

**ASSOCIATION FOR ASIAN PERFORMANCE  
SPRING, 2023 NEWSLETTER**



***In Memoriam***

**Colleen Phyllis Lanki**

January 18, 1965 – January 18, 2023

It is with great sadness that we report the death of our dear friend and colleague Colleen Lanki, who passed away from cancer on Wednesday evening, January 18, 2023. She had been battling the illness for the past year. Unfortunately, the treatment wasn't working and her condition took a drastic turn for the worse over the weekend. The suddenness of her passing has been devastating to her family, friends and colleagues here in Vancouver.

As many of you know, Colleen was a outstanding artist and scholar of Japanese and intercultural theatre-- dancer, actor, choreographer, director, producer, and artistic director of theatre companies. After working in Japanese theatre in Tokyo for several years while learning noh and nihon buyo, she earned an MFA in directing/Asian theatre from the University of Hawaii in 2004. She then returned home to Vancouver, where she founded the Tomoe Arts Society in 2009, focusing on the "exploration of the principles and aesthetics of Japanese traditional performance through classes, workshops, and the production of traditional and contemporary interdisciplinary performances." Since then, her company has produced over two dozen Japan-based and intercultural projects, including *Kayoi Komachi/Komachi Visited* (2017), an ambitious chamber opera featuring Japanese noh actors/chanters and Canadian opera singers, together with musicians from both traditions.

In recent years, Colleen had enrolled in the theatre studies PhD program at the University of British Columbia, where her research focused on the female Japanese avant-garde playwright Kishida Rio (1946-2003). She conducted field research with Kishida's company actors, co-translated several of her plays, and directed staged readings of these plays. Two most notable examples are *Thread Hell*, which she directed for the University of Hawaii theatre in 2013, and *A Journal of the Plague Year*, co-written by Terayama Shūji, a leading figure of Japan's little theatre movement, and Kishida. *Plague Year* received a staged reading at the 2021 AAP Zoom conference and then at the 2022 Rio Festival (also on Zoom), an annual celebration of Kishida's artistry. The play's translation was published in the spring 2022 (39.1) issue of *Asian Theatre Journal*. It is a significant loss to our community that we will not be able to read Colleen's scholarly

insights on Kishida based on her uniquely deep experiences as an actor, translator, and director of Kishida's plays.

We at AAP send our condolences to Colleen's husband Nigel Carvalho and her entire family. Her family and friends celebrated her life on February 11, 2023. Donations in her memory would be welcomed by Tomoe Arts or the British Columbia (Canada) Cancer Society.

---- Siyuan Liu

## LETTER FROM THE PRESIDENT



Dear AAP Members,

Greetings from Toronto. I hope that this message finds you prioritizing your well-being—both physical and mental—and that you and your family have access to resources, support, and care when needed. Happy Spring to you all!

It gives me pleasure to report that the planning for this summer's conference is progressing smoothly. As we work with ATHE on major changes in conference format and structure, I thank Amanda Culp (VP for AAP Conference Planning) and Tara Rodman (VP for ATHE Conference Planning) for their leadership and patience. The AAP Conference (on August 2) and the ATHE Conference (on August 3–6) will be held at the JW Marriott Austin in Austin, Texas. Our 2023 AAP Conference is shaping up to be spectacular. With robust responses to ATHE's call to action to build new structures and explore new ways of working together during our annual convening, we will also have a strong appearance at the 2023 ATHE Conference.

I am delighted to announce that Siyuan Liu, Professor of Theatre at the University of British Columbia and editor of *Asian Theatre Journal*, will deliver the 2023 *Asian Theatre Journal* Lecture at the ATHE Conference. The lecture title is "Writing for the Historically Marginalized Voices." In this lecture, Siyuan Liu discusses his career research advocating for the historically marginalized voices. His work on modern Chinese spoken theatre overturns the form's creation myth by focusing on the literary, ideological and performance hybridities of its

first, scenario - based genre *wenmingxi* (civilized drama) that has long been overlooked in Chinese theatre historiography that prioritizes *huaju* (spoken drama), a script-based, speech-only genre based on Western realism. His study on traditional Chinese theatre reform in the early years of the People's Republic of China uses the concept of gentrification to examine the reform's devastating results due to the shift of artistic agency, creative authority, and organizational ownership away from traditional theatre artists and into the hands of modern intellectuals and political leaders. Siyuan Liu is the author of *Transforming Tradition: The Reform of Chinese Theater in the 1950s and Early 1960s* and *Performing Hybridity in Colonial-Modern China*. In addition to editing *Asian Theatre Journal* since 2017, his work on bringing Asian theatre to general theatre and performance scholars and students also include editing *Routledge Handbook of Asian Theatre*, co-editing *Socialist Theaters of Reform: Rethinking Chinese Performance Practice and Debate in the Maoist Period* and *The Methuen Drama Anthology of Modern Asian Plays*, and co-writing *Modern Asian Theatre and Performance 1900-2000*.

I thank Kevin J. Wetmore, Jr. (Secretary/Treasurer) and Tarryn Li-Min Chun (IT Coordinator/AAP Online Editor) for making our 2022 electronic AAP board election a smooth success. Our community passed ballot measures to amend the bylaws to add the position of Vice President for Access, Equity, and Inclusion to the board and to include the Information Technology (IT) Officer as one of the elected officers. Two board members will serve the second term: Xing Fan as the President and Jashodhara Sen as the Membership & Outreach Coordinator. Two new members were elected to the AAP Executive Board: Alex Rogals as the Secretary/Treasurer and An-Ru Chu as a Graduate Student Representative. Alex Rogals received his PhD from the University of Hawai'i at Mānoa. He has been an AAP member for about twelve years and recently began

serving on the AAP Anti-Racism Committee. Alex is currently the Japanese Studies Fellow at Hunter College in NYC. His specialty is contemporary non-professional practice of Japanese traditional performing arts. Alex was a winner of AAP's 2017 Emerging Scholars competition. An-Ru Chu is a PhD student in Drama and Theatre at the University of California, Irvine. Her research examines the intersection between East Asian modernity and folklore and religious studies, with an emphasis on the "ghost" performances in Taiwan after 1989. She is currently working on research about how the theatrical representations of "ghosts" negotiate with the historiography of political discourse.

I thank colleagues on the AAP Anti-Racism Committee for organizing the virtual workshop, "Decolonizing Asian Performance Research: Embodiment, Ethnography, Archive" in February. Two sessions were offered to accommodate different time zones in North America and in Asia. In this workshop, Tarryn Chun, Ellen Gerdes, and Katherine Mezur facilitated robust discussions of participants' own research and writing practices, with an emphasis on the methodologies often used in the field of theater and performance studies, with the goal of fostering greater self-awareness of how bias and inequity permeate even (especially) the most fundamental areas of our craft and to generate new sets of practices that can be implemented in our individual scholarly projects. I look forward to further discussions at our 2023 AAP Conference.

I cannot thank enough other AAP board members for their diligence, support, and leadership. Our organization could not have managed without the meticulous work of Kevin J. Wetmore, Jr., our Secretary/Treasurer. Minwoo (Minu) Park and Hayana Kim, as Graduate Student Representatives, are offering valuable input for our discussion on supporting graduate students. Siyuan Liu as Editor and David Jortner as Book Review Editor continue to foster best scholarship in our field with *Asian Theatre Journal*. Jashodhara Sen, our Membership & Outreach Coordinator, is organizing the competition for the 2023 Emerging Scholars Panel, one of the most important events in the AAP calendar and during the AAP Conference. Also, Carol Fisher Sorgenfrei is the editor of this newsletter. Published twice a year and accessible in the archives, it is a useful source of information.

I would like to thank everyone who ran for election this year, all of those who participated in the election, and the community members who responded to our conference proposal invitations. I look forward to seeing many of you in Austin this summer. Colleagues and friends, stay healthy and be well.

With Best Wishes,

*Xing Fan*

President, *Association for Asian Performance*

## **A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS**



### **Calling all Graduate Students!**

AAP warmly invites you to participate in this year's conference! The conference provides a number of dedicated events for graduate students, such as an informal brown bag lunch with mentors and social gatherings, that make AAP an especially welcoming and enriching experience for the conference participants. We will be organizing mentor-mentee sessions in person this year with other events for career development that are currently in the process of planning, and we look forward to having you there! The call to join the mentorship program and other graduate student social events will be announced shortly. If you are interested in learning more, please contact one of our Graduate Student Representatives: Minwoo Park ([minwoop2@uci.edu](mailto:minwoop2@uci.edu)) and Hayana Kim ([hayanakim@gmail.com](mailto:hayanakim@gmail.com)). Also, please join the AAP Facebook group (<https://www.facebook.com/groups/1450088988610782>) to stay in touch with the other members. This group is a great place for calls for papers, syllabi exchanges, and other helpful resources for graduate students in our field.

Twenty-second Annual AAP Conference,  
**Wednesday, August 2, 2023**

**A AP ANTI-RACISM  
INITIATIVE**  
Anti-Racism Committee Update

In February, the ARC held a virtual workshop on “Decolonizing Asian Performance Research: Embodiment, Ethnography, Archive.” We offered two time slots in order to make the workshop more accessible across time zones, and it was very well attended. Participants read samples of scholarship that works towards decolonizing methodologies, reflected on their own research practices, and discussed the place of Asian theatre within various academic disciplines.

This summer, members of the ARC organized two sessions for ATHE, and we plan to host an in-person working session as part of the annual AAP Conference. The AAP Conference working session will be designed as a follow-up to last summer's two-part workshop and will focus on brainstorming events and workshops for the coming year that will address the concerns and work toward the goals identified last summer.

We're also working on a series of additional virtual events for the summer and fall. Stay tuned! Meanwhile, if you are interested in joining the committee or running for the newly

created position of VP for Access, Equity, and Inclusion, please contact current committee chair Tarryn Chun ([tchun@nd.edu](mailto:tchun@nd.edu)).

-ARC (Jyana Browne, Tarryn Chun, Amanda Culp, Ellen Gerdes, Katherine Mezur, Alex Rogals)

## NOTE FROM THE EDITOR

Please send news and announcements for the Fall 2023 *Newsletter* (including up-coming events that will take place between November 2023 - May, 2024) to: [<csorgenfrei2@aol.com>](mailto:csorgenfrei2@aol.com). The deadline is Oct. 15, 2023.

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

All the best

*Carol Fisher Sorgenfrei*

Newsletter Editor



## A NOTE OF SPECIAL THANKS

The entire AAP community would like to acknowledge and thank our fabulous outgoing Secretary/Treasurer **KEVIN WETMORE**, who served in the position for an amazing 17 years!!! He started in Spring of 2006 – making him the longest-serving elected member of the Board in history!!!! BRAVO, KEVIN. We love you!!!!



## **TWENTY-THIRD ANNUAL AAP CONFERENCE** **AUGUST 2, 2023 – Austin, Texas**

## CONFERENCE UPDATE

We are looking forward to hosting our 2023 AAP Conference in person this August in Austin! The planning process this year has been a bit delayed as a result of changes within ATHE, but we received

a really strong pool of submissions and anticipate an engaging and very busy conference. In addition to paper presentations and graduate student mentorship sessions, this year's conference will also feature a workshop run by AAP's Anti-Racism Committee. And, of course,



our annual schmooze-fest dinner party! As a reminder, all panel and workshop participants must be current AAP members. Please join/renew your membership as soon as possible (<https://www.asian-performance.org/registration>).

At this time, we do not yet know the specific schedule for panels. More information on conference logistics will be available soon.

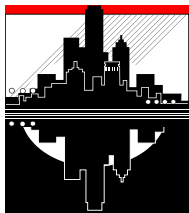


-- submitted by *Amanda Culp*,  
*VP for AAP Conference*



## ***SCHOOMZE & FOOD***

Plan to attend this celebration of our 36<sup>th</sup> year with a great Asian feast!!! What fun it will be – stay tuned for further details.



## ***AAP at ATHE --- Aug. 3-6, 2023 -- Austin, Texas***

### **A AP SESSIONS ACCEPTED FOR ATHE 2023**

The initial schedule draft for ATHE is in the works. In the meantime, we have an exciting array of sessions sponsored by AAP, many of them in conjunction with other ATHE focus groups! Many thanks for everyone's patience and openness to this new process. I look forward to seeing many of you this summer!

#### **ATJ Lecture**

I am excited to share that this year's ATJ Lecture will be given by **Siyuan Liu**.

The title of the talk is: **"Writing for the Historical Marginalized Voices."**

Session Coordinator: Xing Fan

#### **Other ATHE Sessions:**

##### **Mixed-Asian Identity: Serving Multiracial Actors in the Classroom**

Co-sponsored with Acting, ATDS

Session Coordinator: Amy King

##### **The Problem of Pronunciation**

Co-sponsored with LIA

Session coordinators: Jyana Browne and Alex Rogals

##### **Internationalizing ATHE**

Co-sponsored with LIA

Session coordinator: Marjan Moosavi  
[REMOTE]

##### **Performing Social Protests and Staging Racial Solidarities**

Co-sponsored with BTA, Performance Studies, Theatre and Social Change, Theatre History

Session Coordinators: Menghang Wu and Weiyu Li

##### **Publication Pipeline and the Contextualization Problem**

Coordinator: Siyuan Liu

**Collaborating Against Colonialism: A Multi-Focus Group Working Session**

Co-sponsored with ATDS, LIA, MET  
Session Coordinator: Jonathan Shandell

**After Theory?**

Co-sponsored with Theory and Criticism  
Session Coordinators: Scot Venters,  
Jashodhara Sen

Please come hang out at the **AAP Meet and Greet** during the Conference!

Our **Business Meeting** will be remote, to allow for greater participation.



--submitted by

**Tara Rodman, VP/ ATHE Conference Planner**



## ***CONFERENCES, PRIZES AND CALLS***

### **Book Reviewers Needed!**

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

### **STAND IN PLACE / STANISLAVSKI AND PLACE 4-6 April 2024**

**WAAPA, Edith Cowan University  
Perth/Boorloo, Western Australia**

Stanislavski was clear that the actor must *take their place* in the theatre. His writings are full of injunctions to reflexively situate oneself with respect to the stage, set, actors, objectives, and so on. Echoing Stanislavski's conceptual and physical praxis, modernist performance makers such as Meyerhold and Schlemmer went on to postulate that the *actor brought their own sense of place onto the stage*, shaping the performance space and enabling performer to align themselves, their attention, and their movements to a range of axial placements and combinations, as in Laban's kinesphere. Later theatre makers as varied as David Donnellan and Suzuki Tadashi

have suggested that the theatre is a *place of life-and-death struggle*, a site where a battle for survival is conducted by both characters and the actors themselves.

The act of the performer *taking their place* in their body in the theatre developed in parallel to the importance of 'place' in the world of the playwright and in the places represented on stage. Stanislavski's not always happy peer, Anton Chekhov, has been described as the "first *environmental playwright*," with scripts such as *Uncle Vanya* (1898) and *The Cherry Orchard* (1904) being concerned with the places wherein they are set, with the environmental and socio-political conditions and histories etched across their landscapes. Interestingly, there is a rich tradition of Australian plays which are strongly connected to place, *No Sugar* (Jack Davis, 1985), *Cloudstreet* (Nick Enright and Justin Monjo, 1998, after the novel by Tim Winton), *When the rain stops falling* (Andrew Bovell, 2008), and more recently, *City of Gold* (Meyne Wyatt, 2019).

For the forthcoming *Stanislavski and Place* symposium, we call for submissions for academic papers, artist presentations, and panels, which consider the *places of theatre arising from or existing alongside Stanislavskian performance and acting praxis*. We invite you to Stand in Place with us, on Whadjuk Noongar Country, here at the Western Australian Academy of Performing Arts, Edith Cowan University, Perth/Boorloo, and interact with this place, as you tell us about your places.

Topic areas could include (but are not limited to):

- Performance and theatre in relation to ideas of being in place and being out of place
- Stanislavskian-performance in *your* place (what changes with/in it?)
- Placemaking and theatre making
- Futures of Eco dramaturgy and theatre form
- Decolonisation strategies and First Nation knowledge of place and performance
- Beyond Stanislavski, extending his ideas in concepts of place/space
- Training in relation to ideas of place including but not limited to intercultural/transcultural form and practice
- Site specific and place specific performance modes in relationship to realism, Stanislavski and actor and audience relationship
- Movement, body weather and other performance modalities and training methodologies

All enquiries to Renee Newman [r.newman@ecu.edu.au](mailto:r.newman@ecu.edu.au) or Jonathan W Marshall [jonathan.marshall@ecu.edu.au](mailto:jonathan.marshall@ecu.edu.au)  
Further information regarding deadlines and registration to follow.

## SYMPOSIUM AND NOH PERFORMANCE

This event took place at Stanford University, Department of Music, 25-26 April 2023.

"Performing Intermedia in Japan" was a two-day event with a primary focus on Noh Theater. It featured papers, audio-visual presentations, a panel discussion, and an evening performance/demonstration by professional Noh actors and musicians from Kyoto. Inspired by the [Noh as Intermedia](#) digital humanities project, the symposium also examined how digital technologies can enhance our understanding and transmission of traditional Japanese cultural forms.



## PRODUCTIONS, FESTIVALS, EXHIBITIONS, AND OTHER EVENTS

### PORTLAND STATE UNIVERSITY PRESENTS KABUKI IN ENGLISH: *The Adventures of High Priest Kôchi* May 25-28, 2023

On May 25-28, 2023, Portland State University will present a world premiere kabuki play, *The Adventures of High Priest Kôchi*, performed in English by PSU students, and supported by professional artistic staff and musicians. The play is co-presented by Japan Foundation Los Angeles. PSU's *High Priest Kôchi* is an

adaptation to kabuki of a 1685 puppet play: *Kôchi Hôin Godenki*.

The play is a story of marital betrayal; profligacy and murder; sin, redemption, and epiphany. The hero, High Priest Kôchi, is based on an actual historical figure...a priest who now exists in Niigata as the oldest of Japan's few remaining mummies (*sokushinbutsu*). The heroes of the play are the philandering son of a prosperous land holder, and his wife, a devoted partner and mother of their 3-year old son. Along with the heroes we encounter wealthy traders, gorgeous courtesans, the great Saint Kôbô Daishi, a spider demon temptress, the King of Hell and his demons, a ferocious wolf, a lethal serpent, a

samurai super-hero, a Shinto goddess, angels from the Buddhist Heaven, and more.

The play will feature *bun'ya bushi* (*shamisen* and recitation) performed in English for the first time ever, with guest professional *shamisen* artist, Echigo Kakutayû; and original musical pieces performed by *koto* and *kokyû*.

Venue: Lincoln Performance Hall.

Ticket prices are \$25 general admission; \$20 staff & seniors; \$9 students.

May 25, 26, 27 (7 PM curtain); May 28 (2 PM curtain). May 25 – Headlined by PSU Taiko Concert

**For more information contact the Director, Professor Emeritus Laurence Kominz at [kominzl@pdx.edu](mailto:kominzl@pdx.edu).**

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Laurence Kominz further explains:

Some of you may know the story of this *ko-joruri* puppet play – how the only surviving copy of the book was discovered in the British Museum vaults in 1962 by Torigoe Bunzo of Waseda University. Donald-sensei read the play and liked it and urged that it be revived. And that was done by a remarkable team, including Seiki. The project took two years.

The puppet play has been performed in Japan, and then in London in 2017, during Sensei's last trip to England. Now it's time to do it in the USA, and we're adapting it to kabuki.

It would be wonderful if you could join us to see this show live on our main stage, but if you are far from Portland and can't make it here, we will do a live stream broadcast - probably on May 27 – I'll keep you posted. And if you're in

Japan, then come see our 3-scene version at Waseda University on Sept. 20 or in Kashiwazaki, Niigata on Sept. 23.

Already several friends from out of town are planning to come to Portland for our show in May. We'd love to have you join us. By all means contact me by e-mail and let's talk about it.

## KATHAKALI LECTURE-DEMO TOUR

Kaladharan Viswanath, a scholar of traditional Indian performing arts, and kathakali performer Manoj Kumar are hoping to come back to the US in the Fall and offer workshops and performances. Here is a link to the information that tells details of the lecture-demo as well as other information.



<https://docs.google.com/document/d/1B1onhYv5VIqKP0TBxpJd1zsFkvmqrXhh/edit?usp=sharing&ouid=106919431196387057347&rtpof=true&sd=true>



## PERFORMANCE TRAINING

### TRADITIONAL JAPANESE THEATRE TRAINING, KYOTO

Traditional Theater Training (T.T.T.) returns for its 38th summer, 28 June to 21 July, at Kyoto Art Center in Japan/Scholarships available

Aimed at artists, academics, and students, this is a three-week intensive training program that introduces Japan's traditional performing arts. Last year we offered courses in

nô and rakugo and this year we are proud to offer kyôgen and Nihon buyô. There will also be an optional short course in kotsuzumi (nô shoulder drum) as well as half-day workshops in nô and bunraku in addition to those for the other three arts.

The program is based on the practice-recital approach and allows participants from around the world to converge in Kyoto to learn the skills and spirit of Japan's traditional

performing arts. Fluency in Japanese is not required of participants, though lessons are typically given in the language with staff on hand to interpret and help as needed.

Applications are being accepted until 15 May and applicants will be notified of results no later than the end of May. Kyoto Art Center will offer one T.T.T. scholarship (tuition exemption) per course, to participants with specific plans to create artistic work(s) or carry out academic research based on their T.T.T. training. We can also provide assistance with letters of support for those looking to secure

outside funding, or otherwise need an organizational reference for visa paperwork.

Up to date information can be found on the Kyoto Art Center website: <https://www.kac.or.jp/eng/program/4227/>. Alternatively, you may contact the Kyoto Art Center in Japanese or English at [t.t.t@kac.or.jp](mailto:t.t.t@kac.or.jp) or +81 (0)75-213-1000. Please visit the T.T.T. [Facebook](#) page, too.

We look forward to seeing you in Kyoto this June and July. If you plan to join us from overseas, be sure to visit the [MOFA website](#) for the latest information on entering Japan.



## ***PUBLICATIONS and OTHER MEDIA***

### **NEW ONLINE JOURNAL!! PUPPETRY INTERNATIONAL RESEARCH (PIR)**

Puppetry International Research (PIR) is a global, interdisciplinary, academic journal dedicated to puppetry and the allied areas of masks, performing objects, and material performance. Its mission is to foster scholarship on puppet theatre and related arts as practiced in the past and present around the world and deepen historical and theoretical understanding of the field. Empirical and theoretical peer-reviewed articles, as well as critical book, performance reviews, and field reports will strengthen puppetry studies as an academic discipline. The journal welcomes submissions from scholars and reflective practitioners from all related disciplines. Collaboration with UNIMA-USA. Founding Editor: Claudia Orenstein (Hunter College and the Graduate Center, CUNY, New York)

#### ***SUBMISSION GUIDELINES***

*Puppetry International Research* welcomes empirical and theoretical peer-reviewed articles, as well as critical book and performance reviews, and field reports. All articles are published in English. If the contribution is in another language, the original and an English translation are requested. The

recommended length for manuscripts is 6,000-8,000 words for articles (including endnotes), 4,000-6,000 words for reports, 800-1,500 for reviews.

Authors are requested to submit a digital copy via e-mail to Claudia Orenstein at [PIRresearchjournal@gmail.com](mailto:PIRresearchjournal@gmail.com). Manuscripts should be typed and double-spaced throughout, including notes and references cited, and in conformance with *The Chicago Manual of Style*, 16th Edition. Manuscripts should be prepared with endnotes typed into the text file and follow the author-date (or parenthetical reference) system of documentation. Foreign titles (of plays as well as reference works) should be italicized and, wherever possible, provided with an English translation following the original.

*PIR* is a refereed journal, so authors are advised to supply their names only on the cover page and not in the text proper. Authors should submit photos and illustrations only after the text has been accepted and not as part of the original file. When they are eventually submitted, images are clearly identified and provided with helpful captions as well as photo credits. Authors are responsible for securing photo publication permissions.

**We will begin receiving ongoing submissions starting April 1, 2023**



All manuscripts and inquiries should be sent to  
Claudia Orenstein, Editor at  
[PIRresearchjournal@gmail.com](mailto:PIRresearchjournal@gmail.com)

## **ATJ 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.

## **CALL FOR PROMOTIONAL BOOK FLYERS!**

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

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

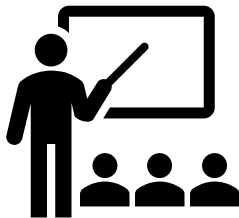
**individual fliers in with the newsletter.** We ask that you observe the following restrictions:

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

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

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

**Interested parties may contact the current Secretary/Treasurer at [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu) AND incoming Secretary/Treasurer Alex Rogals at [alexrogals@yahoo.com](mailto:alexrogals@yahoo.com) for further information.**



## **EMPLOYMENT OPPORTUNITIES**

### **AZIM PREMJI UNIVERSITY, INDIA**

We are in the process of building new courses in Arts Education & Community Arts Practices at Azim Premji University and would love your help in spreading the word about our Faculty Positions. Assistant, Associate and Full Professor applicants welcome with backgrounds in crafts, visual and/or performing arts.

We are interested in candidates who have worked on one or more of the following:

- Arts Education in classrooms and communities in India
- Socially engaged practice
- Arts-based Participatory Action Research
- Arts in Health or Creative Arts Therapies

**Faculty in Arts Education & Community Arts Practices**

We invite applications for faculty positions in Arts Education and Community Arts Practices

- LOCATION  
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- ENGAGEMENT  
Full-time
- ROLE  
[Faculty](#)

Arts Education and Community Arts Practices contribute to human development and well-

being. We offer Arts programmes that create critical and reflective practitioners with an understanding of the social impact of the arts in education, community development, and health. More details here:

<https://azimpremjiuniversity.edu.in/jobs/faculty-in-arts-education-amp-community-arts-practices>



## MEMBER NEWS, KUDOS, AND ACCOLADES

**Minwoo (Minu) Park**  
Sbe published “No Choice but to Care: Performing Care to Survive in Korean Shamanism and Jeju Women” in *Performance, Religion and Spirituality* 4, no. 1 (December 2022): 63-81. The paper can be found at: <https://openjournals.utoledo.edu/index.php/prs>. It studies the care ontology of Korean shamanism to investigate the ambivalences in care performance that complicates gender dimensions. The history of survival embedded in Korean shamanism shows the establishment of peripheral authority in the near-death realms, which are often occupied by women. In August, Minu will present a paper, “Is Asian Theory Possible?: Exploring the Theoryography of Korea through the Inaccessibility of *Dancing Grandmothers*,” as part of the *After Theory?* workshop in ATHE.

**John Emigh**  
Books go in and out of print quickly these days once a library run is finished. My own 1996 book, *Masked Performance: The Play of Self and Other in Ritual and Theatre*, has been out of print now for several years and is not available in many university libraries. I've now scanned it and posted it on [Academia.edu](https://www.academia.edu), along with other articles of mine that may be difficult to access. I encourage others to do the same.

The posting of the book is in four parts, with introductory material included in the first three. After general remarks on masking, the use of altered states of consciousness in performance, and the modes of performance that result, Part One consists of chapters on ritual masked performances in the Sepik River areas and Highlands of Papua New Guinea and the use of masks associated with altered states of consciousness to "Deal with the Demonic" in Balinese *Calonarang* and in the *Prahlada Nataka* of Odisha, India;

Part Two focuses Balinese *Topeng*, using a translated performance by I Nyoman Kakul as the basis for historical, descriptive, and analytical commentary;

Part Three consists of an essay by my wife Ullie and myself on the life and art of a remarkable former court jester turned street performer - a master of comic mimicry, Hajari Bhand of Rajasthan - followed by a personal account by way of interview of my own attempts to learn from and make use of approaches to masking learned in Bali while directing, performing, and teaching, along with a "Conclusion" dealing with the dynamics of intercultural projects and the varying levels of success achieved in selected examples;

Part four consists of comprehensive list of references cited (now out of date, of course) and the index, along with a rough guide of questions to be asked about performances meant to be useful in field research on performances.

Feel free to download, use, and pass along anything you find of value. I can also

email you the individual parts as attachments if you contact me at [John\\_Emigh@brown.edu](mailto:John_Emigh@brown.edu).

**A**lexa Alice Joubin  
She was named the inaugural recipient of the [bell hooks Legacy Award](#) in 2023. The Popular Culture Association and American Culture Association (PCA / ACA) established the new award to commemorate the late feminist writer and activist bell hooks (1952-2021) who has authored more than 30 books. The award recognizes Joubin's achievements in research, teaching, and service, particularly her efforts to "dismantle intersectional systems of oppression with the distinct goals of uplifting members of historically marginalized populations and striving for social justice, all while teaching compassion and love" through her public humanities work, use of generative AI tools as assistive technology in class, open-access publications, and inclusive pedagogies. The committee recognized the global impact of Joubin's "groundbreaking work that speaks to our moment in history and our hope for the future" and the ways in which her "academic career is a stellar example of intersectional criticism." (Link, <https://globalshakespeares.mit.edu/joubin-receives-the-bell-hooks-legacy-award/>)

At George Washington University, she received, in October 2022, the [Trachtenberg Research Award](#) for her work that "speaks to our moment in history and our hope for the future." The award was established by the university's president emeritus.

Alexa also received a [teaching award](#) from her university's Writing-in-the-Discipline Program. The award citation reads: "Whereas many of us turned to online tools due to the exigencies of the pandemic, her practice bears none of the hallmarks of emergency or make-do usage. Instead, it forms a foundational base for students' writing about performance studies, helping them practice key disciplinary moves in close reading, interpretation, and response."

As part of a Aoyama Gakuin University and Japan Society for the Promotion of Science project, she spoke with Thomas Dabbs in an [interview](#) on Critical Race Theory and the idea of foreignness in intercultural performance in January 2023. (YouTube link: <https://youtu.be/q6XzZvR4cQk>)

Alexa has published a [special issue on transgender theory and performance studies](#) in *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 14.2 (2023),

<https://borrowers-ojs-azsu.tdl.org/borrowers/issue/view/31> Her article, "Trans as Method," reveals that cross-gender roles in theatre have been misunderstood due to cisgender-sexism which requires suspension of disbelief rather than deconstruction of cisgender biases. She argues that actor's somatic presence and the bodies of characters exist on a continuum rather than in contrary fixations. The highlight the ways in which the enactment of gender practices is not predicated upon "substitutions," she interviews several actors and playwrights and proposes "trans" as method and as a social practice. The special issue as a whole amplifies marginalized narratives as well as practitioners' voices.

On November 18, 2023, Alexa will give a keynote on "Screen as Anthropomorphic Interface: Remediated Performance and Generative Artificial Intelligence" at the [Wenshan conference on Imaging across Time](#) in Taipei. In performance, digital screen as interface has evolved from a vehicle for dramatic messages to a meaning-making agent with an anthropomorphic presence. This presentation explores two related aspects of screen as anthropomorphic interface in performance and in generative AI tools.

**D**aphne P. Lei  
Congratulations to Daphne, who received the 2022 ASTR Distinguished Scholar Award for outstanding achievement in scholarship in the field of Theatre Studies!



*Daphne P. Lei received the ASTR 2022 Distinguished Scholar Award, at the ASTR Conference, New Orleans.*

She has two forthcoming articles: "Performing Natural, Unnatural, Supernatural and Uncanny Motherhood in *Snow in Midsummer* by Frances Ya-Chu Cowhig." *(M)other Perspectives: Staging the Maternal in 21st Century Theatre & Performance*. Edited by Lynn Deboeck and Aoise Stratford (Routledge:

forthcoming); “Diasporic Trauma, Nativized Innovation, and Techno-Intercultural Predicament: The Story of *Jingju* in Taiwan.” *Palgrave Handbook on Theatre and Migration*. Edited by Stephen Wilmer and Yana Meerzon (Palgrave Macmillan: forthcoming). She wrote and directed a “culinary play” at UC Irvine: *Bring Your Own Chopsticks, Please!*, which was performed in the UCI Kitchen with freshly cooked lunch served to the audience.

### Carol Fisher Sorgenfrei

**C**arol’s current and forthcoming publications include two book chapters and two articles:

“Reversibility as

Historiographical Method: Japanese Theatre and Its Doubles.” A chapter in *Entangled Performance Histories: New Approaches to Theater Historiography* Edited by Erika Fischer-Lichte, Malgorzata Sugiera, Torsten Jost, Holger Hartung, and Omid Soltani. London (New York: Routledge, 2023).

“The Things She Carried: The Vertical Migrations of Lady Rokujō in Japanese Theatre.” A chapter in *The Palgrave Handbook of Theatre and Migration*. Ed. Yana Meerzon and S.E. Wilmer. (Springer International Publishing, forthcoming, March, 2023).

“The Sense of an Ending: Contemporary Visions of Medea.” An article in *New Theatre Quarterly* (38:3, August, 2022): 242-257.

“Founders of the Field: Betty Bernhard.” An article in *Asian Theatre Journal*, Spring, 2023 (forthcoming).

Carol continues to be active as a playwright. Her “new media” play, *Snake Oil* (produced by LaLuna Productions, directed by Penny Bergman) was written and screened as the centerpiece for the international conference “Snake Oil: Snake Women in East Asian Literature, Theatre and Film.” May 28, 2022. Funded by UBC-UCLA Mobility Collaboration Grant. She also presented a conference paper, “Discarded Skins: Snake Women in Japanese and Chinese Performance” at IFTR 2022 (International Federation for Theater Research), in Reykjavik, Iceland that was based on the research for the play.

Her play *KEIKO’S GHOST* (four actor major revision of her earlier 7-9 actor *GHOST LIGHT*) had a stage reading at Hunter College, April 21, 2023. Directed by Penny Bergman and hosted by Alex Rogals.

Carol is working to help insure the future of Japanese Theatre studies. She endowed *Staging Japan*, a series of lectures and events about Japanese theatre, performance, and related arts, at the Terasaki Center for Japanese Studies, UCLA.

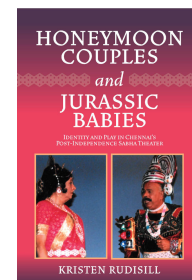
The first event was a lecture in 2022 by Jennifer Robertson, entitled “Robot Theatre (robotto engeki) in Japan: Staging Techno-Futures, 1920s to 2020s.”

The second event will take place in May, 2023. Playwright/director/translator Aya Ogawa will offer workshops on translation and playwriting, and will deliver a public lecture entitled “An Artist’s Journey: Translating Across Disciplines and Cultures.” Here is a link:

<https://international.ucla.edu/japan/event/16143>

### Kristen Rudisell

Her book *Honeymoon Couples and Jurassic Babies: Identity and Play in Chennai’s Post-Independence Sabha Theatre* is now available in paperback.



Now Available in Paperback!

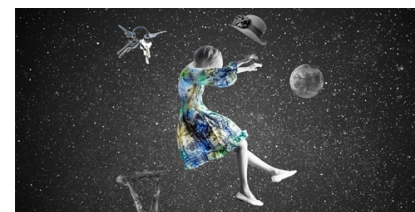
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### Annelise Finegan

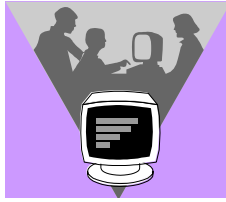
Taiwanese playwright Hsu Yen Ling’s *The Dust*, translated by Annelise Finegan, had its U.S. premiere at Washington University in St. Louis in November 2022, directed by William Whitaker. The play presents a series of seemingly unrelated scenes unfolding at what the Hsu calls the “instant of explosion.”



Advertisement, Hsu Yen Ling’s *The Dust* at Washington University in St. Louis.

Annelise also gave a keynote lecture, "A crowd of voices... What is 'human'?: Translation of Hsu Yen Ling's *The Dust* as

Dramaturgy" at the affiliated conference,  
**Translation : Dramaturgy.**



## 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.

**AAP WEB SITE – NEW!!!!**  
Want to stay up-to-date on all things AAP? Visit the AAP website for member news, calls for papers, and information on our annual conference!  
[www.asian-performance.org](http://www.asian-performance.org)



You can also **renew your membership** and **register for the conference** online at  
[www.asian-performance.org](http://www.asian-performance.org).

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

Members are also encouraged to join and post to our Facebook group:

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

Questions? Email IT officer Tarryn Chun ([tchun@nd.edu](mailto:tchun@nd.edu)) or submit a query via the website.

- Annual AAP & ATHE conference info
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**AAP 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. To subscribe or unsubscribe to AAP list: <https://listserv.hawaii.edu/cgi-bin/wa?SUBED1=AAP-L&A=1>

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

**AAP 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>

**AAP 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 Tarryb Chun [tchun@nd.edu](mailto:tchun@nd.edu)



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

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at [www.asian-performance.org](http://www.asian-performance.org) or email Kevin Wetmore: [kwetmore@lmu.edu](mailto: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***

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