



ASSOCIATION FOR ASIAN PERFORMANCE

FALL, 2024 NEWSLETTER

IN MEMORIAM-- DON KENNY 1936-2024

Don Kenny, 65 year resident of Japan and translator, actor, and champion of the Japanese comic Kyogen theater, died in early September at the age of 88 in his Tokyo home. No cause of death was announced, but he suffered from various ailments associated with age. He was working on translating Japanese plays up to the end of his life. A majority of his Kyogen translations are available on <http://kyogen-in-english.com>.



Don was born in Manhattan, Kansas, USA on June 15, 1936. He earned his BA in Philosophy and Music from Philips University (Oklahoma) in 1959, and joined the US Navy after graduation serving as a junior officer at Atsugi Naval Base near Yokohama, Japan. Until 1964 he was a student at Sophia University in Tokyo, earning a BA in the Japanese language. And went on to study Classical Japanese theatre centered around Kyogen for two years at Waseda University Graduate School in Tokyo.

In 1964 Don began studying with Kyogen master actor Mansaku Nomura (now 93). In 1975 Don co-founded the Kenny & Ogawa Kyogen Players with Kyogen actor Shichiro Ogawa for presentation of Kyogen in English, subsequently performing frequently throughout Japan at international conventions, schools, clubs, contemporary and classical theatre festivals, and

US military bases, as well as for Japan Travel Bureau tours and on television, The Players made nineteen overseas tours, and Kenny also accompanied Mansaku Nomura on overseas Kyogen tours as interpreter. He was involved as an actor and production manager for various other theatrical performances over the years.

His publications include four English-language anthologies of Kyogen plays (two books of Kyogen summaries by different publishers, and two books of kyogen scripts, the best-known of which is "The Kyogen Book" published by the Japan Times in 1989). He also translated the 70 plays of Kyogen that include female characters. which can be found on the website above. In addition, Don translated and edited 50 books on various aspects of Japanese culture in the Color Books series of Hokusha (Osaka) and wrote extensively on Kyogen and other forms of Japanese theatre for numerous international newspapers and magazines,

He took up the Celtic harp in the mid 1990's, and gave recitals that sometimes featured both his harp playing and singing as well as Kyogen readings. For several years he taught harp and singing to students in the Tokyo area.

Many Japanese theatre specialists count Don as a mentor and a good friend. He was a gregarious man, easy to talk with and eager to share his love for the arts. Ten years ago, an independent filmmaker did a one-hour documentary on Don's life, which includes interviews, photos, and performance clips. You can view it here: <https://www.youtube.com/watch?v=YxFjGZn3pS0>

A fascinating paper on Kenny and Kyogen by Lisa Kuly is here: <https://www.performanceparadigm.net/index.php/journal/article/view/19>

Through his translations and performances Don did a great service to theatre and literature by widening the understanding of the Japanese comic theater that is Kyogen. He will be missed.

--submitted by Gart T. Westerhout

The following are edited memories from a few of the many Japanese theatre scholars and artists who counted Don as a mentor and life-long friend.

Gart T. Westerhout writes:

I first met Don around 1990. I am the webmaster for Don's Kyogen in English website. It was Don's wish to share his work with the world; I made the site in 2014, with very little editing since then. It now occurs to me that when I myself pop off in a timely or untimely fashion, there is nobody in place to take over that site. It may be a good time to find some organization / university that would be willing to put the contents of the site into their database to give it a wider audience and permanent home. If anyone has connections or ideas, please let me know. Gart's email is: osugimusicalthatetre.com

Peter Eckersall writes:

It's a loss and an end of an era of adventurers who went to Japan and become students of the arts forms through being there. Don Kenny knew Don Richie and they both found in Japan their true loves in every sense. I first meet Don in the early 1990s and I trained with the Kenny Ogawa Players for roughly the next decade. I performed with Don, Shichiro, and several other company members in many places, even once performing Kyogen in English for NHK. I was able to train in the Nomura studio and for Don's great master Nomura Mansaku. I also first met Carol Sorgenfrei through Don, when she came to Tokyo with her 'Kyogen Tartuffe,' and I played in that wonderful version of Molière's play. I also organized a tour for Don and Shichiro to Melbourne and Sydney, where I played several nights opposite Shichiro in *Bonsan*. Both Don and Shichiro were outstanding performers of the form, and we have Don's translations to remember him by. Don always insisted that his translations were for acting and he refused to have them copy edited by academics! Shichiro was Don's great love. They were a grumpy couple, but they shared the work of the company and Don cared for Shichiro after his stroke and Don was proud to become Shichiro's official care person. He was generous to everyone. He loved his Higashi Nakano neighborhood. He loved eating and seeing theatre and music. His world crossed over into television and radio, and even in the early 1990s, he was sometimes still doing the tsuyaku live to air for the 7pm news. He loved telling stories about how he once translated for David Bowie and how Robert Wilson always sent him tickets when he was in town with a new show. Don's tastes were for torch song but he respected all artists and performers. Don never lost the excitement of being in Japan and he loved his life there. He fought with the other old time Japan hands, always determined to make his own way. It might be a decade or longer when we had a chance meeting and spontaneously decided to a made pilgrimage to Enoshima to honor the Benten for the performing arts (and for intimate pleasure, as Don liked to remind us). Next time I am in Japan I will try and make that trip again.

Carol Fisher Sorgenfrei writes:

Don was not only a dear friend, a fun companion, and a knowledgeable guide to all things Japanese, but he was instrumental in mentoring me. It was Don who first suggested that my dissertation, which was originally (and naively) planned as being an overall study of the then almost unknown field of avant-garde or experimental theatre, should focus on Terayama. This was around 1975. Don had already translated (but not published) several of Terayama's plays, including at least one that was done at LaMama. He'd been writing massive amounts of theatre reviews and knew everyone -- he liked to talk about his friendship with Mishima, and after Mishima's suicide, he said he regretted never having taken up Mishima's offer to spend

a summer training with his paramilitary group. When Terayama's troupe Tenjo Sajiki returned to Tokyo after a European tour, Don introduced me. Through Don, I was able to interview Terayama, obtain current and past programs, and attend rehearsals and performances. Of course, I also took advantage of Don's connection to Mansaku Nomura; while researching the dissertation, I trained with Don and thus was able to take the occasional class with the master. Over the years, I never failed to spend as much time as I could with Don and Shichiro; and I was witness to Don's incredibly thoughtful, kind and loving care of Shichiro after his stroke. Don was indeed cantankerous as well as generous. I remember the last time I last saw him he was seated Buddha-like on the upper platform of his tiny apartment, surrounded by his beloved books. He had no desire to move; it seemed like that was a permanent position, and I imagined that one day, he'd just turn to stone and become a true Buddha. The last time we ate together we went to one of his favorite haunts, a Thai restaurant under the train tracks in his beloved Higashi Nakano. And did I mention that I used to live in that same wonderful old neighborhood? For one whole year, Don and I lived just a few blocks from each other. It was a great time. I will miss him.

LETTER FROM THE PRESIDENT



Dear AAP Members,

Happy Fall! I hope that this message finds you embracing life, research, teaching, and learning with curiosity, creativity, and humor. In this issue of the newsletter, please find reports on the AAP Conference and AAP-sponsored panels at the ATHE Conference in July–August 2024, updates on AAP's leadership transition, and information about ATHE 2025 Conference and AAP 2025 Conference.

One of my 2024 highlights was attending our AAP Conference on July 31 and August 1 and the ATHE Conference during August 1–4 in Atlanta, Georgia. At the AAP Conference, nearly thirty colleagues presented papers, discussed posters, and participated in roundtable discussions. We also had a strong appearance at the ATHE Conference through sponsoring and co-sponsoring nine panels.

Professor Kee-Yoon Nahm delivered the 2024 *Asian Theatre Journal* Lecture, “Re-Addressing the Nation: Theatre and Political Protest in South Korea since 2014” at the ATHE Conference.

As the 2024 ATHE Conference Committee continued experimenting with conference theme,

proposal procedure, and conference format, organizing this year's AAP Conference and AAP-sponsored panels at ATHE Conference presented unique challenges. I am immensely grateful to Amanda Culp (VP/AAP Conference Planning) and Tara Rodman (VP/ATHE Conference Planning) for their diligence, patience, and leadership.

It gives me pleasure to announce that the 2023 Carol Fisher Sorgenfrei Prize was awarded to Beri Juraic and Hagiwara Yuta for their article, “Memory of Nanjing: Kamome Machine's Experiments in Sharing Thoughts,” published in *Etudes*, December 2023. I thank the Sorgenfrei Prize Committee for their work. The Carol Fisher Sorgenfrei Prize for Japanese Theatre is designed to promote and encourage the study of Japanese theatre and performance, given to an early career scholar for an outstanding article, chapter, or essay on Japanese theatre or performance published in English during the current calendrical year in a journal, online journal, or book. Please find the 2024 call for submissions in this newsletter.

As we wrap up a productive 2023–24 for AAP, I would like to send my heartfelt gratitude to our out-going Board directors. During their term, Amanda Culp (VP/AAP Conference Planning) and Tara Rodman (VP/ATHE Conference Planning) both played a significant role in organizing conferences, orienting AAP in ATHE's annual changes in conference planning practice during its transition. Tarryn Chun (IT Coordinator/AAP Online Editor) offered extraordinary leadership for not only our transition to a digital AAP Newsletter but also the change of IT Coordinator/AAP Online Editor to an elected position on the Board; in addition,

Tarryn also served as the chairperson for AAP's Anti-Racism Committee, leading its important initiatives including creating the new Board position of Vice President for Access, Equity, and Inclusion. I also thank Hayana Kim for serving as a Graduate Student Representative during 2022–24, with the second year of service overlapping with her first year of full-time teaching in a tenure-track position. Thanks also to David Jortner for serving for the last several years as chair of the Carol Fisher Sorgenfrei selection committee; and welcome to the new chair, Jessica Nakamura, jnakamura@ucsb.edu.

Please join me in welcoming five new members elected to the AAP Executive Board: Hayana Kim as VP/AAP Conference Planning; Weiyu Li as VP/ATHE Conference Planning; Akhila Vimal C. as VP/Access, Equity, and Inclusion; Minu Park as IT Coordinator/AAP Online Editor; and Mia Zhu as a Graduate Student Representative. I thank our new Board directors for their commitment to serving our community and I look forward to working with them.

This year we will be holding elections for three positions on the Governing Board: President; Membership & Outreach Coordinator; and one of the Graduate Membership Representatives. These are important positions that offer the opportunity to shape the future of AAP. Please watch your email for announcements about the elections.

I thank Minu Park, our IT Coordinator/AAP Online Editor, for running the online interface for voting, and Alex Rogals, our Secretary/Treasurer, for serving as the election monitor. Please feel free to email me, Xing Fan stars.fan@utoronto.ca should you have questions.

Most recently, ATHE made the 2025 conference call with dates and deadlines. (See here: https://www.athe.org/page/25conf_call). ATHE 2025 Conference will be held virtually, with an innovative structure entailing spring symposia and summer conference. The new spring symposia aims to address the unique needs of focus groups, thus offering us an opportunity to take advantage of this platform with creativity.

Based on the Board's discussion and recommendation, I am glad to confirm that we will hold our AAP 2025 Conference in-person at Hunter College in New York City. I thank Alex Rogals for securing this institutional support for us. Weiyu Li, our VP/ATHE Conference Planning, and Hayana Kim, our VP/AAP Conference Planning, will follow up with important announcements. Please watch your email for further information.

I cannot thank other AAP board members enough for their work, support, and leadership. Jashodhara Sen, our Membership & Outreach Coordinator, organized an excellent Emerging Scholars Panel—one of the most important events in the AAP calendar—at this year's AAP Conference. An-Ru Chu, as a Graduate Student Representative, is offering valuable input to our ongoing discussion on supporting graduate students. Siyuan Liu as Editor and David Jortner as Book Review Editor continue to foster best scholarship in our field with *Asian Theatre Journal*. Also, I thank Carol Fisher Sorgenfrei for editing this newsletter. Published twice a year and accessible in the archives, it is a useful source of information.

I would like to thank everyone who attended this year's AAP and ATHE conferences and community members who participated in our virtual membership meeting. Your creativity at work, diligence in research, and commitment to our community continue to nurture AAP's blossoming. Friends and colleagues, take good care.

Best wishes,

Xing Fan, President AAP

A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS

Calling all Graduate Students!

AAP warmly invites you to participate in the organization, in whatever way you wish -- If you are interested in learning more,

or running for the open position, please contact one of our Graduate Student Representatives: An-Ru Chu anruc@uci.edu

and Mia Zhu zzhu4@gradcenter.cuny.edu
Also, please join the AAP Facebook group (<https://www.facebook.com/groups/1450088988610782>) to stay in touch with the other members. This group is a great place for calls for papers, syllabi exchanges, and other helpful resources for graduate students in our field.

A AP ANTI-RACISM INITIATIVE

The AAP Anti-Racism Committee has been busy! Over the summer, we facilitated a workshop at the AAP conference that resulted in a number of excellent ideas for new and continued initiatives that focus on improving accessibility and inclusivity. We will be working on related programming, including virtual events and panels for next summer's in-person conference, throughout the year, so please look out for email and Facebook announcements from the committee.

We are always happy for more help, so if you are interested in getting involved by joining the committee or running for the new VP/AEI



RECAP:

TWENTY-FOURTH ANNUAL AAP CONFERENCE JULY 31-AUGUST 1, 2024 ---- Atlanta, Georgia

WEDNESDAY, JULY 31

9:15-10:30am - Session 1, Panel: Community and Performance

Hayana Kim: "Performing Insurgent Grief in South Korea: The Kwangju Uprising, the May Mothers and their Activism in the Graveyard"

Sunny Deol Mandi: "Exploring the Significations of Binties among the Santal: An Ethnographic Study"

Zhixuan Zhu: "Roaming Constellations: Intermedial Community Building in the Chinese

position, please feel free to email Tarryn (tchun@nd.edu) for more information!

---ARC Chair: Tarryn Chun

Committee Members: Jyana Browne, Amanda Culp, Katherine Mezur, Alex Rogals, Satkirti Sinha, Akhila Vimal

NOTE FROM THE EDITOR

Please send news and announcements for the Spring 2025 *Newsletter* (including up-coming events that will take place between June and November, 2025, or those occurred between November 2024 and May, 2025) to: [<csorgenfrei2@aol.com>](mailto:csorgenfrei2@aol.com). The deadline is April 15, 2025.

To become a member of AAP, fill out and mail the form that is included with the newsletter, or email: Alex Rogals *AAP* Secretary/Treasurer (alexrogals@yahoo.com)



All the best

Carol Fisher Sorgenfrei
Newsletter Editor

Translations of the French Musical Mozart L'Opéra Rock"

10:45-12:00pm - Session 2, Anti-Racism Committee Sponsored Panel: Decolonizing Research

Melissa Flower-Gladney, "Physical Education, Rajio Taiso, and the National Body"

Yining Lin, "Theatrical Healing: Creating a Trauma Informed and Culturally Relevant Dramaturgical Practice"

Akhila Vimal: “Shaping Narratives: A Dialogue on Disability in Asian Performance Spaces”

12:00-2:00pm Lunch and Mentorship Session

2:00-3:30pm Session 3, Panel: Theory and Performance in China

Annelise Finegan, “Chen Dabei’s Theorization of Amateur Theater and Tragedy in Early Spoken Drama”

Siyuan Liu, “Creative Artists vs Interpretive Artist: Zhang Junxiang’s Theorization of the Spoken Drama Director”

Man He, “From Dialogue to Voice: The Soundscape of Street Theatre in Wartime China”

Emily Wilcox, “Curriculum as Theory: The Beijing Dance School’s First Chinese Classical Dance Teaching Syllabus as Theoretical Artifact”

3:30-3:45pm Coffee Break

3:45-5:00pm Session 4 Graduate Student Poster Session

Yuting Chen, “Performing the Western-suit-and-cheongsam Play in Modern Shanghai: The Case of Henhai nantian (Unfillable Sea of Regret, 1940)”

Jinhee Kim, “Translating Nostalgia: The Journey Home in Korean Classical Crossover Music”

Kay Kim, “Performance Captured Through Media Art: Dongnae Crane Dance 동래학춤”

Yingman Tang, “Lost in Translation: The Challenges of Chinese Operas in the American Landscape”

Yunfan Xing, “The Role of Ethnic Dances in the Chinese Spring Festival Gala in Constructing the Power of the Chinese Communist Party”

5:15-6:45pm Session 5 Emerging Scholars Panel

Yuning Liu
Chee-han Wu
Minu Park

7:00-9:00pm - Schmoozefest

THURSDAY AUGUST 1

8:30-9:45am Session 6 Asian Performance in Diaspora

Margaret Coldiron, “Performing Balinese Culture in Diasporic Spaces: The Case of Lila Cita and Lila Bhawa”

Julie Iezzi, “From ‘Nihonjin Shibai’ to ‘Ōkabuki’--The early decades of Kabuki in Hawai’i (1890s-1920s)”

Meera Kanageswaran, “GTA Bharatanatyam Arangetrams: An Exclusive Affair?”

**10:00-11:15am Session 7 Roundtable
What is the Academic Transformation?**

Radhica Ganapathy, David Jortner, Dave Mason, Jashodhara Sen, Hesam Sharifian

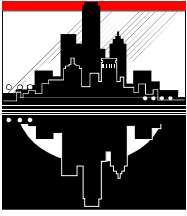
-- submitted by *Amanda Culp*,

VP for AAP Conference



SCHOOOMZE! EAT! IMBIBE! ENJOY!

A great way to relax, unwind, and spend time with friends –old and new! This year, the annual **Schmoozefest** took place at a Chinese restaurant near the conference hotel. Sitting at a massive table and sharing food and stories, our large AAP group had a marvelous time of fellowship and fun.



RECAP:

AAP at ATHE --- Aug. 1-4, 2024 – Atlanta, Georgia

A AP SESSIONS at ATHE 2024

AAP sponsored 8 sessions at the conference this year, 3 of which were co-sponsored with other focus groups. The sessions covered topics that span pedagogy, professionalization, new research, and examinations of ongoing structural inequalities in our profession. Weiyu Li is stepping into this role, and I know she will bring exciting programming and ideas to AAP's relationship with ATHE. It has been a pleasure serving in this role and getting to know so many of you. ---Tara Rodman, VP/ATHE

THURSDAY, AUGUST 1

8:30am – 10:00am

Re-Visiting Translations: Teaching, Scholarship, and Performance of non-English work

David Jortner, Siyuan Liu, Xing Fan

1:00pm – 2:30 pm

Asian Theatre Journal Lecture

Kee-Yoon Nahm

3:00 pm – 4:30 pm

AAP Meet and Greet

5:00 pm – 6:30 pm

New Theoretical Approaches to South Asian Performance with Theory and Criticism

Arijit Banerjee, Rini Tarafder, Sandamini Ranwalage, Shrinjita Biswas

Friday, August 2

8:30 am – 10:00

Revisiting Pedagogies for Asian Drama, Theatre, and Performance

Alex Rogals, Joshodhara Sen, Xing Fan, Tara Rodman

10:30 am – 12:00pm

Get the Job and Thrive: Navigating the PWI Hiring Process as a Scholar of Color (a BIPOC Affinity Space)

With ATDS, BTA, LGBTQA+, LIA, MET, VASTA, WTP

Amy Mihyang Ginther, Faedra Chatard Carpenter, Heidi L. Nees-Carver, Martine Green-Rogers, Nicole Hodges Persley, Sadya Trujillo

SATURDAY, AUGUST 3

3:00pm – 4:30pm

Pathways to Equity, Access, and Belonging Through Interdepartmental Collaboration

With, MET, TASC

Alex Rogals, Daniel Banks, Dapnie Sicre, Kyla Kazuschyk, Michelle Gibbs, Rana Esfandiary, Rowan Jalso, Wendy-Marie Martin

5:00pm – 6:30pm

Retelling Stories of Tradition

An-Ru Chu, Chengyuan Huang, Dahye Lee



--submitted by

Tara Rodman, VP/ ATHE Conference Planner



GET READY for 2025

AAP at ATHE 2025 is Changing – *a new kind of conference, in two parts*

The ATHE 2025 conference theme is “The Real,” a call to consider the real effects of a virtual conference and reconstruct or deconstruct a binary opposition between “real” and “virtual.” [The CFP is Here.](#)

A AP at ATHE VP Weiyu Li explains:

The Major Experiments:

- 1) ATHE 2025 conference will be structured as two parts: a series of Focus Group-led **one-day symposia in Spring 2025** and a **week-long virtual gathering in Summer 2025**.
- 2) One-day Spring Symposia will center on fostering and maintaining connective relationships and addressing the unique needs of ATHE’s focus groups. These symposia might begin research projects and conversations to be taken up in the summer.
- 3) The summer conference will be an opportunity to capitalize on the opportunities offered by online conferencing.

TIMELINES:

Spring Symposia:

- 1) One-day symposia: Saturday, February 22/ Friday, March 14/ Friday, April 4.

April 4 is our first choice (March 14 is during the Association for Asian Studies Conference, and Feb 22 is very soon). Still, please let Dr. Weiyu Li [weiyu2128@gmail.com] know if you are only available on Feb 22.

- 2) Submission deadline for Spring symposia: **November 15, 2024**

- 3) **If you are interested in submitting a focus group panel proposal, please contact me no later than November 11, 2024 – but earlier is better!**

Summer Conference:

- 1) Summer virtual conference: Monday, July 28 - Friday, August 1
- 2) Submission deadline for the ATHE Summer: **December 19, 2024**
- 3) A separate CFP for AAP/ATHE Summer will be sent out later.

Proposed AAP-Sponsored Sessions

Below are several sessions that AAP is already formulating. Please know that this call for proposals is **targeted at the Spring symposia**. However, as ATHE encourages focus groups to use Spring Symposia to foster research ideas and relationships that could potentially be continued in the Summer conference, we may hold the same or similar sessions in the summer portion of ATHE 2025 to build up an arch between the Spring and Summer symposiums so that they both could be helpful for scholars who are available for either one or both symposiums.

If you are interested in joining one of these sessions, please send Dr. Weiyu Li [weiyu2128@gmail.com] the following information:

- 1) Your name, email, and institutional information as applicable, and

2) A 2-4 sentence description of how you'd like to participate/what you would bring to this session.

The sessions listed below are just the beginning. We also welcome other ideas! If you plan to submit a session or present a paper, please let me know (with all relevant information). I will manage to form additional sessions based on interest and availability. I am also looking for people who would like to be the coordinators for these sessions.

Feel free to contact me with any ideas you might have, or submit through the application portal. The Spring Symposia application portal opened on **October 25, 2024**, and the Summer application web portal will be opened on **December 2, 2024**. I will forward you the web link when the portal is ready.

An information session took place on **October 25** for the AAP community to answer potential questions.

1) Globalizing Asia Presentation Session.

What is a “Real” Asian theater? How do we define the so-called “Real”? In the past, those discussions focused on dialectical relationships between the West and East, tradition and modernity, as well as originality and adaptation. As the field has collectively shifted its conversation to anti-colonialism and begun to acknowledge the significance of contacts and cultural exchanges between non-Western communities and racial minorities, this session aspires to investigate novel perspectives and discourses on the evolving geopolitical relationships and the dynamic patterns of cultural exchanges. In addition, the session aims to facilitate inter-Asia/inter-cultural/inter-racial theatre studies.

Participants will submit short papers (8-10 pages/double-spaced) in Asian Studies, Asian Diaspora Studies, Asian American Studies, Critical Racial Studies, etc. The potential topics are: 1) Practicing and studying Asian theatre in the age of globalization; 2) Performing, scripting, and teaching decolonial Asia; 3) Performing Asia in diaspora; 4) Forging an Asian intercultural theatre work/ troupe; 5) Studying racial encounter and creating racial solidarity through theater practices and scholarships.

2) Internationalizing ATHE Roundtable Session.

This session will invite scholars living outside the US and create a virtual space for them to connect with the AAP membership as well as the broader community of theatre scholars who come to ATHE. It will take the format of a virtual roundtable—an internet-based “chat room”—to share their research ideas, pedagogies, and inquiries. In addition, the session will pose the problem: How could we better incorporate scholars from across the globe to promote Asian theater studies?

3) AI and Theatre Working Group.

Throughout its history, theatre has adapted and embraced emerging technologies. Currently, Artificial Intelligence (AI) stands at the forefront of contemporary discourse, driving significant disruption across various sectors, including the arts. While AI skepticism remains in the industry, many theater artists, scholars, and educators have begun considering AI as a creative partner. In this working group, participants will circulate short papers, scripts, videos, etc., showing how they collaborate with AI and discussing if the implications of AI would open up a new possibility for future theatrical practices as well as pedagogical and research approaches.

4) Mentorship Session: Job Search, Application, and Interview Workshop.

This session will invite tenured and tenure-track faculties to share their experiences on job search, application, and interview. Each faculty will work closely with 2-3 mentees, review their job application materials, and discuss individual inquiries and concerns. The potential topics will be 1) how to align research interests with priorities in the job market, 2) how to develop a profile for job search, 3) how to perfect your cover letter for different kinds of positions, 4) how to prepare for job interviews and campus job visits, and 5) how to build up networking for research, teaching, and other professional services.

5) Meet and Greet with AAP Roundtable discussion.

Come and meet other members and friends of the Association for Asian

Performance. Learn how to get involved, share research ideas, and meet new colleagues.

Again, the sessions listed above are just the beginning! This is an initial proposal. We are still welcoming other ideas! In addition, we are working with other scholars to formulate more panels and will send separate emails with those updates.

Contact Info:



Wei Yu Li (Vice President for AAP/ATHE Conference Planner): weiyu2128@gmail.com



AAP ELECTIONS

The Association for Asian Performance Elections

AAP will have elections this Fall for three positions on the Governing Board: President, Membership and Outreach Coordinator, and one of the Graduate Membership Representatives. Please find position descriptions below.

We invite nominations, and self-nominations are highly encouraged! Nominate and self-nominations closed on Oct. 27. If you have questions, please email Xing Fan stars.fan@utoronto.ca

AAP Officer Position Descriptions

Officers are expected to attend three AAP/ATHE Conferences, at the beginning, end, and midpoint of their terms. Most positions require membership in both organizations and registering for both conferences. We understand that Graduate Student Representatives may not always be able to attend the conferences due to more limited travel funds, but we hope that the GSRs will make every effort to attend. Conferences are usually the last week of July/ first week of August and located typically within the continental US.

President

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

Two-year term with position running -- 2025-2027

MOC

The Membership and Outreach Coordinator is tasked with organizing one of the most important events in the AAP calendar – the Emerging Scholars Panel during the annual AAP preconference. In addition to shouldering this organizational work, the MOC is expected to showcase the organization as often and across as many platforms as possible to further the future of Asian theatre scholarship.

Two-year term with position running – 2025-2027

Graduate Student Representative (One)

The graduate representatives for AAP promote the conference to graduate students with the intent of reaching a wide-range of disciplinary backgrounds as well as US/international students. They also organize graduate student social events and professional development events at the conference. They connect graduate

students to other scholars for a mentorship relationship.

Two-year term with position running – 2025-2027.



CONFERENCES, PRIZES AND CALL

A AP EMERGING SCHOLARS ADJUDICATED PANEL 2025

The Association for Asian Performance (AAP) invites submissions for its 30th Annual Adjudicated Emerging Scholars Panel to be held during the Association for Asian Performance annual in-person conference in 2025

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

We welcome submissions from past applicants.

Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in Asian Theatre Journal style, which can be gleaned from a recent issue, is desirable.

Up to three winning authors will be selected and invited to present their papers at the upcoming AAP conference. Paper presentations should be no longer than twenty minutes. A \$100 cash prize will be awarded for each paper selected to help offset conference fees. AAP Conference registration fees are waived for the winners, who also receive one-year free membership to AAP. The receipt of the award is contingent upon attendance at the AAP

conference. All paper submissions will receive written feedback from the selection committee. Please keep in mind that if you are traveling outside of the country and anticipate any visa complications in the summer, we hope to keep the AAP pre-conference in person.

SUBMISSION INSTRUCTIONS:

Papers should be accompanied by a separate cover sheet detailing the author's contact information: institutional affiliation and current title (if relevant), address, phone number, and email address (for both academic year and summer holiday). The author's name should not appear in the paper. Please send submissions electronically to Dr. Jashodhara Sen, Assistant Professor of Theatre and Performance Studies at the University of Florida, jsen@ufl.edu. **Deadline for Submissions:** February 30, 2025. Winners will be notified by April 30, 2025.

AAP is proud to sponsor this adjudicated panel. Not only is it a chance for students and emerging scholars to get exposure and recognition for their work, but it also provides an opportunity to meet and make contacts with others who are interested in similar fields of research.

Please direct any inquiries regarding the Emerging Scholars Award panel to Jashodhara Sen at jsen@ufl.edu

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

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

SORGENFREI PRIZE SUBMISSIONS

The Association for Asian Performance is pleased to announce the call for submissions for the 2024 Carol Fisher Sorgenfrei Prize for Japanese Theatre Scholarship. The prize will consist of a three-thousand-dollar award, a plaque, and a complimentary year's membership to AAP.

The Carol Fisher Sorgenfrei Prize for Japanese Theatre promotes scholarship of Japanese theatre and performance and is awarded to an early career scholar for an outstanding article, chapter, or essay on Japanese theatre or performance published in English in 2024. We define early career scholars as current graduate students or those untenured with a terminal degree (MFA or PhD) no more than eight years past graduation, including independent scholars.

Nominated essays may cover any period, style, and genre of Japanese theatre or performance (as broadly conceived) published between January 1, 2024 and December 31, 2024. Self-nominations are accepted and encouraged. The winner will be announced by Summer 2025 and the prize awarded at the AAP Annual Conference.

The submission deadline is May 1, 2025. Submissions can be sent through the AAP website or directly to Jessica Nakamura, chair of the prize committee, jnakamura@ucsb.edu.

This year, the 2023 Carol Fisher Sorgenfrei Prize was awarded to Beri Juraic and Hagiwara Yuta for their article, "Memory of Nanjing: Kamome Machine's Experiments in Sharing Thoughts," published in *Etudes*, December 2023.

ALL FOR PAPERS
Critical Stages/Scènes critiques: The Essays Section (June 2025)
Section Editor: Yana Meerzon (Canada) *Critical Stages/Scènes critiques* is a peer-reviewed online journal fully committed to the Open Access Initiative.
Articles are welcome in English and/or French

The "Essays" section is dedicated to urgent issues related to theatre and performance making, ways of thinking and writing about theatre and performing arts, ways of viewing and reflecting practices,

pedagogies of performance and text analysis, practices of dramaturgy, interdisciplinarity, transcultural approaches and digitalization of communication in theatre and cultural performance, among other issues.

For the **JUNE 2025** issue, inquiries, abstracts and submissions are to be sent to

Yana Meerzon at yana.meerzon@gmail.com

FOLGER INSTITUTE LONG-TERM AND SHORT-TERM FELLOWSHIPS FOR 2025-2026

The Folger Institute offers four long-term fellowships at \$70,000 for the 2025-2026 academic year (approximately \$7,777 per month, for a standard period of 9 months). These fellowships are designed to support full-time scholarly work on significant research projects that draw on the strengths of the Folger's collections and programs.

The deadline for Long-Term fellowship applications is December 15, 2024.

<https://www.folger.edu/research/the-folger-institute/fellowships/apply-for-a-fellowship/long-term-fellowships/>

Additionally, the Folger Institute is excited to announce a new Long-Term Public Humanities Fellowship!

Applicants are *not required* to hold a terminal degree but should describe their equivalent training and industry-specific experience in their CV.

The deadline for Long-Term Public Humanities applications is December 15th, 2024.

<https://www.folger.edu/research/the-folger-institute/fellowships/apply-for-a-fellowship/long-term-public-humanities-fellowships/>

Short-term fellowships are designed to support a concentrated period of full-time work.

Applicants may propose any research schedule that best fits their project's needs.

The deadline for short-term fellowship applications is January 15, 2025.

<https://www.folger.edu/research/the-folger-institute/fellowships/apply-for-a-fellowship/short-term-fellowships/>

JAPAN FOUNDATION GRANTS **Now Accepting Applications For: Grants for Arts and Cultural Exchange** Application Deadline: December 2

We are accepting applications for our Arts and Cultural Exchange grants! These grants are Exhibitions Abroad Support Program, Ishibashi Foundation / The Japan Foundation Fellowship for Research on Japanese Art, Support Program for Translation and Publication, Grant Program for Dispatching Artists and Cultural Specialists, International Creations in Performing Arts. For more information about each grant, visit the link below.

[→LEARN MORE](#)

CALL FOR RESEARCH ARTICLES

Published by Penn State University Press, *Theatre and Performance Notes and Counternotes (TPNC)* is a theatre studies generalist journal of short-to-medium length research articles, response articles, and discussion articles. *TPNC* operates via rolling submissions, so there is no specific deadline to submit your article. To submit a manuscript to *Theatre and Performance Notes and Counternotes (TPNC)*, please visit Editorial Manager (<https://www.editorialmanager.com/tpnc/default.aspx>).

For further information, contact the Editor of *Theatre and Performance Notes and Counternotes*, Prof. Michael Y. Bennett bennettm@uwv.edu.

IFTR ANNUAL CONFERENCE **2025 University of Cologne, Germany 9 – 13 June 2025 -- Performing Carnival!**

IFTR Invites Entries for the New Scholars' Prize and Helsinki Prize, 2025

New Scholars' Prize

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

Helsinki Prize

The Helsinki Prize (founded by the student Congress Team of the 2006 IFTR/FIRT World Congress in Helsinki) is offered annually to a promising new scholar who may be a postgraduate or lecturer at any university, but whose country of origin and of first degree-level studies is in Africa, Asia or South

America, and who wishes to participate in an IFTR conference.

Eligibility

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

How to Submit

Send entries in MS Word format to m.gluhovic@warwick.ac.uk

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

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

Submission Deadline

The last date for submission of the essay is 27 November 2024 (we will accept until any point until midnight in the time zone in which the researcher is based).

Competition Results

Results of the competitions will be announced by 10 January 2025.

The Prizes

First prize in both competitions enables the winners to attend the IFTR Conference at The University of Cologne (9-13 June 2025). It covers the following costs: conference registration, economy travel fare (return to country of departure only) and student accommodation (or equivalent) for the duration of the conference (assuming in-person participation). Winners make their own travel and accommodation arrangements and will be reimbursed (via bank transfer) upon submission of receipts to the IFTR Treasurer after the conference. For more information, see the website.

Bursary

To apply for a 2025 bursary to attend the IFTR Conference in Cologne, Germany, at the University of Cologne, you must complete the following google doc form:

<https://docs.google.com/forms/d/e/1FAIpQLSd78NF20xVFlyQUIRwM7y2cle->

[bLpf6x98Yf8sh1Kx8IEShpg/viewform?usp=sf_link](https://www.outrreach.hawaii.edu/APDF)

The deadline for completed applications is 22 November 2024.

Successful applicants must become members of IFTR in order to present their papers at the conference.

The bursary committee will inform you of the decision by 25 December 2024.

For any queries about bursaries, please email: iftrbursaries2025@gmail.com

C ALL FOR PROPOSALS **Asia Pacific Dance Festival Conference** May 30-June 1, 2025 -- University of Hawai'i at Mānoa and East-West Center

The Asia Pacific Dance Festival (APDF) Conference is held in conjunction with one of the premiere dance festivals in the region with a focus on dance in Asia and the Pacific. APDF showcases the uniqueness and quality of dance, dancers, and choreographers throughout this part of the world with classes, performances, workshops, outreach and ceremonial activities.

The Festival Conference provides opportunities for scholars, dancers, performing artists, choreographers, performance-based activists, critics, writers, arts administrators and organizers, students, faculty, and individuals involved in dance in diverse ways to share traditional and practice-based research and dance concerns with an international audience.

For more information and to submit an abstract visit www.outrreach.hawaii.edu/APDF

C ALL FOR PAPERS **Asian Theatre Working Group (IFTR) #16 Colloquium – Saitama University, Japan Festivals & Festa – Performing the Public Space 22-23 March 2025**

At this colloquium, we would like to discuss theatre, festivals and theatre festivals as public platforms where histories and memories are contested and negotiated locally, transregionally and transnationally. What is the relationship between theatre, festivals and theatre festivals today? How do they rewrite histories and (re)contextualise local,

regional or global stories? How do theatre and festivals negotiate public and private spaces? What kind of dramaturgies do they advance?

Abstracts should be no longer than 250 words accompanied by 100-word (max) biography. Accepted presenters are expected to provide a 1000-word outline of their presentation by 10 March 2025, which will be shared among the participants to allow for an in-depth discussion.

Along with paper presentations, we are open to other formats such as roundtable panels or short workshops. Please also include information about any technical requirements, especially if your proposal involves a different format. Please send your abstracts to atwg2025su@gmail.com

Dates to Remember:

Submission deadline: Monday, 4 November 2024
Notifications: Friday, 22 November 2024

Note:

Lodging can be arranged at the nearby Japan Foundation Japanese Language Institute, Urawa for 3000 yen/night (single room), please register interest when sending your draft. See here <https://www.jpf.go.jp/e/urawa/> or <https://www.jpf.go.jp/j/urawa/about/shisetsu.html>
For enquiries, please email organisers of ATWG #16: atwg2025su@gmail.com

Organising Committee

Professor Tove Bjoerk (Saitama University, Japan)
Dr Liyang Xia (Centre for Ibsen Studies, University of Oslo)

S YMPOSIUM: TAKAYAMA **AKIRA: PERFORMANCE, SOCIAL CHANGE AND PREPARING FOR THE JAPANESE FUTURE** November 7 and 8, 2024 New York University

PROPOSAL THEME

We live in a time rapid change—an era requiring new thinking to confront multiple challenges of global modernity, including social change, ecological crisis, and geopolitical rifts. In this symposium we take the work of **renowned artist and theatre maker Takayama Akira** as way to discuss these wider

questions about social change in Japan and thinking about Japan's multiple futures. Takeyama makes socially relevant artworks that broker new relations with economic and political institutions and remap cityscapes. They involve the public in exploring how their lives are changing and they posit future thinking.

We are using Takayama's idea of a moment of "evacuation" as a framing concept. And while the focus is very much on Japan itself, especially insofar as Takayama's work itself locates Japan within a broader contemporary world of conditions, we will also consider Japan's place within the world today.

A multidisciplinary symposium. Takayama will deliver an artist talk on the first day of the symposium.

FURTHER INFORMATION: peckersall@gc.cuny.edu

BOOK REVIEWERS NEEDED!

B *Asian Theatre Journal* is once again looking for book reviewers, especially those interested in reviewing in the areas of South Asian, Chinese, and/or Middle Eastern/West Asian Theatre and Performance. We also have several books about broad issues in theatre in Asia. Please let me know if you are interested by sending an email to David.Jortner@Baylor.edu.

PRODUCTIONS, FESTIVALS, EXHIBITIONS, AND OTHER EVENTS

AMERICAN KYŌGEN IN JAPAN

American Students and Japanese Professional Actors Collaborate in a Historic Kyogen Show

On September 25 in Tokyo, and on the 27th in Kyoto, Laurence Kominz (Prof. Emeritus, Portland State University) and three of his undergraduate students joined three professional *kyōgen* performers of the Okura School's Shigeyama family and presented: *A Kyōgen Show in Honor of The Blue-eyed Tarō Kaja, Donald Keene*.

Exactly seventy-years ago, in 1954 Donald Keene began to study *kyōgen* performance with a brilliant young actor, Shigeyama Sennojō II, and Keene also met Japan's great writers, Tanizaki Jun'ichirō and Mishima Yukio. The program this September was a presentation of the *kyōgen* plays and dances associated with Keene's career and his friendship and collaboration with these three cultural greats.

The primary play in the program was the Japanese premiere of Mishima's "*Modern Busu*," adapted from the traditional play, *Busu* ("The Delicious Poison"), the most frequently performed play in the classical repertory.

Shigeyama Sennojō III directed and played the lead role in this play, performed by the professional cast. The program was produced by the Donald Keene Memorial Foundation, with the support of the publishing companies, Shinchōsha and Chuo Koronsha, and Waseda University's Tsubouchi Memorial Theater Museum.



Mishima Yukio's "Modern Busu," Oe Nohgakudō in Kyoto, 9/27/24

Manhattan antique store owner, Duke Rasputinov, played by Amitani Masami. Two employees: Shigeyama Snojō III and Shigeyama Shigeru. Photo: Minh Ngo.

PERFORMANCE TRAINING

N **O SUBMISSIONS.**
To reach a large audience, be sure to advertise your events here! Before the next deadline, email *Newsletter* Editor

Carol Fisher Sorgenfrei csorgenfrei2@ol.com
Newsletter deadlines are Oct.10 for the fall newsletter and April 10 for the spring newsletter.

PUBLICATIONS and OTHER MEDIA

A **TJ ONLINE AT JSTOR**
JSTOR will be sending all AAP members a second invitation to sign up to access *ATJ*. This will supply back issues of *ATJ* (more than three years old) that people can access online, but it will require that each AAP member create their own login. This service is free and a part of your AAP membership. *ATJ* is published by University of Hawaii Press. Support the Press.

ACADEMIC OPPORTUNITIES

N **O SUBMISSIONS.**
To reach a large audience, be sure to advertise your events here! Before the next deadline, email *Newsletter* Editor Carol Fisher Sorgenfrei csorgenfrei2@ol.com
Deadlines are Oct.10 for the fall newsletter and April 10 for the spring newsletter.

MEMBER NEWS, KUDOS, AND ACCOLADES

M **atthew Isaac Cohen**
His new documentary performance *Sea Offerings, Wayang, and Me* is a collaboration with video artist Ben Hagari. The piece riffs on an annual ritual event practiced in fishing villages on Java's north involving puppetry, sacrifice, and the blessing of ships to explore themes of ecology, community, personal and collective beliefs, and metamorphosis. It was developed with the support of the Yale Institute of Sacred Music and a University of Connecticut Scholarship Facilitation award. It premieres on November 9 at the Yale Divinity School as the finale of a day-long symposium.



Sea Offerings, like Matthew's previous one-man shows such as *A Dalang in Search of Wayang*, is designed to tour: invitations to festivals, conferences, and theater venues are enthusiastically received.

Matthew Isaac Cohen, *Sea Offerings, Wayang, and Me*

Matthew is organizing, "Wayang, Ecology, and the Sacred: Engagements with Indonesian Puppet Theatre" (<https://ism.yale.edu/events/2024-11-09-wayang-ecology-and-the-sacred-engagements-with-indonesian-puppet-theatre>).

Matthew continues to research the Dr. Walter Angst and Sir Henry Angest Collection of Indonesian Puppets at Yale University Art Gallery (YUAG), contributing to a new permanent exhibition "Performance and Court in Indonesia," which opened at YUAG in December 2023. But he also has helped in the acquisition by the Asia Culture Center in Gwangju, South Korea of another major Indonesian collection—the MukaMukaMu collection of the late Gregory Churchill. He helped in the selection of puppets and masks in a site visit to Jakarta in November 2023 and in August 2024, with the support of an OVPR/AAUP Faculty Travel Award from the University of Connecticut, visited Gwangju for the second time to discuss the ACC's future plans for the collection, which numbers about 6300 puppets and masks.

During his November 2023 Java trip, Matthew also delivered at talk the Jogja International Heritage Festival (“*Wayang Thithi, Wayang Kulit Tionghoa, Wacinwa: Origins and Revival of a Modern Chinese-Javanese Shadow Puppet Theatre*”) and a keynote address (“*Wayang Wahana and the modernization of Javanese wayang kulit*”) at the Sixth International Conference on Performing Arts (ICPA): Reinforcing Puppet Identity in the Era of Industrial Revolution 4 held at Institut Seni Indonesia Yogyakarta.

Matthew was also in Java in July and August 2024, researching and developing *Sea Offerings* with Ben Hagari and Ki Purjadi, a Cirebon-based puppeteer and close colleague. He also delivered a talk (“Partasuwanda and *wayang golek modern: Teknik and modernization in Sundanese rod puppetry*”) at the AAS-in-Asia Conference held in Gadjah Mada University in a two-part panel he organized on Global Wayang; a lecture (“Wayang as a Living Tradition: Yudhistira’s Gift”) at the seminar Wayang as a Living Tradition: Legacy from the Past, Gift for the Future at Gadjah Mada University; and a talk at the International Convention of Asia Scholars #13 at Airlangga University (“The Exhibition Value of Wayang in Colonial Modernity: The Case of Tasripin’s Puppets”).

In addition to these talks, he also offered a guest lecture in April 2024 for the Contemporary Mixed Media Theater Production in Asia course taught by Cecilia Kim at Harvard University and presented a paper (“Wayang Kulit Tionghoa: Assembling a Modern Chinese-Javanese Shadow Puppet Theatre”) at the Performance Studies international Conference at the University of London in June 20.

In 2024, he acted as an external examiner at the University of Kent for a Ph.D. thesis by Sethee Boonchoo titled “Participatory Co-Creation of Digital *Nang Talung*: Bridging the Generation Gap to Preserve Intangible Cultural Heritage in Southern Thailand” and at the University of Malaya for Norsafini Binti Jafar’s thesis, *Arkib dan Rekonstruksi Joget Gamelan di Malaysia* (Archive and Reconstruction of *Joget Gamelan* in Malaysia).

Publications that have appeared in October 2023-September 2024 include “Who is the Dalang? The Indonesian art of shadow puppetry sheds light on our new political reality” for the online magazine *Tablet* (<https://www.tabletmag.com/section/s/arts-letters/articles/american-politics-shadow-puppetry>); “*Wayang Esther* in Celebration of the Jewish Holiday of Purim” in *Puppetry*

International 54; “Ramayana and Animism in Indonesian Puppet Theatre” in *Achilles Orlando Quixote Ulysses 4*, no. 2: (a special issue on World Epics in Puppet Theatre edited by Jo Ann Cavallo); a review of Jaap Erkelens’ book *Dardanella: Perintis Teater Indonesia Modern, Duta Kesenian Indonesia Melanglang Buana* in *Bijdragen tot de Taal-, Land- en Volkenkunde* 180; and an article co-authored with Matthew’s Ph.D. student Rahul Koonathara, “Voice training in *tholpavakoothu*, the shadow theatre of Kerala” in *Journal of Interdisciplinary Voice Studies*.

Carol Fisher Sorgenfrei

C Her play *A Wilderness of Monkeys*, a revenge-comedy sequel to and reversal of Shakespeare’s *The Merchant of Venice*, was translated into Mandarin Chinese by **Iris Tuan** and published in Taiwan.



There are two ways to purchase copies, one is from [a Taiwanese online bookstore](#) (that supports international shipping), and the second way (easier) is to get the [Google Play e-book version](#).

If you are interested in producing either the English or Chinese version, contact Carol Fisher Sorgenfrei <csorgenfrei2@aol.com>

Iris Tuan

I She translated Carol Fisher Sorgenfrei’s play *A Wilderness of Monkeys* into Chinese. See above for more info.

Alexa Alice Joubin

A She published a new book,



entitled [Contemporary Readings in Global Performances of Shakespeare](#) (Bloomsbury, 2024; [read a sample chapter](#)). The collection uses heterotopia as a new concept to study dramatic adaptations and features chapters on Japanese translations, Southeast Asia, the Persian diaspora, India, South Korea, and China.

She has been writing about transgender performance and developing a new theory of trans lens. Recently, she published “[Performativity and Trans Literature](#)” in *The Routledge Handbook of Trans Literature* ([full text](#)).

Her latest work focuses on technicity and performance theory. As part of this new work, she published a new open-access (OER) web-based textbook on *Critical Theory* (<https://criticaltheory.info/>); served as a moderator of an artists’ roundtable at the Techno-Futures Symposium: Collaboration in Performance, Technology, and Creative Scholarship at the University of Maryland College Park; and gave multiple public lectures on AI, such as her plenary at the QS Higher Ed Summit on AI ([YouTube video](#)).

She has used performance theory to examine generative AI and published “How AI Changes Theatrical Publics” ([full text](#)) and “[Enhancing the Trustworthiness of Generative Artificial Intelligence in Responsive Pedagogy](#) in the Context of Humanities Higher Education” ([full text](#)). She has designed a proprietary, custom-trained AI as proof of concept for trustworthy AI in education (<https://criticaltheory.info/>), which is used to teach critical questioning skills and meta-cognition skills.

She was appointed [Distinguished Visiting Professor at the University of Alberta](#), Edmonton, Canada, from August to September, 2024, where she gave a series of public lectures on East Asian theatre, AI, critical race and trans studies, decolonizing Asian studies, global Shakespeare, and disability studies through film, among other topics. Her two-week residency was co-sponsored by Vice-President of Research and Innovation Distinguished Visitor Fund, Kule Institute for Advanced Study, Dean of Research of the Faculty of Arts, China Institute, Vice-Provost for Equity, Diversity and Inclusion, Department of Drama, Department of English and Film Studies, Department of Women's and Gender Studies, and Department of East Asian Studies.

Kevin Wetmore
He edited, annotated, and introduced the Methuen Student Edition of Francis Turnley's play *The Great Wave* (Bloomsbury/Methuen, 2024). The play narrates the kidnapping of a Japanese girl by North Korean agents in the 1970s and the parallel stories of her life in North Korea and her family's attempt to find out what happened and recover her. The play premiered at the National

Theatre in 2018, and the critical material also includes information about Hokusai and Japanese aesthetics.

AAP ONLINE

AP WEB SITE

A Want to stay up-to-date on all things AAP? Visit the AAP website for member news, calls for papers, and information on our annual conference! The *Newsletter* will now appear on the website.

www.asian-performance.org

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

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

Members are also encouraged to join and post to our Facebook

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

Questions? Email IT officer Minu

Park minwoop2@uci.edu or submit a query via the website.

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

AP LISTSERVE

A The AAP email list is now administered through the Association for Theatre in Higher Education (ATHE). The list facilitates discussions and the circulation of news among subscribed members. **You do not have to be an AAP member to join the AAP email list.** If you were previously subscribed, you are on the new list. To subscribe or unsubscribe to AAP list: <https://listserv.hawaii.edu/cgi-bin/wa?SUBED1=AAP-L&A=1>

AP TWITTER FEED

AThe 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, Minu Park will be notified and will see that *AAP* follows you back. If you don't use Twitter, but you know of an event that *AAP* should promote, contact IT Coordinator Minu Park minwoop2@uci.edu and she will see that the information twitters.

AP ON FACEBOOK

ALook 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>

AP SYLLABUS BANK

AAs 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 Minu Park minwoop2@uci.edu

AAP ADDRESSES & INFORMATION

OFFICERS AND EXECUTIVE BOARD MEMBERS

O*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 (2023-2025)
Xing Fan
University of Toronto
stars.fan@utoronto.ca

VP/ATHE Conference Planning (2025-2027)
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VP/AAP Conference Planning, (2025-2027)
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kim.9202@osu.edu

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Akhila Vimal C.
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akhilavimal@g.ucla.edu

Secretary/Treasurer (2023-2025)
Alex Rogals, Japanese Studies Fellow,
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alexrogals@yahoo.com

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Grad Student Representative (2023-2025)
An-Ru Chu, University of California, Irvine
anruc@uci.edu

Graduate Student Representative (2025-2027)
Zhixuan (Mia) Zhu
zzhu4@gradcenter.cuny.edu

EDITORS AND WEBMASTER

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

Siyuan Liu, Editor, Asian Theatre Journal
University of British Columbia
liu44@mail.ubc.ca

David Jortner, Book Editor, Asian Theatre Journal
Baylor University
David.Jortner@baylor.edu

Carol Fisher Sorgenfrei, Editor, AAP Newsletter
Professor Emerita, UCLA Department of Theatre
csorgenfrei2@aol.com

Minu Park, Webmaster/Information Technology Coordinator/AAP Online Editor
University of California, Irvine
minwoop2@uci.edu

AAP MEMBERSHIP (Join now or renew by Jan. 31)

AAP is a Focus Group of the (Association for Theatre in Higher Education). AAP retains its own dues, which are separate from and in addition to any dues you may pay to ATHE. We currently hold our annual conference the day before ATHE, and we regularly co-sponsor conference events and panels with other focus groups. Please check off AAP as one of your focus groups with ATHE renewal. **Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription.**

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at www.asian-performance.org or email Alex. Rogals at alexrogals@yahoo.com **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 Alex Rogals for the most recent information.

To become a member or renew, you may use the following form, or sign up on the website. You may pay either via PayPal on

the website or use the following printed and mailed form to pay by check.

Please print and return the following membership and renewal form with a check made payable to "Association for Asian Performance" to:

AAP Membership c/o Alex Rogals, 415 E 16th St Apt C7, Brooklyn, NY 11226

Alternatively, please go to the website for membership and renewal instructions.

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 _____

check here____ only if you REQUIRE the *Newsletter* to be mailed (other than by special request, it is available ONLY online. Of course, you are free to print it yourself from the website).

Alternative Address:

Home or mobile phone:

_____ Office phone: _____

Fax: _____

Email:

Area(s) of interest _____