



**ASSOCIATION FOR ASIAN PERFORMANCE
SPRING, 2019 NEWSLETTER**

IN MEMORIAM – DONALD KEENE



One of the world's most well-known and beloved scholars and prolific translator of Japanese theatre and culture, Donald Keene (1922-2018) has passed away at the age of 96. A professor at Columbia University, he taught many of the most prominent Japan scholars in the English speaking world. In 2012, he became a Japanese citizen in solidarity with the victims of the March 11, 2011 triple disaster (earthquake, tsunami, nuclear meltdown). He was a kind, gentle, and very generous human being. Here are links to two obituaries, as well as some comments and memories by a few of his many admirers.

<https://www.japantimes.co.jp/news/2019/02/24/national/japanese-literature-scholar-donald-keene-dies-96/#.XHIKELmIZ-E>

<https://japantoday.com/category/national/Japan-scholar-and-translator-Donald-Keene-dies-at-96>

From John Gillespie, translator and intercultural communications specialist—

Have you heard that Donald Keene died yesterday in Tokyo? Not sure how widely this news will be reported in the U.S. media (or, Royall, in Australia). In Japan, as you well know, he is a kind of cultural hero. He would have been 97 in June. He is without question the most important person ever in purveying proper understanding of Japan and the Japanese to the rest of the world. I knew him and interacted with him on several occasions, though we were not close. There is probably not a single person outside Japan who pursued Japanese studies in the whole of the 20th century since the end of WWII who was/is not influenced substantially by him.

My colleague Kia Cheleen, whose photo is on my GGG website, was probably his closest American confidant in recent years. She had worked at Columbia, running the Donald Keene Center some time ago and, in that role, was his key go-between with the outside world; she remained close to him, even helping with some of his travels, till the end. Quite sad to hear the news of his passing.

From Tom Rimer, Professor Emeritus, Pittsburgh University—

John and all -- yes, messages are coming in from everywhere. He was the Father of Us All. All I can do is to bow my head in silence.

There is so much that can be said about Donald Keene and his various important contributions to the entire field of Japanese studies. As for myself, having been fortunate enough to have him both as a mentor and later as a friend, I believe that in the end I remain most touched by observing his unflagging intellectual curiosity and his generous spirit.

By way of example, when Cody Poulton, Mitsuya Mori, and I published *THE COLUMBIA ANTHOLOGY OF MODERN JAPANESE DRAMA* in 2014, we dedicated the book to Donald. Shortly after he received his copy, I received a lengthy message, thanking us for including his translation of an Abe Kōbō play. He then continued on to write how grateful he was to be able to read and think about the many newer and contemporary authors and plays included in the collection with which he was not yet familiar, and how excited he was to be able to expand his knowledge of contemporary Japanese theatre. This, from man already well into his 90s! It was surely that intellectual vitality that kept him so engaged with the world around him until his life ended just this year.

From John Carpenter, Mary Griggs Burke Curator of Japanese Art, The Metropolitan Museum of Art

Yes, sad news indeed, though what an amazing and productive career Donald Keene had – active right up until his mid-90s. On a personal note, I owe so much to Donald since he was the Columbia professor who interviewed me (while in Tokyo) when I applied to get into the EALAC graduate program way back in 1987, and I was fortunate to be able to attend his graduate seminars on translating Noh and Chikamatsu. Donald was of course best known for his translations and studies of Japanese literature, but many of his books shed light on visual and material culture, especially *Yoshimasa and the Silver Pavilion* (2003) and, one of my favorites, *Frog in the Well: Portraits of Japan by Watanabe Kazan 1793–1841* (2006). Colleagues might not be aware that Donald was one of the early collectors in the West of calligraphy and paintings by Otagaki Rengetsu (examples of which he gave to The Met), Meiji prints (most of which he gave to the NYPL), and Japanese ceramics. The obituary in the Japan Times notes that Donald “became fascinated with Japanese literature at age 18 after he read an English translation of *The Tale of Genji*.” And I fondly recall last March, when he and his adopted son Asazo stopped by The Met to join me for lunch during what turned out to be Donald’s last visit to New York: when they arrived I was still in the storage room showing *Tale of Genji* screens and albums to a group of researchers visiting from Japan, all of whom seemed astounded that the esteemed expert of Japanese literature would show up unexpectedly to join their viewing session and share spontaneous comments on the paintings and poetry inscriptions. He will be greatly missed but always remembered for his eloquent writings.

LETTER FROM THE PRESIDENT



Dear AAP Members,

I hope you are all looking forward to ATHE and the 19th Annual AAP Conference in Orlando, FL this year! I look forward to hearing about your work!!! (I also am excited about that beautiful pool! Especially since many of us even had snow in April!)

I am delighted to announce the establishment of the Carol Fisher Sorgenfrei Prize for Japanese Theatre Scholarship. This award, designed to promote and encourage the

study of Japanese theatre and performance by an early scholar for an outstanding article, chapter, or essay. The award comes with a \$3,000.00 prize, a plaque, and a year of membership to AAP. Nominations and self-nominations are welcome -- and keep an eye on the AAP website and list-serve for more information. We hope to begin with the first prize this year!

This year we have very little changes in our board. In an uncontested race – voting recently happened online. Arnab Banerji, an Assistant Professor at Loyola Marymount University will continue as the Membership Outreach Coordinator. The Emerging Scholars panel is one of the main areas the MOC oversees, and this is an exciting area for potential growth. I am also looking forward to serving a second term as President. I have served on the AAP board in numerous positions, and it is truly rewarding to help foster and develop a scholarly

community like no other. My ideas and excitement about what I study and teach owes a great deal to the mentorship I have been fortunate to receive and give. I am also excited to welcome Jashodhara Sen, a PhD student in Theatre and Performance Studies at the University of Colorado, Boulder, and a Community-Based Research Fellow, as our incoming Graduate Student Representative. Jash earned her MA in Theatre Arts and MA in Theatre (Directing Emphasis) from Mumbai University and Oklahoma State University respectively. Jashodhara's academic work focuses on the folk theatre tradition from West Bengal, India known as *Jatra* and *Jatra's* contribution in asserting and preserving communal and participatory performance spaces. I want to thank the outgoing Graduate Student Representative, Ellen Gerdes, for serving on the board.

This year – AAP is going to have a membership meeting as part of the conference. As we navigate how to work with ATHE, this is a very valuable forum for your feedback and ideas. We have grown, and we need to hear from you what you want the future of AAP to look like. If you are not attending this year, I invite you to contact me directly.

Please, if you enjoy AAP, consider serving as a member of the board. It is more meaningful and more interesting than most opportunities we have for service. If you want to learn more, please come talk to me or any other current/past board members.

This year our ATJ Lecture will be given by David Mason. Most of you know David, he has served as AAP's tech guru for a many number of years – and I am excited that we have this opportunity to learn more about his research.

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

year, and in the archives, it is a useful source of information.

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: Huihui Huang hh20@indiana.edu and Jashodhara Sen Jashodhara.Sen@colorado.edu

NOTE FROM THE EDITOR

Please send news and announcements for the Fall, 2019 *Newsletter* (including up-coming events that will take place between November, 2019- May, 2020) to: csorgenfrei2@aol.com. The deadline is Oct. 15, 2019.

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





NINETEENTH ANNUAL AAP CONFERENCE

August 6-August 7, 2019

Hyatt Regency Grand Cypress
1 Grand Cypress Blvd, Orlando, FL 32836

TUESDAY AUGUST 6, 2019

9:00AM. WELCOME!

Jennifer Goodlander, AAP President

9:30AM-11:00AM SESSION #1 COLLAGE PANEL: GENDER AND THE BODY IN CHINESE THEATRE

Chair: TBD

"The Interweave of Representation and Reality:
Male Impersonators in Beijing Opera"

Yun-Pu Yang (University of California,
Los Angeles)

"Representing Disability in Xiqu: an Examine to
Dwarf Wang Ying"

Yuning Liu (University of British
Columbia)

"The Corporeal Turn of Malaysian Chinese
Literary Theatre in Taiwan"

Fan-Ting Cheng (National Taiwan
University)

11:15-12:30PM SESSION #2 COLLAGE PANEL: HISTORY, POLITICS, AND CHINESE THEATRE

Chair: TBD

"From 1945 to 1972: The Role of Politics in *The
White-Haired Girl*"

Huihui Huang (Indiana University)

"Disentangling Cultural Exchange in Hong Kong
Through *The Memory Palace of Matteo Ricci*"

Whit Emerson (Indiana University)

"Convergent Transnationalisms: Leftist Dance
Networks in Cold War East Asia"

Emily Wilcox (University of Michigan,
Ann Arbor)

12:30-1:45PM LUNCH

1:45-3:00PM SESSION #3 ORGANIZED PANEL: PUPPETS, POLITICS, RELIGION IN POST- TRADITIONAL ASIA

Organizer and Chair:

Kathy Foley (University of California,
Santa Cruz)

"Puppets, Islam, and Yogyakarta: An
Ethnography of Ramadan"

Jennifer Goodlander (Indiana
University)

"Korean Traditional Puppetry's New Satire in
SaniNeomeo's *Bak Cheomji Returns* and Eumma
Gaengkaeng's *Kkokdu, Around the World in
Eighty Days*"

Kyounghye Kwon (University of North
Georgia)

"Shakespeare in Indian Puppetry: *Haider*,
Puppets and Kashmir"

Kathy Foley (University of California,
Santa Cruz)

"Triadic Interplay: Transforming Narrative into
Balinese *Wayang*"

I Nyoman Sedana (Institut Seni
Indonesia-Denpasar)

3:15-4:30PM SESSION #4 COLLAGE PANEL: ADAPTING TRADITION IN ASIAN THEATRE

Chair: TBD

"The Conscience Man of *Jatra*: And Interview
with Sheikh Madhusudan"

Jashodara Sen (University of Colorado,
Boulder)

"Alkap, A Ritualistic Folk Drama: Signature Art
of Bengal"

Atasi Nanda Goswami (Centre for
Knowledge Ideas & Development
Studies, Kolkata)

"Kathakali Immersion, The Artistic Impact on
Today Contemporary Creation in the West"

Sylvie Belleau (Université Laval)

"Breaking Noh: Ishimure Michiko's *Shiramui* as
Activism Against Tradition"

Sara Newsome (University of
California, Irvine)

4:30-6PM WORKSHOP
**“BALINESE PERFORMANCE:
BALANCING WORLD-NATURE-
CULTURE THROUGH DANCE TRAINING
AND SPIRITUAL PREPARATION”**

Organizer/Workshop Leader:

I Nyoman Sedana, Ph.D. (Professor at
the Indonesian Art Institute and
Director of Bali Module and PEPADI
Bali)

7PM SCHMOOZEFEST

9PM GRAD STUDENT SOCIAL HOUR

WEDNESDAY AUGUST 7
8:00-10:00AM
AAP BOARD MEETING

10:00AM-11:30AM SESSION #5
ORGANIZED PANEL: INTERROGATING
AGENCY AND REPRESENTATION IN
LIMINAL SPACES

Chair: Jashodhara Sen (University of
Colorado, Boulder)

"Erasure vs. Appropriation: Teaching Global
Theatre at PWIs"

Sarah Johnson (Texas Tech University)

"Performing *poriborton* – ‘Scene Changes’
Reflecting Simultaneous Westernization and
Indigenization in Contemporary Kolkata"

Sukanya Chakrabarti (Florida State
University)

"Tantidhatri Festival, Networking East and West
Through Performing Arts"

Sylvie Belleau (Université Laval)

"Hakka Theatre: *Roseki* TV drama"

Iris Tuan (National Chiao Tung
University)

**11:30-12:30PM AAP MEMBERSHIP
MEETING**

All members are urged to attend.

**12:30-1:45 LUNCH BREAK / GRAD
STUDENT BROWN BAG LUNCH**

1:45-3:15PM SESSION #6
EMERGING SCHOLARS PANEL

Chair: Arnab Banerji (Loyola
Marymount University)

3:30-5:00PM ATJ LECTURE

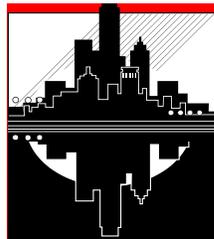
**“All The Sanskrit I’ve Forgotten And All The
Hindi I Couldn’t Learn: Circling
Performance And Religion In India.”**

David Mason (Rhodes College)



SCHMOOZE & FOOD

In celebration of our 32th year, our annual Schmoozefest will take place at one of Orlando’s outstanding Asian restaurants. 7 pm on Tuesday, August 6. Check the website for the latest information -- locale, cost and how to reserve your place. Please plan to join us at this wonderful, annual event.



AAP at ATHE— AUGUST 7-10, 2019

Hyatt Regency Grand Cypress
1 Grand Cypress Blvd, Orlando, FL 32836

WEDNESDAY, AUGUST 7,
2019
5:15-6:45
**Sociology of Dictator Movement
in Multimedia Theatre**
(no info. available)

THURSDAY, AUGUST 8, 2019
4:00-5:30
**Organized Panel: Change of Scene:
Noh and the West**

“Lost in Transmission: Noh Theatre and the
West, 1868-1921”

David Jortner (Baylor University)

“An American Noh: Ezra Pound’s impact on the
Midwest’s Little Magazines and Little Theatres”

Steffen Silvis (University of Wisconsin,
Madison)

Ulick O’Connor’s “Extremely Modern” Form:
Noh or No?

Richard Jones (Stephen F. Austin State
University)

FRIDAY AUGUST 9, 2019
3:45-5:15
**Organized Panel: Practice and
Change in Asia**

“Gaana Peter Pan: The Canadian Tamil Youth
Association’s Resistance to Growing Up
Thaalam”

Kristen Rudisill (Bowling Green State
University)



CONFERENCES AND CALLS FOR PAPERS

BUTOH SYMPOSIUM
There will be a symposium based on
the *Routledge Companion to Butoh
Performance* October 31-November 1,
2019 at the Graduate Center CUNY. In addition
to panels and lectures on these days, we are
hoping to add a third day on November 2 for
workshops and performances.

Further details:

Bruce Baird, baird@umass.edu

“Returning to Human ‘Truth’ in Post-truth Hong
Kong: Theatre Workshopping as a Civil Political
Discourse”

YY Hsiao Min (Independent Scholar)

Japan’s Post-Colonial Ghost: Kazuo Ohno’s
Butoh Performance

Weiyu Li (University of Washington)

“The American Dream’ and Malaysia:
International Aspiration in the Play *Thicker than
Water*”

Jennifer Goodlander (Indiana
University)

SATURDAY, AUGUST 10, 2019
8:00--9:30 # 303

**Organized Panel: Beyond Fidelity:
Scripting, Re-turning, and Queering
Canonized Theatres against Changing
Cultural Scenes**

“Changing Scenes in Queer Cultural Flow:
Queering *A Streetcar Named Desire* in Taiwan’s
Theatre”

Ivy (I-Chu) Chang (National Chiao
Tung University)

“Inheritance and Adaptation: The Reconstructed
Performance of *The Story of Jade Hairpin* by
Shanghai Kunju Opera Troupe”

Ya-Hsuan Lo (National Taiwan
University)

“‘This is Not Plagiarism’: The Spectatorial
Empowerment in Hong Shen’s *Yama Zhao*
(1922)”

Man He (Williams College)

Rosemary Candelario, eves.apple@gmail.com
Peter Eckersall, peckersall@gc.cuny.edu

ECUMENICA:
**PERFORMANCE AND
RELIGION**

Scholars and artists are invited to submit essays,
artist statements, interviews, book reviews, and
performance reviews to *Ecumenica*, a peer-

reviewed journal published by Penn State University Press. In the vein of performance studies, we welcome scholarship on theatre, performance art, and also the activity of religion, including ritual, pilgrimage, festival, devotional practice, etc. We also welcome work on relevant theory and religious concepts.

Submissions intended for the Fall 2019 issue should be received by May 10, 2019.

Ecumenica attends to the combination of creativity, religion, and spirituality in expressive practice, preferring no particular form of creative expression, and privileging no particular religious tradition. The journal's very aim is to consider the variety of modes in which creative and religious impulses might be realized. *Ecumenica's* interdisciplinary premise welcomes all critical approaches to such topics as performance art, theatre, ritual, contemplative and devotional practices, and expressions of community.

Authors are encouraged to submit work using this link to Editorial Manager:
<https://www.editorialmanager.com/ecumenica/default.aspx>
Questions may be sent to:
David Mason, Editor
editor@ecumenicajournal.org

A STR WORKING SESSIONS
ASTR is thrilled to announce that the call for submissions to Working Sessions for the ASTR/TLA 2019 Annual Conference in Arlington, Virginia is officially open. Please visit astr.org/2019-working-sessions to view all the calls for individual working sessions on this year's theme, "Theatre's Many Publics".

Please note, that you must apply online through the ASTR website at: astr.org/2019-ws-submission-form. The form allows you to select up to three working groups, in order of your preference, and provides space to allow you to comment how your proposal might fit with each of those working groups.

Proposals are due **June 1, 2019**.
Working session participants will be notified by **July 1, 2019**.

We are very excited by this amazing list of working sessions! If you have any questions, please contact us at astr2019@astr.org.

Sincerely,
Pannill Camp, Charlotte Canning, Brian Herrera, and Koritha Mitchell

BERTOLT BRECHT: CONTRADICTIONS AS A METHOD

An international symposium presented by DAMU and The S Word.

8th to 10th November 2019 @ Theatre Faculty, Academy of Performing Arts, Prague, Czech Republic.

Online booking is now available for this event: A symposium on the theatrical legacy of one of the most influential personalities on the 20th Century, and his relationship to Stanislavsky. With three main areas of focus: **Brecht, his legacy and modern theatre practice; Brecht, Stanislavsky and the actor; and Brecht's theatre practice and criticism.**

Guest speakers include: Prof. Stephen Parker, Prof. Jean-Louis Besson, Prof. David Barnett, Thomas Ostermeier and David Zoob.

Booking for this event is now available online at: <https://www.eventbrite.co.uk/e/bertolt-brecht-contradictions-as-a-method-an-international-symposium-tickets-61094314740>

Early bird booking rate of is available until 15th August.

For full details of the event please visit: <https://brechtinprague.amu.cz>

Proposals for papers (20 minutes), practical workshops (40 minutes) and panel presentations (a minimum of 3 speakers, 60 minutes), should be sent to Paul Fryer (paul@paulfryer.me.uk) to arrive no later than 14th June.

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Prof. Paul Fryer PhD, FRSA, FHEA.
Visiting Professor, School of Performance and Creative Industries, University of Leeds.
Visiting Professor, School of Arts & Creative Industries, London South Bank University.
Director, The Stanislavsky Research Centre.
Editor-in-Chief, Stanislavski Studies (Taylor & Francis).



PRODUCTIONS, FESTIVALS, EXHIBITIONS

KISHIDA RIO'S *LABYRINTH* Colleen Lanki will be performing in Unit-R's production of *Labyrinth* (ラビリンス) as part of 2019

RioFest (Kishida Rio Festival of the Avant-Garde) in Tokyo in June. *Labyrinth* is an adaptation of Kishida's 1987 play *Love - Part 3* (*Koi sonosan*), constructed and directed by Suwabe Hitoshi, and starring members of the original cast from *Love-Part 3*. The show runs June 20-23 at Studio Actre (Stuta-jio Akutore) in Nakano. RioFest runs June 13-July 13 and includes seven different performances all over Tokyo. There is a full festival pass available through each company. Tickets and information: <http://unitr.art.coocan.jp/labyrinth.html>. Or contact Colleen at colleen@tomoearts.org.



LEELA IN *KHERIYA* Nancy Staub writes: Molly Kaushal produced an excellent film *Leela in Kheriya* dealing with the effect of

performances on the performers and their community particularly relating to Hindu-Muslim relationships. Prof. Robert Goldman screened *Leela in Kheriya* in Berkeley on 30th of April, 2019, where filmmaker Molly Kaushal gave a talk on the 29th on folk and tribal Ramayanas. She is especially happy for the community that its art tradition is reaching a much wider audience. She has been invited to participate in May 2019 at a conference being organized by South Asian Studies Council. Contact: mollykaushal@yahoo.com

Nancy Staub says: I strongly recommend her film:

Leela in Kheriya

<https://vimeo.com/202322887>

password: leela



PERFORMANCE TRAINING

BALINESE WORKSHOPS IN HAWAII

Starting in Fall 2019 the Asian Theatre Program at the **University of Hawaii at Manoa** is offering training workshops and classes with Balinese master artists in preparation for the Balinese *Wayang>Listrik* production of “*The Last King of Bali*”, directed by Kirstin Pauka. The guest artists are I Madé Moja , I Madé Widana, and I Ketut Wirtawan who will be in residency at UHM starting in August 2019. They will train students in Balinese dance, music, acting, and shadow puppetry. The culminating production will premiere at Kennedy Theatre in February 2020 and feature the Balinese gamelan ensemble *Segara Madu* on a new set of gamelan instruments recently acquired by the UHM Center for Southeast Asian Studies. The mainstage shows will be accompanied by extensive school outreach performances and lecture demonstrations throughout the State of Hawaii starting in Fall 2019, and extending into spring 2020. Contact Kirstin Pauka at pauka@hawaii.edu for more information.

ÇUDAMANI SUMMER INSTITUTE (CSI)

Escape to Bali this summer! You are invited into the Çudamani family of artists in their village of Pengosekan in Ubud, Bali. June 23-July 9, 2019



This summer, experience a truly unique opportunity to learn Balinese music and dance in the island of Bali with the prestigious Gamelan Çudamani artist community. For the past 12 years **Çudamani Summer Institute (CSI)** has extended their educational reach by bringing hundreds of international students to their village Sanggar.

CSI PROGRAM June 23-July 9, 2019

Application & Registration Fee: May 1, 2019

Tuition Fee Deadline: June 1, 2019 (guaranteed rooms at the Artini Resort)

Artistic Directors - Dewa and Emiko have created a dynamic and inspiring educational experience that has diverse visitors returning year after year. Their pedagogy is unique in Bali and supports the beginning student as well as those who have studied Balinese Gamelan and Dance for many years. Key to the success of the program is the team of Çudamani teachers. Their participation keeps the artistic level at a very high level by providing individual instruction, encouragement and excellence. cudamani.org

STUDY NOH-KYOGEN-BUYO IN KYOTO: T.T.T.@35!

This message is from Matt Shores, T.T.T. director.

Dear Friends and Colleagues,
Come spend a few weeks with me and many others from around the world in Kyoto this summer to train with masters of traditional theater and dance!

I will be directing the 35th annual Traditional Theater Training (T.T.T.) 2019, held at the

Kyoto Art Center, and am excited to share a bit about the program.

T.T.T. is a three-week summer intensive training program that introduces the traditional arts of nō, kyōgen, and Nihon buyō. There is also an optional kotsuzumi (noh shoulder drum) course open to those interested. The program is based on the practice-recital approach, and aims to allow participants to learn the skills and spirit of traditional performing arts. Each year, we welcome around 24 students, professional performing artists, and academics from at least ten countries, including Japan.

This year's program will take place from July 17th to August 10th. We will be accepting applications through April 30th, 2019. Applicants will be notified of the results no later than the end of May (those requiring letters of invitation/support to help secure funding should contact me directly).

The instructors will be Katayama Shingo, Tamoi Hiromichi, and Ōe Nobuyuki (nō); Shigeyama Akira, Maruishi Yasushi, and Shigeyama Sennojō III (kyōgen); and Wakayagi Yayoi and pupils (Nihon buyō). Fluency in Japanese is not required of participants, though lessons will

typically be given in the language (with interpreters on hand). Our final recital will be held in Japan's oldest commercial family noh theater, participants professionally dressed.

For application forms or more information, contact Kyoto Art Center (in Japanese or English) at t.t.t@kac.or.jp, or contact me directly. You may also call +81 (0)75-213-1000 or visit the KAC website at <http://www.kac.or.jp/eng/>

We look forward to seeing many of you (and your students) in Kyoto this summer! In the meantime, you can also find us on [Facebook](#).

Yours,
Matt Shores
mwwshores.com

Applications accepted until April 30th, then beyond that if courses are not filled.

Link to application/brochure:

http://www.kac.or.jp/wp-content/uploads/TTT20190214_2.pdf



ACADEMIC POSITIONS

FLINDERS UNIVERSITY, AUSTRALIA

<http://jobs.flinders.edu.au/cw/en/job/497003/professor-drama-critical>

[studies?fbclid=IwAR2awSu7PxVWxX6oHTjbP0abKFL3CBWcsaR-PDeQR0-mRPUJclhHwY-DEkQ](http://jobs.flinders.edu.au/cw/en/job/497003/professor-drama-critical-studies?fbclid=IwAR2awSu7PxVWxX6oHTjbP0abKFL3CBWcsaR-PDeQR0-mRPUJclhHwY-DEkQ)

Professor – Research Academic, Drama Critical Studies

[Apply now](#) **Job no:** 497003

Work type: Full time

Location: Bedford Park

Categories: Level E, College of Humanities, Arts and Social Sciences

Position Summary:

The Professor will lead and undertake research in the field of Drama Critical Studies on behalf of the College. The position will provide leadership and vision in setting the strategic research directions and goals for the area, expanding the research area through the attraction of external funding and establishing its

reputation on an international scale in alignment with the strategic directions of the College and University.

The position will be responsible for engaging with industry, government and other external organisations, strengthening research collaborations internally and externally and supporting recruitment of international and domestic higher degree research students and externally funded research fellows.

In addition, the position will be required to provide leadership and direction to staff and students in relation to research plans, the development of successful track records in strategic areas of research and the provision of feedback on individual grant applications and publications.

The research profile of the Professor will be aligned with the College's Research Themes. *We are seeking to increase the diversity to improve equal opportunity outcomes for employees, and therefore we encourage female applicants, people with a disability and/or people from Aboriginal or Torres Strait Islander descent to apply.*

Familiarity with AusStage and knowledge of digital humanities research methodologies would be desirable for this position

Please note: Pursuant to the Children's Protection Act 1993 (SA) this position has been deemed prescribed. It is an inherent requirement of the position that the successful candidate maintains a current Child Related Employment Screening which is satisfactory to the University.

Information For Applicants:

You are required to provide a suitability statement of **no more than three pages**, addressing the key capabilities of the position description. In addition, you are required to upload your CV.

[View Position Description](#)

Advertised: 09 Apr 2019 Cen. Australia Standard Time

Applications close: 13 May 2019 11:00 AM Cen. Australia Standard Time



PUBLICATIONS and OTHER MEDIA

GAMELAN INSTRUCTIONAL VIDEOS.

A relatively new resource of gamelan instructional videos. Kathy Welch is on the board of Sumunar Indonesian Music and Dance and last fall we received a grant from the Minnesota State Arts Board to bring in master artists to create videos designed to help our members study a variety of gamelan instruments. The videos have been made public on youtube. Links to the youtube videos can be found on our website

at: <http://www.sumunar.org/get-involved/instructional-videos/>

RACE IN ROUTLEDGE'S NEW CRITICAL IDIOM SERIES

Race, by Alexa Alice Joubin and Martin Orkin.

London: Routledge, 2019; 252 pages

ISBN: 9781138904699

For 20% discount, enter code FLR40

<http://tinyurl.com/alexajoubin>

Can Asian intellectuals in the diaspora be themselves first and an Asian subject second? Gao Xingjian poses this question in his dramatic works. Conversely, Julia Kristeva describes her experience of feeling like an ape under the gaze of the other during her visit to China in her book, *About Chinese Women* (1978). How does racialized thinking inform Japanese and Chinese mythologies, Sun Yat-sen's republican revolution, performative discourses of "yellow

peril” and “yellow fever,” and the relationship between Taiwanese women and their Southeast Asian maids?

Race draws on culturally and historically diverse materials to examine the intersections of race and gender, whiteness, blackness in a global context, and race in South Africa, Israel, India, Europe, US, East Asia, and Asian America. From Black Lives Matter movements to #MeToo movements, the book close reads a wide array of examples from the Middle Ages to Renaissance to the twentieth century.

If race is a central part of human identity, can one own or disown one’s race? To which community would a multiracial person, immigrant, or diasporic subject belong? What future is there for race as a viable analytical concept? The book argues that race is profoundly constituted by language and narratives. Race is a signifier that accumulates meaning by a chain of deferral to other categories of difference such as gender and class.

In contemporary Anglo-European West, race often brings to mind people who are not white, while whiteness remains unmarked and serves as a benchmark category—as if white is not a race. The second feature in racial discourses is the alignment of a race-based social group with innate or inner qualities rather than class. Third, the focus on black and white sometimes obscures other groups within the United States, such that Hispanics, Latinos, Chicanos, and Native Americans often fall under the rubric of ethnicities rather than “race.”

Table of contents

Introduction

Part I: Fixing the fetters of race

Chapter 1: Marking barbarians, Muslims, Jews, Ethiopians, Africans, Moors, or blacks

Chapter 2: Pseudo-scientific markings of difference

Part II: Recasting the fetters of race

Chapter 3: Legislative, governmental, and judicial markings of difference

Chapter 4: Slavery and race

Part III: Loosening the fetters of face

Chapter 5: Race and epistemologies of otherness

Conclusion: race in the world

Glossary

A **TJ ONLINE AT JSTOR**
JSTOR will be sending all *AAP* members a second invitation to sign up to access *ATJ*. This will supply back

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

C **ALL FOR PROMOTIONAL BOOK FLYERS!**

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

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

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

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

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

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

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



MEMBER NEWS, KUDOS, AND ACCOLADES

A **RNAB BANERJI**
He published the following piece on Los Angeles' Little Tokyo neighborhood and the George Takei starring musical *Allegiance* in *BOOM California*:

"From Heart Mountain, Wyoming, to the Heart of Little Tokyo: Japanese American Resilience in Los Angeles"

<https://boomcalifornia.com/2019/02/18/from-heart-mountain-wyoming-to-the-heart-of-little-tokyo/>

S **AMUEL L. LEITER**
He continues reviewing as many New York shows as possible for Theatre's Leiter Side, The Broadway Blog, Theater Life, and Theater Pizzazz. He will have reviewed nearly 230 shows by the time the current season (2018-2019) is over at the end of April. He also maintains the Kabuki Woogie blog, for which he recently completed his extensive history of the first Kabuki-za (1889-1911). He has now added to it his monthly updates--previously available on Facebook--on each new issue of *Engekikai*, the kabuki magazine of record, and has begun new listings called Kabuki Book Covers. This presents images of covers and selected contents from Japanese books in his collection, with a brief description of each. At present, he is focusing on heavily illustrated books. Finally, he plans to publish occasional papers on kabuki delivered at conferences for those who prefer not to submit them for publication in journals but would like to see them have a wide (and rapidly available) distribution via the Internet.

C **OLLEEN LANKI**
She writes: "heading to Japan in about a month - and finishing my prospectus,

doing a performance with my dance students on Sunday and organizing a fundraiser for May 5. And this was supposed to be a "less busy" year. Hah!" Colleen is performing in an event (in Tokyo) – see the post *LABYRINTH* above

A **LEXA ALICE JOUBIN**
Her latest book, *Race*, was published in spring 2019 in Routledge's New Critical Idiom series. She recently gave a public presentation before the revival of the late Yukio Ninagawa's "cherry blossom" *Macbeth* (premiered 1980) during the Mostly Mozart Festival at Lincoln Center New York. Masachika Ichimura played Macbeth, while Yuko Tanaka played Lady Macbeth. She also gave a paper on "'Double Kisses': Ophelia as an Assertive Victim in Asian Films" at the Société Française Shakespeare conference in Paris, which explored a number of films including Joon-ik Lee's 2005 Korean period drama film *The King and the Clown*. She was appointed an International Visiting Fellow at the University of Essex (UK) in December 2017 to research commemorative activities and performances of Tang Xianzu and Shakespeare.

C **AROL FISHER SORGENFREI**
In April, 2019 she was inducted into the College of Fellows of the American Theatre. She is currently spending three months in Berlin at the Centre for Interweaving Performance Cultures, working on an essay titled "The Opposite of Human: Japanese Theatre and Its Doubles," to be included in the Centre's upcoming volume on Historiographies. She also plans to present a version of that paper at IFTR in Shanghai.



ASIAN THEATRE ON THE WEB

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

A AP WEB SITE – NEW!!!! Visit the all-new AAP website!

www.asian-performance.org



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

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

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

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

A AP TWITTER FEED
The Association for Asian Performance now has a **Twitter feed: @aapnotes**
The account is currently following a select few of you, but is perfectly happy to follow every AAP person who uses Twitter. If

you choose to follow AAP's Twitter feed, Tarryn Chun will be notified and will see that AAP follows you back. If you don't use Twitter, but you know of an event that AAP should promote, contact IT Coordinator Tarryn Chun tchun@nd.edu and she will see that the information twitters.

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

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

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

User Registration for the Website.
As of right now, you will not need to be registered in order to watch live streams of our events, although this may change in the future. Registration allows users to take a more active role in IJPAN by opening access to comments sections. To begin the process of creating a new account, visit our homepage (<http://ijpan.ncsa.illinois.edu/>) and click the "Create new account" link under the login button in the top left corner of the page. We manually

approve all member registrations, so it may take up to a day for your account to be activated.

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



AAP 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

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EDITORS AND WEBMASTER

Siyuan Liu, Editor, *Asian Theatre Journal*

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Carol Fisher Sorgenfrei, Editor, *AAP Newsletter*

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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): _____

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

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