh.hiretouch.com/job-details?jobID=1568>

and upload cover letter, statement of teaching philosophy, curriculum vitae, and names, addresses, e-mail addresses, and phone numbers of three references. Questions should be directed to the Department of Theatre at

theatre@miamioh.edu or 513-529-3053.

Review of applications will begin November 1, 2015 and will continue until the position is filled.

Miami University, an EO/AA employer encourages applications from minorities, women, protected veterans and individuals with disabilities. Miami does not permit, and takes action to prevent, harassment, discrimination and retaliation. Requests for reasonable accommodations for disabilities should be directed to Ms. Mary Jane Leveline at [\(513\) 529-2027](tel:5135292027). Annual Security and Fire Safety Report may be found at:

<http://www.MiamiOH.edu/campus-safety/annual-report/index.html>.

Criminal background check required. All campuses are smoke- and tobacco-free.



MEMBER NEWS, KUDOS, AND ACCOLADES

Arnab Banerji

He had joined the faculty of the Dept. of Theatre Arts, Loyola Marymount University, Los Angeles as an Assistant Professor of Theatre History, Literature, and Dramaturgy from Fall 2015. At LMU, he will be offering special topics courses on Indian and Asian performance in addition to offering classes on Theatre History and Dramaturgy. He has also been awarded the David Keller Travel Award by *ASTR* and will be discussing his paper "Romancing with Paglu" as part of the Performance Studies from the Global South working group at the *ASTR* conference in Portland, OR.

Margaret (Jiggs) Coldiron

Gave a paper on 'Cyclical vs. Linear Time in Performer Training' for the TaPRA (Theatre and Performance Research Association) conference at the University of Worcester. She performed again for the Indonesia Kontemporer festival at the SOAS in London, October 4, playing *gamelan* and performing *Topeng*. She is also working with Thiasos Theatre Company to revive *Hippolytos*, an adaptation of Euripides' play using Indonesian masks and dance which will be touring to Poland, Australia and (hopefully!) Iran in 2016-17.

Jonah Salz

He has retired as program director of NOHO after 30 years, passing the fan for a successful summer to Matthew Shores, Assistant Professor at Cambridge University, *rakugo* and *shamisen* specialist. The program will continue in its 32nd year in July, 2016, in Kyoto, with a mixture of veterans and

newcomers. For more information, contact jonah@world.ryukoku.ac.jp

David Jortner

He co-authored an essay with Lorie Brau entitled "Staging Soul/Food in *Rakugo* and *Shingeki*: Food and Theatre in Japan" in *Food and Theatre on the World Stage*, ed. Dorothy Chansky and Ann Folino White (Routledge).

Dongshin Chang

His book, *Representing China on the Historical London Stage: From Orientalism to Intercultural Performance*, was published by Routledge (see above for more information). Upon completion of the manuscript, Dongshin resumed his study of *kunqu* with teachers of the *Kunqu* Society, as well as *nihon buyo* with Fujima Nishiki-no (Helen Moss), in New York.

Judy Van Zile

Drawing on examples from Korea, in September she presented "Bridging Time: Dance, Documentation, and the Archive," a keynote address at the annual conference of the Society for Dance Documentation and History, in Seoul, Korea.

Yoshiko Fukushima

She has published a chapter entitled "Kazuo Kuroki and Hisashi Inoue's *Chichi to kuraseba*: Remember, Protest and Return to Ordinary Life," in *The Atomic Bomb in Japanese Cinema: Critical Essays* ed. by Matthew Edwards (McFarland, 2015): 171-83.



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. **NOTE THE CHANGES IN OUR AAP LISTSERVE AND FACEBOOK PAGE, LISTED BELOW!!!!**

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 Dave Mason at fatsodoctor@yahoo.com Recommendations for the web site are always welcome.

A AP LISTSERVE -- **NEW!!!**

The AAP's email listserv is now administered—in perpetuity, we hope—by the University of Hawaii. Many thanks to Kirstin Pauka for braving two hurricanes and an earthquake to set this up. All the email addresses that were part of the AAP listserv provided by ATHE have been moved to the new listserv. You can send an email to all subscribers at aap-l@lists.hawaii.edu. If you want to register a new email address, you have a couple of options. You can email Dave Mason at masond@rhodes.edu and ask him to add your email address to the list. Or, if you like to do things for yourself, you can follow the directions at <http://www.hawaii.edu/askus/1099#1101>

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 and he will see that the information twitters.

A AP ON FACEBOOK and **NEW FACEBOOK GROUP**

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>

Do visit and "like" AAP's Facebook page, but note also that AAP has a Facebook Group, through which valuable information is shared between AAP members and other interested folks at the speed of social networking. If you are interested in joining the AAP Facebook Group, visit the group at <https://www.facebook.com/groups/aaponline/> and submit a request to join.

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

I JAPAN 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. For further information, email John Wheeler: jbwheel2@illinois.edu



AAP OFFICER ELECTIONS

The candidates' bios and information on how to vote in this year's election will be distributed to members separately.



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 (2015-2017)

Emily Wilcox, University of Michigan
ewilcox@umich.edu

Vice President/ATHE Conference Planner (2014-2016)

Xing Fan, Bates College
xfan@bates.edu

Vice President/AAP Conference Planner (2014-2016)

Jennifer Goodlander, Indiana University
jenngoodlander@yahoo.com

Secretary/Treasurer (2014-2016)

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

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Man He, Williams College
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Graduate Student Representative (2014-2016)

Ji Hyon (Kayla) Yuh, CUNY Graduate Center,
jh.kayla@gmail.com

Graduate Student Representative (2015-2017)

Whit Emerson, Indiana University
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President Emeritus

Siyuan Liu, University of British Columbia
liu44@mail.ubc.ca



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

EDITORS

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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)

Alternate Address: _____

Home phone: _____ Office phone: _____ Fax: _____

Email: _____ Area(s) of interest _____