

ASSOCIATION FOR ASIAN PERFORMANCE

SPRING, 2017 NEWSLETTER

**Association for Asian Performance
Statement on Executive Action in the United States of America**

4 February 2017

The Association for Asian Performance joins other professional and artistic organizations in decrying the Trump Administration's Executive Order of January 27, 2017. The sudden and ill-considered administrative move to block people with formal, national identities linked to Syria, Iran, Iraq, Libya, Somalia, Sudan, and Yemen from entering the USA not only defies reason, but also assaults the AAP's own, fundamental interest in cultural encounter and exchange across national borders.

AAP members include scholars and artists around the world, whose work and creative activity both facilitate cross-cultural understanding and depend on the direct, personal interaction of individuals who emerge from different regions and circumstances. AAP members cannot do what they do, cannot contribute as they contribute, under the accomplished fact and the continuing threat of such baseless opposition to transnational movement.

The discrimination that is embedded in recent executive action has harmed scholars, artists, and others, has undone scholarly and artistic projects, has undermined legally-established employment, and has unjustifiably separated families, friends, and colleagues. The executive action's rationale presumes a threat from people on account of their national identity and/or religious identity. This rationale smacks of prejudice and runs irreconcilably counter to AAP's values.

Reiterating its non-partisan, non-political, and non-profit character, the Association for Asian Performance opposes executive actions that place a narrow-minded nationalism above human care and concern.

LETTER FROM THE
PRESIDENT



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Dear AAP
Members,

I hope you are all looking forward to ATHE and the 17th Annual AAP Conference in Las Vegas this August. Due to a change in

ATHE planning policies, the deadline for submitting proposals for the AAP Conference was extended to March 20st. As you can see in Tarryn Chun's report, we received a substantial number of proposals and have an excellent line up of panels and events for the conference again this year.

AAP will have another strong appearance at ATHE, thanks to the overwhelming response from members and the diligent organizational effort of our VP for ATHE Xing Fan. You can find more details about the AAP-sponsored panels and multidisciplinary sessions in Xing's report. I am thrilled to announce that Catherine Diamond, a professor of Theatre and Environmental Literature at Soochow

University, Taipei, Taiwan, will deliver the *Asian Theatre Journal* Lecture at this year's conference. The title of her talk is "Theatre Redux: Reducing, Reusing, Recycling Cultural Legacy to Address New Environmental Issues." She will look at a variety of performances in Asia and elsewhere of making reduced budget theatre to reuse narratives central to particular cultures and recycle them in new forms to address environmental problems. Catherine Diamond is the author of *Communities of Imagination: Southeast Asian Contemporary Theatres* and several works of fiction that involve Asian dance and dancers. She is the director/playwright of the Kinnari Ecological Theatre Project that operates in Taiwan and Southeast Asia.

I would like to thank David Mason and Kevin Wetmore for smoothly handling the second year of electronic AAP officer elections. As I mentioned in the spring newsletter, we have a number of excellent board members who will be continuing in their duties, including Xing Fan as VP/ATHE Planner, Kevin Wetmore as Secretary/Treasurer, Carol Fisher Sorgenfrei as Newsletter Editor, David Mason as Webmaster, and Kathy Foley as *ATJ* Editor. The organization is in excellent hands under the care of these experienced individuals, and we thank them for their long-time dedication to serving AAP.

Speaking of experience, all three newly elected AAP Executive Board Members have significant years of involvement with AAP. Our incoming AAP President /Focus Group Representative is Jennifer Goodlander, who previously served on the Board as VP/AAP Planner. Jennifer is an assistant professor of Theatre History, Theory, and Literature at Indiana University. Her book *Women in the Shadows: Gender, Puppets, and the Power of Tradition in Bali* was published by Ohio University Press in October, 2016. Jennifer brings a wealth of knowledge and ideas to the Board, and I am confident that AAP will be in excellent hands under her leadership. Additionally, with Kathy Foley planning to step down as *ATJ* Editor next year, to be replaced by East Asian theater and performance specialist Siyuan Liu, it will be great to have Jennifer continuing to represent Southeast Asian theater and performance studies on the Board in the coming years.

Our incoming Membership Outreach Coordinator, Arnab Banerjee, is also a long-time AAP member who will bring fresh ideas and enthusiasm to the Board. Arnab is an assistant

professor of Theatre Arts at Loyola Marymount University whose research focuses on Bengali Group theatre in Kolkata, India. Arnab is excited to launch new digital exchange projects that will expand AAP's membership to include more scholars, students, and practitioners based in Asia.

Last, but not least, our incoming Graduate Student Representative is Ellen Gerdes, who has been coming to AAP for many years. Ellen is a PhD student in the Department of World Arts and Cultures/Dance at University of California, Los Angeles. She was previously Lecturer in Dance at Temple University, and her research focuses on dance and performance in Hong Kong. Ellen will join Annie Rollins as AAP's two Graduate Student Representatives. If you have ideas for activities that may serve our graduate students at the 2017 conference, please feel free to get in touch with them.

Jennifer, Arnab, and Ellen are sure to bring great new vision, scholarly expertise, and energy to the Board. They will begin their official tenure after the 2017 AAP Membership Meeting.

I'd like to thank everyone who ran for election this year and all of those who participated in the election. We look forward to seeing you in Las Vegas this August!

Sincerely,

Emily Wilcox

Emily Wilcox

President, Association for Asian Performance

A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS

Dear AAP Members:

If you haven't yet met us, we would like to introduce ourselves. We are Annie Rollins and Whit Emerson, the Graduate Student Reps for AAP. One of our initiatives is to recruit and retain more graduate students working in Asian Performance.

As you know, joining AAP as a graduate student greatly increases research opportunities and support networks specific to our fields. Going to conferences, applying for awards, and interacting with senior colleagues and other graduate students are some of the benefits that membership can offer. Please recommend that your students join and participate in AAP as an important component of becoming a professional in our field. Membership for students is quite inexpensive,

and the value to one's future is far beyond the minimal cost. You or your students can contact the graduate representatives directly.

Looking forward to meeting you!

Annie Rollins anniekrollins@gmail.com

and *Whit Emerson* wjemerson@gmail.com

Grad Student Reps

NOTE FROM THE EDITOR

Please send news and announcements for the Fall, 2017 *Newsletter* (including up-coming events that will take place between November, 2017- May, 2018) to: csorgenfrei2@aol.com. The deadline is October 1, 2017.

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

An editorial conundrum:

ATJ and this *Newsletter* prefer the use of *nō* to *noh* as house style. However, a number of contributions include official titles of organizations, productions or publications that use "noh." Therefore, the newsletter will try to honor the use of "noh" whenever it appears that it is the contributor's specific intent. Otherwise, the editor will revert to the house style and use "nō." Consequently, you will see both spellings in the *Newsletter*. And you will find that your Editor's brain is now totally scrambled!



All the best

Carol Fisher Sorgenfrei

Newsletter Editor



SEVENTEENTH ANNUAL AAP CONFERENCE

Las Vegas, Nevada -- August 2-3, 2017

ASIAN THEATRE IN SIN CITY!!!

The Association for Asian Performance pre-conference takes place immediately prior to the ATHE conference, at the same venue and includes our annual Schmooze-fest! Come join us for a great time in Las Vegas!



NOTE FROM THE CONFERENCE PLANNER

Get ready, AAP—we're going to VEGAS! The Association for Asian Performance 17th Annual Conference will take place August 2-3, 2017 at the Planet Hollywood Resort & Casino in Las Vegas, Nevada.

This year's conference is packed with a rich selection of organized panels and individual papers, which coalesced around a number of central themes: transnational circulation and

intercultural performance, critical practice and pedagogy, and translation and adaptation. We also will continue the "collage panel", which groups papers that are more loosely related in hopes of stimulating interesting yet unexpected dialogues, and play host to an innovative new panel format: a double-session working group, for which presenters will give short presentations

on pre-circulated papers and devote most of the time to in-depth discussion.

Finally, in keeping with the themes of adaptation and critical practice, I'm thrilled to announce that this year's workshop slot will feature a reading of Carol Fisher Sorgenfrei's original play, *Ghost Light: The Haunting!* To all the AAP actors out there: stay tuned to the website and listserv for more info on how to audition for the cast.

(And don't worry! The usual workshop is a beloved AAP tradition, so it's definitely not

gone for good. We're just featuring a different aspect of performance practice this year.)

A draft of the conference schedule is included below. Please check the AAP website in June for updates, abstracts, and participant bios, and feel free to email me with any questions. Look forward to seeing you this summer!

Tarryn Chun

Tarryn Chun

AAP Vice-president / AAP Conference Planner
tarryn.chun@umich.edu

IMPORTANT NOTE

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

Online registration for the 2017 AAP Conference in Las Vegas will be open soon! You can access the online registration system through the AAP web site at www.yavanika.org/aaponline, or directly at www.yavanika.org/aapmembership.

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

AAP CONFERENCE SCHEDULE

Wednesday August 2, 2017
8:00am Registration and Coffee

8:15am Welcome

Emily Wilcox, AAP President

8:30-9:45am Concurrent Session #1

1A. Affective Engagement with the Everyday: a Political, Social, and Global Survey

Organizer: Arnab Banerji, Assistant Professor,
Loyola Marymount University, Los
Angeles

"Affect as a Political Aesthetic in *Praatohkrityo*
(Morning Ablutions)"

K. Frances Lieder, PhD candidate,
University of Wisconsin Madison

"The Resistant Body: Female Performer as the
Site of Political Activism"

Mayurakshi Sen, PhD student,
City University of New York

"Diaspora performance: affective engagement
towards equal citizenship"

Arnab Banerji, Assistant Professor,
Loyola Marymount University, Los
Angeles

Discussant: David Mason, Associate Professor,
Rhodes College

1B. Non-Professional Artists and Sites of Professional Collaboration in East Asia's Traditional Performing Arts

Organizer and Chair: Alex Rogals,

PhD Candidate, University of Hawai'i
at Mānoa

"Yeyu, Minjian, Zhuanye (Amateur, Folk,
Professional): Theorizing the Changing Status of
Musicians in the PRC"

Charlotte D'Evelyn, Professor, Loyola
Marymount University

"The Emergence of Taiwanese New *Xiqu*:
Chichiao Musical Theatre and its *Kurama*
Tengu"

Hsiao-Mei Hsieh, Assistant Professor,
National Taiwan University

"Rural Performance in the Urban Imaginary:
Early 19th-century Depictions of Jishibai"

Melissa Van Wyk, PhD student,
University of Michigan

"Voices Inscribed by Land: P'ansori Pilgrimages
and the Acculturation of Sori"

Ivanna Yi, PhD candidate, Harvard University

10:00-11:15am Concurrent Session #2

2A. Critical Practices & Pedagogies

“Culture out of Context: Teaching Japanese Traditional Performing Arts in U.S. Universities”

Sarah Johnson, PhD candidate, University of Colorado Boulder

“‘Love in Contention’: An Exploration of 3:10 to Yuma, a Cowboy Western Performed in Kabuki Style”

Tyler Nichols, MFA, University of Hawai’i, and LA Jacobs, PhD student, University of Michigan

“The Making of *Teesri Dhun* (The Third Tune)-Transgendering Performance in Pakistan”

Claire Pamment, Assistant Professor, College of William and Mary

“Rehearsing Institutional Conflicts in Post-Umbrella Movement Hong Kong: Community-engaged Theatre Workshopping for Critical Pedagogy in Higher Education”

Yu Hsiao Min, The Community College at Lingnan University (Hong Kong)

2B. Cross-Currents: Major and Minor East Asian Translationalisms

“Okada Toshiki’s ‘God Bless Baseball’ and Production of Ambient Atmosphere”

Peter Eckersall, Professor, The Graduate Center CUNY

“Fleshing out the Techniques (*shu*): Cosmopolitan Men of Theatre in Shanghai and New York, 1910s-1920s”

Man He, Assistant Professor, Williams College

“Aladdin in China: A Case Study of British Amateur Theatricals in Colonial-Modern China”

Yizhou Huang, PhD candidate, Tufts University

“Crossing Over: Choi Seunghee’s Pan-Asianism in Revolutionary Time”

Emily Wilcox, Assistant Professor, University of Michigan

11:30am-12:45pm Concurrent Session #3

3A. Translation/Localization/Adaptation: Working Across Cultures

Organizer: Cobina Gillitt, Assistant Professor, SUNY Purchase

“Cultural Traps and Mishaps: Translating Local Cultures on Stage”

Cobina Gillitt, Assistant Professor, SUNY Purchase

“Song On The Sands Of Singapore: The Localization Of *La Cage Aux Folles*”

Caleb Goh, Lecturer, Lasalle College of the Arts

“Layers of Translation in *Kayoi Komachi: a noh chamber opera*”

Colleen Lanki, PhD student, University of British Columbia

Discussant: Claire Conceison, Professor, MIT

3B. Collage Panel

“Bannermen’s Plays: Ideology, Technology, and Ethnic Identity”

Kaijun Chen, Assistant Professor, Brown University

“A Variation on ‘People’s Theatre’: Mixed Concepts of National/Popular Theatre in the Context of Urban Modernity”

Ayumi Fujioka, Associate Professor, Sugiyama University

“*Honji Suijaku* in the Nō play ‘Makiginu’”

Sara Newsome, PhD student, UC Irvine

“Tragedy of Destiny: A reinterpretation of the theme of the modern Chinese drama

Thunderstorm”

Aijun Wang, Associate Professor, Huaiyin Normal University

12:45-2:00pm LUNCH BREAK // Graduate Student Brown-Bag Lunch Discussion

2:00-3:15pm Concurrent Session #4

4A. Emerging Scholars Adjudicated Panel

We are pleased to welcome and congratulate these emerging scholars to AAP!

“*Uncle Tom’s Cabin* in China: Ouyang Yuqian’s Regret of a Black Slave and the Politics of Appropriation and Impersonation”

Megan Ammirati, PhD candidate, UC Davis

“Trapping the Heron: The Curious Case of Sagi School *kyōgen*”

Alex Rogals, PhD candidate, University of Hawai’i at Manoa

“The Disappearing Wildness: Connecting Spoken Drama Experiments of the 1930s and 1980s”

Annelise Finegan Wasmoen, PhD candidate, Washington University in St. Louis

4B. Performance and Survival: Case Studies from India, Burma, Taiwan, and the UK

“Act for your life: Widows in Vrindavan”

Radhica Ganapathy, Assistant
Professor, West Virginia University
“The Commodity Status of Dance in the Indian
Diaspora: Value and Recognition of Kathak in
the United Kingdom”

Shweta Saraswat, PhD student, UCLA
“Burmese Marionettes and the Tourist
Experience: Exploring the future of traditional
puppetry in Myanmar”

Kristina Tannenbaum, PhD candidate,
University of Hawai‘i at Mānoa
“Comfort Women as A Subject of Political
Performance: A Case Study on the Ama
Museum”

Yi-ping Wu, PhD candidate, The Ohio
State University

3:30-5:30pm WORKSHOP:

**Play Reading and Discussion of
GHOST LIGHT: THE HAUNTING**

Playwright: Carol Fisher Sorgenfrei,
Professor Emerita, UCLA

Director: Penny Bergman

Discussion Moderator: Cobina Gillitt,

Assistant Professor, SUNY Purchase

Actors: TBD -- see CALL below

6:30pm Schmoozefest!

Location: TBD

*Please plan to join us for a yummy dinner and
scintillating conversation!*

**9:00pm Grad Student Nightcap (right after
Schmoozefest)**

Thursday August 3, 2017

8:30-9:45am Concurrent Session #5

**5A. Gender, Sexuality, and the Body in
Performance**

“Towards A *Xiqu* Queer: The Theatrical Tactics
of *Skin Touching*”

Fan-Ting Cheng, Assistant Professor,
National Taiwan University

“Body and Violence: Cultural Expression in *The
White-Haired Girl*”

Huihui Huang, PhD student, Indiana
University

“Traveling Home and Forgotten Women in
Two *Shinset'aryōng*: Dialogues Between Shinya
Eiko's *Shinset'aryōng* and Ri Kaisei's *The
Woman Who Fulled Clothes*”

Eun Young Seong, PhD candidate,
UC Irvine

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

Priscilla Tse, PhD student, University of
Illinois

5B. Intercultural Adaptation

“The Bridge from Bombay to Broadway:
merging musical forms in *Monsoon Wedding*”

Amanda Culp, PhD candidate,
Columbia University

“Cultural Transfer between London and
Takarazuka: the Imitation and Adaptation of
Musical revue in 1920s Japan”

Tomoko Akai, Associate Professor,
Kobe Yakka University

“When Cultures Collide on the Jingju Stage: An
Analysis of *Fushide (Faust)* and *Woyicaike
(Woyzeck)*”

Yining Lin, PhD candidate, University
of Hawai‘i at Mānoa

“Modernity, Chinese Culture and Dialectics:
Bertolt Brecht's *Turandot* and Wei Minglun's
Chuanju Play Chinese Princess Turandot”

Wei Zhang, PhD candidate, University
of Hawai‘i at Mānoa

5C. BOARD MEETING

*All incoming, current, and outgoing members of
the board should attend.*

10:00-11:15am Concurrent Session #6

**6A. Identity Beyond Nation: Community and
Cultural Politics in Asian Performance**

“Seeing Silent Screams: *Legacy* (1978) and the
Sense of Becoming a Community”

Jasmine Yu-Hsing Chen, PhD student,
University of Wisconsin-Madison

“Zuni Icosahedron and the Politics of
Performance in Hong Kong”

Whit Emerson, PhD student, Indiana
University

“Tamil Dance Championships Vs. Battle of
Bollywood”

Kristen Rudisill, Associate Professor,
Bowling Green State University

“Beyond cosmopolitan and local: Trans-local
pathways of dance teacher-composers and urban
publics in 18th century southeast India”

Pallavi Sriram, PhD candidate, UCLA

**6B. Shōwa Performance Working Group
(Part 1)**

Organizers:

Jyana Browne, PhD candidate,

University of Washington

David Jortner, Associate Professor,
Baylor University

Participants:

Jyana Browne, PhD candidate,
University of Washington
Yoshiko Fukushima, Associate Professor,
University of Hawai'i Hilo
Kei Hibino, Professor, Seikei University
David Jortner, Associate Professor,
Baylor University
Kirk Ken Kanesaka, PhD candidate, UCLA
Siyuan Liu, Associate Professor,
University of British Columbia
Aragorn Quinn, Assistant Professor,
University of Wisconsin Milwaukee
Cody Poulton, Professor, University of Victoria
Guohe Zheng, Professor, Ball State University
Respondent:
Thomas Rimer, Professor Emeritus,
University of Pittsburgh

11:30am-12:30 pm Concurrent Session #7

7A. On New Orientalisms: Disney, Chimer(ic)a, and Exot(ice)ism

Organizers:

Claire Conceison, Michi Barall, and John B. Weinstein

“Chimer(ic)a: Staging China in Chinese American Plays”

Claire Conceison, Professor, MIT
“A Whole New Orientalist World: Disney’s *Aladdin* on Broadway”

Michi Barall, PhD candidate,
Columbia University
“The Orient on Ice: Cultural Portrayals by Chinese and Chinese-American Figure Skaters”
John B. Weinstein, Dean of the Early Colleges, Bard College

7B. Shōwa Performance Working Group (Part 2)

Organizers:

Jyana Browne, PhD candidate,
University of Washington
David Jortner, Associate Professor,
Baylor University

12:30-1:30pm LUNCH BREAK

1:30-3pm ATJ Lecture

AAP is thrilled to announce that this year’s distinguished ATJ lecturer is

**Catherine Diamond, Professor,
Soochow University**

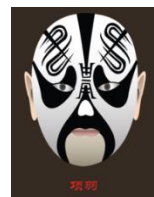
Professor Diamond’s lecture is entitled:

**“Theatre Redux: Reducing, Reusing,
Recycling Cultural Legacy to Address New
Environmental Issues”**

RRR is a mantra of environmentalism for individuals and communities to decrease the impact of consumerist consumption on the natural environment. Old stories forming a part of a culture’s heritage are proven good stories, and they too, are constantly reused throughout the ages, though some cultures are more open to recycling them for new purposes while others have been conservative in wanting an unaltered continuous tradition. Southeast Asian theatres have presented deconstructions and reconstructions of traditional narratives especially to challenge political and gender norms, but little has been done in this regard toward environmental protection. Very few have investigated the potential of new human-nonhuman relationships in any depth. Local and global attitudes toward nature are often, if not in conflict, very different and difficult to reconcile, but theatre seems a particularly apt place to examine such differences and allow people to consider the future direction of those relationships. We will look at a variety of performances in Asia and elsewhere of making reduced budget theatre to reuse narratives central to particular cultures and recycle them in new forms to address environmental problems.

Catherine Diamond is a professor of Theatre and Environmental Literature at Soochow University, Taipei, Taiwan. She is the author of *Communities of Imagination: Southeast Asian Contemporary Theatres*, and several works of fiction that involve Asian dance and dancers. She is the director/playwright of the Kinnari Ecological Theatre Project that operates in Taiwan and Southeast Asia.

TBA Membership Meeting



Tarryn Chun

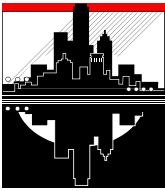
VP for AAP Conference Planning



SCHOOMZE & FOOD

In celebration of our 30th year, our annual Schmoozefest will take place at a fabulous Las Vegas restaurant still to be determined.

Details will be posted on the website and announced on the AAP list.



AAP at ATHE, LAS VEGAS, NEVADA

AUGUST 3-6, 2017

A **AAP SPONSORED EVENTS** **Thursday, August 3, 2017** **1:30 PM - 3:00 PM**

ATJ LECTURE

Theatre Redux: Reducing, Reusing, Recycling Cultural Legacy to Address New Environmental Issues

Catherine Diamond (Professor of Theatre and Environmental Literature at Soochow University, Taipei) See AAP conference above for details.

Thursday, August 3, 2017

3:15 PM - 4:45 PM

AAP Membership Meeting

P **PAPER PANELS** **Friday, August 4, 2017** **5:45 PM - 7:15 PM**

The Fate of Stage Spectacles in Chinese *Jingju* (Beijing Opera) Before and After 1949

Coordinator/Chair:

Siyuan Liu (University of British Columbia)

Presenters:

Xing Fan (University of Toronto),

“Speculating about the Spectacular: Machine-Operated Stage Scenery on the *Jingju* Stage in Republican China”

Siyuan Liu (University of British Columbia),
“The Campaign to Clean up Stage Images of Traditional Chinese Theatre in the Early 1950s”

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

“What Can Scenery Do for *Xiqu* in Post-1949 Shanghai?”

Saturday, August 5, 2017

8:00 AM - 9:30 AM

Political Embodiments of Performance in Korea, India, China, and Japan

Coordinator:

Wei Zhang (University of Hawai‘i at Mānoa)

Chair: Yoshiko Fukushima (University of Hawai‘i at Hilo)

Presenters:

Ae-Ran Jeong (University Paris 8),

“Spectacularity of (North) Korean Diaspora: Case Study of (North) Koreans in Japan”

Madhuri Dixit (Pemraj Sarda College, India),

“Gendering the Spectacle of Maratha Caste Rallies in India”

Wei Zhang (University of Hawai‘i at Mānoa),

“Collective Performance in Public Square: Presenting Spectacle of the Social and Political Transition in Contemporary China”

Yoshiko Fukushima (University of Hawai'i at Hilo),

"Teigeki Musical Comedy during the Occupation Period: Koshiji Fubuki's *Morgan Oyuki*"

Sunday, August 6, 2017

11:30 AM - 1:00 PM

Spectacle in Chinese Adaptations: Cases Studies in Mainland China and Taiwan

Coordinator: Wei Zhang (University of Hawai'i at Mānoa)

Co-Chairs: Iris H. Tuan (National Chiao Tung University, Taiwan) and Wei Zhang (University of Hawai'i at Mānoa)

Presenters:

Jiancun Yu (Shanghai Theatre Academy),

"Spoken Drama Spectacle: Staging *Hamlet* and *Macbeth* at the 2016 Shanghai Shakespeare Festival"

Jianhua Pan (Shanghai Theatre Academy),
"The innovative Design in hakespeare's *The Taming of the Shrew*"

Iris H. Tuan (National Chiao Tung University, Taiwan),
"Spectacle, Adaptation and Sexuality in Chinese Musicals"

Wei Zhang (University of Hawai'i at Mānoa)
"Recycling Brecht's *The Caucasian Chalk Circle* in *Chuanju* Performance: Two Ideological Reinterpretations in Sichuan"

MULTIDISCIPLINARY SESSIONS Friday, August 4, 2017

8:00 AM - 9:45 AM

Amateur Spectacles and Feminist Politics in Digital Media from the Global South

Co-sponsored by Performance Studies and Association for Asian Performance

Organizer/Chair: Sonali Pahwa (University of Minnesota)

Presenters:

Kat Frances Lieder (University of Wisconsin),
"Taking the Spectacular Out of the Spectacle: Blank Noise and the Feminist Performance of Relaxation on Buzzfeed"

Sonali Pahwa (University of Minnesota),
"Reinvesting Affect and Reorienting Desire in a Saudi Woman's Beauty Vlog"

Arnab Banerji (Loyola Marymount University),
"Global Bengali-Ness in the Music Vlog of Sawan Dutta"

Friday, August 4, 2017

4:00 PM – 5:30 PM

The Female Body in Spectacular Religious Performance

Co-sponsored by Religion and Theatre and Association for Asian Performance

Co-ordinator/Chair: Alicia Corts (Saint Leo University)

Presenters:

Arnab Banerji (Loyola Marymount University),
"The Spectacular Goddesses of Northern Malabar"

Shira Schwartz (York University),
"Performing Jewish Sexuality: Mikveh Spectacles in Orthodox Jewish Publics"

Roy Brooks (University of Georgia)
TBD

Alicia Corts (Saint Leo University)
"The Female Body, P'ansori, and the Hallyu Wave: Making the Body Spectacular"

Friday, August 4, 2017

7:30 PM - 9:00 PM

Embodied Spectacles: Poses, Costumes, and Voices in Asian Theater

Co-sponsored by Performance Studies and Association for Asian Performance

Organizer/Chair: Guojun Wang (Vanderbilt University)

Presenters:

Yinghui Wu (University of California, Los Angeles),
"Spectating and Posing in Late Imperial Chinese Drama Illustration"

Guojun Wang (Vanderbilt University),
"Historicizing Spectacle: Clothing and Costuming in Seventeenth-century Chinese Drama"

Cheow Thia Chan (National University of Singapore),

"Sinophone Spectacles: Staging Linguistic Hybridity in 1990s Singapore"

Hyewon Kim (Yonsei University, Seoul, Korea),
"Spectacles of Consumption: Spectacular Drag Performances in South Korean Theatre"

Saturday, August 5, 2017 6:15 PM - 7:45 PM

Spectacular State: Performance in Postwar South Korea Since the 1950s

Co-sponsored by Performance Studies and Association for Asian Performance

Co-organizers and Presenters:

Kyungjin Jinny Jo (Graduate Center, CUNY),

“The Spectacle of Korea’s Anti-Colonial Nationalism for Global Audience in *Hero the Musical*”

Jieun Lee (University of Georgia),

“Korean Adoptee as Spectacle of Sympathy”

Soo Ryon Yoon (Lingnan University, Hong Kong),

“Spectacular State: Performance in Postwar South Korea Since the 1950s”

Ji Hyon (Kayla) Yuh (Graduate Center, CUNY),

“American Musical and the Spectacles of a ‘Free’ Nation: Musical’s Political Beginnings in South Korea in the 1960s”

Saturday, August 6, 2017

8:00 AM - 9:30 AM

Spectacular! Incorporating Asian Performance into the Traditional Theatre Department Curriculum (Roundtable Discussion)

Co-sponsored by Association for Asian Performance and Professional Development Committee

Co-Chairs: Margaret Coldiron (University of Essex) and David Jortner (Baylor University)

Presenters:

Margaret Coldiron (University of Essex),

“Western theatre in the Context of World Performance”

Xing Fan (University of Toronto),

“What, How and Why? Reflections on Teaching Comparative Theatre Histories”

Jennifer Goodlander (Indiana University),

“Thinking about Traditional Asian Theatre as a Modern Phenomenon”

David Jortner (Baylor University),

“New methods for Integration of Non-Western Materials into a Traditional Theatre Curriculum”

Colleen Lanki (University of British Columbia),

“Japanese Avant-Garde Theatre with North American Theatre Students”

Cynthia Ling Lee (University of California at Santa Cruz),

“South Asian Approaches to Devising and Choreography”

Yining Lin (University of Hawai‘i at Mānoa),

“When Cultures Collide: The Incorporation of Asian Adaptations of Western Literature in Theatre History and Theory”

Claire Pamment (College of William and Mary),

“Misfits of ‘World Theatre History (500-1750)’ : Negotiating the Western Timeline”



Xing Fan,

Vice-President/ATHE Conference Planner



CONFERENCES AND CALLS FOR SUBMISSIONS

CALL FOR ACTORS

Actors needed for the reading of *Ghost Light: The Haunting* at the AAP conference. The lead role is a tour de force for an actress of East Asian descent who

will play both the female lead Keiko and her evil male nemesis Jonathan. Other roles, male and female, can be cast with actors of any ethnicity. Interested actors are urged to send an email to playwright Carol Fisher Sorgenfrei at

csorgenfrei2@aol.com. Carol and director Penny Bergman will respond with further details about the play and the audition process.

CALL FOR CONTRIBUTIONS **Asian Performing Arts:** **Collaboration and Exchange**

Centre for Asian Theatre and Dance
Department of Drama, Theatre and Dance
Royal Holloway, University of London
Egham, Surrey, United Kingdom
30 May 2017, 10am-4.30pm

Keynote speaker: Professor Keith Howard
(Department of Music, SOAS, University of London)

This academic symposium on Asian music, theatre and dance addresses the state of play in collaborative performance making in contemporary Asia and the participation of Asian artists in global performance projects and exchanges. Through education, travel, rising incomes, new communication technologies, and English-language competency (among other factors), boundaries between art worlds (“traditional,” “modern,” “contemporary,” “popular,” “local,” “national,” “regional,” “international”) are increasingly porous and Asian artists, creative materials and cultural ideas travel with relative ease. At the same time, there are mounting concerns around creative rights and ownership of cultural properties that impact directly on collaborative practices and the sharing of skills and knowledge. Some of the questions that might be addressed are:

- How do the English terms “collaboration” and “exchange” translate into different Asian languages and contexts?
- How are “traditional” and “contemporary” artists collaborating in Asia today?
- How are intermedial projects crossing art forms being conceived and executed?
- What are the politics of collaborating and performing internationally?

-How do training initiatives in Asia facilitate collaborative practices and intercultural exchanges?

-How do humans and non-humans collaborate?

-How do inter-Asian alliances and organisations (for example, ASEAN) play into international performance projects?

-Are there significant differences between East-West and Inter-Asian artistic collaborations and exchanges?

-How do practitioners from rich countries (e.g. Japan, Singapore, the US, the UK) exploit artists from poorer Asian countries in their art-making practices?

-What are the relevant ethical guidelines for collaboration and exchange in contemporary Asia?

-What are the relevant factors (political, economic, religious, linguistic etc.) that prevent collaboration and exchange in Asian performing arts?

Proposals of 100-200 words for contributions, which could take the form of an academic paper (20 minutes), lecture-demonstration (30 minutes), round-table discussion with 3 or more participants (45 minutes) or video essay (20 minutes), are welcomed. Please send these to matthew.cohen@rhul.ac.uk by 5 May at the latest.

The symposium will also feature a discussion of a new piece developed collaboratively by Lily Suparli, Ahmad Farmis, Matthew Cohen, Amin Farid, Satkirti Sinha, Sally Dean and Claudia Heinrichs, involving gamelan music, Sundanese dance, Javanese and Sundanese puppetry, Malay dance and Indian folk theatre. This will be premiered in the Handa Noh Theatre on 25 May at 7pm. Tickets are free for symposium participants, and all are encouraged to attend. The symposium also marks and celebrates the signing of a Memorandum of Understanding between Royal Holloway and the Shanghai Theatre Academy.



PRODUCTIONS, FESTIVALS, EXHIBITIONS

S HADOWLIGHT EVENTS

Lou Harrison Centennial Celebration -
Night Muse Evening Concert in Santa
Cruz

Sunday, May 14 at 7:00 PM

*"Lou's Day" – A Two-concert
Celebration of Lou Harrison's 100th year!*

A Concert Reading with Shadows

~CINNA: THE CLEMENCY OF

AUGUSTUS by Pierre Corneille~

with "Cinna" or "Suite for Tack Piano"

Composed by Lou Harrison;

Performed by Linda Burman-Hall;

and Shadows by Larry Reed & ShadowLight
Productions

In 1957, Lou Harrison was inspired to write incidental music for a 17th century French play, CINNA, by Pierre Corneille. The play is a grand political intrigue, set at the beginning of the Roman Empire, dealing with loyalty, revenge and forgiveness. Harrison was struck by the deep humanity of the lead characters, and chose to use just intonation and a tack piano to express his feelings towards the play. Although he intended it to be performed with puppets, the performance didn't materialize in his lifetime.

Working with pianist Linda Berman-Hall, shadow master Larry Reed will bring Harrison's vision to life, utilizing new types of Romanesque shadow figures inspired by Harrison's rod puppet designs. The play will be condensed to its essence to create a unique and enriching evening, weaving music, language and shadows together seamlessly.

TICKETS:

[PURCHASE TICKETS ONLINE](#)

LOCATION:

[Peace United Church of Christ](#)
Santa Cruz, CA 95060

MORE INFO:

Visit [New Music Works](#)

**IN VISIBLE LIGHT with Gamelan Sekar
Java**

Friday, June 2 at 8:00 PM |

Saturday, June 3 at 2:00 PM

The San Francisco International Arts Festival
presents, IN VISIBLE LIGHT, a collaboration

with [Gamelan Sekar Jaya](#) and [ShadowLight](#).

IN VISIBLE LIGHT is a work of shadow theater, dance, voice, and Balinese gamelan that paints the story of a mythic tyrant whose arrogance poisons the rivers of knowledge, arts and culture, casting the world into chaos. Saraswati, the goddess of arts, language and learning, fights a magnificent battle to restore balance. Balinese artists Dewa Berata and Emiko Saraswati Susilo work together with Larry Reed to lead 35 performers in a collaboration that is culturally specific yet globally resonant—a work that seeks a path to heal the wounds of a fractured humanity.

TICKETS: Early Bird Discount Tickets

Available until [March 31st](#)

[PURCHASE TICKETS ONLINE](#)



LOCATION:

Fort Mason Center for the Arts [Cowell Theater](#)
2 Marina Blvd
San Francisco, CA

MORE INFO:

Visit [SF International Arts Festival](#)

K **AYOI**
KOMACHI/KOMACHI
VISITED - A NŌ

CHAMBER OPERA

October 26-28, 2017

The Cultch Historic Theatre, Vancouver, BC
Canada

Colleen Lanki is producing and directing the world premiere of an new chamber opera composed by Iranian-Canadian composer Farshid Samandari that combines nō and western classical music. The libretto has been assembled from the nō plays *Kayoi Komachi* and *Sotoba*

Komachi, with selections of Ono no Komachi's poetry to tell a contemporary story of a passionate but destructive relationship. Ono no Komachi is played by soprano Heather Pawsey, and Fukakusa no Shōshō by Komparu nō shite Yamai Tsunao. The cast also includes a mezzo-soprano, and a chorus of two female nō shite-kata, plus a tenor and baritone. The orchestra is a six member ensemble of strings, flutes, percussion and nō kotsuzumi.

MORE INFO:

<http://www.tomoearts.org/Performances/TomoePerformancesKayoi.htm>

photos of the workshop of *Kayoi*

Komachi/Komachi Visited from January 2016.



Yamai Tsunao in rehearsal as Fukakusa.
photo: Tallulah



Colleen Lanki directing the cast in a workshop presentation. photo: Tallulah.

Colleen Lanki

Artistic Director, **TomoeArts**

604.607.5978

tradition+innovation / dance+theatre

www.tomoearts.ca

ELVIS NŌ HITS THE ROAD

International troupe Theatre Nohgaku completed their 2017 tour of Deborah Brevoort and Richard Emmert's English-language nō *Blue Moon over Memphis*. The work follows die-hard fan Judy (*waki*, played by Jubilith Moore) as she makes a pilgrimage to Graceland to visit Elvis Presley's grave at the hour of the anniversary of his death. Initially denied entry by the groundskeeper (*ai kyogen*, played by Lluís Valls), she is later admitted by a mysterious figure (*maeshite*,

played by John Oglevee) with whom she talks about the "King." After a comic interlude that pulls no punches in dealing with Elvis's fame, the hour of his death approaches, and Elvis's ghost appears (*nochishite*). A final exchange with Judy and a "Dance of Loneliness," incorporating fragments of popular tune "Blue Moon," bring the work to its poignant conclusion.



Maeshite and *nochishite* masks by Hideta Kitazawa for *Blue Moon over Memphis*. Photos by Kitazawa Sohta.

Performances took place at Williams College in Massachusetts (March 11) and at Earlham College in Indiana (March 15). Each program also included David Crandall's English-language adaptation of "Tama-no-dan" from the nō *Ama* and a collection of instrumental pieces from nō. Members of Theatre Nohgaku also gave workshops and visited classes at Williams and Earlham, the latter of which is Richard Emmert's alma mater.

Founded in 2000, Theatre Nohgaku is a company of twenty performers from Japan, the U.S., the U.K., Canada, and Spain, committed to sharing nō's beauty and power with English-speaking audiences and performers. TN seeks to contribute to the genre of English nō, exploring the boundaries of the form through original compositions that honor the traditions of nō.

CHINESE FILM COLLECTION IN BERKELEY

UC Berkeley acquires the largest Chinese film studies collection in North America.

The C. V. Starr East Asian Library at UC Berkeley today announces its acquisition of the largest and most comprehensive Chinese film studies collection in North America. The over-70,000 periodicals, posters, photographs, and ephemera contained in the Paul Kendel Fonoroff collection document the development of the film and entertainment industry of greater China from its inception in the early decades of the twentieth

century to the 1990s.

“This amazing collection makes Berkeley the premier research information center of Chinese film studies in the country,” says Peter Zhou, director of the C. V. Starr East Asian Library.

The library acquired the collection in 2015, and has spent the past year receiving the materials and developing a [comprehensive website](#) that scholars at UC Berkeley — and across the world — can access to gain a fresh perspective on the history of Chinese popular culture, media, and social life. The public can also learn more about [Fonoroff's experience](#) as a collector.



Materials are on display at the C. V. Starr East Asian Library. (Photograph by Brittany Hosea-Small for the University Library)

“The Fonoroff Collection is a unique trove of historical materials on Chinese cinema and media, one which will allow scholars and students to make fresh discoveries, and tell new and more comprehensive stories about modern Chinese culture and history in this tumultuous century,” explains Andrew F. Jones, Louis B. Agassiz Professor of Chinese at UC Berkeley.

The collection includes:

- 436 pre-1950 periodicals in 5,901 issues
- 239 post-1950 periodicals in 4,638 issues
- 4,195 posters
- 21,233 lobby cards in 2,194 sets
- 3,332 theater flyers
- 4,370 scripts, booklets, and novelettes
- 5,976 pieces of ephemera
- 9,214 photographic negatives and slides
- 4,145 stills and publicity photos
- 837 VHS tapes
- 2,450 articles and columns authored by Paul Fonoroff
- 5,637 Mao badges

Born in Cleveland, Paul Fonoroff completed an undergraduate degree in Chinese at Brown University and an MFA in cinema at the University of Southern California before moving to Hong Kong in 1983. Once there, he

established himself as a movie critic and a media personality, appearing in countless television programs and Chinese movies. He also amassed a large collection of movie literature and memorabilia, including posters, lobby cards, movie magazines, stills, souvenir booklets, novelettes, scripts, and ephemera produced for films made in Mainland China, Taiwan, Hong Kong, and Southeast Asia. Some of the photographs in his former collection are autographed, some of the scripts are annotated, and some of the periodical runs are astonishingly full, surpassing those in any library in North America. Many of the publications, which range from the 1920s to the 1980s, are scarce; some are unique.

“This vast and unique collection is truly a heritage of world cinema,” explains Weihong Bao, Associate Professor of Chinese & Film and Media at UC Berkeley. “It tells us vividly how Chinese language cinema has always crossed assumed boundaries of nation, region, and media. Its richness invites new approaches and interdisciplinary dialogues for many years to come.”

Media inquiries can be directed to Tiffany Grandstaff, director of communications for the University Library, librarycommunications@berkeley.edu.
— View the [collection online](#).

— Learn more about [Fonoroff's experience](#) as a collector.

— Read the [Berkeley News story](#).

About the Library

The C. V. Starr East Asian Library is part of the University Library at UC Berkeley, an internationally renowned research and teaching facility at the nation's premier public university. A highly diverse and intellectually rich environment, Berkeley serves a campus community of approximately 27,400 undergraduate students, 10,700 graduate students, and 1,600 faculty members. The Library is comprised of more than two dozen libraries, including the Doe/Moffitt Libraries, The Bancroft Library, The C. V. Starr East Asian Library, and many subject specialty libraries. With a collections budget of over \$15 million, the Library offers extensive collections in all formats and robust services to connect users with the collections and build their research skills, while working to help UC Berkeley scholars build research impact.

A TRIBUTE TO AKIRA MATSUI

In February 2017, Jannette Cheong, Richard Emmert and Unanico Ltd. produced "Noh time like the present...A tribute to Akira Matsui" which celebrated Akira Matsui's 70th birthday, his 45 years of introducing nō outside of Japan, and his receiving an honorary doctorate from Royal Holloway, University of London in July 2016. The celebration included a lecture-performance at East 15th Street Acting School, University of Essex (with Margaret Coldiron), a workshop and a seminar at Guildhall School of Music & Drama, and culminated in two performances at LSO St. Luke's. The performances featured Akira Matsui in a program of Samuel Beckett's *Rockaby*, a cello/nō chant collaboration entitled *Noh meets Bach*, and a new work entitled *Opposites/InVerse* by Jannette Cheong with music in nō style by Richard Emmert featuring a ballet-opera-nō collaboration. A 60-page booklet/program published for this event is available through Unanico.

AN EVENING OF *KYŌGEN* *with Mansaku Nomura & Mansaku-no-Kai* took place in Los Angeles at the Aratani Theatre, May 6-7, 2017



Thirty-five years after he first shared the joy of *kyōgen* with Los Angeles theatergoers, Living National Treasure MANSAKU NOMURA returns with the Mansaku-no-Kai Company for an evening of warm, life-affirming comedy. Also starring MANSAI NOMURA and YUKIO ISHIDA, this program of three short masterpieces (*The Owl*, *The Kawakami Headwaters*, and *Tied to a Stick*) displays the full range of a theatrical form that has kept audiences laughing since the fourteenth century. With its pared-down staging and stylized acting, *kyōgen* offers an absolutely unique theatrical experience. *Performed in Japanese with English subtitles.*

5pm "Discovering *Kyōgen*" featuring Mansai Nomura • 6pm *Mansaku-no-Kai Kyōgen*



Nomura Mansaku



Nomura Mansai

This program is the result of a special collaboration between the Aratani World Series and the Yanai Initiative at UCLA and Waseda University in Tokyo. An international symposium in connection with this event was held May 4 at UCLA.

STAGES IN TRANSITION: SOUTH ASIA AND THE DIASPORA

Hunter College, CUNY, hosted a one-day conference on April 29, 2017. Panels included "Aesthetic Theory in South Asia and The Diaspora," "Crossing Borders," "Performers on Performing," "Diaspora Performance in Focus: Tara Arts," "Performance and Gender," and "A Conversation with South Asian Diaspora Theatre Artists, Playwrights and Performers."

INDONESIAN AND CHINESE EVENTS IN LONDON

The Centre for Asian Theatre and Dance at Royal Holloway, University of London, hosted a delegation of performing artists from the Indonesian conservatoire ISBI Bandung for a week in October-November 2016. This resulted in a series of public performances and workshops, including a Cirebon-style *wayang kulit* performance at the British Museum. This successful residency is being followed up by a month-long residency in May 2017 of two artists representing ISBI Bandung, the gamelan

musician and *wayang golek* expert Pa Lily Suparli and the dancer-choreographer and martial arts expert Pa Ahmad Farmis. The program includes training and performing with local *gamelan degung* groups (including Royal Holloway's own Gamelan Puloganti), a collaborative intercultural performance with staff and students from Royal Holloway at the Handa Noh Theatre on 25 May and a public symposium, *Asian Performing Arts: Collaboration and Exchange*, on 30 May, with keynote speaker Professor Keith Howard (SOAS, University of London).



Arjuna's Meditation, a Cirebon-style *wayang kulit* performed by Matthew Cohen, visiting artists from ISBI Bandung and local gamelan musicians, BP Lecture Theatre, British Museum, 5 November 2016. Photograph by Dr. Jungmin Song.

The Centre also hosted a visit from the Shanghai Theatre Academy on 2 December; their intercultural production, *Resurrection of Juliet*, which blended Shakespeare with *Peony Pavilion*, was performed at Royal Holloway's Caryl Churchill Theatre. Royal Holloway signed a Memorandum of Understanding with the STA and it is anticipated that there will further exchanges and collaborations.



Technical rehearsal of *Resurrection of Juliet* by the Shanghai Theatre Academy at the Caryl Churchill Theatre, Royal Holloway, University of London 2 December 2016. Photograph by Matthew Cohen.



PERFORMANCE TRAINING

NOH TRAINING PROJECT TOKYO

The Kita School of Nō and Theatre Nohgaku are pleased to announce the Noh Training Project Tokyo 2017-- an intensive three-week workshop focusing on the performance elements of Japanese classical nō theatre. The workshop will include five hours daily of instruction in the chant, dance, and musical instruments. In addition, there will be lectures on the theoretical elements of nō including dramatic structure, masks and costumes. Participants will attend several performances of nō. All sessions will be conducted in either Japanese with English translation or in English.

When: June 25-July 14, 2017

Where: Kita Roppeita Memorial Nō Theatre, Tokyo

Cost: ¥70,000 (¥50,000 for applicants who pay by May 1). Costs include instruction materials, practice fan, 1 pair white tabi, and tickets to nō performances. Air-travel, accommodation, food and local transportation is NOT included. Affordable accommodation suggestions will be provided on request.

Program Directors:

Teruhisa Oshima: Shite actor Kita School

Richard Emmert: Theatre Nohgaku Artistic Director

John Oglevee: Theatre Nohgaku Development Director

Instructors:

Nō performers of the Kita School and members of the Nō Performers Association. Instructors names will be announced in April.

For an application form and further information: ntp17tokyo@theatretohaku.org.

Also see:

http://theatretohaku.org/noh_training_project_tokyo

Richard Emmert

Hon-cho 2-27-10 Nakano-ku, Tokyo 164-0012
Japan tel: 03-3373-0553 fax: 03-3373-4509

Professor, Asian Theatre and Music, Musashino University <<https://gyoseki.musashino-u.ac.jp/msuhp/KgApp?kyoinId=yemyoobggv>>

Artistic Director, Theatre Nohgaku

<<http://www.theatretohaku.org/>>

[our blog: <http://theatretohaku.wordpress.com/>]

[our youtube clips:

<http://www.youtube.com/watch?v=FZNSXosN-ko>]

[two English language nō

plays: https://www.youtube.com/watch?v=7bJHepiF_Hc (Eliza)

https://www.youtube.com/watch?v=lqfdoPAxiV_k (Oppenheimer)]

Director, Noh Training Project-

UK <www.nohtrainingprojectuk.org/>

INTERNATIONAL SUMMER WORKSHOP

Techniques and imaginings of the Sudanese wayang golek

From August 22 to September 8, 2017

Stage Techniques et imaginaires du wayang golek indonésien / Workshop Technical and imaginary of the indonesian wayang golek - Summer 2017



Photo : atelier ESNAM *La marionnette indonésienne* dirigé par Asep Sunandar (1995)
photographe Brigitte Pougéoise

Workshop directed by **Dadan Sunandar Sunarya**

(Putra Giri Harja 3 company, Indonesia)

Interpreting: **Sarah Anaïs Andrieu**

Number of participants: **16**

Suitable for: **puppeteers, puppets builders, actors**

Workshop languages: **French, English, Sundanese**

Workshop fees:

1250 euros (individual payment)

1800 euros (AFDAS or other support)

Application deadline: **May 22, 2017**

The objective of this workshop is to provide an introduction to and familiarisation with the techniques and rich imaginings issuing from the grand puppet tradition that represents the Sudanese *wayang golek*, a form native to the western part of the island of Java where it is extremely popular today.

It will be a matter of getting immersed in a complex form based on collective creation, through both the mastery of a variety of techniques and improvisation. The workshop will be led by puppeteer Dadan Sunandar Sunarya, accompanied by a wayang builder and three musicians.

M INSTITUT
INTERNATIONAL
DE LA MARIONNETTE

Institut International de la Marionnette

7 place Winston Churchill - 08000

Charleville-Mézières - France

Tél. +33 (0)3 24 33 72 50

www.marionnette.com

[Leaflet](#)

[Application form](#)

[More information](#)

Institut International de la Marionnette

<dif.institut@marionnette.com>

SUMMER IN BALI
*Visit Bali this summer with Aratani
World Series Director Judy Mitoma &
her family!*

Travel to Bali to celebrate the 20th Anniversary of Gamelan Cudamani.

Options of one or two week programs suit artists and travelers alike.

Çudamani Arts, Culture, & Environment (ACE) July 5-12, 2017

Çudamani Summer Institute Intensive. July 15-30, 2017



Georgianne Cowan created this video of her experience in Bali with Cudamani-enjoy

Gamelan Cudamani 20th Anniversary

Programming

Established in 1998 in the village of Pengosekan, Cudamani has toured the United States six times. At the heart of the organization is a commitment to the music and dance education of village youth. For ten years the Cudamani Summer Institute has provided training for artists of all ages and background from around the world.

There is no substitute for experiencing Bali through the Cudamani lens. Our program includes daily encounters with members of Cudamani, field trips to important cultural sites, witnessing performances in local (non-tourist) contexts, housing in our favorite place in Ubud and lovingly prepared meals. (single and double rooms available).

cudamani.org



Announcing NEW PROGRAM

Cudamani ACE (Arts, Culture, Environment) July 5-12, 2017

Do not visit Bali as a tourist- it is hard to find more experienced and insightful guides as Gamelan Cudamani

Under the direction of Emiko Susilo and assisted by Dewa Putu Berata and Judy Mitoma, this one-week program will introduce Bali from Cudamani's unique perspective giving you insight into the creative, social and spiritual world of the Bali. Bali faces increasing environmental and cultural challenges, and the Cudamani ACE program provides a balanced perspective so the visitor can come to their own conclusions. This program is open to all ages and abilities.

Highlights include:

- *Choice of 1.5 hr Cudamani gamelan or dance workshop everyday at Cudamani Sanggar or hands on workshops will allow you to try activities such as offering making, cooking, weaving, painting.
- *Visits to temples will provide insights to their history, architectural design, and religious activities.
- *Attend ceremonies in a manner respectful of Balinese culture.
- *One performance at the Bali Arts Festival gives you a chance to see local Balinese audiences watching the best of Bali's gamelan and dance groups.
- *A rich array of NGOs is tackling environmental problems in Bali today. Be introduced to some of the important players such as village farmers who struggle to reintroduce traditional organic rice growing techniques, the heartwarming a sea turtle egg rescue program, and a major health initiative lead by expat health care professionals.
- *Engage with Balinese leaders in special lectures and discussions.

Daily programs will last 5-6 hours, allowing you time to explore UBUD on your own.



Cudamani Summer Institute (CSI) July 15-30, 2017

Study Music and Dance in Bali!

Ten Year Anniversary Program.

Be immersed in the powerful learning culture of Çudamani & the village of Pengosekan, Ubud, Bali.

I Dewa Putu Berata- Director and Emiko S. Susilo- Director ÇSI

Study under master artists:

I Dewa Putu Berata

Emiko Saraswati Susilo

Ibu Ni Ketut Arini

Bapak I Nyoman Cerita

Bapak I Ketut Wirtawan

Additional Cudamani teaching staff:

I Dewa Putu Rai, Erik Harianto Ardiantha, Sang Kompiang Sastrawan, Dewa Ayu Eka Putri, I Made Supasta & Dewa Ayu Swandewi

Providing instruction to the children and youth of Pengosekan has been the primary goal of Sanggar Cudamani for twenty years. Over the years Dewa Putu Berata and Emiko Susilo have refined their approach to teaching a diverse student body. Their pedagogy is unique in Bali and supports the beginning student as well as the seasoned master artists. Key to the success of the program is the team of Cudamani teaching assistants. Their participation keeps the artistic level of every class at a very high level by providing individual instruction, encouragement, and models of excellence. Past participants have included: University music and dance professors as well as students; professional artists eager to extend their creative and performative reach; educators who want to expand their classroom teaching, and young people who have fallen under the spell of Balinese performing arts.

This 15-day course, provides five hours of studio activity five days a week. Activities includes separate gamelan and dance courses, lecture demonstrations by members of Cudamani, invited lectures by guest speakers, attending one Bali Arts Festival performance, attending at least one local temple festival, and opportunity to perform for the village community. With ten years of experience Dewa and Emiko have created a balanced, dynamic and inspiring educational experience that has students returning year after year.



Give yourself the gift of the arts and enjoy being a student in one of the planet's most beautiful cultural sites. While providing the comforts of guest house Artini III and access to the vast restaurants of UBUD, our program finds the perfect balance between serious daily study of Balinese gamelan and dance and your own time for adventure. This program is ideal for musicians and dancers regardless of previous training. In past years participants have successfully brought partners and children- easy access to mountains, sea, zoo, bird park, and many other family and recreational attractions, everyone can find pleasure in Bali.

PROCEEDS FROM THE NSTITUTE BENEFIT ÇUDAMANI'S PROGRAMS FOR BALINESE YOUTH & CHILDREN!

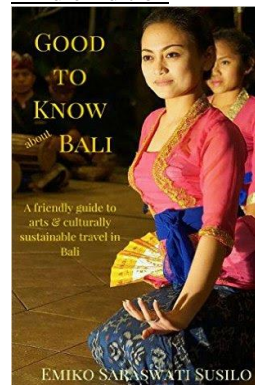
Our mailing address is:

12200 Lawler Street, Los Angeles, CA 90066

jmitoma@arts.ucla.edu 310 871 2648

Learn more from Emiko Saraswati Susilo about the arts and culture of Bali. Released as an ebook in March 2016 we suggest everyone considering this program read her book. Click below for more information:

[Good to Know about Bali: A Friendly Guide to Arts and Culturally Sustainable Travel to Bali-Kindle Edition](#)





PUBLICATIONS and OTHER MEDIA

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

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

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

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

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the AAP flyer, to make the offer more worthwhile to our members. A time limit can certainly be set (i.e. "order this book by 1 July 1, 2013 and receive 20% off").

For the inclusion in Spring, 2014 *Newsletter*, please include books published only since the previous newsletter (Fall, 2013).

Interested parties may contact the Secretary/Treasurer at kwetmore@lmu.edu 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

D **IGITAL LIBRARY OF CHINESE THEATRE**
The Pilot of Digital Library of Chinese Theatre is ready to be viewed:

<https://chinesetheatre.leeds.ac.uk/>

I hope this will be of some use for your teaching, research and practical work in the theatre.

The project is supported by the AHRC grant for the Leeds-based international research network 'Staging China' and the 'Language and Culture for the New Generation of Leading Researchers in East Asian Studies: Partnerships, Networks and Training'. There are only 40 productions covering about 20 theatrical genres (since it is merely a pilot) but there are a few highlights, for example,

1. There are 11 different productions of *The Orphan of Zhao*, including modern spoken drama, regional song-dance theatre, opera and covering works from 4 countries, China, Nigeria, Korea and Britain (Royal Shakespeare Company's 2012-13 work).
2. For the Chinese regional song-dance theatres, we put a map for each genre to show the areas where the genres are popular.
3. Important writings are bilingual English and Chinese. We are adding more Chinese onto it. Please have a look and help me circulate widely. If you discover any errors, please let us know. Much obliged and great many thanks!

<http://www.stagingchina.leeds.ac.uk/>

Li, Ruru

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Tel 44 113 343 3469 Email: r.li@leeds.ac.uk

WOMEN IN ASIAN PERFORMANCE: AESTHETICS AND POLITICS

I am pleased to announce the publication of the new anthology - *Women in Asian Performance: Aesthetics and Politics* brought out by Routledge. The anthology is a new attempt to map the presence and contributions of women to Asian performances. 13 essays in the volume critically evaluate the artistic engagement of women in India, China, Japan, Korea, Indonesia, Singapore, Java and British diaspora. Please find the link attached:

<https://www.routledge.com/Women-in-Asian-Performance-Aesthetics-and-politics/Madhavan/p/book/9781138917828>

I would welcome your feedback on the volume and please do not hesitate to get in touch with me. Kind Regards

Dr. Arya Madhavan | Senior Lecturer
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Lincoln, Lincolnshire. LN6 7TS
tel: +44 (0)1522 837609

NEW BOOK ON DUNHUANG PERFORMING ARTS

Lanlan Kuang's new book may now be found in the following libraries in North America:

Dunhuang Performing Arts: The Construction and Transmission of "China-scape" in the Global Context, Social Science Academic Press, 2016. ISBN: 978-7-5097-8755-7.

Copies in US and North American Libraries:

[Harvard-Yenching Library](#);
[Princeton-Marquand Library of Art and Archaeology](#);
[Rice-Fondren Library](#);
[OSU Music and Dance Library](#);
[Univ. Toronto East Asian Library](#);
[Library of Congress](#)

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MEMBER NEWS, KUDOS, AND ACCOLADES

Claudia Orenstein
In spring 2016, Claudia Orenstein gave the lecture "Kyōgen in Historical Context" at the Asia Society of New York. In summer 2016 she travelled to Japan

with the production *Shank's Mare*, a collaboration between US puppeteer Tom Lee and Nishikawa Koryu V, master of the *kuruma ningyo* tradition. She worked on the show as dramaturg and performed as puppeteer in the Japanese tour to Hachioji and the Iida

International Puppetry Festival while beginning her new research on Japanese puppet traditions, focusing on traditions other than *bunraku*. She returned to Japan in January 2017 for further research, especially on the *hakomawashi* of Tokugawa and followed these puppeteers on their *kadozuke* as they went house to house blessing homes with their puppets. Her article on *Shank's Mare* will appear in an upcoming issue of *Asian Theatre Journal*. Her work on the *hakomawashi* will be included in *Women and Puppetry: Critical and Historical Investigations*, which she is co-editing with Cariad Astles and Alissa Mello for Routledge. In April 2017, Claudia Orenstein with Kat Lieder and Deepshikha Chatterjee co-organized the symposium Stages in Transition: South Asia and the Diaspora at Hunter College, bringing scholars and artists together for a rich day of presentations and conversations. Claudia has helped Kathy Foley with an upcoming exhibit on Indian Puppetry at the Center for Puppetry Arts and has lent several objects to the show. Claudia's article "Immortal Nirbhaya - From Victim To Victor Around the Globe," co-authored with Deepshikha Chatterjee, appeared in a special issue of *Samyuktha: A Journal of Gender & Culture* focusing on women and Indian theatre. Her article "Our Puppets, Our Selves: Puppetry's Changing Paradigms" appeared in the issue *Action, Scene, and Voice: 21st Century Dialogues with Edward Gordon Craig* of *Mime Journal*. In Fall 2016 Claudia was promoted to Full Professor and is currently finishing out a three-year stretch as Chair of Theatre at Hunter College. This academic year Hunter College Theatre sponsored or co-sponsored presentations from *kyōgen* performers, *kunqu* performers, a Japanese puppeteer from Awaji, a *bharata natyam* dancer, and a *kathakali* artist.

Sissi Liu
Academically, Sissi Liu's peer-reviewed article "Kungfu/Jazz as New Approach to Music Theatre Making: Fred Ho and His 'Manga Opera' *Voice of the Dragon*" is forthcoming in the "New Music Theatre" Special Issue in *Studies in Musical Theatre*. Her refereed book chapter "(Re)Canonizing 'American' Sound, Reinventing Broadway Song Machine: Digital Musicology Futures of Broadway Musicals" will appear in the edited volume *iBroadway: Musical Theatre in the Digital Age* (New York: Palgrave Macmillan, 2017).

On the practical side, Sissi is currently working as the director of a jazz opera version of Stravinsky's *L'Histoire du Soldat*, which will be staged at Carnegie Hall in June 2017, performed by Eco Music Big Band. The jazz piano ensemble Sissi has co-founded since 2016, "Shero Machine," is looking forward to their debut recital-lecture in May 2017 at the Elebash Recital Hall, the Graduate Center, City University of New York. In this performance of Sissi will be performing, together with Marie Incontrera, their arrangements of pieces by revolutionary jazz artists such as Calvin Massey, Sun Ra, and Fred Ho.

Margaret (Jiggs) Coldiron
MJC is very pleased to join Kathy Foley, Diane Daugherty, Suiyan Liu, Xing Fan and other AAP members in the new volume from Routledge: *Women in Asian Theatre: Aesthetics and Politics*, edited by Arya Madhavan. Her chapter on "Foreign Female Interventions in Traditional Asian Theatre" profiles the work of Cristina Formaggia and Rebecca Teele in Balinese Topeng and Gambuh and Japanese Nō.

On 30 March Jiggs presented "The Expressive Power of the Nō Mask" at the Minneapolis Institute of Art.

Caleb Goh
He is happy to report: "I got my green card!!! I am now a permanent resident in the US!"

Matthew Isaac Cohen
In December, Matthew conducted research on *wayang* puppets in the Municipal Museum of Munich, one of the largest collections of puppets in the world, and on 17 February delivered a workshop on *wayang golek* puppet theatre for children and families at the Tate Modern. He has been invited to deliver a paper on Wayang in Museums at Cornell University at the conference "Still in the Game": The State of Indonesian Art History in the 21st Century, celebrating the 50th anniversary of the publication of Claire Holt's classic *Art in Indonesia: Continuities and Change*. His article, "Global modernities and post-traditional shadow puppetry in contemporary Southeast Asia" was published in *Third Text* 31, no. 1 (2017): 1-19. The big news is that Matthew will be a Senior Visiting Research Fellow at the Yale University Art Gallery in autumn 2017, working on the

Angst collection of *wayang* – recently acquired by Yale. This is the largest collection of *wayang* in the world. See <<http://cseas.yale.edu/angst-collection-indonesian-puppets>> for details. Very excited to be the first visiting scholar to work on the collection, and to be back in the US for three months.

Shiao-ling Yu
She has an article, "The Orphan of Zhao: Chinese Revenge Drama and European Adaptations," accepted for publication in *Comparative Literature Studies*. Another essay, "Jiao Juyin on Directing" will be published in the book entitled *A Guide to World Theatre Theory* published by Routledge.

Alexa Huang
She co-organized and served as the discussant for a panel on commemorative activities for Tang Xianzu and Shakespeare at the Modern Language Association convention in Philadelphia, January 2017. She argued that the two national playwrights represent dreams of universalism—belief that these playwrights are the spokesperson for humanity and liaison for cultural diplomacy. This is why they become the vehicle of choice for British and Chinese cultural diplomacy and exchange in 2016. More recently, Alexa gave a post-screening talk on "Kore'eda Hirokazu's *After the Storm*: Cinematic

Deconstructions of Core Family" at Avalon Theatre in Washington, DC, March 2017.

Richard Emmert
He was invited by Teatro del Mundo of Mexico City to give a weeklong writers' workshop on *nō* theater at the National Centre of the Arts (Cenart) in late March followed by a *nō* performance workshop in Malinalco, also a weeklong in early April. This is hoped to be a first step in creating a Spanish-language *nō* performance.

Carol Fisher Sorgenfrei
She was honored to participate in the symposium "Traditional Japanese Theater and Theater Studies in a Global Age," sponsored by The Yanai Initiative Japanese Performing Arts Program at UCLA & Waseda University, in May, 2017. The symposium featured 23 Japanese theatre scholars from North America, Japan, Singapore, the Philippines, and Thailand, and was organized in honor of *kyōgen* master Nomura Mansaku, who gave the keynote address.



EDITOR'S CHOICE - GUEST REVIEWS

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What You See May Not Be What You Get: 'Girl X'

February 18th, 2017

by Samuel L. Leiter

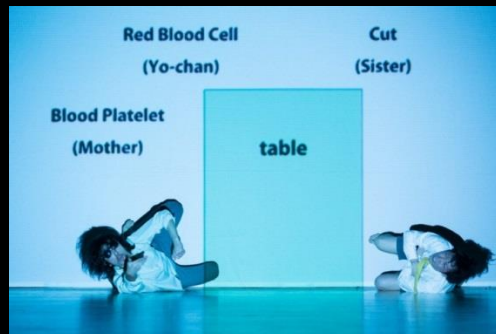


Sachiro Nomoto in 'Girl X.' (Photo: Ayumi Sakamoto via The Broadway Blog.)

The advent of texting and e-mails as ways of instant communication has not only changed the nature of human interaction; it's also become a significant factor in plays and films, where projected or inserted words become part of the performative discourse. Japanese avant-garde writer director Suguru Yamamoto and the theatre collective he founded, Hanchu-Yuei, take this idea to a new level in their offbeat work, *Girl X* (Yōjo X), presented this weekend at the [Japan Society](#) as part of its annual performing arts program. It was performed in English at the Japan Society last spring in a staged reading.

Two expressive young actors, Kazuki Ohashi and Sachiro Nomoto, perform *Girl X*, which runs an hour, on a bare stage. Upstage is a large screen; at the stage lip is a powerful projector. The two actors, designated 1 and 2 in the script, play several characters, named and unnamed, male and female, without any attempt to alter their voices or behavior as the words the characters speak and send by text are projected, in English and Japanese.

The text sometimes identifies the speaker, and sometimes not. Spoken lines are also projected and an English-speaking audience may be forgiven for occasionally wondering which lines are subtitles to help follow the action and which are there simply to replicate the spoken words, even for Japanese speakers. On several occasions, long passages ensue during which only text is shown and no one speaks. The opening sequence, for example, does this when a baby in the womb begs his mother to end his life before he's born. Yamamoto has spoken of his fondness of writing not just words to hear, but "words for the eye."



Kazuki Ohashi and Sachiro Nomoto in 'Girl X' (Photo: Ayumi Sakamoto via The Broadway Blog.)

There's no denying that the projections, often spread across brilliantly colored backgrounds, are artfully designed, using a variety of font styles and sizes; some are still (like numerous Chinese characters for "cry") and some show movement, including a video of the sea. There also may be geometric forms suggesting a dining table or TV, or a diagram naming characters in a particular scene.

As ominous thrumming plays, the actors, their hair wildly coiffed, appear both singly and together, moving in carefully choreographed patterns that cast their huge, looming shadows on the screen, like grotesque images from an expressionistic nightmare. Actor 1's movements are made even more threatening by the wooden hammer he wields. In a dining room scene, the actors lie on the floor, placing their feet on the screen on either side of a table image, as if they were being observed from overhead. Because of the abstract techniques it's often difficult to follow the narrative or to know who's speaking at every point. Since there is definitely a narrative, Yamamoto's methods, interesting as they are, become an

end in themselves and do little to clarify the nature of his story. I had to read the script (in a slightly incomplete version) twice, once before the show and once after, to make sure I knew what it was about.

It also doesn't help matters, even with diagrammatic projections, that Actor 2, in his guise as the younger brother of a married sister, refers throughout to his sister's ex-boyfriend as the Bacterium, to his mother as the Blood Platelet, to his sister's little girl as the Red Blood Cell, to himself as the White Blood Cell, and to his sister as the Cut in which those other hematological elements vie for control.

The play, first produced in 2013, is inspired by the unease created in Japan following the Fukushima earthquake and tsunami of 2011. The narrative, though, while filled with disquieting fears and anxieties, ignores that 2011 disaster to track the behavior of a "Man," played by Actor 1, who was once the boyfriend of a woman named Akemi, now married to a surgeon, with whom she's the mother of a little girl, Yo-chan. He carries a hammer, counts the "alienation points" he's accumulating, and is on the lookout for "the enemy."

Countering him is Ryota, Akemi's younger brother, played by Actor 2, another lost soul who's preoccupied with how frizzy his pillow makes his hair, and holds the Man responsible for causing Akemi to slash her wrists (thus his name for her, the Cut). Eventually we learn of a series of rape-murders of little girls, and of the relationship to them of the characters in the story.

Regardless of its dramatic potential, *Girl X* seems mainly interested in using its narrative to experiment with its unique combination of live action and projected images. While it may be fascinated by the nature of modern communication, that doesn't prevent it from having communication problems of its own.

Girl X

Japan Society
333 E. 47th St., NYC
Through February 18

Samuel L. Leiter is Distinguished Professor Emeritus (Theater) of Brooklyn College and the Graduate Center, CUNY. He has written and/or edited 27 books on Japanese theater, New York theater, Shakespeare, and the great stage directors. For more of his reviews, visit Theatre's Leiter Side (www.slleiter.blogspot.com).

FIELD NOTES FROM TPAM (TOKYO PERFORMING ARTS MEETING) IN YOKOHAMA, FEBRUARY 11-20, 2017

--- by M. Cody Poulton, University of
Victoria, Canada

February 15:

I thought I'd fly into Tokyo under the radar, play with the grandkids, see that my wife got safely onto her Shinkansen in Shinakawa whisking her away from hateful Tokyo, then catch some shows at TPAM (Tokyo Performing Arts Meeting) in Yokohama before bugging back to Canada. But I kept running into people I knew at the shows: an old friend from Gekidan Mingei at a Silk Road rendition of *Dōjōji*, complete with Mongolian throat singing. Then, last night, I bumped into another friend, who teaches contemporary literature and media studies in Tokyo, at what has become TPAM's hottest show, Apichatpong Weerasethakul's *Fever Room*. (The joke later was that no one can pronounce his name, so he asks people to call him Joe. Like Canada's Prime Minister? I asked my American friends, alluding to the reference

made by Trump's press secretary Sean Spicer, to "Joe Trudeau.") Apichatpong's best known as filmmaker—his *Uncle Boonmee, Who Can Recall his Past Lives*, won the Palme D'Or at Cannes in 2010.

My friend Tina Rosner and I got to the venue early to pick up our tickets and were busily ushered from one long line into another and yet another. Tickets sold out fast, and yet another line was of those waiting for rush seats. The process was rather like going through airport security, complete with cryptic directions like "we would recommend that you have a wash beforehand." "Will they also ask us to season our bodies with salt?" I asked Tina, thinking of Miyazawa Kenji's story, "Restaurant of Many Orders," where two hapless hunters discover that they are on the wildcats' menu. In the theatre lobby the twitter of high tension staff, Japan on perpetual crisis mode. All social action in Japan devolves into a form of crowd control. In the dark theatre a voice gives us instructions as to how to evacuate in the event of an earthquake, then tells us to enjoy the show, now that we have been truly made to feel uneasy.

The lights go down, those seated on the floor in front of us turn into so many dim little

statues of Jizō in a mausoleum, and a long, inarticulate rumble starts up on the surround sound system and doesn't let up till the end. Projectors and screens descend from the flies, first one at centre, then two at the sides, then another above the first.

We see a series of quiet scenes of rooms, gardens, parks, young people going about their lives, a ferry crossing the Mekong. There is a younger couple, a Boston terrier called Dracula, another one called King Kong, an elderly Alsatian with a limp, an old couple in a hospital; one is bedridden. Fragmentary dialogue with little narrative strand. The images of young men gazing at the river or the sea seemed as random and leisurely as everything about life in Japan is not. I found my own impatience starting to rise. Oh, get to the point, why don't you? I thought, not very Thai of me. But suddenly we were in a cave. Shadows on the wall, petroglyphs, strange shamanic shapes of stalactites and stalagmites, a masked man.

Then the screens flew back up into the flies, the walls and ceiling opened, and dimly in the darkness, we could make out we were actually sitting backstage, facing a huge auditorium that soon was enveloped in stage fog and strobe lights. The lights and fog resolved into a vortex that turned into Bosch's ascent of souls to heaven. Projectors beaming rays of light fell and rose and as they did we in the audience rose and fell through banks of cloud, then seemed to sail up into the stratosphere, looking over the arc of the earth far below. At other times, a street lamp, human shadows were projected through the fog. We were all in Plato's cave trying to make sense of Forms and, maybe eventually, formlessness too.

For me, this part of the performance, in which the clouds and beams of light had even more impact and were much more affecting than the shadowplay of people projected on fog or screen, could have lasted forever. Apichatpong had succeeded in creating a sense of wonder that Kubrick had attempted (and for me failed) with *2001: A Space Odyssey*—a total out-of-body experience that one nonetheless needed a body to experience it with. Key to this was the use of architectural, 3-dimensional space and not just the flat 2D of film. The descent of another screen audience right and the image of a sleeping man finally brought us back to earth and out of our own private dreams. We hear the young man ask the old woman if she can remember her dreams. She replies that she could when she was young, but now that she is old she never does. The man

tells her it is not because she is old that she can't remember, but that because someone has stolen her light. And then it was over.

It was after that I ran into Anne McKnight, a fan of the director's work. She said she was meeting some friends for a drink after. Tina said she needed to quietly process what she had just seen, and I imagined her sailing back like Benzaiten on a rainbow-coloured ether over the Tama River to her shrine in Inokashira Park. As for me, I muddled through a haze of craft beers on the last train on the Hibiya Line, to run a gantlet of African cabaret touts and Chinese masseuses, hands trying to pull me into their Roppongi fleshpots, before my head could hit the pillow, dream some more, then like the old man I am, promptly forget my dreams again.

February 16:

Crazy Girls Save the World, by Miss Revolutionary Idol Berserker (*Kakumei aidoru bōsōchan*)—an hour (counting encores) of full-on *genki* mayhem—played at the Yokohama Doll Museum Red Shoes Puppet Theatre. It's a cute little theatre, designed just for children, and Miss Revolutionary Idol Berserker trashed it. In the front row were seated a number of middle-aged men, typical Japanese *oyaji*, just waiting to be saved by these crazy girls. One with a comb-over was wearing a T-shirt with a colourful print design of floating little fat, balding men, just like him, wearing diapers on both loins and heads. I wonder: are these guys *sakura*, hired by Miss Revolutionary as cheerleaders?

Chief Berserker is Toco Nikaido, founder also of Banana Gakuen, a chaotic girl band established in 2008. They had been banned from performing at Oberlin University's College of Performing and Visual Arts, where Nikaido was student at the time. Banana Gakuen disbanded in 2013. (Banana Academy: I wonder if she ran into copyright issues over that name with one of the seedier establishments up Dōgenzaka in Shibuya, where all the strip and clip joints, body rub parlours and brothels are?) Nikaido's special skills (*tokugi*) include cosplay, a *nidan* in kendō and "tortoise shell bondage." Leggy, blonde Amanda Wadell, from Huston, Texas, is also a star member; the rest of the company consists of more than a dozen girls got up in Japanese school uniforms (which, in mid-play, they strip off to reveal modest one-piece black highschool bathing suits), a succession of wigs, including Hatsune Miku's teal-coloured pony tails, and lots of props—fans, placards, light sticks, ribbons, and soft toys that they throw with gay abandon into the

audience while screaming pop songs. No narrative, the songs make no sense and everything is too loud anyway to make out the lyrics. The program notes tell us that Toco's pandaemonium "presents the audience with an unrelenting, rebellious and entertaining upheaval of the current information age," and that she "hopes to connect people around the world with Japan's enticingly spunky and savage youth culture." I couldn't have said it better myself. Party time! Photo and video taking is actively solicited. During a succession of encores, the audience is invited onto the stage to perform, and the cast descends into the auditorium to watch them. Benzaitina may have sailed back to Kichijōji on a rosy coloured clouds the other night, but tonight I, just another *oyaji*, was catapulted back to Roppongi by raucous J-Pop.

February 17:

Crowd control à la japonaise, part 2: my friend Katja Centonze invites me to see Eisa Jocson's dance piece, *Host*, today, adding that she will be bringing the Italian ambassador's daughter with her. Who could pass up a chance to see striptease with the Italian ambassador's daughter? The hitch is I must show up early to purchase a ticket for myself and said Italian ambassador's daughter too. The venue is in the basement of the Yokohama Nigiwaiza, a *yose* (Japanese vaudeville theatre). I just make it there thirty minutes before the show and go straight to the ticket desk. "Two tickets, please," I say. "Tickets are not on sale yet. Please go wait over there with the other people." There had been a man standing beside me, a staff member, but when the woman at the ticket desk pointed in the direction of the waiting area, I see that the man is already headed in that direction himself. As I approach him, he announces that the tickets are now on sale. I make a swift pirouette back to the ticket desk. "Two tickets, please," I say, po-faced, to the woman, who likewise acts as if she'd never seen me before. This ludicrous pantomime took, I'd say, all of five seconds.

Tickets purchased, I'm instructed to sit in the corner, like the class clown. I am beginning to get worried about Katja and the Italian ambassador's daughter's no-show. At the same time, I'm worried about losing my hard-won place if I go look for them. Ten minutes to curtain an usher announces that we are to now line up at the theatre entrance, two abreast, in the order of the purchase of our tickets. So I do, but I'm eager to deliver the Italian ambassador's daughter her ticket and they still haven't arrived. (Katja had in the meantime texted to say they

would be *girigiri*, but the basement was a cell phone dead zone.) Sure enough, moments before the announcement that we would now be let inside, Katja and the ambassador's daughter arrived. I asked a Japanese dance critic behind me to save my spot as I bolted to the rescue. Mission accomplished, I filed in with the rest of the earlybirds.

I learned that the Italian ambassador's daughter was a fashion designer, and the cut of her overcoat positively screamed Milano. "How did you two meet?" I asked. Katja said it was at a fashion show the daughter had hosted at the embassy; besides being both Italian, their connection was an eminent Japanese noise vocalist that the ambassador's daughter had hired for her show. Japanoise at the Italian embassy? A noise vocalist who still has a vocal cords after more than twenty years in the trade?

All this before the main event, Eisa's Jocson's striptease. The day before yesterday, I'd seen an Indian woman, Mallika Taneja, start her play stark naked, then successively pile layer upon layer of clothing until she looked like a butterball in burka. (My friend Tina remarked that when she was in theatre school in Hungary, she and a friend used to make bets on how long it took for performers to start taking off their clothes, but Taneja's performance would have trumped them all.) Here, Joscon, a Filipina, was also supposedly making a statement about the objectification of the female Asian body, with a series of dance routines in which she did Taneja in reverse, but what she managed to do was reinforce all those tropes about the objectification of the female Asian body. There was the sequinned pink kimono and paper umbrella, even a *hannya* mask, to *enka* music like something out of *taishū engeki*. Those props discarded, she performed a prim *Nihon buyō* dance to *nagauta* before stripping off that kimono to reveal a red bustier and knee-high boots that she then removed in front of me, staring contemptuously into my embarrassed eyes. (Katya claimed my eyes registered anything other than embarrassment.) Then off the bustier and spandex shorts, on the disco music, and bump and grind in her undies. She didn't proceed further with the strip, but there was never any tease to it, really, and anything further was unnecessary. Joscon was Manila's 2010 champion pole dancer, and it showed. At one point I realized, like some idiot born yesterday, why such dance floors have mirrors. Besides the hip action there were some weird contortions vaguely reminiscent of qigong, or

maybe body-building. The performance was more a demonstration of what she could do with her own body, which was considerable, but that was all. Taneja's performance critiqued said objectification of the Asian female body better and with wit.

(There was a strange, Lost in Translation episode, however, after Taneja's show, during the talk-back session. Questions from the audience were inevitably fielded about the male gaze, but the interpreter mistook this to be about male *gays* and their relationship to her performance. How do homosexuals relate to naked women? The interpreter was doing somersaults trying to unpack that one. Even those who didn't speak Japanese sensed that the discussion had taken a bizarre turn. Finally, a young Japanese woman gently steered the conversation back to gazing and all talk of gays was dropped.)

On the train home after Jocson's show, I told Katja, who has been living in Tokyo for ten

years or more and is deeply into butoh, about my run-in with the usher police again. "And these are theatre people, the most anarchistic Japanese of all!" she said. "Imagine what it's like being a salaryman here. If ever they tried to organize audiences with *seiri bangō* and lines for this and that at the Venice Biennale, there'd be an insurrection!"



CRAZY GIRLS SAVE THE WORLD



ASIAN THEATRE ON THE WEB

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

A

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

The AAP email list is now administered through the

Association for Theatre in Higher Education (ATHE). The list facilitates discussions and the circulation of news among subscribed members. You do not have to be an AAP member to join the AAP email list. If you were previously subscribed, you are on the new list. If you wish to subscribe to the list visit <https://m360.athe.org/admin/forms/ViewForm.aspx?id=23372> You can remove your email address from the list by visiting the same site.

A

AP TWITTER FEED

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

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

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

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



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IJPAN 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

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

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