

ASSOCIATION FOR ASIAN PERFORMANCE

FALL, 2014 NEWSLETTER

LETTER FROM THE PRESIDENT



Dear AAP Members,

Greetings from the Pacific Northwest, where the raining season has just started (although it's sunny outside now), the maple leaves have turned red, and Halloween decorations are everywhere.

In this issue of our newsletter, you can find, among other news and events, reports from AAP board members on this year's AAP and ATHE conferences and a call for Emerging Scholars competition. In other words, it's time to take stock of what we did at Scottsdale in July and prepare for Montreal next summer. You also see some new names in our AAP board, especially for two posts that keep our conferences running – our VPs for AAP and ATHE.

I would like to express my heart-felt thanks to David Jortner and Khai Thu Nguyen for their services in the past two years that have made our conferences such successful gathering. David likes to joke that he got really tough assignments for his two years programming AAP at Orlando and Scottsdale in late July and early August, especially Montreal and Chicago in the next two

years. That's true, but I think everyone who attended the Scottsdale conference will agree that David, with his help with his grad assistant, did a fantastic job of programming the panels with many high-quality papers and the schmoozefest that was such a treat with gorgeous food and beautiful atmosphere. I encourage you to read David's report on the many impressive panels at AAP (Founding Mothers, Emerging Scholars, Jiggs' *Topeng* workshop, just to name a few), as well as Khai's report on AAP and multidisciplinary panels at ATHE. Khai has been instrumental to our success at ATHE, sending out calls, putting together panels, making sure on-time submissions, and overseeing other logistics leading to the conference. Another report you will find is from our Membership Outreach Coordinator (MOC) Emily Wilcox on the Emerging Scholars panel. This was the first year we moved the responsibility of organizing the Emerging Scholars competition and panel from ATJ editor Kathy Foley to Emily as the current MOC. Apart from overseeing the successful competition and panel presentation, Emily also organized a wonderful get-together for graduate students after the schmoozefest.

For this year's ATJ Lecture, I am most grateful to Claudia Orenstein for agreeing to step in when our original speaker Cody Poulton had to pull out for family reasons. Claudia gave us a most informative discussion of her recent work with puppetry, focusing especially on contemporary female puppeteers in India, ending a showing of the documentary film *Magic in Our Hands*, which she produced. I would also like to congratulate Claudia on her new co-edited book - *The Routledge Companion to Puppetry and*

Material Performance, which I'm sure many of us will find tremendously useful in our research and teaching.

For next year, Cody has graciously agreed to return for the *ATJ* Lecture to discuss his works in the past decade on modern Japanese drama, including *A Beggar's Art: Scripting Modernity in Japanese Drama, 1900-1930* and the co-edited volume *Columbia Anthology of Modern Japanese Drama*.

As I mentioned in the spring newsletter, the AAP board is joined by three new members: Jennifer Goodlander, who teaches at Indiana University, is our new VP for AAP conference (the new David); Xing Fan, who joined University of Toronto this year as their Asian theatre expert, is our VP for *ATHE* (the new Khai); and Ji Hyon (Kayla) Yuh of CUNY (

Graduate Student Repre
Jennifer is working on panel ideas for AAP programming, Xing has been busy organizing our *ATHE* panel proposals that were due on November 1. Meanwhile, Kayla has been working with our tech guru David Mason, Emily, and our other GSR Sissi Liu to boost our online presence at Facebook.

Speaking of technology, you probably have noticed that we have a new host for our listserv at University of Hawai'i, thanks for the great work of David Mason and Kirstin Pauka. This change stemmed from a decision by *ATHE*, which had been hosting our listserv in the past several years, to switch to an online model that would require our members to register and log on our group page at *ATHE* to send and receive listserv emails. We decided at our board and membership meetings to take our listserv to a difference host. Subsequently, David, with Kirstin's help, successfully migrated all our existing accounts to the UH server. As a result, we continue to enjoy multiple means of communication as a group, with the listserv, our Facebook page, our homepage
<<http://www.yavanika.org/aaponline/>>, and our

group page at *ATHE*
<<http://www.athe.org/group/AAP>>. For more information on these new additions, please see the section below, "Asian Theatre on the Web."

Finally, this newsletter also includes ballots for elect new officer elections: President, Membership Outreach Coordinator, and Graduate Student Representative. Please remember to cast your vote and send it back to Kevin Wetmore, our secretary.

I wish everyone (early) happy holidays!

Sincerely,

Siyuan "Steven" Liu

Siyuan "Steven" Liu
President, *Association for Asian Performance*

NOTE FROM THE EDITOR

Please send news and announcements for the Spring, 2015 *Newsletter* (including up-coming events that will take place between June - October 2015) to: csorgenfrei2@aol.com The deadline is April 1, 2015.

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

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



All the best,

Carol Fisher Sorgenfrei

Newsletter Editor



RECAP: FOURTEENTH ANNUAL AAP CONFERENCE Scottsdale, Arizona, July 23-24, 2014



A **AP Conference Recap**
Many Asian theatre scholars braved the triple digit desert temperatures of Scottsdale, Arizona and the frigid air conditioning of the conference hotel to share insights and ideas for the 14th annual Association for Asian Performance pre-conference. As in years past, this was a wonderful two-day event preceding the Association of Theatre in Higher Education Conference. The two-day conference had over 20 paper presentations, workshops and demonstrations as well as the traditional schmoozefest, and a special Balinese *Topeng* workshop with Margaret Coldiron.

P **anels**
As usual, the main focus of the conference was the papers presented by a variety of scholars; this year included graduate students, junior and senior faculty and Asian theatre performers all sharing their work.

After a brief welcome speech from AAP President Siyuan Liu, the conference opened with a panel on movement and textuality in Chinese theatre. Ronald Gilliam spoke about the Cinderella myth in modern Uygher dance. Nan Ma spoke on the Chinese revolutionary dance *Butterfly Loves Flowers* and Emily Wilcox discussed literary intertextuality in Chinese Dance competition solo works.

The second panel examined classical forms of *kunqu* and *kyōgen*. Ming Yang spoke on the revitalization efforts on *kunqu* and the disputes that have followed. Gart Westerhout came from

Japan to share his experiences incorporating musical theatre tropes and *kyōgen* at the Osugi musical theatre in Komatsu Japan.

After a brief break, everyone kicked off their shoes and began to learn the basic of Balinese *Topeng* dance with Margaret Coldiron. Although there was some hesitation, by the end of the hour workshop all had a sense of the amazing level of technical and artistic proficiency demanded by the form.

After lunch, we reconvened for the Emerging Scholars Panel. Panelists were selected in a highly competitive process. The three who presented their papers demonstrated excellent scholarship and intellectual insight. Josh Sternberg examined the history of Chinese performance in Southeast Asia, focusing on *xiqu* performances in the late nineteenth and early twentieth century. Sophia Tingting Zhao looked at the use of montage as a modernizing tool for in *jingju*, linking the form with the work of Brecht and Eisenstein. Finally, although K. Francis Lieder was unable to attend, she did send in a powerpoint and recording of her work on neoliberal feminism and modern Indian theatre.

National ideologies and performances were the themes of the fifth panel. Boris Daussà-Pastor discussed how the national support for training in *kathakali* may have altered how the form was taught. And John Weinstein spoke on how an experimental work became a “classic” in Taiwan’s Big Little Theatre. The fifth panel of the day focused on Japanese proletarian theatre in the 1920s-1930s. Yoshiko Fukushima’s paper

examined the collaboration of Sono Seki and Senda Koreya in *Don Quixote Liberated* and *Prince Hagen* to examine the political and ideological struggles surrounding leftist theatre artists at this time. Aragon Quinn talked on Sasaki Takamaru's production of the play *Itagaki Taisuke* and how that production framed the Meiji era People's Rights movement. Hijikata Yoshi's work with the Tsukiji Little Theatre was the topic of Guohe Zheng's paper, which looked at the dynamics of *shingeki* at this time through this leader.

The final panel of the day was an examination of the founding mothers of Asian Theatre scholarship. Continuing the work done by the previous "Founders of the Field" sessions, this panel looked at the many important contributions of female scholars in our discipline. Emily Wilcox spoke on Rulan Chao Pian, Fan Xing discussed Elizabeth Wichmann-Walczak's many contributions, David Jortner covered the work of Carol Fisher Sorgenfrei and Karen Brazell, and Margaret Coldiron covered the career of Kathy Foley. This panel hopefully gave a broader and more inclusive view of the individuals who helped shape the field of Asian Theatre studies.

The second day of the conference dawned with a panel on Economics and Chinese theatre in the 1930s and 1940s. Tarryn Li-Min Chun spoke on the stage design and technology innovations and their interface with the idea of the "real" in 1930s Shanghai, while Man He discussed the construction of theatre history in 1930s Shanghai and 1940s Chongqing. The final panel of the conferences was on issues of identity, with Sissi Liu looking at Monkey King performances as an

alternative site of identity for Asian Americans and Iris Hsin Chun Tuan's examination of Hsin Kuo Wu's *Metamorphosis*, a solo performance adaptation of the Kafka piece.

G rad Student Reception

Finally, the first night of the conference ended with a special event for graduate students. Held at the hotel's Plaza bar, graduate students were able to mingle with senior colleagues and enjoy liquid refreshments after a long (but interesting) day of conferencing.

A Final Note

It has truly been amazing to serve as your VP for the AAP conference for the past two years. I am especially grateful for the help, assistance, and grace of my fellow board members, the Baylor University Theatre Department, Robert Yoho, and Cason Murphy. Mostly, I want to thank the AAP membership, who came in such large numbers to both conferences despite the heat and/or humidity and made both conferences such a joy to organize. It truly has been a pleasure putting this work together for you all.



-----DAVID JORTNER,
VP for AAP Conference Planning

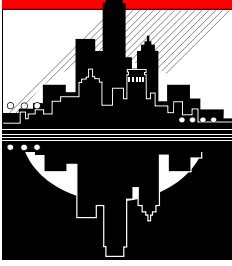


SCHMOOZE & FOOD

Schmoozefest

The traditional AAP schmoozefest was held this year at the Persian Room Restaurant, a short drive from our hotel. Everyone caravanned over and ate excellent

Persian food. Good colleagues, conversation, and an appearance from Baby Wetmore made the night a special success.



RECAP: AAP at ATHE, Scottsdale, AZ

July 24-27, 2014

AAP Sponsored Panels And Presentations

Our events at the Association for Theatre in Higher Education Conference at Princess Hotel in Scottsdale, Arizona began with Claudia Orenstein's *Asian Theatre Journal* Lecture "Taking the Pulse of a 'Dying' Art: Dilemmas, Developments, and Delights In Indian Puppetry." Based on multiple field research trips, Orenstein introduced rich and flourishing puppet performances in India. She examined puppetry as an organic component of local communities and cultural lives, and explored important issues including family oral traditions, documenting folk performances, and continuation of puppetry traditions. The presentation covered the trajectory of Orenstein's research on Indian puppetry from 2008 to the present, beginning with the contributions and changing situation of women performers in both traditional and contemporary style puppetry, then moved on to address a wider scope of issues facing puppeteers in India's rapidly shifting economy. It revealed the unique challenges performing objects pose to sustaining traditional arts and questioned how critical discourse can serve performers. The presentation ended with a showing of the documentary film *Magic in Our Hands*, a collaboration between Orenstein as Executive Producer and Director Vicky Hart. It featured Padmini Rangarajan, a self-taught puppeteer from Hyderabad, who uses puppetry to address social issues, and followed her project on electronic waste.

The membership meeting followed with a discussion of these items:

- *ATHE* listserv migration. *ATHE* stopped their old listserv for focus groups. Now focus group members have to log in *ATHE* page to send and read emails. David, board members Emily Wilcox, Sissi Liu, and Kayla Yuh also greatly expanded our Facebook group page.

- We elected judges for next year's Emerging Scholar Competition.
- We brainstormed topics for next year's *AAP/ATHE* panels.
- We discussed ways to encourage papers on underrepresented regions.
- We discussed ways to involve more graduate students: brown bags, dissertation in progress report, works in progress workshops, etc.

In addition to the lecture and the *AAP* membership meeting, *AAP* sponsored nine well-attended individual focus group panels or roundtables at *ATHE*, as summarized by their abstracts:

Dreaming Other Forms: Other Asian Performance

Kevin Wetmore, Loyola Marymount University (Chair)

Many scholars know of the classical performance forms of *noh*, *kabuki*, and *jingju*. These forms are taught to theatre history and appreciation classes as a part of the general curriculum and are often the only forms of non-Western drama taught. This panel introduced theatre historians, scholars and professors to three lesser known but popular theatre forms. These forms are relatively basic and easy for the non-specialist to understand. The forms are also significantly different from the classical forms known and allow the theatre teacher to increase the aesthetic and/or cultural diversity of his or her class material.

David Jortner, Baylor University,
"Kamishibai: The Paper Street Theatre of Japan"

This presentation was an introduction to Japanese **kamishibai**. This paper focused on street theatre, which combine elements of storytelling, art, anime, and puppetry that are popular through the first half of the twentieth

century. This form is the ancestor of current anime and still performed for school students in Japan.

**Ronald Gilliam, University of Hawai'i,
"Uygher Dance"**

Ronald Gilliam looked at the traditional dance of the Uygher peoples of China. This minority's culture is often suppressed or commodified by the Han majority. In this presentation discussed the dance of the Uygher people and its connection to their culture.

**Geetha Creefield, University of London,
"Folklore Performance and Cultural
Reception for an International Audience"**

Geetha Creefield looked at contemporary transcultural productions as a way of communicating traditional Asian folklore. This project showed current modes of performing traditional cultural narratives.

***Jingju* (Beijing Opera) and the State
in the People's Republic of China**

The three papers in this panel offered case studies that problematize *jingju*'s troubled relationship with the PRC government from the 1950s to the 21st century.

**Siyuan Liu, University of British Columbia,
"Censoring the 'Eight-Big-Capture' Plays"**

Siyuan Liu examined the censorship of a group of plays that center on the capture of bandits and hooligans by a fictional Qing Dynasty bandit-turned-officer. They were among the signature plays for martial male roles that fight on foot. After 1949, all but two scenes of these plays were banned for glorifying the ruling class and denigrating anti-government rebels. Liu examined the plays' censorship as an example of ideological dogma and antitheatrical bias against physical performance.

**Elizabeth Wichmann-Walczak, University of
Hawaii, "State Concerns and *Jingju* Creation:
New Plays and Productions for the Most
Recent National Festival of *Jingju* Art"**

Elizabeth Wichmann-Walczak examined two new productions in 2011 by the Shanghai *Jingju* Company for the Sixth National Festival of *Jingju* Art that went through comprehensive changes from previous versions but ultimately received the poorest rankings in the company's history.

**Xing Fan, Bates College,
"A Hinny's Dilemma: *Three Mountains* as an
Early Modern *Jingju* Creation in the PRC"**

Xing Fan focused on the controversy around the 1956 production of *Three Mountains* by the National *Jingju* Company, which was ridiculed as being neither a donkey nor a horse. Fan analyzed the play as an initial step of *jingju* practitioners' response to state functions with comprehensive innovations that foreshadowed later experiments.

Dream Genders and National Desire

Performative genders are dreams of multiple gender possibilities, which can support the larger fantasy of a nation's identity or subvert the national agenda. This panel explored gender in Asian and Asian-influenced performance as a nation's vision of an ideal self.

**Ivy Ichu Chang, National Chiao Tung
University, Taiwan, "Deconstructing
Shakespeare and *Jingju* in *Cleopatra* and her
Clowns**

Ivy Ichu Chang investigated how *Cleopatra and Her Clowns* deconstructs both Shakespeare and *jingju* by combining versatile *jingju* performing styles, Brechtian alienation effect, and meta-theatre. The actress subtly manipulates male desire to disrupt the fictional female character and make parody of the national desires of patriarchy.

**Guanda Wu, University of Minnesota, Twin
Cities, "Nandan, Gender Plasticity, and the
Formation of the Dichotomy of Artistic
Femininity vis-a-vis Natural Masculinity in
Republican China (1912-1949)"**

Wu Guanda considered the boundary of the stage in China's Republican era as a dividing line for *nandan* (male players of female roles). By investigating photographic representations and *nandan* in Mei Langang's use of his mustache, this presentation argued that a newly conceived epistemological division between artistic femininity versus natural masculinity shaped the Republican reception of female impersonation.

Arabic and Arab-American Theatre: Beyond the Desert

Panelists addressed theatrical and performative strategies formulated to counter Orientalist stereotypes as projected on the Arab world and, by extension, Arab-Americans. The session title referred to the stereotyping effect of Orientalism that ties the Arab to a limited set of signifiers, including the desert, the camel, the *hijab*, and the terrorist. Panelists moved beyond the desert as they discussed strategies for countering these damaging stereotypes. The session addressed both Arabic and Arab-American theatre and performance.

**James Al-Shamma, Belmont University,
“Collective Trauma and the Great Good
Place: Saadallah Wannous’s *The Glass Cafe*”**

James Al-Shamma situated the cafe as metonym for the Arabic state in a play by a renowned Syrian dramatist. He noted that, as Rebekah Maggor observed, most plays about the Middle East presented to English-speaking audiences perpetuate stereotypes, but there are recent productions that counter this trend. The play analyzed by Al-Shamma contributes to the depiction of the Middle East as a violent, dysfunctional place, as part of a trend with disturbing implications.

**Hala Baki, California State University,
Northridge, “The Funny Thing about Arabs:
A Study of Subversive Commentary in Arab-
American Stand-Up Comedy”**

Hala Baki situated Arab-American standup comedy as a means of resistance,

**Megan Stahl, Tufts University, “To Be Seen
and Heard: Culture as Resistance in Rohina
Malik’s *Unveiled*”**

Megan Stahl analyzed a one-woman play that depicted the plight of Muslim women and suggested a more inclusive vision of America.

***Shuo Meng Hua* (Talking in my Dreams): Using Drama for English and Chinese Language Learning**

Four teachers described their experience using drama to teach English in China and Chinese in the US through improvisation, self-scripted work, and

performance of published plays. Drama can be instrumental in language learning. Acting and improvising reinforces confidence, vocabulary, and cross-cultural understanding. Above all, stories told through dialogue parallel real communication. Members of this panel discussed the rewards and challenges of using drama techniques and projects for foreign language learning.

Janet Raskin, Miami Dade College

Janet Raskin described how her students in Shenyang, China created self-scripted pastiches of *Our Town* using archetypal scenes and characters as a basis for writing similar scenes from their own lives. The scenes were put together in a collage format with narration. Students produced two 45-minute original plays.

Whit Emerson, University of Central Florida

Whit Emerson described how his graduate students in Hefei, China rehearsed and performed a modern language *Romeo and Juliet*. He detailed the challenges of a theatre artist and language teacher in getting students to truly communicate. He documented his students' progress through rehearsal and assessed improvements in language and confidence.

Cynthia Henderson, Ithaca College

Cynthia Henderson described her experience in Beijing, China working with students on a variety of projects, including conversational English through theatre games. Some of her students wrote and videotaped their version of *Snow White*, while others analyzed and performed scenes from *Proof*. She discussed the cultural insights the students gained.

**John Weinstein, Bard High School Early
College, Newark**

John Weinstein discussed his experiences using Chinese-language theatre to further the learning of Chinese by American students, both in groups consisting only of language students and in groups integrating Chinese language students with native speakers. He reflected upon how these activities do and do not help students progress in Chinese and in theatre.

MULTIDISCIPLINARY SESSIONS

Reparative Re-enactments: Performances of historical memory and activism in East Asia.

This panel explored performances of memory, redress, and activism. Panelists asked how contemporary re-enactments of historical traumas and injustice via performance, including the deconstruction of canonical art forms by artist and activist communities, address shifting political subjectivities of Korea, Japan, Taiwan, and China. The Chair introduced the trajectory of the panel followed by each panelist giving a 10-minute position paper. The discussion opened to the floor, inviting further conversations on how performances based on historical and political events could act as sites of renewal and affective contemplation. Panelists drew points of comparisons between the aesthetic and artistic utopian trajectories of these historically situated communities, examining how these performances are productive yet limited sites of dreaming. As such, they proposed that these performances are incomplete utopian performatives that nevertheless encourage further political action.

Alyssa Kim, Hankuk University of Foreign Studies, “One Day Maybe, a History-Specific, Site-Specific Production”

Alyssa Kim explored the potentiality of a site-specific and site-responsive production staged in Korea and Japan about the Korean Gwangju Massacre.

Melissa Wansin Wong, Graduate Center, City University of New York, “Re-enacting Tiananmen in contemporary Hong Kong: The negotiation of past/present/future in embodied performance”

Melissa Wansin Wong argued that Hong Kong’s annual performance art events commemorating the Tiananmen Massacre are simultaneously responses to the restrictions on civil and political rights in present day Hong Kong after the territory’s return to China in 1997, redressing past traumas, negotiating present injustices, and projecting hope towards Hong Kong’s uncertain political future.

Elizabeth Son, Northwestern University, “Monumental Performances: Transpacific Memorializations of Gender Violence”

Elizabeth Son examined how monuments (enacted in the United States by Korean American civic organizations, and within Korea itself), and their attendant repertoire reflect and shape transnational redressive movements surrounding the history of Japanese military sexual slavery.

Daphne Lei, University of California, Irvine, “Resisting the Global Dream Act with Localized Chinese Opera in Taiwan”

Daphne Lei posited the UN’s “oral and intangible heritage of humanity” as a form of globalized violence on local traditional arts. She discussed how deconstructed operatic works in Taiwan perform democratic localness to resist this global artistic totalitarianism performed in the name of humanity.

You’ve got to be carefully taught: Musical Theatre Education in Postcolonial Asia

Musicals have always provided romantic spaces where hidden desires and dreams of an individual and a society can be safely exposed. If education is a source through which one could gain the necessary trainings to realize one’s dreams, musical theatre education provides a composite field where the practical and romantic visions of the variegated dreams of all those involved are interwoven and revealed. Using that as the premise of this panel, this panel looked at the different types and systems of musical theatre education in contemporary China, Korea, and Singapore to explore how musical theatre education in Asia reveals the individual, societal, and national dreams and desires. Through these case studies, panelists discussed what musical theatre means in postcolonial Asia and unearth the underlying dreams and desires of various postcolonial subjects.

**Ji Hyon Yuh, City University of New York,
“Social Justice and Musical Theatre:
Extracurricular Musical Theatre Programs
for K-12 Students in Korea”**

Ji Hyon (Kayla) Yuh presented a paper examining the government-sponsored after school musical theatre programs that are offered to K-12 students in the underprivileged and culturally deprived neighborhoods in Korea, analyzing the efficacy of the program as a way of achieving the societal desire for equal opportunities and social justice.

**Caleb Goh, Western Australian Academy of
Performing Arts, “The New Frontier: Musical
Theatre Education in Singapore”**

Caleb Goh’s paper focused on the musical theatre education in Singapore and how the growing interest in musical theatre education and a curriculum that include Singaporean original works reflect the dreams of Singaporeans who want to establish their own cultural identity through the particular art form of musical theatre.

**Sissi Liu, City University of New York,
“Dream Deferred: Predicaments in the Search
for a Chinese National Musical Theatre”**

Sissi Liu’s paper discussed musical theatre education in relation to the recent rise of commercial musical theatre industry in China and the unfortunate lack of the local talents compared to those that are found in Japan and Korea. She argued for an improved system of musical theatre education to remedy that lack and create an original Chinese national musical theatre.

**I Can Do That: Performing Race in
Musical Revivals**

This multidisciplinary session took up the conference theme of renewal and its complex political consequences by examining race in musical revivals. These productions through their new casts, contexts, and libretti provide compelling indices of how U.S. culture mediates changing sociopolitics. Drawing attention to how race operates in revivals of canonical musicals is particularly important for this time and place, given the recent attempt to ban texts by racial minorities taught in Arizona’s schools.

**Donatella Galella, The Graduate Center, City
University of New York, “The Promise of**

**(Dis)Pleasure: Yellowface in Contemporary
Musical Revivals”**

Donatella Galella challenged the association of revivals with dreamy nostalgia by pointing out the troubling use of yellowface in recent New York revivals of *Anything Goes*, *The Mystery of Edwin Drood*, and *It’s a Bird...It’s a Plane...It’s Superman*. She drew from Asian American Studies, sociology, affect theory, and statistics on the plight of Asian actors in New York. In so doing, she illustrated that yellowface hardly ended with the Miss Saigon controversy in 1991, and instead it continued to perpetuate racial material inequality.

**Bryan M. Vandevender, University of
Wisconsin, Oshkosh, “Authentic Recreation
and the Ethics of Colorblind Casting in the
Broadway Revival of *A Chorus Line*”**

Bryan M. Vandevender explored the artistic, ethical, and historical significance of selecting a black actress to play the character of Sheila, originated by a white actress, in the 2006 revival of *A Chorus Line*. Because the musical was based on the true stories of a racially diverse set of performers, the revival casting raises questions about authenticity.

**Kathryn Edney, Regis College, “Getting out
of Dahomey: Reviving *Show Boat* and the
Contingencies of Racial Performance”**

Kathryn Edney analyzed *In Dahomey* in which characters commented on performances of Africanness and which was originally the sole racially integrated number in *Show Boat*. She demonstrated how the inclusion and exclusion of this number in different revivals relate to changing expectations of race on stage and in society.

**Dreaming of Refuge and Inviting
Resistance: Activist Performance,
Critical Pedagogy, and Speaking
(Affirming?) the Dominant**

In the United States, performin and teaching perspectives of *under-represented* and *minoritarian people*, broadly conceived, stand as politically-charged acts. Instructors, artists, and scholars, can intervene in dominant narratives, linear histories, methods of

analysis, and dynamic characters. This panel examined intersections of individual and systemic oppressions in under-represented and minoritarian performances. Moreover, it interrogated how these performances can present dreams of refuge and resistance, while also renewing and revising established stereotypes for majoritarian audiences. The position papers, discussions, and solo performances analyzed scholarship, production, and pedagogy that foster the visibility and complexity of life from the perspective of a person of color *and* a person who falls outside normative gender expectations. It proposed and discovered new avenues for activism in the classroom, performance and scholarship. Panelists broadly defined *under-representation* and *minoritarian*, as these highly contested terms do not always exist in singularities; they often compound one another based on location, context, and circumstance. And in contemporary neo-liberal economies, these differences have been wielded to divide minoritarian groups from each other, and minoritarian individuals from one another, across borders, languages, and phenotypes. Neo-liberal utopias of individuality serve to suppress and deny structural oppressions of minoritarian groups on national, hemispheric, and global levels.

Esther Terry, University of Pittsburgh,
**“Individuals Do Not Stand Alone:
 Performance Pedagogy against Neo-Liberal
 Utopias of Individuality”**

****Performance: *Xicana Privilege? Passing
 Only as White* by Esther Terry**

Esther Terry proposed performance pedagogy as a way for students to engage the materiality of bodies, and intersections of multiple minoritarian

(Asian, Latina/o, Black, and queer) perspectives and systemic structures of oppression.

Kantara Souffrant, Northwestern University,
“Can the Haitian-American Body Speak?”;

****Performance: *AYIBOBO! A Haitian Love-Hate Story: Part Deux* by Kantara Souffrant**

Kantara Souffrant considered the role of solo, feminist, Haitian diasporic performers. She asked “Can the Haitian-American Body Speak?” hemispherically and diasporically through both praxis and scholarship.

Kristin Moriah, The Graduate Center, City University of New York, “An Anti-Lynching Theatrical Past as Prologue to Racial Profiling in the Present”

****Performance: The final monologue from Angelina Weld-Grimke's *Rachel***

Kristin Moriah argued for wielding the classroom against racial profiling, through teaching and performing anti-lynching plays.

Kevin Wetmore, Loyola Marymount University, “As Far as We’ve Come, We Still Have a Long Way to Go: Race and Gender in Asian American Drama”

****Performance: *White Manifesto and Other Perfumed Tales of Self Entitlement***

Kevin Wentworth presented the dramaturgies of Philip Kan Gotanda and David Henry Hwang as nuanced interventions into the conflation of Asian histories onto Asian-American bodies.



Khai Thu Nguyen,
Vice-President/ATHE Conference Planner



CONFERENCES AND CALLS FOR SUBMISSIONS

Call for Papers AAP Adjudicated Emerging Scholars Panel

The Association for Asian Performance (AAP) invites submissions for its 21st Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Montréal, Québec, Canada, July 29, 2015, which precedes the Association for Theatre in Higher Education (ATHE) conference. Selected papers will be strongly considered for publication in *Asian Theatre Journal* – an official publication of AAP.

Eligibility is open to all (current and recent graduate students, scholars, teachers, artists) provided they are: 1) early in their scholarly career OR new to the study of Asian performance; 2) have not published in *Asian Theatre Journal*; and 3) have not previously received an AAP Emerging Scholars Award. We welcome submissions from past applicants. Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning authors will be selected and invited to present their papers at the upcoming AAP conference. Paper presentations should be no longer than twenty minutes.

A \$100 cash prize will be awarded for each paper selected, to help offset conference fees. AAP Conference registration fees are waived for the winners, who also receive one-year free membership to AAP. Beginning this year, receipt of award is contingent upon attendance at the AAP conference. All paper submissions will receive written feedback from the selection committee.

SUBMISSION INSTRUCTIONS: Papers should be accompanied by a separate cover sheet detailing the author's contact information: institutional affiliation and current title (if relevant), address, phone number, and email address (for both academic year and summer

holiday). The author's name should not appear in the paper. Please send submissions electronically to:

Dr. Emily Wilcox, Assistant Professor of Chinese Studies, University of Michigan <ewilcox@umich.edu>

Deadline for Submissions: January 15, 2015
Winners will be notified by April 15, 2015

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

Please direct any inquiries regarding the Emerging Scholars Award panel to Emily Wilcox at <ewilcox@umich.edu>

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

Helsinki Conference
Shifting Dialogues III:
Documenting Asian Art and
Performance: Embodied
Knowledge, Virtuality & the Archive
December 3-5, 2014

University of the Arts, Helsinki, Finland

The Asian Art and Performance Consortium (AAPC) of the Academy of Fine Arts (Kuva) and the Finnish Theatre Academy (Teak) of the University of the Arts Helsinki will jointly host a symposium focused on documenting and archiving Asian and trans-cultural performance and fine arts. This is the third and final symposium organized under the Shifting Dialogues – Asian Performance and Fine Arts research project, funded by the Academy of Finland in 2011-2014.

Issues that will be raised at the symposium include embodied, iconographic and electronic transfer of performance traditions in

Asia related to live performance and traditional pedagogies. These include the use of moving image, photography, web-based presence and new media, historical and theoretical writings, the construction of archives, museums and libraries.

The symposium and pre-conference events are free of charge but advance registration is required from all participants.

Registration:

A page with a link to the symposium programme will open on October 15, 2014 and close on November 20, 2014.

http://www.lyyti.in/Shifting_Dialogues_2014registration_5641

KEYNOTES

Rustom Bharucha:

“Reflections on the Broom: Problems of Documentation in Oral History, Grassroots Museology and Documentary Cinema”

Rustom Bharucha is Professor of Theatre and Performance Studies at the Jawaharlal Nehru University in New Delhi, India. A leading interlocutor in the fields of interculturalism, secularism and oral history, he has written a number of books including *Theatre and the World*, *The Question of Faith*, *In the Name of the Secular*, *The Politics of Cultural Practice*, *Rajasthan: An Oral History*, *Another Asia: Rabindranath Tagore and Okakura Tenshin* and *Terror and Performance*. In recent years, he has worked as a dramaturge for the Tangencya public art project in Durban, South Africa, as Project Director for Arna-Jharna: The Desert Museum of Rajasthan, and as Artistic Director of the Inter-Asia Ramayana Festival at the theater laboratory Adishakti in Pondicherry. In February 2015, he will be curating an international conference at the Jawaharlal Nehru University on “Rethinking Labor and the Creative Economy: Global Performative Perspectives.”

<http://www.jnu.ac.in/FacultyStaff/ShowProfile.asp?SendUserName=rhbharucha>

Marion D’Cruz

“Body as Archive – The Making of *Gostan Forward*”

Marion D’Cruz is a dancer, choreographer, producer and educator. She is a founding member of Five Arts Centre, an arts organization focusing on dance, drama, visual arts, music and young people's theatre, founded in 1984. One

of the pioneers of contemporary dance in Malaysia, Marion's focus is to create a contemporary Malaysian identity in dance and to create works that speak of what she is passionate about. More recently, Marion has been creating unique performance structures that allow artists and non-artists to come into and tell their stories. Marion teaches at the Faculty of Dance, National Academy of Arts, Culture, and Heritage, Kuala Lumpur, Malaysia. *Gostan Forward* is Marion D’Cruz’s solo performance that reflects on her career as a dance artist.

www.youtube.com/watch?v=Wrh2yA44Mro

Boris Nieslony

“Archive as an Event. Movement is everything, just!”

Boris Nieslony is a German artist, performer, event organizer, researcher, and political activist. He will discuss the Black Kit archive of performance. The Black Kit originated in 1981 in Stuttgart for seventy invited artists working in performance, performance art, installation, painting and video, called The Council (Das Konzil). The project, initiated by Nieslony, sought to extend and develop areas of interactive communication. The participants did not wish to catalogue the proceedings of The Council but proposed instead a transportable container, which could be taken from event to event, from meeting to meeting. It was envisaged as a generator of thoughts, as a sculpture of public interest, and ‘an archive as event’.

<http://www.liveartarchive.eu/archive/artist/boris-nieslony>

SPEAKERS

Benil Biswas

“Architectonics of an Archive: Preparation to Performance and Beyond in Kalakshetra Manipur’s *Samnadraba Mami*.”

Cüneyt Chakirlar

“Mediation of Document: Ethnographic Turns and Art as Methodological Object in Critical Humanities.”

Juliana Coelho de Souza

“*The Gambuh Project*: some reflections about its legacy.”

Margaret Coldiron

“New Media, Archives and Traditional Balinese Performance.”

Agnieszka Ayşen Kaim

“Turkish Traditional Theatre Forms or Rather Nomads’ Performative Art.”

Pekka Kantonen

“Generational Filming: Documenting knowledge of everyday life in Finland and Southeast Asia.”

Lanlan Kuang

“Blue Screen, Computerized Notation, and Ethnographic Filming: Safeguarding Chinese Intangible Heritage.”

Ray Langenbach

“The Performative Museum: constructing history through the archive.”

Zihan Loo

“Embodying Knowledge: Pedagogy, Emancipation and the Archive.”

Hanna Mannila

“What is allowed to be archived and what is not: More and less secret dance poems in Indian *kathak* dance.”

Katherine Mezur

“ ‘The memory becomes you,’ between live and screened documents: The Apparatus of Nostalgic Archives: Hijikata Tatsumi's mediated *Ankoku Butoh*.”

Jukka O. Miettinen

Between Narration, Picture and Performance Shadow Theatre as a Mediator between Storytelling, Picture and Performance in Southeast Asia.

Petra Pözl

Modes of documentation and archiving performance art from Mainland China.

Leo Rafolt

Transcultural Performance Utopias: Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli.

Ami Skånberg & Disa Kamula

A collaboration on the physical archive of traditional Japanese theatre training.

Anna Thuring

Transcultural Performer Training: Archive and Repertoire of Asian Martial Arts.

Maya Tångeberg-Grischin

With the body as main archive - Usha Nangyar's revival of female characters in *nanñyārkuṭṭu*.

Minna Valjakka

Getting Up on the Virtual Walls: the benefits and challenges of mediation for urban art images

**PRE-CONFERENCE PROGRAMME
(December 1 – 2, 2014)**

Registration and information

http://www.lyyti.in/Shifting_Dialogues_2014registration_5641

Pre-conference workshop by Katherine Mezur.

Performing Butoh's Nostalgic Archive: An Introduction to Scoring Gesture and Image. Monday, December 1 at 9 a.m. – 5 p.m. Theatre Academy, Haapaniemenkatu 6, room 702.

Artist's Talk by Boris Nieslony.

Monday, December 1, at 6 – 8 p.m. Academy of Fine Arts. Elimäenkatu 25, 3rd floor. Co-sponsored by Time & Space Station Series of the Academy of Fine Arts and Live Art & Performance Studies MA programme, Theatre Academy, University of the Arts Helsinki.

Lecture by Rustom Bharucha:

The Aftermath: Reflections on Terror and Performance

Tuesday, December 2, at 2 p.m. – 4 p.m. University of Helsinki, Unioninkatu 38 F, lecture hall F 211 (wheelchair access Unioninkatu 38 E 1). Co-sponsored by University of Helsinki and the University of the Arts Helsinki.

Call for Papers

The *Journal of Vaishnava Studies* is soliciting contributions for an upcoming issue of the journal that focuses on Govardhan. The journal will include scholarship in the form of historical studies, textual studies, ethnographical studies, ritual studies, etc. as well as essays, memoirs, and poems. Inquiries and proposals may be sent to the editor, Steven Rosen, at satchmo868@aol.com

CALL FOR PAPERS

Memory and Theatre: performing the Archive: An International Conference
TANGIER/TETOUAN, MOROCCO
2, 3, 4, 5 MAY, 2015

Current performance practice and research are caught in an ambiguous compromise comparable to what Jacques Derrida has evocatively termed ‘archive fever’. Archival revivals — from the digitization of performance, to re-enactments of past traumas and art works, to the staging of interventions into existing archives — place the discourses of preservation and intervention in creative tension, inscribing an anxiety towards ephemerality while simultaneously critiquing conservation. Theatre’s liveness and transience are often accompanied by the urgent need for documentation before they enter the mnemonic field of embodied memory. Still, archived documentations of live performance shall never capture the traces of lived yet ephemeral experience.

The questions which arise in the context of our reflections bring to our attention the complexities between two different logics: performance and archive, disappearance and documentation. The archive logic explored by Derrida’s *Archive Fever* invokes a dialectical oscillation between commencement and commandment; it combines the practice of storing and restoring. Unlike museums’ tasks of “archiving, categorizing and indexing”, performance “challenges categorization, which was originally its point [...] It’s not always an easy fit, but maybe what’s interesting is the way in which the past is reframed in the present.”¹ Following the thread of thought of Rebecca Schneider, reenactments challenge the existing archives and their logic in organizing and reflecting memory and history.

The term ‘reenactment’ is charged with repetition and repercussion. It is the “practice of replaying or re-doing a precedent event, artwork, or art [...] a critical mode of remaining, as well as a mode of remaining critical.” (Schneider, 2-7) It is both an act of documentation as well as a challenge to disappearance. The cultural urge to document the ‘Arab Spring’ — and the ‘years of lead’ — explains a great deal about the desire for reenacting the memory of the past/future. Arabic

reenactments of the Arab Spring render the pastness of the past “both palpable and a very present matter.” (Schneider, 30)

Inspired from our previous discussions we propose a double-edged dialogue, which is artist-driven and research-oriented. The conference also seeks to tease out some of the complexities related to the body as memory. It is a call for more critical attention to archival revivals and re-enactments of memories of the past that have become so visible also in Arabo-Islamic contexts. We invite scholars from around the world to join the debate and offer elements of reflection on the various problematics related to the following proposed panels:

- Archival revivals between preservation and intervention
- Sites of memory “a will to remember” (Pierre Nora): the interplay between monumentalization, performance and memory politics.
- Body as memory and site of agency: staging a body of memories to reveal memories of the body
- Performing the memory of the past: memory and theatre in the countries of the Arab Spring
- Performing the archive of the Moroccan ‘years of lead’

Keynote Speakers: (to be announced later)

Memory and Theatre: presentations by eminent practitioners and scholars// Round tables with guest speakers from the field of performance and academy// Performances// Installations// Workshops (to be announced later)...

The conference is part of the International Festival “Performing Tangier” now in its 11th edition. The theme was carefully chosen as a follow up of our previous international conferences, with the expectation that it would be sharp enough to elicit diverse intellectual contributions from distinguished experts and colleagues from many parts of the world and in many areas of research. Besides academic panel sessions, the conference program will be nourished by a rich artistic public agenda with workshops, exhibitions, book launch, and diverse performances and artistic interventions relevant to ‘**Memory and Theatre**’, plus receptions and gala dinners to be announced after opening.

Proposals: The organising committee welcomes abstracts and proposals *strictly* on the above issues. A 250-WORD abstract, along with a ONE PARAGRAPH curriculum vitae, should be submitted electronically (preferably in Word or

¹ Carol Kino, in Rebecca Schneider, *Performing Remains: Art and war in Times of Theatrical Reenactment* (New York: Routledge, 2011), p.5.

Rich Text format) by **31 January 2015** to the scientific committee care of **Professor Khalid Amine** (Conference Convener).

Acceptance, however, unfortunately does not include any financial support - participants are responsible for their own funding (i.e. securing grants, etc.) to pay for travel and lodging expenses.

Selected conference papers will be published in a special volume upon the approval of the scientific committee. Submitters of accepted proposals will be notified within two weeks of the above deadline and all decisions of the scientific committee are final.

Simultaneous Interpreting in all Panel Sessions

Important dates & Deadlines:

- Abstract Submission Deadline: 31 January 2015.
- Notification of Acceptance/Rejection: 15 February, 2015
- Final Paper Submission Deadline: 01 April, 2015 (included). (The paper must have a sound methodology reflecting the features of real scientific research. It must be 10 up to 12 pages of A4 format using Times New Romans size 14 in text and size 10 in the margins.
- The conference will be held on 2, 3, 4 May 2015.
- Abstracts and completed research papers should be sent to the following emails:

khamine55@gmail.com /
jaouadradouani@gmail.com

For more information on the conference please contact Prof. Khalid Amine:
Khamine55@gmail.com

New Scholars' Panel: The conference is also a home for graduate students and new scholars from different parts of the world. The establishment of an emerging Scholars' panel invites new voices to join the debate (provided that their contributions must be relevant to the theme of this year). Up to **FIVE** participants will be selected for this panel, and each panelist will have **ten to fifteen** minutes to deliver her/his paper. Graduate students whose papers are accepted will receive free conference registration, free admission to conference luncheon, and a one-year membership in ICPS. **Who is eligible?** Scholars who meet the definition of 'new scholars' are postgraduate students writing up their PhD dissertation or

post-doctoral researchers whose PhDs have been completed less than three years.

Registration Fee: 100 Euros payable in advance via Bank transfer (le centre international des études de spectacle, Banque Populaire, Tanger Ain Ktiout: 164 640 2121490077510009 61) **or upon arrival.** Registration includes 2 Gala Receptions, conference pack, tickets for any public concerts or site-specific performances within the conference's public agenda, free guided tour of the Kasbah Museum, and one of the books of published proceedings from previous conferences. Since the conference is again pulling a very international public, registered attendees, participants from past conferences, and friends of ICPS will be most welcome to attend too. Women and underrepresented minorities are especially encouraged to apply. ICPS is an Affirmative Acting/ Equal Opportunity Organization.

Conference Location: Faculty of Letters at Abdelmalek Essaâdi University (Tétouan), the Kasbah Museum (Tangier), Sahat El Kasbah, Chellah Hotel...

The Scientific Advisory Board (2015)

- **Erika Fischer-Lichte** (Head of DFG Collaborative Research Centre "Performing Cultures" and Director of BMBF International Research Centre "Interweaving Cultures in Performance", Berlin, Germany)
- **Christel Weiler**, Professor at Institute for theatre science of the Freie Universität Berlin, Germany
- **Maria Shevtsova** (Chair Professor of Drama and Theatre Arts, Co-editor of *New Theatre Quarterly* (Cambridge University Press), Director of Sociology of Theatre and Performance Research Group, University of London)
- **Marvin Carlson** (The Sidney E. Cohn Professor of Theatre, Comparative Literature and Middle Eastern Studies at the Graduate Center of the City University of New York)
- **George F. Roberson**, Adjunct Assistant Professor, Geography Human Dimensions Research Cluster, University of Massachusetts-Amherst, USA
- **Richard Gough**, Senior Research Fellow and Artistic Director of the Centre for Performance Research, Department of Theatre, Film and Television Studies, Aberystwyth University, Aberystwyth, Wales

- **Zohra Makach** (Professor of Theatre at Ibn Zohr University of Agadir. She holds a PhD degree in Theatre Studies from Paris III)
- **Omar Fertat** (Professor of Theater in the Arab World, Department of Oriental Studies and the Far East and the Department of Performing Arts, Université Michel de Montaigne, Bordeaux 3)
- **Mohammed Samir Al-Khatib** (Professor, Ain Shams University, Egypt)

Conference Supporting Committee:

- **Mohammed Saad Zemmouri** (Dean of the Faculty of Humanities at AEU)
- **Mohammed Kaouti** (Independent Playwright, Morocco)
- **Carol Malt** (Museum Curator, Adjunct Professor at the University of West Florida, and Ex-Director of the Art & Culture Center of Hollywood, USA)
- **Marjorie Kanter** (Author of short literary and poem-like pieces, USA)
- **Said Karimi** (Professor, Faculty of Errachidiya, Moulay Ismail University)
- **Noureddine Chemlali** (Director, King Fahd School of Translation)
- **Mustapha El-Ghachi** (Vice Dean, Faculty of Humanites, AEU, Tetouan)
- **Abderrazzak Esshir** (Chair of the English Department at AEU)
- **Mohamed Bahjaji** (Playwright and journalist, Morocco)
- **Abdelmajid El Hawass** (Artist, ISADAK, Morocco)
- **Redouan El Ayadi** (Professor, Abdelmalek Essaadi University)

- **Mohammed Taqqal** (Regional Director of the Ministry of Culture)

Conference Convener:

Khalid Amine (President of ICPS)
khamine55@gmail.com

Conference Co-Convener:

Younes El-Assad Ryani (Professor of Cultural Studies, Abdelmalek Essaadi University)
ra_younes@hotmail.com

Conference Assistants:

Jaouad Radouani (Theatre Scholar, member of ICPS)
jaouadradouani@gmail.com
Badreddine Charab (Administrator, ICPS) charab09@yahoo.fr
Abdelaziz Khalili (General Secretary, ICPS) khaliliaiz@yahoo.fr

Conference Organizing Committee:

(ICPS members & volunteers/ to be announced later)

Contact information:

Khalid Amine, Conference Convener,
 Residence Al Andalous N° 11, Rue Birr Anzaran, Tanger 90 010, Maroc

Adresse: E-mail: khamine55@gmail.com,

Tél/Fax: (212) 539330466,

Portable: 0664596791/ **Web:** www.furja.ma /

Bank details of ICPS, Centre International des Etudes de Spectacles, Banque populaire, Agence N° 36, Tanger Ain Ktiouet, Relevé d'identité bancaire: 164 640 212149007751000961.

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PRODUCTIONS, FESTIVALS, EXHIBITIONS

STAGED READING: *GHOST LIGHT* in NYC

December 14, 2014. 6:00 PM. Pearl Studios NYC, 500 Eighth Avenue, NY.

You are cordially invited to attend the third staged reading of *GHOST LIGHT*, a new play by Carol Fisher Sorgenfrei. Conceived by Carol Fisher Sorgenfrei and Penny Bergman, and directed by Penny Bergman, *Ghost Light* is a

contemporary fusion of *Macbeth* and the kabuki play *Yotsuya Ghost Tales*, in which the ghost of a Japanese-American actress returns to wreak vengeance on the ambitious husband who betrayed her.

The reading is free and will be followed by a festive reception.

RSVP required: csorgenfrei2@aol.com or LalunaProd@aol.com

PLAYING 'THE MAIDS' TOURS WALES

The Llanarth Group (Wales), Gaitkrash (Cork), and Theatre P'yuk (Korea) present a new work directed by Phillip Zarrilli, dramaturg Kaite O'Reilly. *Playing 'The Maids'* will tour Wales February and March, 2015. The international touring group explores the dynamics of power and servitude, wealth as privilege, and the politics of intimacy in a globalized world. Two pairs of sister-maids (Irish and Korean), a Chinese "madame," a

sound artist and a cellist weave together a rich web of music, new text, movement, and gestural language to create a compelling theatrical experience inspired by Genet's *The Maids*.

Feb 19-21, 27-38: Chapter Arts Centre, Cardiff
02920304400 www.chapter.org

Feb. 26: Theatr Brycheiniog, Brecon
01874611622 www.brycheiniog.co.uk

Mar. 6: Aberystwyth Arts 01970623232
www.aberystwythartscentre.co.uk

For a video preview, see:
<http://www.youtube.com/watch?v=beLQprlfCrQ>



PERFORMANCE TRAINING

No submissions at this time.



PUBLICATIONS and OTHER MEDIA

CALL FOR PROMOTIONAL BOOK FLYERS!

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

The AAP Newsletter is mailed twice a year. **Those who have had books released recently or have a book coming out soon may arrange to have the publisher send AAP 140**

fliers for the book and AAP will include the individual fliers in with the newsletter. We ask that you observe the following restrictions:

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

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the AAP flyer, to make the offer more worthwhile to our members. A time limit

can certainly be set (for example, "order this book by 1 July, 2015 and receive 20% off").

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

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

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

A *TJ* ONLINE AT JSTOR

JSTOR will supply back issues of *ATJ* (more than three years old) that people can access online, but it requires that each AAP member create their own login. This service is free and a part of your AAP membership. *ATJ* is published by University of Hawaii Press. Support the Press.

S *taging Irish Dramas in Japanese Theatre: Studies in Comparative Theatrical Performance*

Edited by Kevin Wetmore, the volume contains essays by Jonah Salz, Dallas McCurley and Siyuan "Steven" Liu. Edwin Mellen Press. Released in October 2014,

T *he Methuen Anthology of Modern Asian Drama*

Edited by Kevin Wetmore and Siyuan "Steven" Liu, is a new collection of exemplary modern plays from China, Japan, Korea, India, Indonesia and Vietnam (the first modern Vietnamese play to be published in English!). Published by Methuen / Bloomsbury.



ACADEMIC OPPORTUNITIES

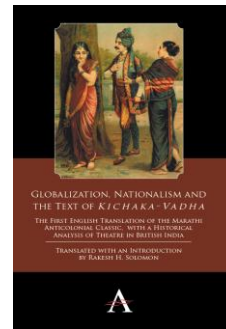
NEW PH.D. IN ASIAN PERFORMANCE

The Department of Asian Languages

M *odern Asian Theatre and Performance 1900-2000*,
Edited by Kevin Wetmore, Siyuan "Steven" Liu and Erin Mee.
Available from Methuan/Bloomsbury.

GLOBALIZATION, NATIONALISM AND THE TEXT OF 'KICHAKA-VADHA': THE FIRST ENGLISH TRANSLATION OF THE MARATHI ANTICOLONIAL CLASSIC, WITH A HISTORICAL ANALYSIS OF THEATRE IN BRITISH INDIA.

Translated with an Introduction by Rakesh H. Solomon. Anthem Press, 2014.



In addition to providing the first English translation of the anticolonial Marathi classic 'Kichaka-Vadha', this volume is the only edition of the play, in any language, to provide an extensive historical-critical analysis which draws on a comprehensive range of archival documents. It is also the first study to locate this landmark text within such an expansive theatre-historical and political landscape. *Globalization, Nationalism and the Text of "Kichaka-Vadha"* illuminates the complex policies and mechanisms of theatrical censorship in the British Raj, and offers many rare production photographs.

and Cultures at the University of Michigan has added a new Ph.D. area of focus in "Asian Performance," with faculty working in China,

Japan, South Asia, and Southeast Asia. UM also has a dedicated Center for World Performance Studies, an independent School of Music, Theatre, and Dance, and an undergraduate minor in Global Theatre and Ethnic Studies. Please consider sending promising students our way, and let them know they can contact Emily

Wilcox if they have any questions.

<http://www.lsa.umich.edu/asian/graduate/areasof focus>



MEMBER NEWS, KUDOS, AND ACCOLADES

Kevin J. Wetmore, Jr.

He published and/or edited three books, as noted above. He also published the article "Postcolonial Playing without a West?: African Theatre in Japan" in *Performative Inter-Actions in African Theatre* Volume 2, edited by Kene Igweonu (Cambridge Scholars Publishing), based on his keynote to the 2012 African Theatre Association Conference.

Arnab Banerji

He graduated from the University of Georgia in August 2014. The title of his dissertation is: *Setting the Stage: A Materialist Semiotic Analysis of the Contemporary Bengali Group Theatre from Kolkata, India*. The study investigates the conditions of production and reception for contemporary Bengali theatre and the effect that these conditions have on meaning making in the theatre using representative performance examples. After graduation, he joined Muhlenberg College in Allentown, PA as the Luce Foundation Asia Network Postdoctoral Teaching Fellow in Asian Traditions and Theatre and Dance. Over the course of this academic

year, he will be teaching an introductory survey class on Asian performance, Asian performance and Queer theory, and Politics and Performance in Asia. Starting in spring, he will also be joining Barnard College in New York as an adjunct professor to teach a course on Traditions of Indian performance.

Carol Fisher Sorgenfrei

Recent publications include "Strategic Unweaving: Itō Michio and the Diasporic Dancing Body," *The Politics of Interweaving Performance Cultures*. Ed. Erika Fischer-Lichte, Torsten Jost and Saskya Iris Jain (New York: Routledge, 2014) and "Alluring Ambiguity: Gender and Cultural Politics in Modern Japanese Performance," in *New Theatre Quarterly* (November, 2014), based on the talk she presented in Tel Aviv in June. She is working on further revisions of her new play, now titled *Ghost Light* -- please see the announcement of the upcoming reading in the section on Performance, above.



ASIAN THEATRE ON THE WEB

Please inform the Editor of any gems you've discovered while cruising' the "*information hanamichi*" and we will pass them along. Please see previous *Newsletters* for additional sites. **NOTE THE CHANGES IN OUR AAP LISTSERVE AND FACEBOOK PAGE, LISTED BELOW!!!!**

A AP WEB SITE

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

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

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

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

A AP TWITTER FEED

Webmaster Dave Mason reports that the Association for Asian Performance now has a **Twitter feed: @aapnotes**. The account is currently following a select few of you, but is perfectly happy to follow every AAP person who uses Twitter. If you choose to follow AAP's Twitter feed, Dave will be notified and will see that AAP follows you back. If you

don't use Twitter, but you know of an event that AAP should promote, contact Webmaster Dave Mason masond@rhodes.edu and he will see that the information twitters.

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

Look for the Association for Asian Performance on Facebook. Please visit and like this page and participate with discussions, syllabi and questions. **"Like" us on AAP's Facebook page:**

<https://www.facebook.com/pages/Association-for-Asian-Performance/103477229028>

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

A AP SYLLABUS BANK

As a contribution to Asian performance pedagogy, AAP invites contributions to its online syllabus bank. Syllabi in the online bank are intended to provide models of how various aspects of Asian performance might be taught, especially at an introductory level. AAP members can send syllabi they would like to share to Dave Mason at fatsodoctor@yahoo.com

I JPAN WEBCASTS

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

User Registration for the Website.

As of right now, you will not need to be registered in order to watch live streams of our events, although this may change in the future. Registration allows users to take a more

active role in IJPAN by opening access to comments sections. To begin the process of creating a new account, visit our homepage (<http://ijpan.ncsa.illinois.edu/>) and click the "Create new account" link under the login button in the top left corner of the page. We manually approve all member registrations, so it may take up to a day for your account to be activated.

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



AAP OFFICER ELECTIONS

Below you will find the candidate bios for nominees for office. For those who get this Newsletter in paper form, the actual ballot is a separate sheet that is included with the newsletter along with an envelope. Please sign your name on the envelope, but do not put any self-identifying marks on the ballot. If you read the Newsletter on the website only, see the website for voting instructions.

Please MAIL your ballots by January 15 (postmark) to:

Steven Liu
Department of Theatre and Film
University of British Columbia
6354 Crescent Road, Vancouver BC
Canada V6T 1Z2

The following AAP members have been nominated for Officer positions on the Board. All positions have two-year terms, commencing during the 2015 ATHE Conference and concluding during the 2017 Conference.

President (2015-17):

Emily Wilcox

Bio: Emily Wilcox is assistant professor of modern Chinese studies in the Department of Asian Languages and Cultures at the University of Michigan, Ann Arbor. She received her undergraduate degree in social anthropology from Harvard University, her MPhil in the history and philosophy of science from the University of Cambridge, and her PhD in medical anthropology from the University of California, Berkeley. Her research focuses on dance in the People's Republic of China. In 2014-15 she is the recipient of a humanities fellowship from the American Council of Learned Societies, for her book project *National Movements: Socialist Postcoloniality and the Making of Chinese Dance*. Her publications appear in *Asian Theatre Journal*, *Body and Society*, *CHINOPERL: Journal of Chinese Oral and Performing Literature*, *Journal*

for the Anthropological Study of Human Movement, *Kroeber Anthropological Society Papers*, *TDR: The Drama Review*, *Wudao Pinglun (Dance Review)*, and other venues.

Statement: I hope to see the Association for Asian Performance continue to be a vibrant community that can serve as "home" for scholars working on Asian performance across the disciplines. If elected as president, my goals will be the following: ensure AAP's continued strong representation at ATHE meetings; communicate AAP's concerns to the ATHE board; and expand AAP's membership to include more scholars outside the discipline of theater proper, to include those in Asian studies, ethnomusicology, and dance, media, and performance studies.

Membership Outreach Coordinator (2015-17):

Man He

Trained in Chinese literature, performance, and theatre at The Ohio State University, Man HE is interested in bringing Chinese drama and theatre to the expanding frontier of interdisciplinary scholarship on performance studies, visual culture, and political and intellectual history. Her dissertation, "Play-Makers and Nation Builders: Dramatists, Participatory Citizens, and Modern Chinese Drama, 1910s-1950s," examines the role of drama (in textual, theatrical, and spectatorial aspects) in forming a politically active public in rural and metropolitan China, as well as domestic and diaspora communities. Man He has taught classes in East Asian Humanities, Chinese literature, drama, and film. Striving to combine scholarly inquiry with artistic practice, Man He is also involved in theatre productions. In November 2013 at OSU, she produced her first play, a revival of Hong Shen's *The Wedded Husband* (1919).

<http://asian-studies.williams.edu/profile/mh11/>

Graduate Student Representative (2015-17)

Whit Emerson

Whit Emerson is a first year PhD student at Indiana University with an interest in modern Chinese theatre. He has been an AAP member for

two years and presented at the 2013 conference in Orlando well as at both the Florida and Georgia Theatre conferences. He is fluent in Mandarin Chinese, having lived and taught English in China for three years and taught Mandarin Chinese in America for four years. He wrote, produced, and directed a new play based on traditional Chinese literature as his Master's thesis titled *All of Chinese Literature Condensed*. Whit has directed or acted in over 45 productions in his 14 years as a theatre artist. His directing work includes a modern English one-act version of *Romeo and Juliet* at The University of Science & Technology of China in Hefei, China. Most recently, Whit directed and produced *The Aqua Saga* at The 23rd Orlando International Fringe Festival. As an actor, Whit has performed in various plays at the professional, educational, and community level. This July he could be seen onstage as Mr. Brownlow in Starving Artist Studios production of *Oliver!* Other roles include Isaac Newton in a new bilingual translation of *Die Physiker/The Physicists* by Dürrenmatt, Porter in *Deathtrap*, Sylvestro in *Scapino!*, Matt of the Mint in *The Beggar's Opera*, and The Policeman in *The Good Woman of Szechwan*. Whit Emerson graduated from Appalachian State University with a degree in Theatre Arts and minor in Chinese. He finished his M.A. in Theatre Studies at the University of Central Florida in the fall of 2013.



AAP ADDRESSES & INFORMATION

OFFICERS AND EXECUTIVE BOARD MEMBERS

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



OFFICERS

President (2013-2015)

Siyuan Liu
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liu44@mail.ubc.ca

Vice President/ATHE Conference Planner (2014-2016)

Xing Fan, Bates College
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Vice President/AAP Conference Planner (2014-2016)

Jennifer Goodlander, Indiana University
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Membership & Outreach Coordinator (2013-2015)

Emily Wilcox, University of Michigan
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Graduate Student Representative (2014-2016)

Ji Hyon (Kayla) Yuh
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Graduate Student Representative (2013-2015)

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John B. Weinstein, President Emeritus

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



EDITORS

Kathy Foley, *Asian Theatre Journal*

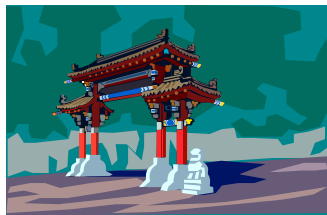
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A AP MEMBERSHIP (Join now or renew by Jan. 31)

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

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of

becoming a member, please check out our website at <http://www.yavanika.org/online/> or email Kevin Wetmore: kwetmore@lmu.edu **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information.

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

AAP MEMBERSHIP APPLICATION AND RENEWAL FORM

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

Name: (last, first & middle):_____

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Mailing address for AAP Newsletter_____

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

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