



ASSOCIATION FOR ASIAN PERFORMANCE FALL, 2020 NEWSLETTER

LETTER FROM THE PRESIDENT



Dear AAP Members,

Waiting. As I write this, on November 6, 2020, that seems to be the word that best captures this moment. We are still waiting for the results of the presidential election, we are still waiting for an answer to Covid 19, some of us are waiting to see what the job market will bring, others are waiting to see if classes will be in person or online, many of us want to know when we might be able to travel (for fun or research) again, we are waiting to confirm if academic conferences will be virtual or not, and I am sure each of us has countless other things that we are waiting on and for. It is a difficult time.

This new normal has also brought some unique and wonderful opportunities. For me – I have been able to see puppets and productions happening in Southeast Asia that have been shared virtually; I wouldn't have been able to see these performances otherwise! I am studying Balinese language with a classmate in Jakarta and a teacher in Tokyo. The online version of our annual conference, planned by Kristen Rudisill, the Vice-President/AAP Conference Planner and Tarryn Chun, the IT Coordinator, was one of those highlights. I enjoyed seeing familiar faces and meeting new friends in what was one of our most international conferences yet. At *ATHE* we had several interesting

panels—thank you Man He for her work as Vice-President for *ATHE* Conference Planner—and a fantastic and timely *ATJ* lecture by Carol Fisher Sorgenfrei. I look forward to meeting in person again sometime, but I hope as an organization we can also find other ways to take advantage of virtual spaces and events.

REMINDER -- Carol Fisher Sorgenfrei, has endowed a new award, The Carol Fisher Sorgenfrei Prize for Japanese theatre. This award is designed to promote and encourage the study of Japanese Theatre and Performance. It is targeted for an early career scholar and will honor an outstanding article, chapter, or essay on Japanese theatre and performance that was published during the current calendar year in a journal or book (print or online). The award includes a cash prize! Please go to the AAP website for more information and to submit nominations (self-nominations are accepted).

This year we will be holding elections for the positions of President, Membership/Outreach Coordinator, Secretary/Treasurer, and Graduate Student Representative. These are each important positions that offer the opportunity to shape the future of AAP. Please contact me, or any of the board members, if you have any questions. Nominations of both self and others are strongly encouraged! Keep an eye on the list serve, webpage, and Facebook page for more information coming soon!!! Reminder- our website is: <https://www.asian-performance.org/>

I am so grateful for the other board members and leadership at AAP – they are a pleasure to work with! The Vice President for AAP Conferences, Casey Avaunt, and Vice President for *ATHE* Conferences, Jyana S.

Browne, are busy planning for exciting conferences in 2021. Remember – the deadline to submit a panel to *ATHE* is December 1, 2020. The conference, scheduled to take place in Austin, TX is planned to be hybrid, and I hope we can have a large *AAP* presence at this important event for academic theatre. Kevin J. Wetmore, Jr. as secretary/treasurer and Arnab Banerji also provide excellent support. *AAP* has two graduate student representatives, Jashodhara Sen and Chee-Hann Wu who provide valuable insight and programming for graduate students. We could not have managed this year without Tarryn Chun, the *AAP* Online Editor and Information Technology Coordinator. Siyuan Liu as Editor and David Jortner as Book Review Editor continue to do a wonderful job with *Asian Theatre Journal*. Also, I am extremely grateful for the work Carol Fisher Sorgenfrei does editing this newsletter. Twice a year, and in the archives, it is a useful source of information.

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

Sincerely,

Jennifer Goodlander

Jennifer Goodlander

President, Association for Asian Performance

A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS

Calling all Graduate Students!

AAP warmly encourages participation from graduate students. The conference provides a number of dedicated events, such as an informational brown bag lunch with mentors and social gatherings out on the town, that make *AAP* an especially welcoming and enriching experience. If you are interested in learning more, please contact one of our **Graduate Student Representatives**:

***Chee-Hann Wu (2020-2022)**

University of California, Irvine

cheehanw@uci.edu

and

***Jashodhara Sen (2019-2021)**

University of Colorado- Boulder

Jashodhara.Sen@colorado.edu

Also, please join the Facebook of the Graduate Student Sub-Committee of *ATHE*

(<https://www.facebook.com/groups/258658720925617/>) and Google Site

(<https://sites.google.com/view/athegradstudents>).

They will be great places for calls for papers, syllabi exchanges, and other helpful resources for graduate students.

NOTE FROM THE EDITOR

Please send news and announcements for the Spring, 2021 *Newsletter* (including up-coming events that will take place between June, 2021-October, 2021) to: csorgenfrei2@aol.com. The deadline is April 15, 2021.

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

Kevin Wetmore, AAP

Secretary/Treasurer kwetmore@lmu.edu

All the best

Carol Fisher Sorgenfrei

Newsletter Editor



P LANNING FOR 2021 AAP AND ATHE CONFERENCES

**Jyana Browne, Incoming VP for
ATHE, writes:**

Looking forward to *ATHE* 2021!

ATHE is currently planning a hybrid conference for Aug. 5-8, 2021 with some sessions online and others in-person in Austin, TX. The deadline to submit your panel via the *ATHE* website is Dec. 1st, and notifications will be sent on Feb. 1st. Accepted panels will have until March 1st to decide whether they would like to be online or in-person (each panel must be entirely online or entirely in person). We hope to see a strong representation of *AAP* Members at *ATHE* next summer! Please reach out to Jyana Browne (jsbrowne@umd.edu) with any questions.

Casey Avaunt, Incoming VP for AAP Conference, writes:

In October, *AAP* conducted a survey to better understand our members' preferences regarding the August 2021 conference format. We received 52 answers total. 65% of respondents indicated that they prefer a virtual conference, 23% prefer a hybrid conference, and 12% prefer an in-person conference. In terms of the primary motivation for their selection, 39% of respondents cited funding concerns, 37%

selected accessibility issues, 17% indicated a desire for community, and 7% indicated that the primary motivation for their choice was based on considerations of convenience. A majority of the respondents had previously attended *AAP* (96%) and *ATHE* (76%).

The data received from this survey provides important information to *AAP* board members as they consider the best way forward for the 2021 *AAP/ATHE* conference. *AAP* board members will continue to weigh the options and will take into consideration the preferences expressed

through this survey. *AAP* recognizes the value of in-person conferences and plans to return to that format once the complexities and shorter-term repercussions of the Covid-19 pandemic have passed. We are interested in continuing to hear from our members regarding their desired conference format. Contact cavaunt@elon.edu



RECAP: TWENTIETH ANNUAL AAP CONFERENCE

July 27-29, 2020, Online

CONFERENCE OVERVIEW

The 2020 AAP Conference was originally scheduled in Detroit, MI, but due to the global pandemic became our first ever online conference. This meant that a larger number of scholars than usual were able to join us, ending with 74 participants from twelve different time zones in nine different countries. And in the spirit of inclusivity, we were able to make attending the conference FREE. The schedule spanned three full days with eight organized panels, nine collage panels, two roundtables, the Emerging Scholars Panel, a directed reading of a play, a film with Q&A, a Bollywood dance workshop, and a presentation/Q&A session with book editor Vijay Shah. In addition, we had time scheduled for junior scholars to work with mentors, several social hours for networking opportunities, and member/board meetings.

This year, unusually, *ATHE* started BEFORE the AAP “pre-conference.” So our *ATHE* panels and the *ATJ* Lecture happened before July 27th, when *AAP* started.

Friday, July 24, 2020 **Driving Creativity Through Tradition: The Role of the Director**

This was a multidisciplinary session sponsored by *AAP*, directing group, and theatre and history moderated by *AAP* President Jennifer Goodlander from Indiana University.

The presentations began with “Tradition, the Body, and the Group in Theatre Practice” by Camencita Palermo from Università degli Studi di Napoli “L'Orientale.” Next came a presentation by Sarah Campbell from the University of Idaho titled “Creating a Character in Yucatec Maya Language Theatre.” Greer Gerni from Indiana University continued the conversation with “The Stanislavsky Tradition:

Russian Theatre on the World Stage” followed by Valerie Kaneko-Lucas from Bottegavaga and her presentation “*Kanadehon Hamlet*: Kabuki and Modern Acting.” This panel ended with a presentation by Iris Tuan from National Chiao Tung University titled “Drive the Combustion, Energy, and Resilience in *K24 Chaos: Youth Version*.”

Saturday, July 25, 2020 **Resilience, Resistance, Justice: Engaging Asia in Theatre for Social Change**

This was a single focus group session sponsored by AAP and organized by Tarryn Li-Min Chun from the University of Notre Dame.

Chun's presentation "Technology and Trauma in Post-Cultural Revolution Theatre" started the panel. Next was Scott Elmegreen from the University of Chicago presenting "Developing *Tiananmen, a New Musical*." "Theatre as Social Action: Building Resilience through Performance in the Philippines" by Anton Juan from the University of Notre Dame was next. The panel ended with a presentation titled "Power Struggles: Writing the Drama of Energy Disaster Close and Distant" by Justin Wiesinger from Bates College.

A **TJ Lecture** **Terayama in the Time of COVID:** **What Would Japan's Theatrical** **'Bad Boy' Do?**

Carol Fisher Sorgenfrei (Professor Emerita, University of California, Los Angeles) gave the ATJ lecture this year. It was a single focus group session sponsored by AAP and moderated by Jennifer Goodlander. Sorgenfrei introduced basic concepts used by the "trickster" avant-garde theatre and film writer/director Terayama Shūji (1935-1983) and discussed experiments by several current young Japanese directors who have been inspired by his methods to attempt to create vital theatre during the pandemic.

D **ay 1** **Collage Panel: Asian Popular Music,** **Recording, and Technology**

This panel included "Becoming Stars Behind the Screen: Voice Performers from Shanghai Dubbing Studio in Socialist China (1949-1976)" by Nan Hu from Washington University in St. Louis; "Creative Work-in-Progress: Kun-Pop: An Exploration of Making *Kunqu* Pop Music" by Dongshin Chang from Hunter College, City University of New York; "One Dream, One Asia: Rhetoric of Business, Technology, and Transnationalism in Z-POP" by So-Rim Lee from the University of Pennsylvania, and "A Technology of *Dianban*: Recording and Transmitting Chuanqi Music in Late Ming China" by Yihui Sheng from the University of Michigan.

Organized Panel: Ritual to Secular in Puppet Performance

This panel, organized by Kathy Foley from the University of California, Santa Cruz, was the

first of three that she organized on puppetry. It included a presentation by Matthew Cohen, from the University of Connecticut titled "*Wayang* Ritual Drama: Ecology, Community, and Ritual in Traditional and Post-Traditional Cirebon (West Java, Indonesia)". This was followed by "Goddess Chen Jinggu and Snake Gods: Religious Marionette Plays in China" by Fan Pen Chen from SUNY Albany, "Sacred to Secular: *Kkokdugaksi Noreum*'s Buddhism and Confucianism from Joseon to the Present" by Mina Kyoungye Kwon from the University of North Georgia; and "Pacing the Void, Facing Disease, and Combating Covid: Asian Puppets/Masks Confronting the Demonic and the Cosmic" by Kathy Foley.

Organized Panel: Contemporary Innovations in Puppetry: Forefathers, Festivals, and Current Reformulations in Puppet and Mask Performance: Part I

This is the second puppetry panel organized by Kathy Foley from the University of California, Santa Cruz and continued the discussions started in the previous panel. The presentations started with Annie Katsura Rollins from the Concordia University in Montreal and her paper "Festivalization Impacts and Contemporary Chinese Puppetry." The second paper was "Harmony Puppet Channel and Festival, Sema Thai and Building Southeast Asian Community via Puppetry" by AAP President Jennifer Lynn Goodlander from Indiana University. These were followed by Claudia Orenstein from Hunter College, CUNY and her presentation "What Now? Responses to Covid-19 by Puppet Artists in India."

A Midsummer Night's Bollywood Dream in Hawaii: Triumphs and Tribulations

The fourth session was our first roundtable, organized by Sai Bhatawadekar from the University of Hawaii, discussing the University of Hawai'i's Kennedy Mainstage theatre production *A Midsummer Night's Bollywood Dream*, which received recognition from the Kennedy Center American College Theatre Festival as well as the Hawai'i State Theatre Council's Po'okela awards. The play, which opened February 1, 2019, was a unique educational collaboration among three different programs: Western Theatre, Asian Theatre and Dance. The production kept Shakespeare's text mostly intact and involved training with Shakespearean techniques while setting it not in a real place but in the "Bollywood" genre itself,

being self-referential to the iconic moments of Hindi cinema. Panel participants Sai Bhatawadekar, Paul Mitri, Maile Speetjens and Kripa Bhagat represented directors, designers, and actor-dancers and raised topics of negotiations in the process and conscientious lettings go of aesthetic, feminist, philosophical, and cross-cultural convictions. They raised important questions about place-based learning and creativity, how the population and logistics of a place dictate artistic choices, and how cross-cultural creative endeavors work in all their nuances - dominant, subversive, dialogic, frustrating, joyous, self-reflexive, and transformative.

We are Not Together and Yet We Are: Coping with COVID with Dance

This session was a film viewing followed by a Q&A with filmmaker Sai Bhatawadekar from the University of Hawaii. The film includes interviews with Astad Deboo and several dancers from his company along with clips of performances in the time of Covid.

Following the film was the AAP Membership Meeting and the Emerging Scholars Panel.

Emerging Scholars Panel

The Emerging Scholars Panel represented the 26th Annual Adjudicated Panel, an institution that predates the AAP pre-conference itself. Eligibility is open to all (current and recent graduate students, scholars, teachers, artists) provided they are: 1) early in their scholarly career OR new to the study of Asian performance; 2) have not published in Asian Theatre Journal; and 3) have not previously received an AAP Emerging Scholars Award. A selection committee selected three winning authors to present on this panel, and awarded them a \$100 cash prize and a one-year free membership to AAP. You may see these papers later in the *Asian Theatre Journal*.

Conference attendees were wowed this year by the following winning presentations spanning Korea, India, and Boston's Chinatown. "Theatre as Democratic Act: ToBakYi's *Kumhi's May* (1988) and the Politics of Mourning in South Korea" by Hayana Kim from Northwestern University; "Sisterhood in the City: Creating Community Through Lion Dance in Boston's Chinatown" by Casey Avaunt from Elon University; and "*Prakrits* in Performance: Theatricality and Multilingual Drama in Pre-

Modern India" by Amanda Culp from Vassar College.

Collage Panel: Contemporary Theatre in Asia and its Diasporas

Day one closed with a collage panel on contemporary theatre, bringing together scholars from Hawaii, Sichuan, and Toronto in some fascinating intersections and discussions. It started with Jennifer Yoo from the University of Hawaii at Manoa's paper "Translating the 'Original' in the Takarazuka Revue: Acknowledging 'Form' in Interpreting Adaptations for Stylized Theatre." The next paper was "Representing the Unrepresentable: Staging the Sewol Ferry Disaster in Theatre Troupe Yellow Ribbon's *Talent Show*, Namsan Art Center's *From Pluto*, and *Camino de Ansan*" by Areum Jeong from Sichuan University-Pittsburgh Institute. The final paper of Day 1 was by Rohan Kulkarni from the University of Toronto. He left us with "Bollywood or Realism? Negotiating Aesthetics of South Asian Diaspora Theatre under Britain and Canada's Multiculturalisms," a discussion of Jatinder Verma's *The Kanjoos* and Anusree Roy's *Letters to My Grandma*.

Day 2

Collage Panel: Politics and the Nation

Day two started off with a collage panel on politics, nationalism, and theatre. The first paper was "Revisiting Singapore Chinese Student Movement: Performing Socialism, Negotiating Politics and Diasporic Chineseness, 1950s-1960s" by Beiyu Zhang from the University of Macau. This was followed by Sandamini Ranwalage from Miami University, Ohio and her paper "Staging the Nation-State: Ediriweera Sarachchandra Open-Air Theatre as a National Time-Space." There were then two papers on India. First was "Playing Games in Serious Context: Indian Street Theater in times of Political Turmoil" by Aurelien Bellucci from Harvard University. The final paper in this collage panel was "Religion and Caste in Cho Ramasamy's *Sastiram Sonmathillai*" by Kristen Rudisill from Bowling Green State University.

Organized Panel: Contemporary Innovations in Puppetry: Forefathers, Festivals, and Current Reformulations in Puppet and Mask Performance: Part 2

The next panel continued discussions about Asian puppetry with the third and final

installment of the set of panels organized by Kathy Foley from the University of California, Santa Cruz. It started with a talk on “Brand New Balinese Water Puppetry ‘The Floating Subadra’” by I Nyoman Sedana and I Made Sidia, both from the Indonesian Arts Institute. It included some puppets moving in the background behind the speaker. Karen Smith from UNIMA (Union Internationale de la Marionnette) followed with a presentation titled “UNIMA and Asian Puppetry Practice and Festivals.” The final presentation on this panel was MJ Coldiron from the University of Essex talking about “Asian Masks in Actor Training.”

Collage Panel: Tradition, Colonialism, and Historiography

This session was a collage panel on history and colonialism that brought together scholars from the US, Canada, and Brazil. The first presentation was titled “Slaves, Prostitutes, or Artistes: Politics of Categorization of Indian Female Dancers in Colonial Western India” by Pratichi Priyambada from the University of California, Irvine. Second was “Imagination Exercises with Archive Images: the Balinese Performers at the Colonial Exhibition of 1931” by Juliana Coelho de Souza Ladeira from São Paulo University / São Paulo Research Foundation (FAPESP). This was followed by *ATJ* editor Siyuan Liu from the University of British Columbia’s presentation “The Limits of the Traditional and Modern Divide: The Case of Cantonese Opera.” The final paper on this panel was called “Reaching Beyond Filling the Female Blanks of History: In Search of Theoretical Frameworks for Gender Representation in Asian Theatre Historiography” by Xing Fan from the University of Toronto.

Publisher’s Q&A with Vijay Shah

Editor Vijay Shah discussed the ins and outs of publishing, focusing on offering advice to young scholars finishing up or revising their dissertations. His presentation was followed by a lengthy Q&A session facilitated by Kristen Rudisill from Bowling Green State University.

Organized Panel: From Jumping, Gliding and Pushing, to WOW!: Figure Skating, Sumo and Robots in Paratheatrical Japan

This panel was organized by Helen Moss from the IchiFuji-kai Dance Association and started with her paper on the spectacle and ritual components of the sport of sumo: “Throwing Their Weight Around: Sumo 101.” Next John

Weinstein from Bard College at Simon's Rock presented “Yuri!!! on Ice/Yuzu on Ice!!!: - Fantasy, Reality, and Spaces in Between in the Performance of Japanese,” looking at intersections between popular culture and the art of figure skating. David Jortner from Baylor University finished the panel with his presentation on tourist performance, “Fighting Robots, Kung Fu Pandas and Electronic Samurai: Constructing a Westernized Imagined Tokyo at Shinjuku’s Robot Restaurant.”

Following the grad student mentoring session and social networking session was our second roundtable.

The Balinese Wayang Listrik Production of The Last King of Bali at UHM

This roundtable was organized by Kirstin Pauka from the University of Hawaii, and in addition to her included Madé Moja from ShadowLight Productions, Melisa Orozco from the University of Hawai‘i at Mānoa, and independent scholar Nezia Azmi. The panelists, all members of the artistic team, spoke about the Balinese *Wayang Listrik* production of *The Last King of Bali* at UHM. They discussed the process of creation and adaptation from story to stage as well as the extensive community outreach that was carried out with the project.

Organized Panel: Getting Around the Beaten Road, Refusing to Acquiesce to Mainstream Pressures in Tamasha, Odissi, Nukkad Natak, and Bengali Group Theatre

This panel was organized by Arnab Banerji from Loyola Marymount University and started with his presentation, “Rediscovering the Aesthetic of Struggle: Shifts in Bengali Group Theatre.” Next, Sukanya Chakrabarti from San Francisco State University presented “The Choreography of Poetic Dissent: Exploring Space and its Political Aesthetics in Indian Street Theatre” in which she examined works by Safdar Hashmi (and JANAM) and India’s political street theatre, where the street is not a blank space, but more of an activated space that equally participates in the choreography of poetic dissent. Sharvari Sastry from the University of Chicago then presented “Censorship and Reform of *Tamasha* in the 1940s” followed by “Katha Surpanakha: Identifying Diversity and Counteracting Tradition” by Sinjini Chatterjee from the University of California, Riverside.

Collage Panel: Media and Dance in East Asia

Next was a collage panel on media and dance in Japan and China that included some really interesting and excellent presentations. It started with “A Comparative Study of Dance Notation of Confucian Temple in Ming Dynasty” by Yanfen Che from Minzu University of China. Next was Emily Wilcox from the University of Michigan and her presentation “Cold War Counter-Publics and the Ghosts of Pan-Asianism: The Japanese Matsuyama Ballet’s 1958 White-Haired Girl Tour in China.” Tarryn Chun from the University of Notre Dame not only managed all the technological planning, set up, and troubleshooting throughout the conference, she also presented a fascinating presentation titled “Wang Chong and the Theatre of imMEDIaCy: Media, Technology, and ‘Chinese’ Performance Across Cultures” about Beijing-based theatre director Wang Chong’s series of innovative multimedia theatrical adaptations of Chinese and foreign novels and plays. The final presentation on this panel was “No Room for Vulgarly: Satiric Skits in CCTV Spring Festival Gala (2013–2020)” by Hongjian Wang from Purdue University.

Organized Panel: Tradition Today: How Artists Make Ends Meet in Korea’s Traditional Performing Arts Scene and Beyond

The final panel on day two was organized by Jan Creutzenberg from Ewha Womans University around “traditional” performing arts that are rooted in the past but live and breathe in the present. This panel explored how artists working in different genres challenge, expand, and overcome these limits and offers a nuanced on-the-ground perspective on the current “traditional performing arts” scene in South Korea. The panel addressed questions about economic issues as well as aesthetic and institutional ones. The first paper was “The Future of Korean Traditional Theatre: A Case Study of the Exceptional Artist, Heo Changyeol” by CedarBough T. Saeji from the University of Indiana, Bloomington. This was followed by “Consoling the Dead: Sim Woo-sung’s Puppet Rituals for Modern Korea” presented by Jungmin Song from the University of Connecticut. Yoo Min-Hyung from Kyonggi University then presented “‘Old-Fashioned’ Music Performed by ‘Even Older-Fashioned’ Singers: The Increasing Presence of Young *Pansori* Performers in the Korean Trot Music Scene.” The final presentation on day two was

by panel organizer Jan Creutzenberg, titled “Staged Voices: Experimental *Pansori* Singing/Storytelling in the Korean Theatre Scene.”

Day 3 **Organized Panel: Re-making and Re-claiming Meaning through Gender and Materiality**

The last of three very productive and interesting days started with a panel about gender and materiality organized by Jashodhara Sen from the University of Colorado, Denver. This panel explored the diversity of gender representation in Southeast and South Asian performances and theatrical narratives, examining the ways in which the past shapes the present as mythologies, and the performances that embody them, take on contemporary resonance. By exploring the contemporary dramatization of the characters in these forms, this panel sought to understand theatricality, identity, and performativity to foster insight and a deepened understanding of the representation of gender. It started off with “The Representation of Goddess Sitala and Community Building Through the Interface of Ritual and Performance”

Presented by Jashodhara Sen. Next was “*Lengger lanang* is Not a Queer Performance?” by Y Joned Suryatmoko Ndaruhadi from The Graduate Center – CUNY and “Materiality and Meaning/s” by Deepshikha Chatterjee from Hunter College and Graduate Center- CUNY. The final panelist, Amanda Culp from Vassar College, presented a paper titled “Performing Gender in Mahabharata Plays: The Case of Brihannala and Shikhandin.”

Collage Panel: Contemporary Puppetry Audiences and Performers

Next was a collage panel on puppetry that brought together scholars in Indonesia, India, and the US talking about contemporary puppetry in India, Japan, Indonesia, and Taiwan. It started with “Glove Puppet”: An Emotional Attachment of The Performer and Audience” by Atasi Nanda Goswami from the Centre for Knowledge Ideas& Development Studies (KnIDS). Next was “(Re)making of Taiwanese Subjectivity through Puppetry” by Chee-Hann Wu from the University of California, Irvine and “Images of Regional Japanese Puppetry in 2019” by Bradford Clark from Bowling Green State University. The panel closed with a presentation titled “Examining Multicultural Representation in *Lepus Songket* of Palembang” by Dicky

Maryoga Hutadjulu, M.M. from BINUS Northumbria School of Design.

Collage Panel: Explorations of *Jingju*

After another grad student mentoring/social networking session, the day continued with a collage panel on *Jingju*. This was our longest panel, with five presenters. It started off with Guohe Zheng from Ball State University's presentation titled "Peking Opera *The Orphan of Zhao* and Beyond: A Study of the Chinese Ideal of Loyalty." Next was "Intervening in Chinese Nationalism: One Hundred Years on Stage and Contemporary *Jingju* in Taiwan" by Jasmine Yu-Hsing Chen from Utah State University. Daphne Lei from the University of California, Irvine then presented "Ban, Self-Censorship, Marketable Political Correctness: Negotiating a Space for 'Chinese' Opera in Taiwan" followed by "Abstraction of Violence into Virtuosity in Zhang Huoding's *Jingju* Adaption of 'Legend of White Snake'" by Alissa Elegant from the Ohio State University. The panel wrapped up with "Xiaoli zhisi (Death of a Little Servant): Yan Qinggu's *Jingju* Performance of Saving Face" by independent scholar Yining Lin.

Play Reading: Scenes from *Ekibyō Ryūkōki* (*Journal of the Plague Year*)

We then enjoyed a play reading organized and directed by Colleen Lanki from TomoeArts/University of British Columbia. It consisted of seven scenes from Terayama Shūji and Kishida Rio's 1975 play *A Journal of the Plague Year* in a new translation by Tsuneda Keiko. The 18 characters such as "Fly Swatting Woman" "Disinfector" and "I am your Disease" made for a truly crazy and amazing play. The cast included long-time AAP members as well as first-time participants. Thank you to Yumin Ao, Margaret Coldiron, Peter Eckersall, Xing Fan, Julie Iezzi, Fiona Jenkins, Alisa Lindley, Katherine Mezur, Claudia Orenstein, Alex Rogals, Tina Rosner, Kathleen Worley, and Jiejun Wu for this wonderful example of how well theatre can work on zoom!

Organized Panel: Utterly, Butterly, Delicious: Food, Devotion, and India's National and International Identity

This panel was organized by Radhica Ganapathy from West Virginia University and revolved around the question "How do we stage food?" This panel explored the dynamics of food and performance, specifically how ritual, religion,

politics, and identity are practiced and framed in India's domestic and diasporic cultures. Considering historical and contemporary perspectives, the panel considers how certain distinct foods and their public appearance reveal cultural complexities and influence individual/collective narrative identity. The first presentation, "Stewing: India's Beef Crisis" was by organizer Radhica Ganapathy. She was followed by David Mason from Rhodes College and a presentation titled "What Chhappan Bhog Says about Kinds of Experience." The final paper on this panel was "On the Trail of the Tikka Masala: A Study of Hybrid 'Indian' Food as a Metaphor for the Performance of a Hybrid Indian Diasporic Identity" by Arnab Banerji from Loyola Marymount University.

Bollywood Dance Workshop

The Bollywood dance workshop led by Sai Bhatawadekar from the University of Hawaii was so much fun! She adapted the dance so that people who were sitting could participate as well as those with lots of space. We got some exercise, learning two different dances with different emphases and got to see Sai demonstrate as well.

Collage Panel: Modern Asian Theatre

After dancing, we settled back down for the next panel on modern Asian theatre. Dohyun Gracia Shin from The Graduate Center, CUNY, started it off with "*Gut* Searching for Her Lost Face: Seoul Performing Art Company's *Lost Face 1895* (2013)." Then we learned more about the play we had watched scene of earlier, with Colleen Lanki from the University of British Columbia presenting "I am your sickness" – Girl as Epidemic in Terayama Shūji and Kishida Rio's *Journal of the Plague Year*." The next presentation, "The Lady from the Village of Falling Flowers is Reborn in Japan: An Intercultural Exploration of one of Tennessee Williams Earliest Plays" by Sarah Johnson from Texas Tech University was next, and the final presentation of the panel was "Bringing the Third World Home: The Challenge of 'Entering the Life' in 1960's Chinese Theatre" by Yucong Hao from the University of Michigan.

Collage Panel: Festivals and Folklore

The last panel of the conference before our social hour for networking, this panel brought together papers discussing festivals and folklore in Asia. The first presentation was "Strolling in the

Disappearing Places: Postcolonial Memories, Urbanization and Arts Festivals in Taiwan” by Yatin Lin from Taipei National University of the Arts. Next was “I-Dance Festival: Improvising ‘One Country, Two Systems’ in post-1997 Hong Kong” by Ellen Gerdes from the University of California, Los Angeles. Haochen Xi from Taipei National University of Arts then presented his research analyzing how the elements of the Keelung Ghost Festival rites are transformed in the contemporary dance work, *Miroirs de Vie*, choreographed by Lee-chen Lin

and performed by her team Legend Lin Dance Theatre. The paper was titled “The Transformation of Folklore as Intangible Cultural Heritage in Contemporary Performing Arts: *Miroirs de Vie* with the Keelung Ghost Festival as an Example.” The final paper of the 2020 AAP conference was presented by Minwoo Park from the University of California Irvine, who shared her research titled “The Inauthentic and Inaccessible Ethnic Play: *Songs of the Dragons Flying to Heaven*, Multilingualism, and Pacific-crossing.”

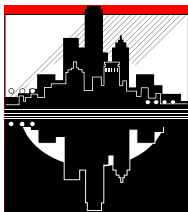


--- submitted by Kristen Rudisell,
Vice President/AAP Conference Planner



SCHOOMZE & FOOD

This year, we had to forgo a physical get-together, but we hope that next year we will be able to celebrate our 34th year with a great feast in Austin, Texas!!!



RECAP: AAP at ATHE— AUGUST 7-10, 2019

Background and Summary

In November 2019 the *AAP* sponsored eight proposed panels for the *ATHE* 2020 Annual Conference, *Driving Toward Connection*: four single-focus sessions and four multidisciplinary sessions with the joint efforts from other focus groups, including the Directing Group, Theatre History Group, and Women & Theatre Group. All eight proposed panels were accepted by February 2020. When the *ATHE* Conference Committee announced its decision to host the virtual conference by late April due to the interruption of COVID-19, some of the originally proposed sessions had already made their decisions to either withdraw or join the *AAP* conference. As a result, only three proposed panels proceeded as part of the *ATHE* session.

Challenges of a Virtual Conference

Scheduled on 7/24 and 7/25, all three panels took place a week before the *AAP* annual conference, which is significantly different from previous years. On the plus side, this new schedule attracted more non-*AAP* audience members than usual. However, this new schedule also brought challenges. While the non-*AAP* member audience increased, the total number of audience dropped when compared to previous years. Furthermore, the *AAP* members who did register for *ATHE* were denied access to these meetings. Although the *ATHE* provided a Zoom recording service, access to these recorded sessions still required *ATHE* membership and registration. Many *AAP* members who did not register for *ATHE* 2020 found it difficult to participate in these panels synchronously or to watch the recordings asynchronously.

The Asian Theatre Journal Lecture

Carol Fisher Sorgenfrei's talk, "Terayama in the Time of COVID: What Would Japan's Theatrical 'Bad Boy' Do?" inquired into the intricate relationship between Terayama Shūji's consistent "obsessions" with dissolving borders and the contemporary practices of social distancing. Prof. Sorgenfrei's talk situated Terayama's constant transforming and reinventing himself as a renowned poet, playwright, director, cultural critic, etc. in the time of COVID when creative energy and efforts are greatly needed. The talk also facilitated discussions on the challenges and opportunities of producing and receiving theatres in our current "Zoom" era by highlighting current attempts by young Japanese theatre artists to apply Terayama's ideas.

Panels

Participants in the other two panels, coming from different time zones (America and Taiwan), presented fascinating papers on contemporary theatre productions staged in Asia and the rest of the world; covering both standard actor-training theories and avant-garde theatre pedagogies; the points of contact between theatre productions and other popular media as well as languages; the challenges of staging controversial political events and representing disasters on stage without causing trauma in reality, etc. Both the variety and the insights of these presentations resulted in in-depth discussions among audience members and participants.

Iris Tuan, from National Chiao Tung University, presented "Drive the Combustion, Energy, and Resilience in *K24 Chaos: Youth Version*."; Sarah Campbell, from University of Idaho, presented "Creating a Character in Yucatec Maya Language Theatre"; Greer Gerni, from Indiana University, shared a discussion of "The Stanislavsky Tradition: Russian Theatre on the World Stage"; Scott Elmegreen, from The University of Chicago, shared his experiences of "Developing *Tiananmen*, a New Musical"; Anton Juan, from University of Notre Dame, offered "Theatre as Social Action: Building Resilience through Performance in the Philippines"; and Justin Wiesigner, from Bates College, discussed "Power Struggles: Writing the Drama of Energy Disaster Close and Distant".

Membership Meeting

Once again, the membership meeting was productive. Members discussed their plans for staying connected despite the interruption of COVID in our academic and everyday lives. Re-envisioning the relationship between *AAP* and *ATHE* as well as ways to further bridge the pre-conference/conference divide also stood out in the membership meeting.



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submitted by Man He,
VP/ *ATHE* Conference Planner



CONFERENCES AND CALLS FOR PAPERS

A *AAP* Emerging Scholars Adjudicated Panel

The Association for Asian Performance (*AAP*) invites submissions for its 26th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Detroit, Michigan on July 28-29, 2020, which precedes the Association for Theatre in Higher Education (*ATHE*) conference. Selected papers will be strongly considered for publication in *Asian Theatre Journal* – an official publication of *AAP*. Eligibility is open to all (current and recent graduate students, scholars, teachers, artists) provided they are: 1) early in their scholarly career OR new to the study of Asian performance; 2) have not published in *Asian Theatre Journal*; and 3) have not previously received an *AAP* Emerging Scholars Award. We welcome submissions from past applicants. Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning authors will be selected and invited to present their papers at the upcoming *AAP* conference. Paper presentations should be no longer than twenty minutes. A **\$100 cash** prize will be awarded for each paper selected, to help offset conference fees. ***AAP Conference registration fees are waived for the winners, who also receive one-year free membership to AAP.*** Receipt of award is contingent upon attendance at the *AAP* conference. All paper submissions will receive written feedback from the selection committee.

SUBMISSION INSTRUCTIONS

Papers should be accompanied by a separate cover sheet detailing the author's contact information: institutional affiliation and current title (if relevant), address, phone number, and email address (for both academic year and summer holiday). The author's name should not appear in the paper.

Please send submissions electronically to Dr. Arnab Banerji, Assistant Professor of Theatre,

Loyola Marymount University
(arnab.banerji@lmu.edu).

Deadline for Submissions: January 30, 2020.
Winners will be notified by April 30, 2020

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

Please direct any inquiries regarding the Emerging Scholars Award panel to Arnab Banerji at (arnab.banerji@lmu.edu). To find out about the benefits of becoming an *AAP* member, please check out our website at <http://asian-performance.org> and consider joining us on Facebook: <https://www.facebook.com/groups/aaponline/>

(R)eEnvisioning Contemporary Japanese Traditional Performing Arts through the Non-Professional

Online Symposium and performance
SATURDAY, NOVEMBER 14, 2020

The “non-professional” artist may be identified in a variety of ways—as folk artist, as amateur, as aficionados, etc.— but each makes up an important part of Japan’s traditional performing arts’ heritage. This ONLINE symposium and Livestream event will examine this oft overlooked group of players and consider the ways in which their activities contribute to a greater understanding of Japan’s traditional performing arts.

Symposium (all times are EST)

1:00pm: “Non-professional Practice as a Noh Actor.” Diego Pellecchia, Kyoto Sangyo University

2:00pm: “Between Past and Future- Amateur Kabuki in the XXI Century.” Iga Rutkowska, Adam Mickiewicz University

2:50pm: “Theatre Nohgaku: In and Out of Japan/ese,” Rick Emmert & John Oglevee, Theatre Nohgaku

4:00pm Yamaguchi Sagi kyōgen: Local Tradition the Yamaguchi Community, Alex Rogals, Hunter College

4:50pm Keynote: “Iwami Kagura 2019 Tour in the UK,” Terence Lancashire, Osaka Ohtani University

6:00pm: Q&A session with all presenters

Registration is required for this event and can be made at Eventbrite:
https://hunterjapanese_reenvisioningjapan.eventbrite.com

Special Livestream Event: Yamaguchi Sagi kyōgen production of *Chidori (Catching Plovers)*

7:30pm-9:00pm EST

The performance will include a live Q&A with members of the Yamaguchi Sagi kyōgen Preservation Society

*The Livestream event will include an English - Japanese interpreter.

Registration is required for this event and can be made at Eventbrite:

<https://www.eventbrite.com/e/yamaguchi-sagi-kyogen-livestream-tickets-126992452845>

For more information please go to the Hunter College Japanese Program Facebook Event page:

<https://www.facebook.com/events/384320595940799>

Or contact Alex Rogals at fr886@hunter.cuny.edu

Redefining the Contemporary Symposium December 5 @ 5pm PST

A live-streamed roundtable discussion on the traditional and contemporary in dance.

Register to be part of the Zoom roundtable, or view on TomoeArts' Youtube Channel with no registration required. There will also be similar events held in Peru and India. Details and dates TBA. For further information:

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



PRODUCTIONS, FESTIVALS, EXHIBITIONS

Discover Dance! Japanese Dance With TomoeArts November 26 - December 10

Fujima Sayū – Artistic Director of Vancouver's TomoeArts – joins forces with Nishikawa Kayo, Artistic Director of Burnaby's Satsuki-kai, and dancers from both companies for an illuminating presentation of *nihon buyoh*, or Japanese classical and traditional dance. Streaming on YouTube from November 26 (noon PST) until December 10. Tickets are sliding scale from \$0.00.

<https://thedancecentre.ca/event/tomoearts/>

Yūko-kai 2021 January 17 @ 4pm PST

TomoeArts presents a solo concert of Japanese classical dance celebrating the life of master dancer and teacher Fujima Yūko (1929-2003). This year's Yūko-kai concert of classical dance is an invitation to share in Fujima Sayū's (Colleen Lanki) journey into Japanese dance.



Colleen Lanki

She will share some of her experiences with Yūko-sensei, from her first lesson to her taking a name in an official ceremony at the home of the iemoto, Fujima Kan'emon V.

Sayū will dance three pieces from Fujima Yūko's repertoire.

<http://www.tomoearts.org/Performances/TomoePerformancesYukoKai2020.htm>



PERFORMANCE TRAINING

Training Activities of Theatre Nohgaku

Despite the Covid 19 effect on everything worldwide, Theatre Nohgaku has been carrying on training activities. The Noh Training Project began in 1991 in Tokyo with Rick Emmert teaching foreigners in Japan and later expanded into a 20-year summer program known as NTP-Bloomsburg in association with the Bloomsburg Theatre Ensemble in Pennsylvania. A further summer program developed at Royal Holloway, University of London known as NTPUK (see <https://nohtrainingprojectuk.org>). For the past three years in June and July, TN has also conducted a series of workshops entitled Noh Training Project Tokyo which included costume, mask, writers' and performance workshops. This of course had to be cut down this past summer but we were able to do an intensive online *utai* chant workshop featuring Kinue and Teruhisa Oshima, as well as a hands-on mask workshop with Hideta Kitazawa. Due to the interest in the *utai* online work, we have continued online teaching with the Oshima siblings as well as Rick Emmert and John Oglevee. Information on

this ongoing workshop can be found at: <https://www.theatrenohgaku.org/utai-online>.

While the above is mainly for those who have had some experience with noh chant, we are planning an online workshop specifically for first-time students who would be taught by Rick and John. The plan is that after lessons in the basics of *utai*, students would be welcome to take lessons with Kinue and Teruhisa or other Kita school shite performers. We hope to get this started in January. For those who might be interested in such a beginning online workshop, please contact us through the Theatre Nohgaku website.

In addition, we are beginning a series of livestreaming and video events entitled *Behind the Noh* featuring various aspects of noh as performed and presented by practitioners in Japan. Information about this series can also be found on our website:

<https://www.theatrenohgaku.org/behind-the-noh>



PUBLICATIONS and OTHER MEDIA

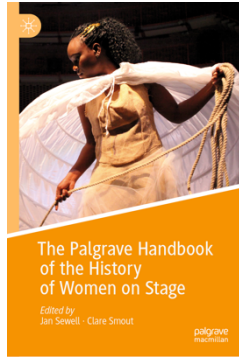
THE PALGRAVE HISTORY OF WOMEN ON THE STAGE

The European and west zoom launch took place on Aug. 23, 2020. The North American and east zoom launch took place on August 22.

Diane Daugherty wrote chapter 26 **Women on the Classical Kerala Stage: The Kutiyattam and Kathakali Traditions.**

This chapter is an historical investigation tracing women performers of a temple-serving South Indian caste who participated in *kutiyattam*, the staging of Sanskrit plays. That these women

embodied the role of the heroine is evident in a fourteenth century poem. After centuries of erasure of women's roles in *kutiyattam*, the late twentieth-century saw non-hereditary practitioners trained in *kutiyattam* which revitalized the form.



The late twentieth-century also saw women trained in *kathakali*, a devotional dance drama, formerly an all-male domain. The chapter focuses on two women: Guru Kalamandalam Girija, the first non-hereditary woman to be trained in *kutiyattam*; and Geetha Varma, one of the founders of an all-female *kathakali* troupe.

Diane notes that this is the third book chapter she has published since settling in the UK in 2009.

LEAVING HOME, FINDING HOME: A Digital Storytelling Space

Jashodhara Sen's community-based project *Leaving Home, Finding Home* is a digital storytelling space for the South Asian immigrant womxn of all identities. The project explores audience-participant relationships in alternative theatrical spaces to initiate an encouraging dialogue regarding the issues of immigration and migration in the South Asian immigrant community within the United States.

This academic year (Fall 2020-Spring 2021) as a part of The EURECA! Fellows Program at the University of Colorado, Denver Jashodhara is mentoring an undergraduate student who is working with her to further develop this project. If you identify as South Asian and are interested to share your story with Jashodhara you can reach her at Jashodhara.Sen@ucdenver.edu. You can find the site and the published stories here: <https://scalar.usc.edu/works/leaving-home-finding-home/index>

If you would like to contribute in any other capacity, please let Jashodhara know.

DIGITAL TRADITIONAL MUSIC

As the new Audio Reviews Editor for the *Yearbook for Traditional Music*, I am hereby sending out a call for anyone who

wishes to submit recordings (both physical and digital) for review.

Now that the international postage situation seems to have stabilized somewhat, we are accepting physical discs again, although please bear in mind that there may still be delays involved with the postage, so if we can't finish the review in time for the next closest edition, we can include your review in the following edition instead. The delay in actual publication of review will not be as great, however, as all reviews will be available online as soon as they are ready, before being collected into the print version of the full journal at the end of the year.

If you wish to submit a physical recording, please post it to:
Anna Yates-Lu
Assistant Professor, Korean Music Department
College of Music, Building 54
Seoul National University
1 Gwanak-ro
Gwanak-gu
Seoul, South Korea

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 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



MEMBER NEWS, KUDOS, AND ACCOLADES

Matthew Isaac Cohen
He was awarded the royal name and title “Kanjeng Raden Tumenggung Prof. Cahya Handaru” (Sir Professor Light of a Shooting Star) from the royal court of Surakarta Hadiningrat in Java, Indonesia, for contributions to the arts and culture of Surakarta on the occasion of a *wayang* digital virtual performance in which he puppeteered along with puppeteers based in Indonesia, New Zealand, and France, with live gamelan accompaniment. This is his third such royal honor, following awards from the royal court of Kacirebonan in 2009 and Kasepuhan in 2018.

He delivered papers in webinars and participated in online discussions for the International Mask Festival '20 hosted by the Ullen Sentalu Museum of Yogyakarta; the series “Creating in Quarantine” hosted by the New York City-based Prism Stage Company; the Association for Asian Performance Annual Conference; the Summer Forum #11 of the Ballard Institute and Museum of Puppetry; and the International Mask of Global Society and The Dance of Maestro webinar hosted by Universitas Ciputra in Surabaya, Indonesia.

He introduced a new course on Asian Theatre and Performance at the University of Connecticut. His collaboration with the puppetry department of Institut Seni Indonesia Yogyakarta

on the relation between *wayang* and environmental discourse, funded by the Newton Fund, concluded in November 2020 with the publication of an Indonesian-language anthology, *Wayang Sebagai Media Ekologi: Buku Pintar Kreativitas Pada Masa Perubahan Iklim*, which he edited with Dr. Laura Noszlopy.



The book compiles commissioned essays from environmental scientists, translated excerpts from colonial-era ethnological writings about wayang ritual dramas related to ecology, play synopses and excerpts, incantations, scholarly essays on ecological aspects of *wayang*, writings by puppeteers, and profiles of contemporary *wayang* companies active in the ecological field.

David Jortner:

He was an associate curator for the Martin Museum of Art's exhibit *The Floating World: A Collection of Japanese Woodcuts* at Baylor University and wrote the catalog for the exhibition. His translation of Osanai Kaoru's *Musuko (The Son)* was produced in a staged reading by UCSB's LAUNCHpad Theatre as a part of the UCSB "Realism's in East Asia" conference, where he also presented a paper on the playwright/director. He directed *She Kills Monsters: Virtual Realms* for Baylor University and remains the Book Review Editor for *Asian Theatre Journal*.

CedarBough T. Saeji 서이지 • 瑞利智

She is Visiting Assistant Professor in East Asian Languages and Cultures, Indiana University- Bloomington, and recently presented the talk "The Impact of Korean Popular Culture on North America":

<https://www.youtube.com/watch?v=MU9CoMAWc9o&feature=youtu.be>



ACADEMIC OPENINGS

HONG KONG STUDIES

The Department of Asian Studies at the University of British Columbia, Vancouver, is inviting applications for an appointment to a Canada Research Chair (Tier 2) in Hong Kong Studies with a focus on literary, visual, and/or popular culture. This tenure-track/tenured position will be at the rank of Assistant or Associate Professor and is expected to start on 1 July 2021.

Details for this position can be found on the Asian Studies website (<https://asia.ubc.ca/job-opportunities/2020-canada-research-chair-tier-2-in-hong-kong-studies-cp/>), but please note that Tier-2 Chairs are intended for "exceptional emerging scholars" who are generally within 10 years of having received their PhD. Please note

She says: "Biggest audience I ever had!" With Kim Kyung Hyun, she published "A Short History of Afro-Korean Music and Identity," the introduction to a special issue of the *Journal of World Popular Music* (December 2020). And also "Borrowed National Bodies: Ideological Conditioning and Idol-Logical Practices of K-pop Cover Dance" in *Transactions of the Royal Asiatic Society, Korea Branch* 94: 43-68.

Alexa Alice Joubin

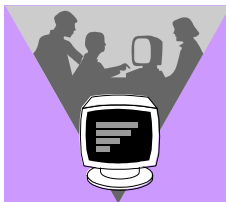
She published a study of the portrayal of vocal disability in a Singaporean film about theatre-making, *Chicken Rice War*. The study is titled "Screening Social Justice," *Adaptation: The Journal of Literature on Screen Studies* October 2020: 1-19; DOI: [10.1093/adaptation/apaa031](https://doi.org/10.1093/adaptation/apaa031) She also gave a talk on race and theatre casting practices, "Representation, Where Art Thou?" at the Dallas Public Library on September 26, 2020.

also that, for this search, we will be considering only members of the following designated groups (all to be understood within the Canadian context): women, visible minorities, persons with disabilities, and indigenous people.

We here at UBC are very excited about this opportunity. Please feel free to contact me if you have any questions.

With best wishes,

Leo K. Shin
Chair, CRC-Hong Kong Studies Search
Associate Professor, History and Asian Studies
The University of British Columbia, Vancouver
leo.shin@ubc.ca



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



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

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

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

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

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

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

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) and she will see that the information twitters.

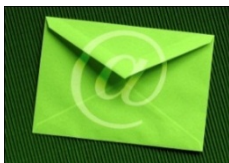
AAP ON FACEBOOK

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 Tarryn Chun (tchun@nd.edu)



AAP ADDRESSES & INFORMATION

OFFICERS AND EXECUTIVE BOARD MEMBERS

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



OFFICERS

President (2019-2021)

Jennifer Goodlander
Indiana University
jgoodlan@indiana.edu

Vice President/ATHE Conference Planner (2020-2022)

Jyana S. Browne
University of Maryland
jsbrowne@umd.edu

Vice President/AAP Conference Planner (2020-2022)

Casey Avaunt
Elon University
cavaunt@elon.edu

Secretary/Treasurer (2019-2021)

Kevin J. Wetmore, Jr.
Loyola Marymount University
kwetmore@lmu.edu

Membership & Outreach Coordinator (2019-2021)

Arnab Banerjee
Loyola Marymount University
arnab.banerji@lmu.edu

Graduate Student Representative (2020-2022)

Chee-Hann Wu
University of California, Irvine
cheehanw@uci.edu

Grad Student Representative (2019-2021)

Jashodhara Sen
University of Colorado, Boulder,
Jashodhara.Sen@colorado.edu

President Emerita

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



EDITORS AND WEBMASTER

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

Siyuan Liu, Editor, *Asian Theatre Journal*

University of British Columbia
liu44@mail.ubc.ca

David Jortner, Book Editor, *Asian Theatre Journal*

Baylor University
David_Jortner@baylor.edu

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

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



AAP MEMBERSHIP

(Join now or renew by Jan. 31)

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

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at www.asian-performance.org or email Kevin Wetmore: kwetmore@lmu.edu **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information.

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

AAP MEMBERSHIP APPLICATION AND RENEWAL FORM

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

Name: (last, first & middle): _____

Institutional affiliation: _____

Mailing address for *AAP Newsletter*: _____

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

Alternative Address: _____

Home phone: _____ Office phone: _____ Fax: _____

Email: _____ Area(s) of interest: _____