



**ASSOCIATION FOR ASIAN PERFORMANCE
SPRING, 2021 NEWSLETTER**

STATEMENT on HATE CRIMES -- FROM THE AAP BOARD

The shootings in Atlanta and other discrimination and hate crimes targeting those of Asian heritage living and working in the United States are becoming-all-too-common reminders of the still long way we have to go in creating an equitable and just society for all Americans. The insistence by the perpetrator that the violence was not racially motivated only serves to demonstrate the complicated ways race, gender, and economics are intertwined. As scholars of Asian performance, we are also aware of how different histories of migration and oppression problematically collapse into monolithic representation of “Asian” or “foreign.” How do we understand global histories of oppression? The Association of Asian Performance is committed to challenging and ending racism around the world.

The Association for Asian Performance recognizes that statements denouncing the racism and bias that not only affects our field, but also affects many within our membership personally, are but a first step. The board continues to seek actions we can take as an association and as individual members that impart real structural change. For example, as part of the preconference this summer we are planning for an anti-racist workshop on pedagogy that will speak specifically to teaching Asian theatre and performance. Additionally, Alexa Alice Joubin will be giving the ATJ Lecture at ATHE, entitled ““To unpathed waters”: Multidisciplinary Work in a Time of Hate.” We are also working on developing a section on our website to serve as a resource. Watch the newsletter, website, and Facebook for more updates.

Theatre and performance afford important opportunities to foster empathy and to engage with history, culture, and politics, and to contribute towards social change. As an organization and as individuals, we are all challenged to use our different privileges of race, gender, and social status to make meaningful and powerful gestures in our work and communities to end violence and discrimination based in hate and difference.

--- Jennifer Goodlander, President, for the AAP Board

LETTER FROM THE
PRESIDENT



Dear AAP Members,

As I write this from my home in Brown County, Indiana, I am hopeful to see the many flowers and leaves emerging after the cold winter. Likewise, vaccines are making it possible for many of us to finally emerge from our homes, and my classes for the fall are scheduled to meet in-person. There is so much beauty.

There is also so much ugliness. The continuing pandemic – especially the current crisis in India, mass shootings, hate crimes, ongoing discrimination and targeting of Asian and Asian Americans, and economic hardships also haunt the daily news. In Brown County, we are also close to experiencing the largest cicada infestation in a lifetime. My pretty flowers will soon be covered by large bugs.

I often don't know how to even begin to make sense of it all. The Balinese recognize the worldly balance of good and bad through the concept *rua benida*. This duality allows the holy masks of the witch Rangda and benevolent and powerful Barong to sit and receive offerings side-by-side within the Balinese temple. *Rua benida* recognizes that the multiple and diverse experiences and forces in life are essential to humanity. We should not feel guilty for enjoying the good and finding hope, while also experiencing sadness and loss in other parts of life. The cicadas are part of the complex eco system of growing and dying. The ugly inspires us to do better and beauty gives us the energy.

Things for AAP and ATHE will continue to be different this year. Both conferences will be fully online. I will miss seeing everyone, hearing your research and creative work in person, and of course sharing meals. But like last year – this also continues to offer various opportunities to be inclusive and innovative. Preliminary details are in this newsletter, but keep an eye on our website, Facebook, and list-serve for updates. I want to extend a tremendous thank you to Casey Avaunt (Vice-President/AAP Conference Planner), Jyana S. Browne (Vice-President/AAP Conference Planner), and Tarryn Chun (Information Technology Coordinator) for all the work they are doing planning and coordinating these events. We still have a robust schedule and both conferences will provide numerous opportunities to connect. I hope to see you there!

An important part of the AAP Preconference and activities at ATHE will be focused on challenging racism and bias that affect our field, and also impact many within our membership personally. The Association of Asian Performance is committed to challenging and ending racism around the world. The board continues to seek actions we can take as an association and as individual members that impart real structural change. For example, as part of the preconference this summer we are planning for an anti-racist workshop on pedagogy that will speak specifically to teaching

Asian theatre and performance. Additionally, Alexa Alice Joubin will be giving the ATJ Lecture at ATHE, entitled ““To unpathed waters”: Multidisciplinary Work in a Time of Hate.” I am excited about these and other opportunities.

I hope you will join me in welcoming our new board members. Xing Fan is the new President. Xing is an Associate Professor and Associate Director, Graduate, at the Centre for Drama, Theatre, and Performance Studies in the University of Toronto. Xing first presented at AAP in 2002 and served as AAP's Vice-President/ATHE Conference Planner during 2014–2016 and 2016–2018. Xing is a specialist in Chinese drama, theatre, and performance culture. Jashodhara Sen will be moving from the position of Graduate Student Representative into the role of Membership/ Outreach Coordinator. Jashodhara is a theatre historian and an artist working as an adjunct lecturer in the Department of Film and TV at the University of Colorado Denver and the Department of Theatre and Dance at the University of Colorado Boulder. Her performance practice, scholarship, and teaching lie in the postcolonial studies and theatre of South Asian diaspora, theatre and social change, digital humanities, and community-based performance practices. And Minwoo (Minu) Park is the new Graduate Student Representative. She is a PhD student at Joint Program of Theatre, UC Irvine and UC San Diego. Minu studies the performance of survival in postcolonial South Korea, focusing on transgenerational trauma, collective memory, and the formation of national imagery.

I want to thank outgoing board member Arnab Banerji for all his work with AAP—he has served with dedication, humor, and creativity. I also want to thank everyone who ran for one of the positions on the board. It is exciting that even in such a difficult year that so many felt inspired to serve this wonderful organization. I hope everyone in AAP considers serving on the board at some time. Please contact me, or any of the board members, if you have any questions. Nominations of both self and others are strongly encouraged!

Siyuan Liu as Editor and David Jortner as Book Review Editor continue to do a wonderful job with *Asian Theatre Journal*. And if you have not looked at our website recently – please do! <https://www.asian-performance.org/> Tarryn Chun has done a beautiful job—and there is a lot of great information there. Also, I am extremely grateful for the work Carol Fisher

Sorgenfrei does editing this newsletter. Twice a year, and in the archives, it is a useful source of information.

Writing this letter is a little bittersweet, as this is my last letter as President of AAP. Since attending my first AAP in 2010, I have been involved as a member of the board for many years, and this was my second term as president. It has been an honor and a joy to serve my scholarly home in this way – and I am grateful for the ways I have grown as a scholar, leader, artist, and friend with so many of you over the years. Thank you for your trust and support. I look forward to continuing to be an active member within this special community.

Finally – thank you to all of you members. AAP would not be what it is without you!

Sincerely,

Jennifer Goodlander

Jennifer Goodlander
President, Association for Asian Performance

A SPECIAL INVITATION: AAP Recruiting Grad Students

Dear Graduate Students,
AAP warmly invites you to participate in this year's mentorship program. Like the previous year, the mentorship program will take place virtually. The conference provides a number of dedicated events for the graduate students, such as an informational brown bag lunch with mentors and social gatherings (online), that make AAP an especially welcoming and enriching experience for the conference participants. We are organizing two mentor-mentee sessions virtually this year. We look forward to seeing you there! The call to join the mentorship program will be announced shortly. If you are interested in learning more, please contact one of our Graduate Student Representatives: Chee-Hann Wu (cheehanw@uci.edu) and Jashodhara Sen (jashodhara.sen@colorado.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.

Here's what the graduate students think about the mentorship program:

"I had a great experience participating in the AAP mentorship program last year! The mentors were super kind and helpful. The space created for the mentorship program was very friendly, safe, and intimate. And most importantly, we were able to generate many useful thoughts and ideas through the two virtual meetings!"

"The mentorship program helped me to gain more insight into the area-specific job searches. The mentors shared their academic journey, which was beneficial for me as an early-career scholar."

"I loved AAP's mentorship program. It's probably one of the best parts of AAP. Not only did it allow me to have a direct and open conversation with the scholars that I admired so much, but the intimate, small group setting helped me to ask questions around such processes as getting your journal article published, looking for jobs, as well as best practices for keeping your mental health in the midst of the pandemic. My mentors were also extremely generous, supportive, and nurturing. I can't recommend this program enough."

NOTE FROM THE EDITOR

Please send news and announcements for the Fall, 2021 *Newsletter* (including up-coming events that will take place between November, 2021-May, 2022) to: csorgenfrei2@aol.com. The deadline is Oct. 15.

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.
Carol Fisher Sorgenfrei,
Newsletter Editor



TWENTY-FIRST ANNUAL AAP CONFERENCE

August 2-4, 2021

**ONLINE – Times to be announced soon – please check our AAP website!
To remain in sync with ATHE, times are Eastern Daylight Time (New York, USA)**

CONFERENCE UPDATE FROM VP FOR AAP, CASEY AVAUNT.

The 2021 AAP Conference is going to be held ONLINE again this year. We made this decision after conducting a survey to better understand the preferences of AAP members. Responses indicated that the majority of members felt an online conference would be more accessible and safer during this time.

We received many wonderful submissions this year from around the globe and look forward to a stimulating conference this summer. As a reminder, all panel and workshop participants must be current AAP members. Please join/renew your membership as soon as possible.

***Join or renew membership here: (<https://www.asian-performance.org/registration>).

All attendees must register for the AAP conference by Monday, July 19, 2021. The registration fee is \$15 for tenured/tenure track faculty and free for all others. The conference will be free and open to the public.

At this time, we do not yet know the specific schedule for panels. Drafting the schedule is still a work in progress but the accepted proposals are listed below.

***Register for the conference here: <https://www.asian-performance.org/events/2021-aap-annual-conference>

***For up-to-the-minute information and further details, including the full schedule, please go to: [2021 AAP Annual Conference | AAP Website www.asian-performance.org](https://www.asian-performance.org)

Individual Papers
Panel composition will be determined soon – please see the AAP website

Yi An (University of Hawaii at Manoa)
"A Qualitative Case Study at the Beijing Dance Academy, 21st Century Dance Pedagogies in Conservatory Teaching"

Hongwei Bao (University of Nottingham)
"Performing Transnational Chinese Masculinity: Whiskey Chow's Performance Art"

Sebastian Samur (University of Toronto)
"Tracing back through Adaptations of SITI Company's *Hanjo*"

Jennifer Yoo (University of Hawaii at Manoa)
"Performing *Tōkaidō Yotsuya Kaidan*: Adapting Kabuki for the Contemporary Audience in Japan"

Hayana Kim (Northwestern University)
"Korea's Post-Dictatorial Theatre: Performing Testimonies of Military Sexual Violence on Stage"

Chee-Hann Wu (University of California-Irvine) "Performing with Indigenous Spirits—*The Elders from Katumayan*"

Freda Fiala (University of Vienna)
"Masks and Masking in Contemporary Asian Performance Art. Body Politics as Strategies of Critical Globalism"

Guohe Zheng (Ball State University)

“Three Destinies of Morimoto Kaoru’s *A Woman’s Life* in Three Countries”

Emily Wilbourne (Elon University)

“The Effect of Japanese Imperialism on Korean Seungmu Dance”

Radhica Ganapathy (West Virginia University) “Historicizing the Present: Poetry and Song in India’s Contemporary Activism”

Weilue Zhang (Queensland University of Technology)

“A Study on the Adaptation of Western Immersive Theatre in China”

Yoshiko Fukushima (University of Hawaii at Hilo)

“Actresses in Modern Tokyo Comedy”

Annelise Finegan Wasmoen (New York University)

“Chen Dabei’s Silent Plays: Pantomimes and the Aimeide Theater Movement”

Yuting Chen (The University of British Columbia)

“Xiqu Reform and Regional Theater: Purifying Xiaoxi (Folk Playlet) in Huangmeixi (Huangmei Opera) in the 1950s”

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

“Rock the Folk: Second Hand Rose, Errenzhuang, and Queerness as Chineseness”

Jane Traynor (University of Hawai’i at Manoa)

“The Pure Land is Far, but Hell is Not: An Examination of the Multivalent Parody Present in the Oni Kyōgen Play *Asahina*”

Xing Fan (University of Toronto)

“A Master Performer in Exile: Cheng Yanqiu’s Study Tour to Europe (1932–1933)”

Sara Newsome (University of California, Irvine)

“Moving Forward or Going Back: Comparing the Modern Noh Plays of Setouchi Jakuchō and Ishimure Michiko”

Dongshin Chang (Hunter College, City University of New York)

“Entrusting the Son: An Exploration of Its Performance Genealogy”

Mia Zhu (University of British Columbia)

“Censored Violence and Relocated Heterotopia: Adapting Martin McDonagh’s *In-Yer-Face* Theatre for the Chinese Stage”

Jan Creutzenberg (Ewha Womans University)

“Whose Tradition? Acknowledgement, Adaptation, and Ownership in Korean Performing Arts”

Sangwoo Ha (University of Malaya)

“Writing Animatedly by Tracing Inanimate Archives: North Korean Dance in South Korean Dance Field”

Yihui Sheng (University of Michigan)

“Across Page and Stage: Excavating the Theatricality of Selected Scenes in Late Ming China”

Kristen Rudisill (Bowling Green State University)

“The Deer Dances and the Peacock Dances: Gender, Professionalism, and Family in *Maanada Mayilada*”

Suzi Elnaggar (Baylor University)

“The Syrian Women: Refugee Performances of Euripides’ *Trojan Women* and *The Queens of Syria*”

Weiyu Li (University of Washington)

“Silencing Race in the Haunted Body: Re-Staging Racial Blackness in the Post-Socialist China”

Stefano Boselli (Baruch College)

“Of Fickle Stars and Exploding Rockets: Mishima’s Modern Nō and Kyōgen Adaptations from Tokyo to Broadway”

Cynthia Shin (Indiana University Bloomington) “Which Weird Witches? Japanese Rewritings of Shakespeare’s *Macbeth*.”

Aijun Wang (Huaiyin Normal University)

“Cultural Infusion in the Model Opera *Red Detachment of Women*”

Seth Powers (CUNY Graduate Center)

“Coding Breath: Veenapani Chawla and the Schematization of Feeling in Performance”

Huihui Huang (Indiana University)
“Political Rite and Stylized Features in the Model Opera *Shachiapang*”

Man He (Williams College)
“Out of the Box-Set Stage: The Theatrics of Rural De-construction in Hong Shen’s *Rural Trilogy*”

Megan Evans (Victoria University of Wellington)
“*A sip of tea before the world turns upside down...again*: Brian Brake’s 1959 photographs on a Jingju (Beijing/Peking opera) film set”

Sue-Han Ueng (National Taipei University, Foreign Languages and Applied Linguistics)
“Coevalness and Contingency in Taiwanese Temple Festival Performance Culture”

Katherine Mezur (Freie Universität Berlin)
“Pop War? Militarization and Activism in TransAsian Popular Mediated Performance”

Mina Kyounghe Kwon (University of North Georgia)
“Traditional Korean Puppet Theatre in Comparative Perspective: Kkokdugaksi Noreum, Punch and Judy, and Talnori”

Eva Chou (City University of New York Baruch College)
“Shanghai Ballet Company’s 2012 *Jane Eyre*: A Cultural Challenge”

Huimin Wang (University of Southampton)
“How to Modernise Tang Xianzu’s *Peony Pavilion*: A Cognitive Neuroscientific Perspective”

Margaret Coldiron (East 15 Acting School, University of Essex)
“Death to the West!”

Wei-Chih Wang (Institute of Taiwan Literature, National Tsing Hua University)
“The 2.5-Dimensional Theatre in Taiwan: The Liberal New Town 1.5 *Goddess of Love and Its Traitors*”

Sarah Johnson (Texas Tech University)
“Playwrights as Architects of Third Space: Teaching the Dramaturgy of Japanese Traditional Performing Arts”

Lorenzo Perillo (University of Hawaii at Manoa)
“Titos of Manila: Queering Hip Hop Spaces in Manila”

Purnima Shah (Duke University)
“Poetic Expressions of Thumri in Kathak Dance”

Iris Tuan (National Yang Ming Chiao Tung University)
“*River/Cloud*: Fill in the Blank via Memory, Imagination, and Meta-theatre”

R **OUNDTABLES**
Roundtable 1
“**Publishing Your First Journal Article and Book Review with *Asian Theatre Journal***”

Co-organizers:

Xing Fan (University of Toronto) and
Siyuan Liu (University of British Columbia)

Participants:

David Jortner (Baylor University)
Kevin Wetmore (Loyola Marymount)
David Mason (Rhodes College)
Carol Fisher Sorgenfrei (University of California, Los Angeles)
Kathy Foley (University of California, Santa Cruz)
Hongjian Wang (Purdue University)
Y.J Hwang
(University of Pittsburgh)

The goal of this roundtable is to demystify academic publication and offer professionalization advice to graduate students and junior colleagues in Asian drama, theatre, and performance studies. Discussants include current members of *ATJ*’s editorial team and recent authors. During this roundtable, we will use the first half to provide basic information on *Asian Theatre Journal*, to introduce our peer review process, to offer tips on submission and revision, and to encourage people to submit. We will use the second half to answer questions.

Roundtable 2
“**Tectonic Shift or Artificial Crab: How Japanese Traditional and Contemporary Theatre has Changed in 18 months of COVID – a J-PEST Roundtable**”

Organizer:

Jonah Salz (Ryūkoku University)

Participants:

Mari Boyd (Sophia University)

Peter Eckersall (Graduate Center, City University of New York)
Carol Fisher Sorgenfrei (University of California, Los Angeles)
David Jortner (Baylor University)
Colleen Lanki (University of British Columbia/TomoeArts)
M. Cody Poulton (University of Victoria)
Krisztina Rosner (Meiji University)
Corey Wakeling (Kobe College).

J-PEST began in May 2020 as an informal salon among academic friends unable to meet at conferences and performances during the COVID-19 pandemic. As a weekly meeting of Japanese theatre specialists living in Japan, the U.S., and Canada, we exchanged information on how the shutdowns were affecting theatre in Tokyo and Kyoto, survival tactics during other natural disaster, as well as Covid's impact on our own teaching and research. It has become an ongoing group dubbed Japanese Performance Electronic Salon Talk (J-PEST).

For this roundtable, six regular members of the group will discuss some of the changes in both traditional and contemporary Japanese theatre we have witnessed over this pandemic, and whether they might be temporary or permanent changes.

Roundtable 3 **“Factors Affecting Fixity and Change in Performance Traditions, Particularly Censorship and Textualization”**

Co-organizers:

David Rolston (University of Michigan) and Siyuan Liu (University of British Columbia)

Participants:

Kathy Foley (University of California at Santa Cruz)
Matthew Shores (University of Sydney)
V. G. Salini, (NSS College Ottapalam)

All performance traditions inevitably change over time. All performance traditions are also very concerned with maintaining at least a certain level of continuity. Some traditions, even oral or predominately oral traditions, claim that they have not undergone any real change despite the considerable length of time the tradition has (or is thought to have) been in existence. The ability to record a certain amount of detail through writing, and then even more detail through audio and visual recording increasingly affects a tradition's consciousness of itself by facilitating, among other things, easier

comparison among different stages of the development of a tradition, and also makes it easier to borrow from outside the tradition (something that is also increasingly facilitated by better and more effective transportation, communication, and transmission).

Textualization also facilitates censorship, because censors can insist on different levels of faithfulness to the scripts they have insisted on being submitted to them before performances. The larger the scale of performance and the more “visible” it is (performed in large public spaces, open to large audiences, etc.), the easier it is to enforce adherence to approved scripts.

Members of the roundtable have worked on and in a wide variety of Asian performance traditions, at a wide variety of scales in terms of the number of performers involved and the material demands for performance. It is also hoped that the opening remarks will resonate in multiple ways with the work and scholarship of members of the audience, who will be an important part of the roundtable. To facilitate input from the audience, formal presentations from the roundtable participants will be kept brief and succinct.

ORGANIZED PANELS **Organized Panel 1** **“Traversing Digital Presence and Praxis”**

Presenters:

Deepsikha Chatterjee (The Graduate Center CUNY)
Amanda Culp (Vassar College)
Joned Suryatmoko (The Graduate Center CUNY)
Jashodhara Sen (University of Colorado Boulder)

In this panel, the panelists, Deepsikha Chatterjee The Graduate Center CUNY, Amanda Culp Vassar College, Joned Suryatmoko The Graduate Center CUNY, and Jashodhara Sen University of Colorado Boulder, will examine theatre and performance pedagogy, research, and practice before, during, and after the pandemic.

Deepsikha Chatterjee discusses the expansion and possibilities in ethnographic research in her essay entitled “Creative Ethnography During Covid.” Chatterjee’s article explores how to immerse in “virtual ethnography” during and post-pandemic environments. In cohesion with Chatterjee’s investigation, Jashodhara Sen examines the dynamics of successful engagement between the

performers of the digital stories and the audience and the effect on both groups' agency in the undergraduate classroom in "Activating Praxis through Digital Storytelling." Additionally, Joned Suryatmoko's research reveals how Indonesian queer artists and performances are ethically present for Indonesian queer communities. Using Diana Taylor's notion of *Presente!*, Suryatmoko expands this discussion by imagining queer methods through virtual ethnography, complicating our comprehension of physical and ethical presence in arts and activism. Finally, Amanda Culp examines the South Indian theatrical form, Kutiyattam, through its most public-facing forum to date: Facebook and live-streaming their performances on the global social networking platform. In the essay, "Inside the Virtual Koothambalam" Culp compares the experience of virtual Kudiyyattam with analog Kudiyyattam.

In essence, collectively, the panelists investigate how the pandemic has created more opportunities for visibility, more opportunities for access, both on the artistic side and on the scholastic side, and simultaneously re-imagine ethnographic research despite the physical, geographical, and social-economic-political restrictions.

Organized Panel 2

"Assemblies of Genre: Dancing Interactions between China, the United States, and Europe from the 1930's to the Present"

Presenters:

Ziying Cui (Temple University)
 Alissa Elegant (Ohio State University)
 Ruby MacDougall (University of Michigan)
 An Yi (University of Hawaii).

This panel examines the processes by which disparate dance genres, social actors, and aesthetic ideologies cohere to form a new entity, existing however temporarily. Ranging from the 1930's to the present, the papers in this panel all consider interactions between various dance genres and how they relate both to each other and to ideas of Chinese identity. Drawing upon dance, film, education, and ethnographic studies, the four papers explore how the confluence of different dance genres creates a new aesthetic space in which to articulate, contest, or complicate, both national programs and personal aspirations.

In their own ways, each paper considers how certain dance genres evoke and propagate ideas about Chinese identity, and what happens

when elements from other dance genres are introduced that unsettle or accentuate these ideas. Ziying Cui, for example, analyzes the interaction between ballet and Chinese opera in the development of Chinese classical dance (Zhongguo gudianwu). Alissa Elegant considers how tap dance, a Black vernacular dance form, is introduced to 1930's China through the female child actress, Hu Rongrong (胡蓉蓉). Ruby MacDougall examines how Wu Tang movement is framed for an international avant garde audience in Maya Deren's 1948 film, *Meditations on Violence*. Finally, An Yi considers her own dance training in both the Chinese and U.S dance conservatory settings to discuss processes of accumulated learning and curriculum design in Chinese dance conservatories.

Organized Panel 3

"Choreographing Identity and Dissent in Chinese and Sinophone Performance"

Presenters:

Ellen Gerdes (Temple University)
 Yinying Lin (Independent Scholar)
 Emily Wilcox (William and Mary)
 Yujie Chen (Ohio State University)

This panel analyzes four twenty-first century Chinese and Sinophone performances of theater, jingju, dance, and popular performance that navigate spaces of cultural difference/hybridity/flexibility through movement, costuming, and music. These papers demonstrate the performance of marginalized identities: queer, non-Han, local Hong Kong, and non-Chinese. The queer and local Hong Kong choreographic representations, in particular, facilitate an activist stance. While each example is not necessarily subversive to the dominant culture of Han Chineseness, the authors collectively argue for taking into consideration the local and Chinese contexts, rather than assigning Western rubrics or American histories as frames for analyses.

In 2008, *dan* actor Shi Yihong combined tango, rumba, and paso doble with jingju in order to depict stereotypical happy non-Han peoples. The 2021 Chinese New Year Gala number "Holiday" (Jieri), a piece that many commentators mis-interpreted as so-called "Chinese blackface," involved Chinese performers staging African, Middle Eastern, South Asian, Spanish, Argentine, Russian, and Chinese personas through costumes, make-up, music, and movement. "Matches" (Qiusai) performed in Hong Kong in 2021, utilized a

fenced-in stage, contemporary dance, references to Chinese dance(s), and the theme of sport to question freedom in Hong Kong. Hu Shenyuan's contemporary choreography, both on the popular stage (the Dance Smash Competition on television in 2019) and in national concert dance, signified a Chinese queerness. Collectively, these papers employ historical, semiotic, and choreographic analysis to interpret Chinese and Sinophone performance in regards to issues of representation, conceptualizations of race, effects of neoliberalism, and discourses of freedom.

Organized Panel 4

“Technology in Tradition: High-Tech Simplicity for the 21st Century”

Presenters:

Julie Lezzi (University of Hawaii at Manoa) John Oglevee (Independent Scholar/Artist)

Beng Choo Lim (National University of Singapore)

"Tradition" and "Technology" are not often perceived of as living together harmoniously, yet even the most "traditional" of Japanese theatre forms—noh and kyōgen (nohgaku), have embraced new technologies to create new works for new (and old?) audiences. This panel examines specific trends and recent productions in the nohgaku world, both inside and outside of Japan, with particular focus on to spectacle and innovation.

SPECIAL SESSION

New Publications Poster Session.

Organizer:

Tarryn Chun (University of Notre Dame)

This session will provide an opportunity for scholars to advertise their recent book-length studies, including monographs, edited collections, and educational volumes (Routledge Handbooks, etc.) Participants will give 2-3 minute "elevator pitch" descriptions of their books and breakout rooms will allow attendees to mingle and discuss further with the authors.

PRE-SHOW MEET AND GREET

New to AAP and/or academic conferencing? Returning and looking to

re-connect? Please join us on **Friday, July 30, from 8-9pm Eastern (5-6pm Pacific)** for the Pre-Show Meet and Greet to meet other conference participants, exchange ideas, and build community. We hope to see you on July 30th!

ANTI-RACISM PEDAGOGY WORKSHOP WITH DONATELLA GALELLA

What are the critical possibilities of teaching Asian theatre and performance? What specific tools can we utilize to eliminate racist rhetoric and colonial supremacy that still exist systematically within the canon in theatre, dance, and performance studies?

In response to the ongoing racial violence nationwide, the Association for Asian Performance (AAP) reaffirms our pledge to unify against injustice and support anti-racist pedagogy and practice within and beyond our classrooms. At this year's conference, we are offering a virtual 90-minute workshop.

From syllabi to assignments, this workshop will focus on how AAP members can bring anti-racist practices into their classrooms, model self-reflexivity, and invite their students to critique and redress how systemic white supremacy shapes how we know what we know. Our goal for the workshop is to provide clear suggestions and practical advice for implementing anti-racist pedagogy and mentorship in our classrooms.

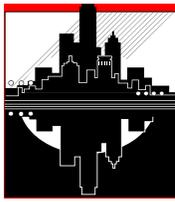
*****Please note: THE EMERGING SCHOLARS will be announced in May**



SCHOOMZE & FOOD

A VIRTUAL PARTY!

Since we cannot be together to share food and good times, we urge everyone to enjoy a special meal, perhaps online with friends, or just thinking of each other. Stay well and stay safe!!! See you online!



AAP at ATHE – August 5-8, 2021 -- Austin, Texas

VIRTUAL CONFERENCE

ATHE will be scheduled on Eastern Daylight Time (New York, USA) but when you register, it will automatically tell you what time each event is in YOUR time-zone.

Times for each event to be announced soon – check the ATHE and AAP websites

UPDATE from Jyana Browne, VP for ATHE

Due to the COVID-19 pandemic, ATHE will be hosting a hybrid conference with some sessions on-site in Austin, TX and some virtual. All sessions, in-person and virtual, will take place August 5-8, 2021. As for the specific time for each session, please stay tuned.

SINGLE FOCUS GROUP

ATJ Lecture **“To unpathed waters”:** **Multidisciplinary Work in a Time of** **Hate**

Speaker: Alexa Alice Joubin
(The George Washington University)

Moderator: Jennifer Goodlander
(Indiana University)

Abstract:
Is the scholarly “home turf” overrated? For all my life, I have been looking for a place to call home. As an immigrant who engages in multidisciplinary work across different languages, throughout my life and career, I have received a number of labels, and I have called myself a few names.

Depending on the context, I have been seen as an Asianist at the crossroads of performance and film studies, as a Shakespeare scholar who works across time periods and

cultures, as someone who is expected to represent minority communities in some form, and as a digital humanities educator who brings critical race and gender studies to bear on each other.

Born in Taiwan and now with families on both sides of the Pacific and the Atlantic, I am conscious of my position as an ancillary subject in the diaspora. Now, still looking in from the outside, I embrace my marginalized positions which enable me to have orbital perspectives in a time of hate. In this presentation, I will share how I have evolved as an educator and scholar, how I learned not to turn foreign shores into home turf and lose my edge, and how I passed through and sustained transitory spaces in my writing.

BIOGRAPHY

[Alexa Alice Joubin](#) is Professor of English, Theatre, Women’s, Gender and

Sexuality Studies, International Affairs, and East Asian Languages and Cultures at George Washington University in Washington, D.C., where she serves as the founding co-director of the Digital Humanities Institute. She held the Fulbright Distinguished Chair at Queen Mary University of London and the University of Warwick, and the John M. Kirk, Jr. Chair in Medieval and Renaissance Literature, Middlebury College Bread Loaf School of English. She is the author of *Shakespeare and East Asia* (Oxford University Press, 2021), co-author of *Race* (with Martin Orkin, Routledge, 2018), editor-in-chief of *The Palgrave Encyclopedia of Global Shakespeare*, and co-editor of *Local and Global Myths in Shakespearean Performance* (Palgrave, 2018) and *Shakespeare and the Ethics of Appropriation* (Palgrave, 2014).

Transnational and Transmediated Asian Theater and Performance: Remembered, Reimagined, and Reclaimed

Jieun Lee (Organizer/Moderator -- Wake Forest University)

“Redemptive and Reparative Remembrance on Stage: Summoning Korean Overseas Adoptees in Contemporary Memory Plays”

Rini Tarafder (University of Wisconsin-Madison)

“Cosmopolitan Circuits: The Voyages of the Parsi Victoria Theatrical Company, 1868-1817”

Sukanya Chakrabarti (San Francisco State University)

“In Between Worlds: Zoom-ing into ‘Folk’ Performances Amidst a Global Pandemic”

Iris H. Tuan (National Yang Ming Chiao Tung University)

“Research during COVID-times: Remember Performances and Singing Voices Resonate in Resilience”

MULTIDISCIPLINARY
SESSIONS
**Can ‘Ritual’ Be Decolonized?:
Reconceptualizing Ritual and
Global Performance**

(Sponsored by AAP, Religion and Theatre, and Middle Eastern Theatre)

Dana Tanner-Kennedy (Organizer -- University of Alberta)

“Ritual Efficacy in Contemporary Postsecular American Performance”
Jyana S. Browne (University of Maryland)

“Rituals of Spirit Possession in Japanese Puppet Theatre”

Cae Joseph-Massena (University of Miami)

“Afro-Sonic Feminism, Blues Ploysemy, and Theatricality in *The Book of Emma* by Marie Céline-Agnant”

Rebecca Kastleman (Southern Methodist University)

“Ritual, Revelation, Revolution: Grotowski’s Initiates from Wrocław to Washington Square”

Kyueun Kim (The Graduate Center, City University of New York)

“Choreography, Digital Avatars, and Ghosts: Techno-Spirituality from an Inter-Asian Perspective”

Marjan Moosavi (University of Maryland)

“Resurgence of Persian Wisdoms and Rituals: From the Liminal Reality of Women’s Comic Plays to Augmented Reality of Digital Performance”

Claire Pamment (William & Mary)

“Ritualised erasures of trans-hijra-khwaja sira badhai in South Asia”

Documentary Style Theatre: A Reckoning with Empathy

(Sponsored by AAP and Playwrights and Creative Teams)

Xiaojin Niu (Organizer/Moderator - New York University) and Qian Wu (New York University)

“‘Gaggle.’ Listening to Chinese International Students’ Experiences

Karin Hendricks-Bolen (Cal Poly, San Luis Obispo)

“Devising Verbatim Theatre for Social Change”

Alicia Tycer (California State University, Los Angeles) and Ricky Pak (Syracuse University)

“Election Moments: Circle Squared Collective’s ‘This Land’”

Remapping Geneology: The Traditional and The Contemporary in Asian Performance

(Sponsored by AAP and Performance Studies)

Dahye Lee, (Organizer - The Graduate Center, City University of New York)

“Korean Creative Dance as Performance of New Interculturalism”

Dohyun Gracia Shin (The Graduate Center, City University of New York)

“Rebranding ‘Domestic’ Musicals: Changjak Musicals in the 2010s and Seoul Performing Arts Company’s Gamugeuk Series”

- Josh Leukhardt (Brigham Young University)
“A Contemporary Take on the Practical Theory of Rasa and Bhava”
- Shyama Iyer (The Ohio State University)
“The Utility of Bhava-Rasa Theory in Contemporary Musical Theatre”
- Katherine Mezur (Freie Universität Berlin)
“RE: Asia: Girl Time in J-Pop and Contemporary Performance”

Rewriting Brecht: A Renewed Enthusiasm in China

(Sponsored by AAP and Theory and Criticism)
Meng Shu (Organizer/Moderator -- Tsinghua University)

- “Transcultural Dynamics and Hypertextuality: Why is Brecht Again”
- Eddy Feng (The Central Academy of Drama, Beijing)
“Unmaking Brecht: A Chinese Approach”
- Wenli Dong (Tsinghua University)
“Rethinking Brecht: A Way of Speaking about Contemporary China”
- Michelle Yujiao Gong (Beijing Film Academy)
“How Brecht Affected Contemporary Chinese Theatre Landscape—A Director’s Approach”
- Haiping Yan (Tsinghua University)
“Rewriting Brecht: A Renewed Enthusiasm in China”
- Zhen Cheng (Cornell University)

“Evoking and Doubting: The Paradox of Brechtian Theaters in China”

Theatre After Empire Book Discussion

(Sponsored by AAP, Latinx, Indigenous, and the Americas, and Theory and Criticism)

- Megan Geigner, (Organizer/Moderator -- Northwestern University) and
Harvey Young (Boston University)—Editors,
Theatre After Empire
- Katherine Zien (McGill University)
“Raúl Leis and Panamanian Protest”
- Kareem Khubchandani (Tufts University)
“Mina Kumari and Bollywood Diva Worship”
- Victoria Fortuna Reed College
“Argentine Tango in Exile”
- Gibson Cima (Northern Illinois University)
“South African Theatre”
- Esther Kim Lee (Duke University)
“Vietgone”
- Elif Bas (Bahcesehir University)
“Turkish Theatre”
- Joshua Williams (Brandeis University)
“East African Theatre”
- Jessica Nakamura (University of California Santa Barbara)
“Korean Postcolonial Theatre in Japan”
- Siyuan Liu (University of British Columbia)
“Chinese, Indian, Japanese, and Indonesian Theatre”
- David Donkor (Texas A & M University)
“Ghanaian Theatre”
- Mina Kwon (University of Georgia)
“Korean, Native American, and Nigerian Postcolonial Theatre”



CONFERENCES AND CALLS

CONFERENCE ON
INDONESIAN STUDIES
AIFIS-MSU Conference on
Indonesian Studies

Co-organized by The American Institute for
Indonesian Studies & Michigan State University
June 23 - 26, 2021 Virtual



- **Conference Registration information is forthcoming.**

<https://asia.isp.msu.edu/aifis-msu-conference-indonesian-studies>

The American Institute for Indonesian Studies (AIFIS), in collaboration with Michigan State University (MSU) Asian Studies Center, will hold the inaugural Conference on Indonesian Studies in 2021. The Conference seeks to expand research dissemination, activities, as well as collaboration on Indonesian studies. The Conference will be held in a virtual format with a goal of building and connecting networks of scholars and academic communities from a range of disciplines—within applied sciences, social sciences, and arts and humanities based in Indonesia and the United States, as well as Asia Pacific and other global contexts.

Conference Theme: Indonesian Studies - Paradigms and New Frontiers

The academic study of what is now referred to as Indonesia has several long, interwoven, and at times troubling, histories. What was once an area of inquiry borne from colonial curiosities and necessities has transformed into a broad, multi-

disciplinary effort by Western and Indonesian scholars alike to better understand the archipelago's historical, cultural, linguistic, literary, artistic, economic, environmental, and political dimensions, as well as its role in the Indo-Pacific and the world.

The AIFIS-MSU inaugural bilingual conference on Indonesian studies celebrates the academic study of Indonesia and connects Indonesian scholars with Western colleagues. In this spirit of mutual intellectual inquiry, we welcome Indonesianists across disciplines to share their research, consider the state of our field, and to help to chart its future.

<https://asia.isp.msu.edu/aifis-msu-conference-indonesian-studies>

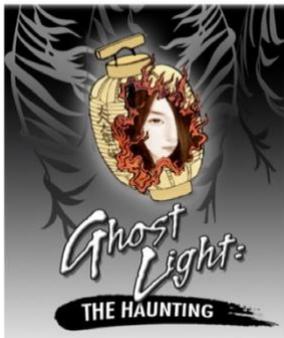


PRODUCTIONS, FESTIVALS, EXHIBITIONS

A GHOSTLY FUSION FOR HALLOWEEN

Revenge! Betrayal! Ghosts!

Cape May Stage in Association with La Luna Productions will present a Halloween night Zoom performance of Carol Fisher Sorgenfrei's *Ghostlight: The Haunting* (aka *Yotsuya Macbeth*), directed by Penny Bergman.



Halloween night,
Sunday, October
31st @ 7:30pm
EDT– Tickets are
FREE – Please
reserve your
“seats” at

Capemaystage.org

The lives of a
Japanese-American
actress and her

American actor husband eerily echo those of her ghostly ancestor Oiwa (the terrifying heroine of *Yotsuya Ghost Tales*) and the ill-fated Scottish King, whose role on Broadway her ambitious husband covets. Be ready for amazing transformations and stage magic in this contemporary fusion of the kabuki *Yotsuya Ghost Tales* and *Macbeth*. Tickets are free but must be reserved at Capemaystage.org

A JOURNAL OF THE PLAGUE YEAR - ONLINE PLAY READING

Sat, June 26, 2021 @ 8:00 PM – 10:00 PM PDT
On ZOOM ---- FREE

LINK FOR TICKETS:

<https://www.eventbrite.ca/e/a-journal-of-the-plague-year-online-play-reading-tickets-149395472881?aff=ebdssbonlinesearch>

INFO:< info@tomoearts.org>

A plague has arrived in town, and a detective in disguise tries to find out its source. Could it be in the Cabaret Trading Vessel Pago-Pago? Or is the origin closer to him than he thinks?

First produced in 1975 in Tokyo, Terayama Shuji and Kishida Rio's *Ekibyō Ryūkōki* (*A Journal of the Plague Year*) is inspired by Daniel Defoe's fictional memoir of the Great Plague of London in 1665. Both works deal with loss, isolation, and the ways people behave in the face of an epidemic, but Terayama's play takes us into a surreal world of theatrical madness and metaphor where people nail themselves into boxes for 30 years, dead plague victims sing opera, and dentists find escape through the mouths of their patients.



A Journal of the Plague Year is part of **RioFest 2021** (The 15th Kishida Rio Festival of the Avant-garde)

Translation: Tsuneda Keiko and Colleen Lanki
Direction: Colleen Lanki

INDIAN FILM FESTIVAL OF LA (IFFLA) May 20-27

In its 19th year, IFFLA brings you an exceptional selection of Indian cinema and diaspora films in its expanded 2021 lineup. This year's selection features 40 films, including 3 World, 8 North American, 5 U.S. and 17 Los Angeles premieres, spanning 17 languages, with 16 women directors. The festival will take place May 20-27 virtually and will be geo-blocked to California.

[Passes are now on sale.](#)

<https://www.indianfilmfestival.org/film-guide-2021/>



PERFORMANCE TRAINING / EDUCATION

ONLINE NOH TRAINING

During this past year's global pandemic, **Theatre Nohgaku in association with members of the Kita School** has conducted online chant (utai) lessons via Zoom for interested individuals throughout the world.

As a part of Theatre Nohgaku's Noh Training Project initiative, the central Kita teachers are Teruhisa Oshima and Kinue Oshima with Theatre Nohgaku members Richard Emmert and John Oglevee also conducting lessons and translating for the Oshimas when necessary.

Lessons with the Oshimas are generally for 30 minutes each while those with Emmert and Oglevee are for one hour each. Monthly signup sheets allow students to signup for as many as four lessons a month depending on the instructors' schedules though each individual can proceed at their own pace. While many of the students have already participated in previous noh workshops, first-time participants are also welcome.

For further information including details regarding process, times and costs, contact John Oglevee at ogleveej@theatrenohgaku.org

DIGITAL EDUCATION: JAPANESE THEATRE “Introducing Japanese Theater” A Digital Anthology

Edited by Samuel L. Leiter

Exclusively at www.Theater.Academy

Published online in summer 2021, “Introducing Japanese Theater” is a first of its kind Digital Anthology. It features: lectures, workshops, practice demonstrations and interviews – all 100% online, on-demand.

The Digital Anthology offers an introductory kaleidoscopic look on traditional and modern Japanese Theater.

A. Lectures:

- Kabuki, by Samuel L. Leiter
- Noh, by John Oglevee
- Modern Theater, by David Jortner

B. Practice Demonstrations - Noh:

- Masks, costumes, utai, fans, kata, kotsuzumi, shimai
- Contributors: Oshima Kinue, Oshima Teruhisa, Omura Kayu

C. Workshops

- Nihon buyō, by Kaya Yamazaki
- Noh basic Kata, by Oshima Kinue

D. Interviews

Oshima Kinue, Oshima Teruhisa,
Omura Kayu, Ashizawa Izumi.



“Introducing Japanese Theater” is digitally published by *Theater.Academy* – a new platform for online theater education, which includes: on-demand educational content, live personal coaching, and open forums.

For more information, visit:

<https://theater.academy/japanese-theater/> or

contact Yagil Eliraz, Founder of

Theater.Academy, at: yagil@theater.academy



PUBLICATIONS and OTHER MEDIA

Japanese Contemporary Objects, Manipulators, and Actors in Performance

『人形演劇の現在』

By Mari Boyd

Sophia University Press & Gyosei Publishers

September 10, 2020

ISBN 978-4-324-10829-1

¥3080 (incl. tax)

Hardcover (incl. 58 photos)

Keywords. object theatre, intra-/intercultural collaboration, hybridity, the uncanny,

kimo-kawaii, android theatre, new media theatre, intermediality

Inquiries in English: sophiapr-co@sophia.ac.jp

kenta_kawabata@sophia.ac.jp

Available at **amazon.co.jp** (key word: Mari Boyd)

<https://www.amazon.co.jp/-/en/Mari-Boyd-%E3%83%9C%E3%82%A4%E3%83%89%E7%9C>

[3/ref=sr_1_1?dchild=1&qid=1602220748&s=english-books&sr=1-1&text=Mari+Boyd+%E3%83%9C%E3%82%A4](https://www.amazon.co.jp/-/en/Mari-Boyd-%E3%83%9C%E3%82%A4%E3%83%89%E7%9C%90%E7%90%86%E5%AD%90/dp/4324108293/ref=sr_1_1?dchild=1&qid=1602220748&s=english-books&sr=1-1&text=Mari+Boyd+%E3%83%9C%E3%82%A4)

4%E3%83%89%E7%9C%9
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To disassemble the preconceptions held both at home and abroad that Japanese puppetry is limited to traditional bunraku (ningyo joruri) and to “child’s play”, I will argue that the stimulus of object theatre, imported from the West, has been fundamental to opening the floodgates for the growth of artistic, adult material performance that reflects the posthuman turn of our contemporary society.



Hirata's *Métamorphose*

Recommendations

Boyd's text guides us through the rise of object theatre and material performance in Japan since the 1990s, noting that indigenous understanding of the vibrancy of matter as well as embrace of new technology makes Japanese theatre a rich site of neo-animist performance experiments as authors, directors, manipulators and designers collaborate to make meaning. Puppets or performing-objects become pragmatic tools to probe contemporary issues of aging, rural depopulation, social rupture, and robot-human interactions. Boyd foregrounds intermedial performance; intercultural experiments where actors, figures and technology mix; and probes advanced robot-human co-performances from authors like Oriza Hirata. The text moves from the uncanny valley to excesses of *kimo-kawaii* (creepy-cuteness), as human and object interact on the level playing field of the stage. The reader who contemplates the specific performances analyzed and the three scripts included will rethink material performance in a contemporary Japanese frame.

---Kathy Foley,
Distinguished Professor of Theatre Arts,
University of California, Santa Cruz

This book presents a survey of historical and contemporary practices that have marked key



Tanino's *Avidya—The Dark Inn*

milestones of puppetry as both an art form and social phenomenon in Japan. Mari Boyd demonstrates that the definition and practice of puppetry has broadened to include object and material manipulation. Referencing both traditional Japanese and contemporary performances, Boyd offers rich resource material and insights that trace the artistic trajectories of newfangled forms influenced and informed by western theatre movements as well as contemporary theatre practices such as new media and technology today. She sheds light on the approaches adopted by both traditional and contemporary Japanese as well as international artists, who push the envelope of puppetry. This is an erudite and illuminating manuscript that fascinates as much as it informs and educates.

---Chong Tze Chien,
playwright/director, The Finger
Players, Singapore.

PART ONE Contemporary Japanese Performing-objects and Material Performance

Chapter 1 Overview

Chapter 2 The Rise of Object Theatre

Chapter 3 Rupture and the “Real”

Chapter 4 Collaborative Productions: Local and
Global

Chapter 5 Robot and Android Theatre

Chapter 6 New Media Theatre and Intermedial
Theatre

PART TWO Japanese Material Performance in Translation

Chapter 7 Tengai Amano and *Heitaro's Yokai
Diary*

Chapter 8 Kiyokazu Yamamoto and *Choan and
the Ripped Umbrella: Heisei Trick
Peep Show*

Chapter 9 Kuro Tanino and *Avidya—The Dark
Inn*

Appendix

Mari BOYD is professor emeritus at Sophia University, Tokyo. Her research focus is modern Japanese theatre including performing-objects and intercultural theatre. Author of *The Aesthetics of Quietude: Ōta Shōgo and the Theatre of Divestiture*, she is also a contributing translation editor of *Half a Century of Japanese Theater* and *ENGEKI: Japanese Theatre in the New Millennium*.

PERFORMANCE IN EAST INDIA – on YouTube

John Emigh writes:

Dear friends and colleagues,

I've begun working this year to try and make available my edited archival video footage on YouTube for the free enjoyment and use of anyone interested.

The first and largest batch of material deals with performances studied in Eastern India – some but not all of which are described in *Masked Performance* (University of Pennsylvania, 1996) and in an article on the *Prahallada Nataka* of Ganjam, Odisha in *Seagull Theatre Magazine XXXI* (Calcutta, September 2001). E-mail me, John_Emigh@brown.edu, if you need PDFs.

The following items have now been released or are about to be released in the very near future.

- 1) Interview with John Emigh conducted by Prateek Pattanaik, serving as an Introduction to the archival Indian footage. At the end of a recent stay in Odisha, India – at the beginning of a very odd and cursed year – Prateek Pattanaik, a physics student and musician and video technology wizard who had taken an interest in our archival footage shot between 1980 and 1993, conducted an interview with me. He has since spliced in some photos and video clips and the resulting interview is now available. (48:38 min).
<https://youtu.be/DbD-kCYU2Nw>

Masks of Eastern India Parts 1 -4: Archival footage taken and edited by John and Ullie Emigh during 1980-83, being released in installments on Youtube – enhanced, annotated, and subtitled by Prateek Pattanaik. The URL for a playlist of all four parts is:

<https://youtube.com/playlist?list=PLE-GXLGjDGYkgy3ggxJ0zxpUni9YHKKst>

Part One: Rama and Krishna: The first of four “chapters” on related mask and puppet performances in Eastern India, deals with the ways in which the stories of Rama and Krishna have found their ways into the performing and visual arts of Odisha, and Andhra Pradesh, India. Footage features shadow theatre from Odisha and Andhra Pradesh, *Ramayana* enactments from Puri, Khandamal, and Koraput, Odisha, and the elaborate *Dhanu Jatra* celebration of Krishna’s life in Sambalpur, Odisha. (12:38 min including intro)
<https://www.youtube.com/watch?v=hBEr0jocB5E>

Part Two: Narasimha and Shakti: performance traditions centered around Narasima – the man-lion avatar of Vishnu – and the celebrations and performances of Shakti figures (female aspects of the divine) that have influenced these traditions. Footage from traditions found up and down the Eastern Coast of India, including the *Bhagavata Mela* and *Terukkuttu* of Tamil Nadu, the *Thakurani Yatra* of Odisha, *Gambhira* of Malda, West Bengal, and, of course, the *Prahallada Nataka* of Ganjam, Odisha. Many of these performances involve altered states of consciousness. (20:13 min including intro).
https://youtu.be/bqPmol_82eA

Part Three: Seraikela Chhau: Performances, background material, and an interview with Guru Kedar Nath Sahoo on the elegant *Chhau* masked dance traditions of Seraikela that underwent a transformation under the patronage of the local palace in the 1920s and 30s, touring Europe to great acclaim. Featured performances by the palace troupe include those focused on martial arts, mythological material, and modern tales, along with the spring rituals of Chaitra Parva that frame the yearly performances. In 1980-83, Seraikela was in Bihar; it is now part of Jharkhand, India.
<https://youtu.be/M4Xwg7y4Fzk>

Part Four: Purulia Chho: performances, background material, and interviews on the vigorous masked tradition of Chho dance (the preferred spelling) of the Purulia region of West Bengal. Though having common

roots with Seraikela *Chhau*, the tradition that is performed in the villages of Purulia has developed along very different lines. A tour of the US in the 1970s was a revelation to many; it was impossible on this tour, though, to replicate the energy and vitality of the genre as seen in its local settings. Performances by the Jambad Chho Party of Purulia include the defeat of Mahisasura by Durga and the heroic death of Abhimanju from the *Mahabharata*.

<https://youtu.be/1xOkelGV9pM>

- 2) *Prahalada Nataka: Ganesha: Performing Arts of Odisha*, more recent, contemporary footage shot and edited by Prateek Pattanaik, with commentary by John Emigh.

https://video.search.yahoo.com/yhs/search?fr=yhs-domaindev-st_emea&hsimp=yhs-st_emea&hspart=domaindev&p=Youtube+Prahalada+Nataka#id=4&vid=6d2c640ba0de65cfdd335347edd388cb&action=click

An extended version, incorporating historical footage and interviews with leading practitioners is in preparation.

- 3) Also of possible interest: *The Raw and the Cooked: Balinese Art and Performance*, Asian Art Museum Lecture taped 2/26/2011 (36.19 min).

<https://podcasts.apple.com/au/podcast/bali-symposium/id424067316?i=1000091956799>

Plans are also afoot to eventually release also release our Rajasthani, Schwabische (German) and Mexican footage to the general public as well.

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 150 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 (150). **AAP will not cover the cost of photocopying, but the postage is already covered as part of the newsletter.**

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

For the inclusion in next *Newsletter*, please include books published only since the previous newsletter.

Interested parties may contact the Secretary/Treasurer at kwetmore@lmu.edu, and he will provide a mailing address so that authors can instruct their publisher to send 150 copies of fliers to him.



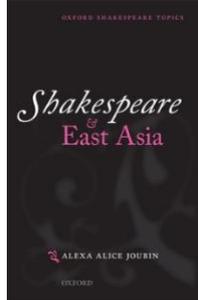
MEMBER NEWS, KUDOS, AND ACCOLADES

Alexa Alice Joubin
Her new book, [Shakespeare and East Asia](#) (Oxford University Press, 2021),

brings performance and film studies together to examine Japanese innovations in sound and spectacle; Sinophone uses of Shakespeare for social reparation; the reception of South Korean

presentations of trans gender identities in film and touring productions; and multilingual, disability, and racial discourses in cinema and diasporic theatre in Asian America, Singapore, and the UK.

To find out more, read her short blog essay on



"[Five themes in Asian Shakespeare adaptations](#)," *Oxford University Press* blog. Use code AAFLYG6 for a 30% discount at www.oup.com/academic

She has also published an advocacy piece on "[Familiar Ambiguity: The Value of the Humanities in a Globalized World](#)" in *Signal House* 10.

Alexa's research on how performance studies can fight anti-Asian racism was published as "The Roots of Anti-Asian Racism in the U.S.: The Pandemic and 'Yellow Peril'." *Global Social Security Review* Vol. 15 (Winter 2020): 50-59, which she adapted as an accessible version with film clips at <http://gwenglish.blogspot.com/2021/03/the-roots-of-anti-asian-racism-in-us.html>

Claudia Orenstein

She has been awarded a Fulbright Research Fellowship for 2021-22 to study Japanese ritual puppetry. Based in Tokyo, with Sophia University's Institute for Comparative Culture as her host institution, she will also travel throughout the country to investigate practices that use puppets and performing objects to mediate with the divine.

Her co-edited book (with Alissa Mello and Cariad Astles), *Woman and Puppetry: Critical and Historical Investigations*, was a finalist for the 2020 ATHE prize for Excellence in Editing. The book was also celebrated at Yogyakarta's Papermoon Puppet Theatre's Pesta Boneka International Puppetry Festival.

Claudia's articles "Investing in Community: Lockdown Innovations from Indonesia's Papermoon Puppet Theatre" and "Indian Puppeteers Persevere" appeared in *Puppetry International's* special section on Puppetry in the Age of Covid-19. "Doing Theatre in Difficult Times," the International Lecture she gave at St Thomas College in India in 2019, translated by Mayumi Ilari into Portuguese, appeared in a recent issue of Brazil's *Cadernos de Letras*.

In March, Claudia participated in the Ballard Museum and Institute of Puppetry's online Forum, "Puppet and Spirit: Living Gods, Demonic Snakes, Robotic Buddhas, and Migrant Relics." The event relates to *Puppet and Spirit: Ritual, Religion, and Performing Objects*, a two-volume anthology of essays she is co-editing with Tim Cusack for Routledge. Another co-edited volume, with James Peck, *Multi-Media Interrogations: Elizabeth LeCompte, Ping Chong, Robert Lepage*, Volume 7 of Methuen's Great North American Theatre Directors series, is scheduled to come out in June. It includes her Introduction and article "Animated Objects in the Work of Ping Chong."

A half-hour 2019 Vietnamese television episode on puppetry, featuring Claudia during her tour with Mekong Peace Arts Exchange, will be presented at the 12th International Convention of Asian Scholars in conjunction with the "Engaging with Vietnam Conference" in Japan. Her review of Mari Boyd's *Japanese Contemporary Objects, Manipulators, and Actors in Performance* appears in the online *English Journal of Japanese Society for Theatre Research* and her review of Teri Silvio's *Puppets, Gods, and Brands* will appear in the upcoming issue of *ATJ*. In April, Claudia will represent US puppeteers as a Counselor at the international UNIMA Congress.

Matthew Isaac Cohen

He delivered a keynote address for the international transdisciplinary performance arts online conference sponsored by the Faculty of Music and Performing Arts, Sultan Idris Education University, Malaysia entitled "Breaking Barriers between Exhibition and Performance: The Pursuit of Puppets in Museums," and a paper titled "Wayang and the Agency of Puppets" at the online working group session of the Puppetry and Material Performance Working Group of the American Society for Theatre Research.

He offered a presentation on the *kayon* as an ecological expression at the webinar and online book launch of *Wayang sebagai Media Ekologi: Buku Pintar Kreativitas pada Masa Perubahan Iklim* (Wayang as an Ecological Medium: A Source Book for Creativity in the Time of Climate Change). This Indonesian-language source book, which he co-edited with Laura Noszlopy and Dewanto Sukistono, is now for free downloading at <http://wayang-ecology.com/>

He co-organized a two-day international online symposium with his University of Connecticut colleagues John Bell and Jungmin Song entitled Representing Alterity through Puppetry and Performing Objects, which included papers on Asian topics by Marvin Carlson, Nazlı M. Ümit, Kathy Foley, Robin Ruizendaal, Rudy Wiratama Partohardono, Fan Pen Chen, Tobi Poster-Su, and John Emigh. The symposium proceedings will be published online later this year on the website of the Ballard Institute and Museum of Puppetry (<https://bimp.uconn.edu/>).

Matthew also featured in a segment on the newly-launched Indonesian new show SEA Morning Show entitled “Dalang Puppetter [sic] from United States” (<https://www.youtube.com/watch?v=seXxggOP1aM>) and was the principal interviewee in a 15-minute video on the Dr. Walter Angst and Sir Henry Angest Collection of Indonesian Puppets at Yale University Art Gallery that was included in the program of the Virtual Puppet Con – Northeast Edition.

Linda Ehrlich
Her full-length commentary will appear on the new remastered Criterion DVD of Japanese director Kore-eda Hirokazu’s film AFTER LIFE (Wandafuru raifu, 1998), scheduled to appear in August 2021.

With Rebecca Copeland, Ehrlich has co-edited YAMAMBA: IN SEARCH OF THE

JAPANESE MOUNTAIN WITCH (Stone Bridge Press, forthcoming in June 2020).

<https://www.stonebridge.com/catalog-2020/Yamamba>

Carol Fisher Sorgenfrei
Her play *A Wilderness of Monkeys*, a revenge-comedy sequel to *The Merchant of Venice* in which Shylock and his daughter Jessica turn the tables on their Venetian tormenters, had its world premiere March, 2021. This hybrid live/filmed productions, rehearsed for two months, was Zoomed by Ophelia’s Jump Productions for six performances (live each night – with all the potential for theatre [plus internet] disasters that “live” means). The show was directed by Beatrice Casagran with visual design by Sheila Malone.

Her kabuki-Shakespeare fusion *Ghostlight: The Haunting* (aka *Yotsuya Macbeth*), directed by Penny Bergman, will be presented as a Halloween Zoom play by Cape May Stage in conjunction with La Luna Productions. (see above for more information).

A third play, *Snake Oil*, which interrogates snake women in the noh play *Dōjōji* and the xiqu *Legend of the White Snake*, will be presented as part of a conference co-sponsored by the University of British Columbia (Vancouver) and UCLA in fall, 2021. Details are still being determined.



ASIAN THEATRE ON THE WEB

A AP WEB SITE – NEW!!!!
Visit the all-new AAP website!
www.asian-performance.org

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

Questions about the AAP website or social media? Please contact Tarryn Chun (IT Coordinator) at tchun@nd.edu.

A AP ON FACEBOOK
Look for the Association for Asian Performance on Facebook. Please visit and like this page and participate with discussions, syllabi and questions. "Like" us on **AAP's Facebook page:**
<https://www.facebook.com/pages/Association-for-Asian-Performance/103477229028>

A AP SYLLABUS BANK
As a contribution to Asian performance pedagogy, AAP invites contributions to

its online syllabus bank. Syllabi in the online bank are intended to provide models of how various aspects of Asian performance might be taught, especially at an introductory level. *AAP* members can send syllabi they would like to share to Tarryn Chun tchun@nd.edu

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



AAP ADDRESSES & INFORMATION

O **FFICERS AND EXECUTIVE BOARD MEMBERS**
*The following members of the Board of Directors are elected by the general membership for the terms listed. Terms begin after the *AAP* Conference of the first year listed.*



OFFICERS

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Indiana University
jgoodlan@indiana.edu

President Elect (2021-2023)
Xing Fan
Associate Professor
University of Toronto
stars.fan@utoronto.ca

Vice President/*ATHE* Conference Planner (2020-2022)
Jyana S. Browne
Assistant Professor
University of Maryland
jsbrowne@umd.edu

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

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

Vice President/*AAP* Conference Planner (2020-2022)
Casey Avaunt
Assistant Professor
Elon University
cavaunt@elon.edu

Secretary/Treasurer (2019-2021)
Kevin J. Wetmore, Jr.
Loyola Marymount University
kwetmore@lmu.edu

Membership & Outreach Coordinator (2021-2023)
Jashodhara Sen
Adjunct Lectuer
University of Colorado, Boulder,
Jashodhara.Sen@colorado.edu

Grad Student Representative (2020-2022)
Chee-Han Wu
Doctoral Student
University of California, Irvine
cheehanw@uci.edu

Grad Student Representative (2021-2023)
Minwoo (Minu) Park
Doctoral Student
University of California (San Diego and Irvine)
minwoop2@uci.edu

President Emerita
Emily E. Wilcox (魏美玲)
University of Michigan
ewilcox@umich.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

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

Tarryn Li-Min Chun (陳琍敏)
**Webmaster/Information Technology
Coordinator/*AAP Online Editor***
University of Notre Dame
tchun@nd.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 Kevin Wetmore: kwetmore@lmu.edu

Membership is for the calendar year, Jan. 1-Dec. 31. Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information.

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

AAP MEMBERSHIP APPLICATION AND RENEWAL FORM

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

Name: (last, first & middle): _____

Institutional affiliation _____

Mailing address for *AAP Newsletter* _____

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

Alternative Address: _____

Home phone: _____ Office phone: _____ Fax: _____

Email: _____ Area(s) of interest _____