



# ASSOCIATION FOR ASIAN PERFORMANCE

## SPRING, 2011 NEWSLETTER

### LETTER FROM THE PRESIDENT



Dear *AAP* Members,

Today I write to you for the last time as President. What has evolved into five years in office comes to a close for me this August, when the remarkable Siyuan “Steven” Liu takes the reins. I certainly feel a mix of emotions as I write this letter. I feel great excitement in anticipation of our upcoming *AAP* and *ATHE* conferences in Chicago, and I am so looking forward to hearing Jim Brandon deliver this year’s *ATJ* Lecture. I feel tremendous gratitude for the opportunities *AAP* has given me, to grow as a scholar, a colleague, and a leader. And I feel a touch of sadness, too; I am ready to go off the Board, but I know that I will miss that part of my work. I hope that I have served you well in the years I was lucky enough to lead this exemplary organization.

*AAP*, like many performance forms, is a collaborative effort, and I have been privileged to work with an amazing cast of characters—and, indeed, we *AAP*-ers are truly characters! I have had the good fortune to serve with five Vice-Presidents in the two Conference Planning

positions, and I am grateful to Claire Conceison, John Swain, Jiggs Coldiron, Claudia Orenstein, and Alex Huang for guiding the conferences that serve as our focal points. Each put their own spin on these events, and their inventiveness has kept our conferences fresh and exciting. I have had the further good fortune to serve with only one Secretary/Treasurer; I am ever grateful to Kevin Wetmore for his steadfast genius in the one *AAP* office that still scares me.

My Presidency saw the introduction of the Membership/Outreach Coordinator, and I am thankful to my frequent conference roommate David Jortner for getting me through this job, and to Steven Liu for ultimately getting me out of it! *AAP* has long prided itself on mentoring graduate students, and as someone who first joined the Board as Graduate Student Representative (thanks, Claire, for that nomination, and for bringing me into *AAP* in the first place!), I hope that I have been of help to Judy Halebsky, Linda Lau, Jennifer Goodlander, Devika Wasson, and our newest GSR, Boris Daussà-Pastor.

While officers come and go (well, perhaps besides Kevin!), our dedicated editors endure, and I couldn’t be more thankful for their efforts. The *Asian Theatre Journal* is the pride of our organization, and I dare say that having our own journal, and such a brilliant one, is what sets us apart from many other academic organizations of our size. Kathy Foley’s tireless efforts, which I know bring in many of your efforts as well, are most appreciated. The power

of the internet has continued to grow over the past five years, and David Mason's efforts to keep *AAP Online* on the forefront of technology are essential. And our *AAP Newsletter* is what keeps us together beyond our summer reunions, and Carol Fisher Sorgenfrei does a tremendous job at gathering and editing our contributions (and putting up with a President who always kept her waiting until the very last moment).

After spending ten of my twelve *AAP* years in elected office, I do find myself contemplating what life will be like as a "private citizen" of *AAP*. Having begun my decade-long stint as an *AAP* officer while still fairly young, I can hardly go out of office and into the role of a senior scholar—I am still many years of scholarship away from even beginning to make such a claim. While I do look forward to having more time to focus on my own conference papers, instead of everyone else's, I also hope that, over time, I too will reach the level of those in *AAP* whom I so admire, not only for their scholarship, but for their spirits. Maybe I will, someday, make a young scholar feel like, well, a scholar, as Sam Leiter and John Emigh did for me; or help a newcomer feel as welcome as Claire Conceison and Craig Latrell made me feel; or make a nervous new President feel as wonderful as I felt when Jim Brandon told me, on the crazy bus ride back to the New Orleans hotel, "You just do things so well."

*We do things so well—all of us.*

Thanks for an amazing ride.

Fondly,

*John B. Weinstein*

John B. Weinstein, President



## JAPAN DISASTER RELIEF

The earthquake and tsunami that struck the Tohoku region of Japan on March 11 have affected many of us in our *AAP* family. We know that there are so many parts of the world that need our help, and that giving is a personal decision for each of us. For those who wish to make donations to help with the relief efforts in Japan, we have provided a list of reputable organizations in this issue of the *AAP Newsletter*. We have also included a letter from Hitoshi Abe, Director of the Paul I. and Hirako Terasaki Center for Japanese Studies at UCLA, who, as a native of Sendai, offers a deeply moving perspective on the disaster. We continue to keep all of our friends and colleagues in Japan in our thoughts.

*---John B. Weinstein, President, on behalf of the AAP Board*

**Dear Friends of Japan,**

**As multiple news reports are showing, Japan today is facing an unprecedented crisis. The images coming from Japan convey unbearable scenes of a horrible calamity, as well as the bravery and composure of the Japanese.**

**Sendai, the city at the center of the stricken area, is my hometown where I was born and raised. My parents as well as many relatives and friends live in this beautiful city. Sendai is a university town filled with students and is referred to as the forest city because of its abundance of greenery. Along the coast one finds Matsushima, one of the three famous beautiful places of Japan, and many other ancient Japanese landscapes stretching up to Aomori in the north and Ibaraki in the south. The agricultural and fishing industries of resource-rich northeastern Japan have been pillars of the superb food culture**

enjoyed in Japan and around the world. The numerous festivals celebrated in the region, including Sendai's Tanabata, Kesenuma's Tenbata Festival, and Ishinomaki's Kawabiraki add color to the scenery of the seasons, while deepening the bonds of the people who belong to communities large and small.

All of this has been lost, or heavily damaged, in the recent disaster. The countless beautiful landscapes by the sea that I, along with many others, enjoyed since childhood exist no more. There will probably be no festivals celebrating communities for some time. Some of the communities themselves have been wiped away by the tsunami. The blow to agriculture and fishing will be enormous. Universities have evacuated many of their students from the stricken areas and have suspended operations. The damaged buildings of the university where I studied cannot be entered. Many are still searching for family and friends. The scope of what has been lost, what will be lost, is immeasurable.

Along with shock, I am filled with admiration at the way in which the victims of this tragedy are facing such extraordinary circumstances. They are trying to get through this difficult time by helping one another without causing any further chaos. With great patience and without conflict they wait in long lines for 2 liters of gasoline, while enduring 4-hour lines to receive food rations. They offer to share the limited food they have with others, while helping those who have missing family members. We must offer our support to these people who are standing up to this most difficult circumstance with such dignity and determination.

Below, I append information that we have gathered on various groups providing aid. This is a list of organizations that we believe can be most effective in getting aid from overseas directly to the people. Please decide what kind of support you are able to offer. I hope from the bottom of my heart that as many people as possible will extend a helping hand to the victims of this calamity and will continue to keep them in their hearts as time goes on. Please circulate this message as widely as possible among your friends.

Sincerely,

***Hitoshi Abe***

Director, Paul I. and Hisako Terasaki Center for Japanese Studies, UCLA

(Translated by Seiji Lippert, Associate Director)

After much research and consideration, we recommend the following groups due to their presence in Japan and their ability to bring relief to the victims directly. Groups have been categorized by their mission goals and include local government, general relief (humanitarian aid), medical aid, and children's needs. These groups have teams positioned to aid affected areas.

### Local Government

Funds donated directly to these heavily affected northeastern prefectures will be used to aid victims and begin reconstruction efforts. These sites are primarily in Japanese and accept donations only by bank transfer (no credit cards).

**[Miyagi Prefecture](#)** - **Japanese only.** Separate funds have been created to [help victims](#) of the disaster

and to [support reconstruction](#) efforts.

**Iwate Prefecture – Japanese Only.** To donate, please view instructions [here](#).

**Fukushima Prefecture** (English). The website is also available in [Japanese](#), [Chinese](#) and [Korean](#). See the donation instructions in [English](#) and [Japanese](#).

**Ibaraki Prefecture** – As of March 18, 2011, Ibaraki Prefecture has no emergency fund in place.

### General Relief

**Japanese Red Cross** Japanese Red Cross teams are already in the field helping those in need. A Japanese-language update on their activities may be viewed [here](#). The [Japanese donation page](#) accepts credit card donations. Instructions for bank transfers are available on the [English donation page](#).

**Peace Winds Japan** Peace Winds, whose response to the disaster was immediate, is cooperating with other organizations to provide shelters and emergency supplies in the hard-hit Kesenuma area. Find out more about their activities [here](#). [Donate](#) by check or credit card.

**Salvation Army** Salvation Army teams in Sendai and Mito are distributing meals and supplies to evacuees. For more information, please check the activity [blog](#). Credit card donations are accepted [online](#) and by phone at 1-800-SAL-ARMY; or text "JAPAN" or "QUAKE" to 80888 to make a \$10 donation. (You must respond "YES" to a confirmation thank-you message.)

**Convoy of Hope** Convoy of Hope reports shipping 50,000 meals from the Philippines to Japan. Supplies are being sent to partners in Japan to be distributed to evacuation shelters and national churches. [Source](#). [Donate](#) to its Japan Disaster Relief fund online. Accepts credit card.

### Medical Aid

The elderly in particular are struggling due to illnesses that require constant care.

**AmeriCares** "AmeriCares and its relief workers in Japan are working to deliver medicines and supplies to hospitals, shelters and health responders to treat and care for survivors." [Source](#). [Donate](#) to their Japan online. Accepts credit card.

**International Medical Corps** "International Medical Corps' emergency response team is assessing the post-disaster needs of isolated coastal villages north of Sendai that have yet to receive humanitarian assistance. They found acute shortages of food, water and some medicines, and survivors in need of mental health support." [Source](#). [Donate](#) to the emergency response fund online or text MED to 80888 for a one-time \$10 donation.

### Children's Needs

An estimated 100,000 children have been displaced from their homes. The following groups focus on seeing to the needs of these children and their caretakers.

**[Save the Children](#)** "Save the Children teams are in Sendai to help children affected by the earthquake and tsunami, and are in the process of setting up child-friendly spaces. These are protective play areas that help relieve the anxiety faced by children and allow them to spend time with other children and play while being supervised by responsible adults. The play areas also give parents much needed time that they can dedicate to finding food sources, work, accommodation and locating other friends and family." [Source](#). [Donate](#) to the Children's Emergency Fund online. Accepts credit card.

\***[World Vision Japan](#)** and **[World Vision USA](#)** "Blankets, bottled water, and sanitary and hygiene supplies are among the items in World Vision's distribution to assist more than 6,000 people in urgent need in Minami Sanriku, where 9,600 townspeople have been displaced into 40 shelters." [Source](#). News may be found in Japanese [here](#). Donate online through the [World Vision Japan](#) (Japanese) or [World Vision](#) (English) website. Accepts credit card.

## NOTE FROM THE EDITOR

Please send news and announcements (up-coming events between November, 2011-May, 2012) for the Fall *Newsletter* prior to Oct. 1, 2011 to me at [csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com). To become a member of *AAP*, fill out and mail the form that is included with the newsletter, or email: *AAP* Secretary/Treasurer Kevin Wetmore [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu)



All the best,

*Carol Fisher Sorgenfrei*

Carol Fisher Sorgenfrei, *Newsletter* Editor



## ***ELEVENTH ANNUAL AAP CONFERENCE, Palmer House Hilton Hotel, Chicago, Illinois – Aug. 10-11, 2011***

The *AAP* conference is a two-day event, to be held at the Palmer House Hilton Hotel, Chicago, preceding and during the annual *ATHE* (Association for Theatre in Higher Education) conference.

### **NEW this year!**

Poster session and reception --  
This year's program promises stimulating exchange among students, scholars, choreographers, and directors. Join us in Chicago to find out the latest developments in Asian performance in theory and practice.

In addition to panels, there will be two

performance workshops by leading performers and an innovative poster session held during the reception. The poster session allows for intellectual exchange in a relaxed environment and more material to be presented in an efficient manner. Three great *AAP* traditions are the annual schmooze-fest, the *ATJ* Distinguished Scholar Lecture, and the Emerging Scholar panel.

## Special Event

AAP is hosting a special exhibit on "Cao Yu (1910-1996): Pioneer of Modern Chinese Drama" during the conference.

Register and view the entire program online:  
[http://www.yavanika.org/AAPonline/index.php?option=com\\_content&task=view&id=217&Itemid=48](http://www.yavanika.org/AAPonline/index.php?option=com_content&task=view&id=217&Itemid=48)

### Wednesday Aug. 10

#### 8:30-9:00 Registration. Salon 1

#### 9:00-9:15 Welcome Salon 1

John B. Weinstein, AAP President.

#### 9:15-10:45 Parallel Panel I. Salon 1

##### Evolving National Identities.

Chair: Tina Entell, Ph.D. University of Hawai'i  
Jonathan H. X. Lee, San Francisco State Univ.

"Performing Religious and Ethnic Identities: Taiwanese American Ritual Innovations"

Soo Ryon Yoon, Northwestern University

"The Performance of *Guk-gyuk*: Re-imagining South Korea's National Identity through the G20 Summit 2010"

Yoshiko Fukushima, University of Hawai'i, Hilo

"Can Musical Comedy Become the Theatre of the Nation?"

Xiaomei Chen, University of California, Davis

"Performing Deng Xiaoping: Between Heroes, Traitors and Reformers"

#### 9:15-10:45 Parallel Panel II. Salon 2

##### The Human Voice in Asian Performance: Theories and Practices.

Chair: Andrew Kimbrough, Univ. of Kentucky

Andrew Kimbrough, University of Kentucky

"On the Evolution of the Voice, Universals, the Enculturated Subject, and the Implications for the Study of Asian Vocal Performance"

Jennifer Goodlander, University of Kentucky

"Gender, Power, and 'The Voice' in Balinese *Wayang Kulit*"

Tara McAllister-Viel, Central School of Speech and Drama, University of London

"Theorizing Intercultural Voice Practice: *P'ansori* and British Stage Speech"

Discussant: Kevin Wetmore, Jr., Loyola Marymount University

#### 10:45-11:00 am Coffee Break

#### 11:00 am -12:30 Salon 1

##### Emerging Scholar Panel.

Chair: John D. Swain, California State University, Northridge

Emily Wilcox, UC Berkeley

"Performing and Contesting 'Chineseness': *Gudianwu* (Chinese Classical Dance) and the Problem of National Bodies"

Kristen Rudsill, Bowling Green University

"Everyday Flamboyancy in Chennai's Sabha Theatre"

Arnab Banerji, University of Georgia

"A Material Analysis of *Teyyam* and the Brahminical Imposition"

#### 12:30-1:30 Lunch Break

#### 1:30-3:00 pm Workshop 1. Salon 1

##### Words Danced, Movements Sung: Techniques from the Japanese *nihon buyo* and Chinese *kunqu* Traditions.

Fujima Nishiki-no (Helen Moss),

Ichi Fuji-kai Dance Association and Harmonia Opera Company

Deborah Klens-Bigman, Ph.D.

Performance Studies, NYU

Dongshin Chang, Hunter College, CUNY

#### 1:30-3:00 pm Workshop 2 Salon 2:

##### Forbidden Sensuality: The Art of the Geisha.

Yuko Eguchi, University of Pittsburgh

#### 3:00-3:15 pm Coffee Break

#### 3:15-4:45 pm Parallel Panel III. Salon 1

##### Between Court, Elite, and Commoners: Negotiating the Boundaries of Qing Drama.

Chair: Patricia Sieber, Ohio State University

Leonore Szekely, Univ. of Michigan, Ann Arbor

"Gendering the Circulation of *Chuangqi* in Print and Onstage Through Li Yu's (1611-1680) *Huang qiu feng*"

Mengjun Li, Ohio State University

"'Delightful yet Not Lascivious': Sexual Jokes and Confucian Entertainment in Li Yu's Ten Plays"

Sara Kile, Columbia University

"Li Yu's Garden Design and Theatrical Production in the Early Qing"

Kaijun Chen, Columbia University

"Dramaturgical Incorporation of the Local Culture: Tang Ying's (1682-1756) Adaptations of Local Plays"

Liana Chen, George Washington University  
“Monumentalizing Imperial Virtue on Stage: Court Drama During the Jiaqing Reign of the Qing Dynasty”

**3:15-4:45 pm Parallel Panel IV. Salon 2**  
**Contemporary Japanese Theatre Scene: The Cosmopolitan, the Quotidian, and the Arty.**

Chair: Carol Fisher Sorgenfrei, UCLA  
Woodrow Hood and Cindy Gendrich, Wake Forest University

“Tradition and the Future: Performing Kyoto in dumb type’s *Memorandum* and Ryichi Sakamoto/Shiro Takatani’s *Life*”

Barbara Geilhorn, Freie Universität Berlin  
“Performing Social Criticism in Contemporary Japanese Theatre”

Kevin J. Wetmore, Jr., Loyola Marymount University  
“Postcolonial Drama Outside the West: Fugard in Japan”

**4:45-5:00 Short Break**

**5:00-6:30 pm Parallel Panel V. Salon 1**  
**Transformations of Xiqu.**

Chair: Liana Chen, George Washington University  
Lindy Li Mark, California State University East Bay at Hayward

“Translating *Kunqu* for the Stage”

Davis Rolston, Univ. of Michigan Ann Arbor  
“Changes in the Ratios of Female vs. Male Characters and the Distribution of Role-Types (*hangdang*) in the 500-Plus Plays Published Serially from 1912-1925 in Play Research (*Xikao*)”

Hsiao-Mei Hsieh, National Taiwan University  
“Guoguang Opera Company’s Collaboration with Robert Wilson in Taiwan and Its Outcome”

**5:00-6:30 pm Parallel Panel VI. Salon 2**  
**Performance Across Mediums.**

Chair: Margaret Coldiron, University of Essex  
Linda C. Ehrlich, Case Western Reserve Univ.  
“Kawamoto Kihachiro’s Films, Japanese Doll Animation (*ningyo anime*) and Noh Theatre”

Ronald Janssen, Hofstra University  
“‘Self as Multiples’: Butoh Performance as a Way of Knowing”

Kelly Aliano, Graduate Center CUNY

“Everything Old is New Again: A Study of the Adaptation Work of Charles L. Mee and Tadashi Suzuki”

Wenchi Lin, National Central University, Taiwan

“The Performance of Kenny Bee’s Hybridity in Hou Hsiaohsien and Chen Kun-hou’s Urban Comedies”

**6:30-7:30 pm Salon 1 and Salon 2**  
**Reception and Poster Session.**

\*All are invited to the reception and the poster session. Presenters will stand by their tri-fold self-standing presentation posters (and laptop computers if applicable) in the room during the reception. Each presenter will give 5-minute presentations to interested parties at their booth. They can show images and video clips as well.

Chair: Jennifer Goodlander, Univ. of Kentucky  
Rand Harmon, Univ. of Colorado at Boulder  
“Alcatraz, Borobudur and the Bindu; A Journey into the Power of Sacred Space”

Rohini Chaki, University of Pittsburgh  
“The Behzti Affair Revisited: Negotiating Sikh Identity in the Diasporic Space”

Sissi Liu, Graduate Center, CUNY  
“Absurdist Defiance Against the Living Condition: Guo Shixing’s *Trilogy of Dignity*”

Iris Tuan, National Chiao-Tung University, Taiwan

“Adaptation and Representation of Shakespeare’s Plays in Taiwan”

Katherine Lieder, NYU  
“Communicating Meaning: Hindi Street Theatre and the Politics of Feminist Performance”

Cheng-Guang Zhao, University of Chicago  
“Degrees of Vitality: A Social Ecology of Traditional Ritual Performances in Tianjin, China”

**8:00 pm Schmooze-Fest Dinner**

The conference dinner is partially subsidized by AAP. Location TBA. Cost per person is \$25, to be paid when you register online:

<http://www.yavanika.org/aapmembership/>

**Thursday, Aug. 11**

**9:00-10:30 am Parallel Panel VII. Salon 1.**  
**Intercultural Theatre in Theory and Practice.**

Chair: Xiaomei Chen, Univ. of California, Davis  
Margaret Coldiron, University of Essex

“*Kreasi Baru* for International Audiences: The Adventures of Lila Cita and Global Gamelan”

Bettina Entell, Ph.D. University of Hawai’i

“‘And Not Stones From the Other Mountains,’ an Experiment in Constructivism: Lin Zhaohua’s *Faust* at the China National Experimental Theatre In Beijing”

Ronald Gilliam, University of Hawai’i, Manoa

“*Yaxshimusiz/Nihao Apendi*: Modern Intercultural Performance in Xinjiang”

Mary Mazzilli, SOAS London

“The Transnational Spirit of Gao Xingjian’s ‘Cold Theatre’: A Philosophical Approach to Some of His Plays”

**9:00-10:30 am Parallel Panel VIII. Salon 2.  
Music, Choreography and Theatre.**

Chair: David Rolston, University of Michigan  
Ann Arbor

Fan-Ting Cheng, UCLA

“Exoticized Locality: (Re)producing Taiwan Through Intercultural Belly Dance”

Ellen Gerdes, Temple University

“Choreographed Meditation: The Dance Works of Shen Wei and Kun-Yang Lin”

Rupleena Bose, Sri Venkateswara College,  
University of Delhi

“City Rock: Bands, Subcultures, and the Independent Music Scene of the Eighties”

**10:30-10:45 am Coffee Break**

**10:45-12:15 pm Roundtable Salon 1.**

**Current Scholarship and Pedagogy.**

Chair: Patricia Sieber, Ohio State University

Carol Fisher Sorgenfrei (UCLA)

Aragorn Quinn (Stanford)

David Mason (Rhodes College)

Dongshin Chang (Hunter College CUNY)

**12:15-1:30 pm Lunch Break**

**1:30-3:00 pm Salon 6**

**Asian Theatre Journal Lecture.**

Chair: John B. Weinstein, Bard College at  
Simon’s Rock

**ATJ Lecture by James R. Brandon**

Professor Emeritus of Japanese and Asian Theatre, University of Hawai’i at Manoa  
“Reminiscences on the Way.”

Each year, the *Association for Asian Performance* invites a senior scholar in an area of Asian performance to give a lecture geared toward a general audience of theater scholars and practitioners at *ATHE*. This year, we have invited James R. Brandon, Professor Emeritus of Japanese/Asian Theatre at University of Hawaii, to give the lecture. Prof. Brandon is a pioneering scholar in the field of Asian theatre. His publications cover a tremendous range of theatre traditions, going well beyond his specialty in Japanese theatre to explore theatres of South and Southeast Asia as well. He is also prominent as a director, translator, and even author of Asian theatre productions, and he has received numerous awards for his work. His lecture will draw upon his numerous years of experience in so many facets of the Asian theatre field. Prof. Brandon was the founding editor of the *Asian Theatre Journal*; in this silver anniversary year for *ATHE*, and in a year when the theme focuses on memory and legacy, it is fitting that he is our *Asian Theatre Journal* Lecturer. No one could better help *AAP* and the Asian theatre field strive to imagine, and realize, our future.

**3:15-5:00 pm Salon 1**

**AAP Executive Board Business Meeting.**



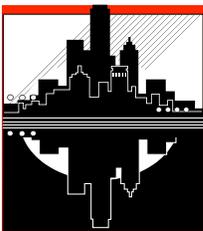
Alex Huang, VP for AAP  
Conference Planning



## **SCHOOMZE & FOOD**

In celebration of our 24th year, our annual Schmoozefest dinner will take place at some wonderful, local restaurant. Please note the event will be Wed. Aug. 10 at 8:00. The conference dinner is partially subsidized by *AAP*. The rest of the cost per person is \$25, to be paid when you register online:

<http://www.yavanika.org/aapmembership/>



## ***AAP at ATHE, Palmer House Hilton Hotel, Chicago, Illinois – August 11-14, 2011***

**A** *AP* panels take place not only at our own pre-conference (see above) but at the Annual Conference of the Association for Theatre in Higher Education, where we work to “spread the word” about Asian Theatre to our colleagues throughout academic theatre. This is *ATHE*’s 25<sup>th</sup> anniversary. Come and support out *AAP* colleagues here as well as at the *AAP* conference.

### **Wednesday, Aug. 11**

**1:30 pm – 3:00 pm Salon 2**

#### **Asian Theatre Journal Lecture**

**Speaker: James R. Brandon, University of Hawai’i, Manoa**

“Reminiscences on the Way.”  
(see details above)

Joel Lee, Columbia University

“Bodily Subjections: Balmiki Youth and the Case of Dalit Theatre”

**3:30 – 5:00 Salon 6**

#### **Plenary Response Panel/Roundtable: Interdisciplinarity in Local Contexts: The Many Meanings of ‘Interdisciplinarity’ in Asian Performance Settings.**

Chair: Jennifer Goodlander, U. of Kentucky  
“Teaching Asian Performance in  
Kentucky: Connecting with Local  
Resources”

Chair: Devika Wasson, U. of Hawai’i, Manoa  
“New Roles for Women in  
*Nangiarkoothu*”

Kevin Brown, Univ. of Missouri  
“Localizing Performance Studies:  
Ethnography, Exoticism, and  
Orientalism”

Shayoni Mitra, Barnard College  
“Going Local: Feminist Performance  
and the New Indian Avant Garde”

### **Thursday Aug. 12**

**9:45 am – 11:15 am Salon 6**

#### **People, Power, Politics: Popular Performances in Modern India**

Chair: Claudia Orenstein, Hunter College,  
CUNY

Coordinator: Shayoni Mitra, Barnard College,  
Columbia University

“Persistent Politics: Jana Natya Manch  
and the Ideology of Praxis”

Avishek Ganguly, Rhode Island School of  
Design

“Staging Indigeneity in the Work of  
Utpal Dutt”

John B. Weinstein, Bard College at Simon's Rock

"Interdisciplinarity in Theater, and Life, in Contemporary Taiwan"

### Friday, Aug. 13

11:30 am -1:00 pm Salon 4

#### AAP Focus Group Membership Meeting

Chair: AAP President John B. Weinstein, Bard College at Simon's Rock

All members and potential members are urged to attend.

3:45 pm – 5:15 pm Burnham 4

#### Tradition and Innovation in Asian

#### Performances: Jingju, Kumiodori, and

#### Kutiyattam

Shiao-ling Yu, Oregon State University

"From Traditional Theater to Experimental Theater: Evolutions of *He Zhu's Marriage*"

John D. Swain, California State U. Northridge

"Newly Collected Dances in Okinawa(n): (Re)Adapting *kumiodori* into new-*kumiodori*"

Alicia Corts, University of Georgia

"Digitized *Kutiyattam*: An analysis of the virtual *Kutiyattam* Project"

### Saturday, Aug. 14

9:45 am – 11:15 am Salon 4

#### Political, Cultural, and Theatrical

#### Negotiations in Post-1949 China

Chair: David Rolston, University of Michigan  
Elizabeth Wichmann-Walczak, University of Hawaii at Manoa

"Socio-cultural, Political, and Artistic Negotiations in Re-interpretations of *The Favorite Concubine Becomes Intoxicated*"

Xing Fan, Bates College

"The 'Breakpoints,' the 'Broken,' and the 'Breakthroughs': Acting in *Jingju* Model Plays"

Siyuan Liu, University of British Columbia

"State Diplomatic Functions and the Theatrical Creative Process-- *The Story of Princess Baihua*"



-- submitted by John D.

Swain Vice-President/ATHE Conference Planner



## CONFERENCES

### Staging Korea

The 19th Hahn Moo-Sook Colloquium in the Korean Humanities: "Staging Korea: Korean Theater in Search of New Aesthetics" at George Washington University, November 5, 2011; 9 am - 3 pm. Venue to be announced. Free and open to the public. Co-organized by Young-Key Kim-Renaud and Alex Huang.

Established in 1995 with an endowment established by the gift of the Hahn Moo-Sook Foundation in Seoul, the Colloquium has become one of the fine traditions at GWU. This year's theme is intercultural theatre and performance, and renowned Korean director Oh Tae-suk will be the featured artist who will

screen and discuss his latest production, *The Tempest*. Presenters include: Chan E. Park (Ohio State), Oh Tae-suk (Mokwha Repertory Company), Suk-Young Kim (UC Santa Barbara), Esther Kim Lee (Univ. Illinois Urbana-Champaign), Richard Nichols (Penn State University, emeritus), and Alex Huang (George Washington University).

Relevant info will be posted to:

<http://www.gwu.edu/~eall/specialevents.html>

### Performing Arts Between Tradition & Contemporaneity

August 25 - 29, 2011

[Leitring bei Leibnitz, Austria](#)

A professional conference researching the Bridge between Tradition and Contemporaneity in performing arts.

- *How traditions influence, enhance and co-mingle in today's theatre processes?*
- *How traditions inspire artists to search for the "intercultural" language in contemporary performance?*
- *How traditions affect our artistic expression and thinking, form, artistic images on the stage?*
- *What is the meaning of the tradition in the creation today and for the future generations?*

**At the moment the conference is accepting [presentation proposals](#).**

The meeting is open to performers, performing arts educators, teachers, artists, playwrights, theatre critics, journalists, theatre researchers and arts managers from all over the world interested in the research of traditional methods as applied to contemporary performing arts work.

**The conference is open to different art genres, techniques and forms - theatre, dance, music, circus, visual and multimedia art. This meeting is an opportunity to meet potential collaborators from different countries!**

**Participants:** actors, directors, choreographers, dancers, performing arts educators, teachers, musicians, singers, composers, stage designers, lighting designers, costume designers, painters, mask makers, multimedia artists, scriptwriters, playwrights, press officers, theatre critics, journalists, theatre researchers, producers and arts managers.

**The working language is English.**

The main tasks of the conference are to demonstrate various methods and techniques in contemporary performing arts inspired and formed in the connection with the world traditional heritage; to exchange experience and ideas in performing arts education and training, rehearsal process, performance making and production, to establish new contacts and to lay the foundation for future networking and collaboration with colleagues from different countries, to promote creative collaboration in multicultural and multilingual artistic environment.

**You are welcome to take part in the conference as a [Speaker, Presenter, Participant, Observer!](#)**

For submission guidelines and more details, please contact: [interart77@gmail.com](mailto:interart77@gmail.com)  
Larisa Kozyr, Project Coordinator

## **C**ontesting 'British Chinese' Culture: Forms, Histories, Identities

Department of Film, Theatre & Television,  
University of Reading, UK  
24th – 25th September 2011

The aim of this conference is to examine diverse contestations and constructions of 'British Chinese' culture/'Chinese culture in Britain' by facilitating dialogue among academics and practitioners across disciplines and art forms. How can the perceived homogeneity of 'British Chinese' culture be challenged to reflect the diversity of identities and experiences in the UK diaspora? Who plays a part in constructing these strands of culture and for whom are they constructed? What is the relationship between communal forms of identity and the individual identities of artists? To what extent do ethno-national discourses impact upon the making of work? Such contestations over culture are well known in other contexts (e.g. 'black British', 'BrAsian', Asian-American), but the debates over 'British Chinese' culture has yet to make significant impact in the public debate with no published books on this subject to date. This conference seeks to bring together academics and practitioners for the first time, from any discipline, to move debates forward on the contested nature of British Chinese culture.

### **Keynote Speakers:**

Prof. Greg Benton (University of Cardiff)  
Prof. Gao Minglu (University of Pittsburgh)  
Dr. Daphne Lei (University of California Irvine)

### **Public Lecture:**

A lecture by the artist Isaac Julien will be held on the evening of Saturday 24th September. He will discuss his recent project *Ten Thousand Waves*. Details to follow.

### **Speakers include:**

William Aitchison (theatre and performance artist): *The Customer is Always Wrong: Residency and Performance in China*  
Prof. Helen Bailey (University of Bedfordshire)  
and Sarah Waller (University of Bedfordshire): *Culture Shift: Choreographing British Chinese Identity*  
Dr. Felicia Chan (Fellow, University of

Manchester), Dr Andy Willis (Reader, University of Salford): *Manchester's Chinese Arts Centre: A Case Study in Strategic Cultural Intervention*

Shengfang Chou (Postgraduate, University of Warwick): *Rethinking Chinatown: The Flâneur and 'Chinasteet' in Limehouse, 1900-1930*

Jonathan Chu (Kingston University): *Inherent Culture in Physical Movement*

Dr. Katie Hill (Senior Lecturer, University of Westminster): *Going for a Walk: Culture, Form and Practice in British-Chinese Art*

Jiaqi Hou (Postgraduate, University of Manchester): *Social Fragmentation, Cultural Diversity, and Political Participation: The British Chinese and the 2010 General Election*

Dr. Kimho Ip (Confucius Institute for Scotland, University of Edinburgh): *Traveller's Angle – Innovation and Tradition of Cantonese Opera: Case Study of Interculturality in the East Asian Diaspora communities in the UK*

Dr. Anthony Key (artist): *From South China to South London: A Journey in Search of Home through Fine Art Practice*

Dr. Simone Knox (Lecturer, University of Reading): *All That's Missing is the Opium Den Scene: Sherlock, Contemporary Quality Television Drama and Representations of Chineseness*

Dr. Lia Wen-Ching Liang (Lecturer, Tsinghua University, Taiwan): *Limehouse Nights (2010) and "Oriental" Plays in the Early Twentieth Century*

Yuen Fong Ling (artist): *A Body of Relations: Reconfiguring the Life Class*

Dr. susan pui san lok (artist, Research Fellow at Middlesex University): *Golden: Nostalgia, Aspiration, Diaspora*

Jonathan Man (theatre and performance artist): *Beyond Diaspora: Shifting Identities in National and International Contexts*

Dr. Amanda Rogers (Research Fellow, Royal Holloway): *Touring Transnationality: wAve, Boom and intersecting mobilities*

Dr. Miri Song (Reader, University of Kent): *What are the identity options of 'Mixed' Chinese / White Britons today?*

Dr. David Wong (University of Reading) and Dr Phebe Mann (University of East London): *Chinese Christians in Britain, Christian Worship and Identities*

There will also be a series of roundtable discussions between artists and cultural institutions. Confirmed speakers so far include:

Kathy Hall, London Jing Kun Opera Association  
Tessa Jackson, CEO, Institute of International Visual Arts

Gayle Chong Kwan, Artist

Sally Lai, CEO, Chinese Arts Centre, Manchester

Hutton Lo, Chinatown Arts Space

Irene Ng, Actress

Erika Tan, Artist

A series of performances will also take place on the evening of Saturday 24th September.

### Conference Fees and Booking:

Delegates will be able to book places on the conference from early July. We anticipate costs of around £100 for those with institutional affiliation, and £40 for postgraduates / delegates without institutional affiliation.

For updates on the conference, to reserve a place, or be notified when the conference opens for booking, please contact Lilly Mae Liddicott at [l.m.liddicott@reading.ac.uk](mailto:l.m.liddicott@reading.ac.uk).

Organized by: Ashley Thorpe (Film, Theatre & Television, University of Reading) and Diana Yeh (Sociological Review Fellow, Keele University)

## Symposium: The Art Theatre Guild of Japan: Spaces for Intercultural and Intermedial Cinema

30<sup>th</sup>-31<sup>st</sup> July 2011

The Centre for Media, Culture and Creative Practice, Birkbeck College, University of London

Gordon Square Cinema, Birkbeck College, University of London

**Keynote Speaker:** Roland Domenig (University of Vienna)

**Confirmed Plenary Speaker:** Hirasawa Go (Meiji Gakuin University)

To celebrate the arrival in London of the Art Theatre Guild of Japan (ATG) season at the BFI Southbank and the Theatre Scorpio retrospective programme at the Close-Up Film Centre in July and August 2011, this international symposium will explore the many faces of Japanese independent arts in the 1960s and 1970s.

Partly inspired by the BFI, ATG was inaugurated

in 1961 to distribute and exhibit international new-wave films across Japan, generating an engagement with global film culture. In 1967 the organization began to assist in the production of local independent filmmakers' projects, co-producing some of the most critically acclaimed works of the key directors of the era, including Oshima Nagisa, Susumu Hani, Yoshida Kiju, Terayama Shuji and Wakamatsu Koji, amongst many others. Furthermore, ATG, and in particular its centrepiece cinema Art Theatre Shinjuku Bunka and its underground space Sasori-za (Theatre Scorpio), instigated a dialogue between cinema and the other arts that reached previously unattained levels. ATG continued to co-produce key works in Japanese cinema for decades afterwards.

The symposium aims to contribute to the recent resurgence of critical and public interest in 1960s avant-garde culture across the globe, and place ATG's phenomenal creative output in an international context. We would like to focus in particular on how cultural spaces, such as the Art Theatre Shinjuku Bunka, were key in yielding an atmosphere where a network of heterogeneous artistic voices could interact and collaborate, develop a relationship with their audience, and experience their art within an international forum. Although the focus will remain on the circuit of ATG activities, the symposium aims to branch out further to explore alternative venues and fields of activity that were equally significant within the cultural climate.

Although all proposals will be considered, we particularly welcome papers that explore the following themes:

- Japanese Cinema of the 1960s/70s in an international context
- Japanese Cinema of the 1960s/70s and its relationship with other arts
- The meaning of independence in 1960s/70s Japanese culture industries
- Japanese experimental cinema and avant-garde arts of the 1960s/70s
- The impact of ATG and other comparable cultural spaces on 1960s/70s Japan
- Examples of cross-medial collaborations
- Audiences of 1960s/70s Japanese arts and reception of such works in Japan and elsewhere

- Comparative studies of cultural venues
- Comparative studies of new wave films in world cinema
- Studies of key directors and collaborators (cinematographers, actors, art directors, etc.) of 1960s/1970s Japanese cinema.
- The resonance of Japanese 1960s culture in the world today

We welcome proposals from researchers at any stage of their project, and we will accept proposals from those within and beyond the academic field of film studies. Please send a 400-word abstract and 200-word (max) biography to [atg.symposium@gmail.com](mailto:atg.symposium@gmail.com). Please note that selected papers will be considered for publication in a special issue of Vertigo Magazine dedicated to Theatre Scorpio. For more information on Vertigo Magazine, published by Close-Up Film Centre, please visit: [www.vertigomagazine.co.uk](http://www.vertigomagazine.co.uk) or [www.closeupfilmcentre.com/](http://www.closeupfilmcentre.com/). The deadline for application is 25<sup>th</sup> May 2011. Successful candidates will be approached by 31<sup>st</sup> May 2011.

To register a seat for the symposium or for any further questions, please contact the e-mail address above.

More details will be announced at: <http://www.bbk.ac.uk/creative/news-events/atg>

With the generous support of: The Japan Foundation.

In collaboration with: Mixed Cinema Network, Close-Up Film Centre and the BFI

In Conjunction with:

The Art Theatre Guild of Japan Season (August: BFI Southbank)

Theatre Scorpio Retrospective: Japanese Independent and Underground Cinema of the 1960s and 1970s (July: Close-Up Film Centre)

Symposium Convenors:

Oliver Dew (Birkbeck College, University of London)

Julian Ross (Mixed Cinema Network, University of Leeds)



## ***PRODUCTIONS, FESTIVALS, EXHIBITIONS***

**A** **sia at the Edinburgh Festival**  
The Edinburgh International Festival 2011 will connect with Asia this summer with three weeks of classical and contemporary music, dance, theatre, opera, and visual arts. The eastern themed Edinburgh program will bring artists from China, India, Indonesia, Japan, Korea and Vietnam, as well as North America, Germany, Belgium, Russia, the UK and from across the Arab speaking world. The fusion of Eastern and Western influences will be particularly in evidence in the ballet *Peony Pavilion*, based on a love story by Tang Xianzu, one of China's greatest writers and a contemporary of Shakespeare. *Peony Pavilion* will be performed by the National Ballet of China with western classical ballet, a classic symphony orchestra, and traditional Chinese instruments. West meets East again with *The Tempest*, Shakespeare's popular play re-imagined by Mokwha Repertory Company from Seoul with fifth-century Korean chronicles. *King Lear* is deconstructed as a one man play by Contemporary Legend Theatre from Taipei. And in another adaptation of Shakespeare, Shanghai Peking Opera Troupe retells the familiar tale of *Hamlet* setting it in China and performing the tragedy in the acrobatic and elaborately costumed style of *jingju* opera. In addition, Continental Shifts, a series of talks and debates by theatre critics and scholars, will shed light on Festival themes.

Visit <http://www.eif.co.uk/> and <http://www.eif.co.uk/continental/shakespeare> for more information.

**U** **niversity of Hawai'i at Manoa**  
The Dept. of Theatre and Dance completed its 31<sup>st</sup> English-language kabuki production, *The Vengeful Sword* (Ise Ondo Koi no Netaba), which ran from Apr. 8 through 24, 2011 at Kennedy Theatre. Translated, adapted, and directed by Julie A. Iezzi, and choreographed by Onoe Kikunobu; the training, production, and outreach

project marked the 87th year of the Hawai'i



Kabuki tradition.

Guest artists from Japan included Kashiwa Senjiro (Percussion), Kineya Wakichi (nagauta) and Hamatani Hitoshi (props and scenery advising). Associated activities included: pre-show chats by emeritus professor James R. Brandon on "English-language Kabuki at the University of Hawaii" and graduate student Travis Seifman on "The Real Story Behind the Play"; a lecture demonstration on kabuki percussion by Kashiwa Senjiro; a percussion jam session between Kashiwa Senjiro and Kenny Endo of Taiko Arts Center; and excerpts of the production presented as part of the "Night of Asian Theatre" presentation by the UHM Department of Theatre and Dance on March 31 at the Association of Asian Studies Annual Conference in Honolulu.

## **T** **heatre of Yugen** **Recent and upcoming Calendar of Events, March-November 2011**

All Events (unless otherwise noted) are at: NOHspace, 2840 Mariposa Street  
San Francisco, CA 94110

**April 11 & 12, 2011 –**

Theatre of Yugen presents *Poem/Song*, a free presentation by Artist-In-Residence Judy Halebsky, including invited artists from her Writer's Workshop Series.

**April 20-May 7, 2011-**

Artistic Director Jubilith Moore directs and performs the title role in *Cordelia*, written by

Erik Ehn, inspired by Shakespeare's *King Lear*. Time and space are transcended as we witness Cordelia, wrapped in memory, trapped in a shadowy world, bearing the weight of her own actions. This intimate echo of Shakespeare's *King Lear* from Cordelia's point of view is informed by the Japanese Noh "phantasmal warrior" play. *Cordelia* speaks to all of us who wonder how to be good to others while being true to ourselves.



**Cordelia's mask made by Hideta Kitazawa for Theatre of Yugen's Premiere of *Cordelia*. Photo by Sohta Kitazawa.**

**June 10, 2011** – Theatre of Yugen participates in *WonderSlow* at the Frank Ogawa Plaza in Oakland, CA.

**June 18, 2011** - Theatre of Yugen performs a traditional Kyogen play at the Santa Cruz Japanese Cultural Fair.

**June 7-26, 2011** –

We host the FURYFactory, a festival of plays from ensemble theatre companies from all over the nation, including Theatre of Yugen's *Lesson One* on June 7-8. *Lesson One* is a presentation of several Noh theater pieces, including a costume demonstration. These events will take place at NOHspace, Z Space, and The Jewish Theatre.

**July 31, 2011** –

This Theatre of Yugen Worklights presentation is a free event, curated by Theatre of Yugen Artist-In-Residence Judy Halebsky. Invited guests and artists from the Writer's Workshop will read from works-in-progress.

**July 11-15, 2011** -

Theatre of Yugen's Theatre Training for Youth is an educational program in which young artists

(ages 14-18) participate in a week-long performance-based training session in the 600 year-old Japanese theatre forms Noh and Kyogen. This program is taught by Theatre of Yugen Artistic Director Jubilith Moore.

**Sept 29 – Oct 2, 2011**

We present *SORYA! A Minor Miracle*, which will include selections from *A Minor Cycle* written by Greg Giovanni, paired with a traditional Kyogen play in English. The event will be directed by Jubilith Moore.

We also will be offering ongoing writers' workshops with Artist-In-Residence, Judy Halebsky on the second and fourth Sundays each month in 2011, as well as Sound is the Movement - an ongoing musical concert and dance series curated by Edward Schocker, Paige Starling Sorvillo, and Ava Mendoza, on the first Tuesdays each month.

For more information about any of the events or programs, you can visit our website at [www.theatreofyugen.org](http://www.theatreofyugen.org) or call us at 415-621-0507.

## **A** *Arjuna's Meditation (Arjuna Wiwaha)*

Cosmic imbalance causes changes in the weather and brings on volcanic eruptions as Arjuna seeks power to heal the world. The demon forces of Nirwatakawaca have reached the gates of heaven and all humanity is experiencing the fallout. A heavenly Mata Hari, Lady Supraba must enlist the help of a mere human, Arjuna the hero of the Pandawa siblings, to save the planet and all heavens beyond. With music direction by UCSC Gamelan direction by Undang Sumarna and direction and choreography by Kathy Foley, UCSC's departments of Theatre and Music collaborated on a production in Sundanese *wayang orang* style at the UCSC Music Concert Hall on Saturday May 21, 2011.



## ***PUBLICATIONS and MEDIA***

### **Call For Promotional Book Flyers!**

**C***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 January 2011 and receive 20% off").

For the inclusion in Spring, 2011 *Newsletter*, please include books published only since the previous newsletter (Fall, 2010).

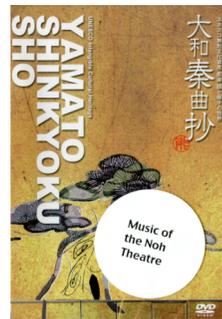
Interested parties may contact the Secretary/Treasurer at [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu) and send or instruct their publisher to send 140 copies of fliers to:

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

### ***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.

### **Japanese Music and Performance DVDs**



#### **Music of the Noh**

**Theatre:** 91 minutes, colour, DVD, Japanese with English subtitles.

This program includes musical segments from the following NOH plays and Dances:

Okina, Sanbaso, Kami-mai, Miwa, Kakko, Nomori, Shishi, Utaura, Matsumushi, Kanjincho, Miidera.

Performed by many of the most important musicians of the Noh theatre world, including: Okura Genjiro, Fujita Rokurobyoue, Umewaka Gensyou, Tatsumi Manjiro, Motonori Kanze and many others.

English and Japanese synopses -English subtitles -DVD All Region -Released 2010

DVD comes with a detailed pamphlet in Japanese, with some English text by American Noh expert Richard Emmert.

\$60 Home Use, \$150 Institutional



**Selected Scenes from the Japanese Noh Theatre:** 103 minutes, colour, DVD, Japanese with English and Chinese subtitles.

Comprising excerpts from nine performance selections from the Five Main Schools of Traditional Japanese Noh; including Takasago, Yashima, Hagoromo, Tenko, Midare, Koi no Netori, Youchi Soga, Ominameshi, Kazuraki

Features brief interviews with some of the leading Noh performers of today: Kanze Tetsunojo, Araki Gako, Awaya Akio, Kamei Tadao, Kongo Hisanori and many others.

\$60 Home Use, \$150 Institutional



**Gagaku: Music for Eternity:** 90 minutes, English narration, DVD All Region, Released in 2011

Transcending time and space for hundred and thousands of years, Gagaku, the traditional music of the Japanese Imperial Court, represents the spirit of an ancient time. Gagaku was introduced from its continental birthplace to Japan between the 5th to the 9th century, becoming fused with ancient Japanese music and adopted in the Nara and Heian periods as the traditional music of the Japanese Imperial Court,

a tradition which continues to the present. Gagaku is the oldest orchestral music in the world.

\$60 Home Use, \$150 Institutional

All three films can be ordered from our website, [www.martygrossfilms.com](http://www.martygrossfilms.com)

## Lontar Anthology of Indonesian Drama

The 3-volume *Lontar Anthology of Indonesian Drama* (2010) is now at last available outside of Indonesia thanks to distribution arrangements with BookCyclone ([http://www.bookeyclone.com/advanced\\_search\\_result.php?keywords=drama&search\\_in\\_description=1&x=0&y=0](http://www.bookeyclone.com/advanced_search_result.php?keywords=drama&search_in_description=1&x=0&y=0)) and amazon ([www.amazon.com](http://www.amazon.com)).

This represents the culmination of a decade-long international project, a collaboration between Indonesian artists and scholars with Matthew Isaac Cohen (Royal Holloway, University of London), Cobina Gillitt (NYU), Michael Bodden (University of Victoria) and John McGlynn (Lontar Foundation). The three volumes (1276 pages in all) trace the rise of Indonesian-language spoken drama from its beginning in the popular theatre of *komedi stambul* in the 1890s to the political protest dramas created in the 1990s under Presiden Soeharto's New Order dictatorship. Fully 35 plays are translated, with substantial annotation, representing the major currents of modern theatrical practice in the national language of the world's fourth most populous country. Further information about the series, which is also available in an Indonesian-language edition, can be found at the publisher's website (<http://www.lontar.org/index.php?page=program&id=15&lang=en>).

We hope very much that colleagues will purchase this book for libraries, review it for journals and recommend it to students. We would also be delighted, of course, if the translated plays were to receive stagings.



## PERFORMANCE TRAINING

### **N**oh Training Project at Reading, UK 22 August - 2 September 2011

The Department of Film, Theatre & Television at the University of Reading is delighted to announce the first Noh Training Project (NTP) in Europe.

NTP is a unique two-week workshop offering intensive, performance-based training in the dance, chant, music and performance history of Japanese classical Noh drama. Workshops will take place on the Department of Film, Theatre & Television's very own Noh stage, situated in a brand new theatre, film and television building.

The Project is open to anyone with an interest in Noh: actors, directors, dancers, musicians, students and academics interested in extending their performance skills are encouraged to apply. Those who have no prior experience of Noh are very welcome, as are those who already have some experience of the form. The Project will be conducted in English; Japanese language skills are not necessary.

NTP was first established by Richard Emmert in Tokyo in 1991, and later, in 1995, in Bloomsburg USA, as an annual workshop to teach Noh in English to both novices and those with some experience of the form. In both Tokyo and Bloomsburg, NTP has become an annual programme leading to an on-going relationship with students.

#### **Fees include:**

- \* 10 full days of tuition
- \* Use of the Noh stage for teaching and practice
- \* A course pack

#### **Course fees:**

Unwaged/student charge: £400

Standard charge: £450

Late charge: £500

PLEASE NOTE THAT EARLY BIRD  
BOOKINGS FOR THE CHEAPER RATE  
NEED TO BE MADE BY 31 MAY 2011.

Accommodation can be provided for those wishing to stay in Reading for the duration of the workshop.

For more information, please download our brochure from:

<http://www.reading.ac.uk/ft/research/ft-NohTrainingProject.aspx>

### **R**andai Training In Hawaii

Starting in the August 2011 the Asian Theatre Program at the University of Hawai'i is conducting an Indonesian Randai theatre training program with two master teachers from West Sumatra, Musra Dahrizal and Jasrial Jamaluddin, as featured artists-in-residence. In collaboration with Prof. Kirstin Pauka, they will teach traditional Minangkabau Randai theatre, dance, music, singing, and martial arts; all in preparation for the production of the Randai play *The Genteel Sabai* to be performed in February 2012. For more info, contact: [pauka@hawaii.edu](mailto:pauka@hawaii.edu)

### **C**lasses in Asian Puppetry SUMMER PROGRAM JUNE 26 to JULY 18/, 2011

EMPTY SPACE CHIANGMAI

Three week residency in Burmese string puppetry with master puppeteers from Htwe Oo Myanmar Puppet Theatre.

#### **For Application form email to**

[mlutg@yahoo.com](mailto:mlutg@yahoo.com) / [burmese puppet summer 2011](#)

**TUITION FEE: \$ 1600**

Includes: shared housing, breakfast, lunch and dinner, local transport

**EXTRA WEEK BURMA: \$ 600 (min. 5 students)**

**UNIMA supports three students with a grant of Euro 1000**

[www.emptyspacechiangmai.info](http://www.emptyspacechiangmai.info)

Orphan Lutgenhorst

Managing Director

169 Moo 5 Ban Nongha, Numborluang

Sunpatong, Chiangmai, THAILAND 50120  
Tel/Fax: 66-53-836094  
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Manuel Lutgenhorst  
Artistic Director  
224 Hancock st.  
Brooklyn 11216, New York  
Tel: 1-212-242-1481

my Theater works  
[www.emptyspacechiangmai.info/manuel/mypage/indexth.htm](http://www.emptyspacechiangmai.info/manuel/mypage/indexth.htm)  
excerpts  
[www.emptyspacechiangmai.info/works](http://www.emptyspacechiangmai.info/works)



**If you have interest, download the application form from these links:**

Application form which can be filled in by computer:  
[http://dl.dropbox.com/u/6779837/ESC\\_2011\\_summer\\_Puppetry%20program%20application\\_for\\_m.pdf](http://dl.dropbox.com/u/6779837/ESC_2011_summer_Puppetry%20program%20application_for_m.pdf)

To be filled in by hand and scanned:  
[http://dl.dropbox.com/u/6779837/ESC\\_2011\\_summer\\_Puppetry%20program%20application.pdf](http://dl.dropbox.com/u/6779837/ESC_2011_summer_Puppetry%20program%20application.pdf)

A document illustrating our last year's workshop to know what to expect:  
[http://dl.dropbox.com/u/6779837/ESC%20PUPPET%20DOC\\_update\\_BURMA\\_web.pdf](http://dl.dropbox.com/u/6779837/ESC%20PUPPET%20DOC_update_BURMA_web.pdf)  
PARTNER INSTITUTIONS

Htwe Oo Myanmar Puppet  
Theater  
Sarah Lawrence College  
Barnard College

Long Island University  
California Institute of the Arts  
Fine Arts Dep. Chiangmai  
University  
Hobby Hut Puppet Troupe,  
Chiangmai  
Supported by Gitameit Music Center,  
Yangon and ESC  
[www.emptyspacechiangmai.info/news](http://www.emptyspacechiangmai.info/news)

## Traditional Theatre Training (Kyoto, Japan)

22 July-12 August, 2011

Organizer: Kyoto Art Center

Noh, Kyogen and Nihonbuyo training, taught by masters of these disciplines, culminating in a performance. Space available for 24 students. Application deadline June 30, 2011. For application and further details, consult our homepage: <http://www.kac.or.jp/>  
Director: Professor Jonah Salz -- email: [jonah@world.ryukoku.ac.jp](mailto:jonah@world.ryukoku.ac.jp)

Call For Participants  
Traditional Theater Training 2011  
2011 July 22- August 12

From left to right: noh, kyogen, and nihonbuyo rental. (Photo: Aozora)

Traditional performing art,  
into your mind and body

Traditional Theater Training (T.T.T.) is asking for artists or researchers learning Japanese traditional performing art's skills and minds, regardless nationality/nat. sex. You will be able to fill your inquiring mind for Japanese traditional performing art because you're able to have the experience you also learn Japanese traditional performing art's skills and minds into your body.

(Applicants)  
Requirements: Students, performers, teachers, and Japanologist of all ages, genders and nationalities.  
Available Spaces: approximately 24 persons (8 per class)  
Tuition: General 90,000 yen. Students 60,000 yen discount.  
\*When one of previous T.T.T. will receive a 20,000 yen discount.  
\*Merit scholarships are also available (selection 200,000 yen).  
\*Early bird discount.  
\*These emerging applications by March 31st will receive an additional 5,000 yen discount.  
\*Participants will travel fare and take (light food stocks) for daily practice. We will provide suit, towel and address purchase them. (These should cost less than 10,000 yen)

(Application form)  
You can receive an application form at the Kyoto Art Center or download the form from our homepage (<http://www.kac.or.jp/>) in Kyoto.

(Deadline)  
June 30th  
For the detailed information, please check our homepage. We'll renew the information periodically.

(Instructors)  
Noh: KATAYAMA Shingo, TAMOI Hiromichi, OE Nobuyuki  
Kyogen: SHIGEYAMA Akira, MARUISHI Yasushi, SHIGEYAMA Doji  
Nihonbuyo: NISHIKAWA Senari, NISHIKAWA Chikage, NISHIKAWA Kayoari

(Program Director)  
Dr. Jonah Salz

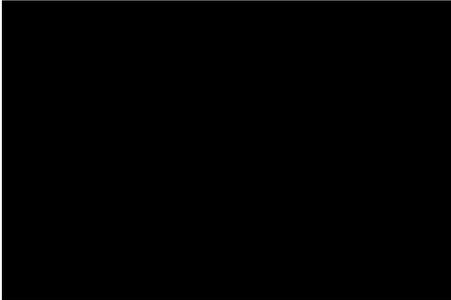
(Site for Training) Kyoto Art Center  
(Site for Performance) Oe Noh Theater

Organizer: Kyoto Art Center

KYOTO ART CENTER  
〒605-0855 京都市中京区錦町  
TEL: 075-213-1000 FAX: 075-213-1004  
E-mail: [info@kac.or.jp](mailto:info@kac.or.jp)



## ACADEMIC POSITIONS



**The UCLA School of Theater, Film and Television  
Department of Theater  
Announces**

A tenure-track or tenured position in theater and performance studies. Transnational, intercultural, postcolonial and/or diasporic studies emphasis is preferred: historical and regional specialization unspecified. The successful candidate will demonstrate outstanding scholarship and teaching skills at both the graduate and undergraduate levels. S/he will be required to guide dissertations, teach doctoral level seminars and work closely with PhD students, as well as to teach critical studies and historical courses (both general and in the specialty area) to performing arts students in a highly professional BA and MFA environment.

We seek a scholar attuned to interdisciplinary collaboration with the various areas of the Department of Theater; the Department of Film, Television and Digital Media; as well as across the College of Letters and Sciences and professional schools. Ph.D. required. Appointment at Assistant Professor or Associate Professor level. Duties to commence Fall Quarter, 2012.

**Deadline: October 31, 2011**

Submit electronically cover letter, CV, one published article or book chapter (no more than 40 pages), and three letters of recommendation to:

Carol Fisher Sorgenfrei, Theatre and Performance Studies Search Committee Chair, c/o Emma Houzell, via email: [EHOUZELL@TFT.UCLA.EDU](mailto:EHOUZELL@TFT.UCLA.EDU)

Note the tracking number (#0466-1011-01) for this position.

The University of California, Los Angeles and the Department of Theatre are interested in candidates who are committed to the highest standards of scholarship and professional activities, and to the development of a campus climate that supports equality and diversity. Women and minorities are encouraged to apply.

The University of California is an affirmative action/equal opportunity employer.

### **M**ellon C-MAP Fellow, “Influence of the Performative”

In 2009, The Museum of Modern Art launched Contemporary and Modern Art Perspectives (C-MAP), a global research initiative. The program is intended to deepen the Museum’s range of expertise; expand the criteria by which quality in works of art and artistic movements is defined; enable us to understand more fully the historical imperatives and changing conditions of an increasingly global art world; and infuse MoMA’s future with the diverse perspectives of scholars, curators, artists, and historians from around the world.

The Museum is currently seeking post-doctoral candidates for a two-year fellowship, renewable for a third year, to support and augment the C-MAP global research initiative with a focus on the “Influence of the Performative.” This C-MAP group, led by an Associate Curator in the Department of Painting and Sculpture, originates from the Museum’s belief that the artist’s performing body and the notion of performativity have been critical transformative drives for twentieth-century art,

particularly from the latter half of the century to the present. The members of this research group, who include curators from across MoMA and affiliate MoMA PS1, as well as a representative of the Department of Education, explore performative aspects of postwar Japanese artistic practices. To support this research, they invite local, national, and international scholars for meetings and workshops around such topics as the performative art group Jikken Kobo and Fluxus in postwar Japan, among other subjects. In addition, in keeping with C-MAP's desire to expand MoMA's international reach and network, group members travel to Japan to conduct on-site research. The eventual outcomes, and related outcomes, of this group will include: a MoMA documentary anthology *Postwar Japanese Art, 1945-1989: Primary Documents* (working title), which the group leader will edit; Museum acquisitions; permanent collection installations; exhibitions; and other online and scholarly publishing activity.

The fellow will be based within The Museum of Modern Art's (MoMA's) Department of Painting and Sculpture, with direct and active links to MoMA's International Program and other departments as required. The successful candidate will:

- Engage in in-depth study to support and propel the research activities and goals of C-MAP groups.
- Work in close collaboration with C-MAP group leader (Associate Curator, Painting and Sculpture), the Museum's International Program, and selected outside scholars, curators, and counselors throughout the duration of the project.
- Work with the group leader and the C-MAP Program Coordinator to organize bi-weekly/monthly group meetings. Meeting planning will include: developing agendas and meeting content; tracking and augmenting the group research and assignments; preparing research materials in advance of each meeting; working with the group leader to identify topics of focus and research for meetings, and co-leading/leading meetings upon request.
- Coordinate with the C-MAP group leader and International Program to implement a research plan and schedule to support the needs and activities of the relevant group. Based on this plan,

devise an outline of necessary research and practical resources.

- Conduct independent research and, in dialogue with the C-MAP group leader, develop a working annotated bibliography and digital library of relevant articles and publications (including art history, cultural history, exhibition catalogues and reviews, etc.) to support the group research.
- Assist in the identification of qualified outside scholars, curators, and advisors who will be invited to participate in the C-MAP group on a short- to medium-term basis.
- Work closely with the C-MAP Coordinator, C-MAP group, and Assistant Director of the International Program to plan and build research resources that benefit the planning and realization of C-MAP group travel and/or travel by individual group members.
- Collaborate with the group leader and members to prepare relevant research materials, biographies, and meeting agendas in advance of such visits.
- Travel to designated geographies with the C-MAP group to conduct research; visit collections, cultural institutions, studios, and other organizations as required; and participate in meetings with outside scholars, artists, and other groups, as appropriate.
- Actively contribute to, as assigned, the writing, editing, preparation, and production of C-MAP scholarly communications (formal and informal), which may include: blog posts on MoMA.org; catalogue entries; scholarly writing for MoMA publications; travel reports; and formal reports and executive summaries, among other formats.
- Assist in the organization of and participate in symposia and other forms of discourse related to the C-MAP group research.
- Instruct and supervise interns as assigned.

Qualified candidates must possess a doctoral degree (or the equivalent in countries outside the United States) in art history, anthropology, cultural studies, and/or a related field in the humanities; doctoral degree must have been or will be officially conferred within three years of

the start date of the fellowship. Strong knowledge of Western twentieth- and twenty-first-century art history within a global context. Specialization in postwar Japanese art; an interest in the performative aspects of art-making desired; a comparative approach and orientation with other geographic/art historical areas also desired. Excellent writing and verbal communication skills. Demonstrated research capabilities. Knowledge of basic office procedures and skills. Strong command of written and spoken Japanese required; working knowledge of French and/or German, and an additional Asian language, such as Chinese, preferred.

Please submit resume and cover letter, which must include salary requirements, to [jobs@moma.org](mailto:jobs@moma.org). Please reference the position title in the subject line.

The Museum of Modern Art is an equal opportunity employer and considers all candidates for employment regardless of race, color, sex, age, national origin, creed, disability, marital status, sexual orientation or political affiliation.



## MEMBER NEWS, KUDOS, AND ACCOLADES

### **K**athy Foley

She gave a feature presentation on the fascinating theatre works of Naked Masks (Bangkok), Shadowlight (San Francisco), and Setagaya Public Theatre (Tokyo), at the Institute for Advanced Studies in Humanities and Social Sciences, National Taiwan University, in Taipei on May 29, 2011.

### **A**lex Huang

He has been appointed as Associate Professor of English, Theatre, and International Affairs at George Washington University in Washington, D.C., beginning Fall 2011, where he will be teaching and directing doctoral theses on transnational theatre, globalization, Shakespeare, Sino-European cultural exchange, Chinese performance, and other topics. In May 2011 he received a second teaching award from Penn State University, where he has taught since 2004. He will be a Fellow at Taiwan's National Library Center for Chinese Studies in the summers of 2011 and 2012, as well as a Fellow at the Folger Institute in Washington, D.C. in spring 2012. He will continue to work on the digital humanities projects on intercultural theatre as Research Affiliate at the Massachusetts Institute of Technology. The special issue of *Asian Theatre Journal* which he edited is now out. He thanks the contributors and reviewers for their excellent

work. His book *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia University Press) recently received awards from the International Convention of Asian Scholars (ICAS) during the joint AAS-ICAS conference in March 2011 in Honolulu and from the MLA and NYU earlier this year. Alex will be speaking at the Edinburgh International Festival this year (on August 15) and participate in a dialogue with theatre critic Michael Billington and Korean theatre director Oh Tae-suk.

### **S**hiao-ling Yu

She has published "*The Bus Stop* by Gao Xingjian" in *The Columbia Anthology of Modern Chinese Drama*, 2010, and "Gender and Theater: Changing Images of Women on the Chinese Stage" in *Chinese Literature Today* (Summer, 2010). She will be presenting a paper at *ATHE* conference, August, 2011: "From Traditional Theater to Experimental Theater: Evolutions of *He Zhu's Marriage*" in the panel "Tradition and Innovation in Asian Performances: *Jingju*, *Kumiodori*, and *Kutiyattam*."

### **C**olleen Lanki

She is directing and choreographing *EN: a raincity street dance*, a collaborative site-specific show by TomoeArts ([www.tomoearts.org](http://www.tomoearts.org)) and Hope In

Shadows ([www.hopeinshadows.com](http://www.hopeinshadows.com)). The performance will combine elements of Japanese dance with portraits of people in the historic Vancouver Downtown Eastside projected onto umbrellas.



(Tami Mukai in “EN” - photo by Eugene Lin)

EN celebrates the people of the City of Vancouver and the rain that unites us all. Accompanied by original music by taiko drummer Eien Hunter-Ishikawa. EN will be part of the Dancing on the Edge Festival, July 7-16, 2011 at the Firehall Theatre, Vancouver.

**Colleen Lanki**  
Artistic Director, TomoeArts  
604.607.5978

## **M**ark Kittlaus and Krithika Rajagopalan

Mark Kittlaus, Assistant Professor of Theatre at Shenandoah University in Winchester, VA and Krithika Rajagopalan, Associate Artistic Director and Principal Dancer for Natya Dance Theatre are familiar presenters at *ATHE* and *AAP* conferences. They will be presenting papers, springing from Mark’s current dissertation study from SU, *Adapting Bharatanatyam Pedagogy from Master-Disciple Relationship to University Major*, at two upcoming conferences. The “Teaching South Asia Critically” conference is taking place at Oakton Community College near Chicago in April and the annual meeting of Asian Studies on the Pacific Coast along with the Western Conference of the Association for Asian Studies will convene at the Pacific Basin Institute at Pomona College in Claremont, CA in June. The conference theme is “Asia Rising and the Rise of Asian America.” Mark and Krithika will also lead a teaching/incorporating *bharatanatyam* workshop at the latter.

## **M**argaret (Jiggs) Coldiron

Her recent activities include:

**January 2011:** Residency in Thessaloniki Greece (with Ni Madé Pujawati) doing Balinese Topeng workshops as part of a festival of Asian Theatre sponsored by the theatre company A4C and the Indonesian Embassy in Greece. 3 days of workshops culminated in a full Topeng performance by Ni Madé Pujawati and M.J. Coldiron

**April:** Performing with Gamelan Lila Cita at LSO St. Luke's traditional and new music for Balinese gamelan

**May:** Performing with Gamelan Lila Cita for the opening of the exhibition BALI - DANCING FOR THE GODS at the Horniman Museum in London.

**June:** Directing a project at East 15 Acting School doing the Noh play TANIKO with Brecht & Weill's 'school opera' lehrstücke JASAGER (based on the Waley translation of TANIKO) which will be performed in late June at Clifftown Studios, Southend-on-Sea, Essex

**July:** Chairing a panel: GAMELAN TRAILS & TALES: CONTEMPORARY BALINESE GAMELAN AS A GLOBAL PHENOMENON for the conference "Performing Arts in Contemporary Asia: Tradition and Travel" at Royal Holloway, University of London July 6-9.

**August:** Giving paper on “World Stages”: Creating a Global Theatre History Course for Undergraduates for *AAP/ATHE* panel Global Theatre History: Defining the Field at *ATHE* in Chicago.

## **M**atthew Isaac Cohen

He travelled to Bali, Jakarta, Cirebon, Yogyakarta, and Penang for a conference, research, and holiday (not necessarily in that order!) in December and January. In February, he premiered a new post-traditional solo *wayang kulit* performance, *A Dalang in Search of Wayang*, at the first festival of Asian theatre in Thessaloniki, Greece. The festival, which also featured performances and workshops of *kathakali* and *topeng*, was organised by Royal Holloway Ph.D. student Athina Dragkou. *A Dalang* was invited in April to the University of Connecticut and Brown University; in the same month he is also due to perform a traditional *wayang kulit* play, *Anoman Duta* (Anoman, the Envoy), together with Gamelan Madu Sari at Gong! The Vancouver Gamelan Festival in Vancouver, Canada. He is currently organizing two conferences in the London area, a national symposium Participatory Research and Learning

in the Performing Arts (6 May), organized together with Royal Holloway colleagues Dr Henry Stobart and Professor Tina K. Ramnarine, and an international conference Performing Arts in Contemporary Asia: Tradition and Travel (6-9 July), organized by the Asian Performing Arts Forum and CHIME (the European Foundation for Chinese Music Research). In the academic year 2011-12 he will be a fellow in residence at the Netherlands Institute for Advanced Study, researching and writing a history of theatre and performance in modern Indonesia.

Please visit

<http://asianperformingartsforum.wordpress.com/>

## Theresa Ki-ja Kim

She is Professor Emeritus at Department of Theatre Arts, SUNY Stony Brook, NY. Her private collection of traditional Korean dance-drama masks was on exhibit at The Korea Society Art Gallery, NYC, in March 2010. The exhibition was titled "Masks of Night: Faces from Traditional Korean Dance-Dramas." The exhibition featured 60 masks from four regional types: *Pongsan T'alch'um*, *Yangju Sandae*, *Songp'a Sandae*, and *Tongnae Yaryu*. Each of the 60 masks was carved by four Living National Treasures of Korea, only one of which survives today. Also included were six reproductions of the *Hahoe Pyolsin-gut*, *Hahoe Shaman Exorcism Masked Dance-Drama* masks.

The event took place in March coinciding with the New York Asia Celebration Month and "Asian Art Week New York 2010." For this event, Professor Kim gave a lecture on "The Symbolism of Korean Masked Dance-Drama" at The Korea Society Art Gallery and the Lee Young-Hee Museum. After three successful months on exhibit, the collection traveled to Washington, D.C. for another two more months.

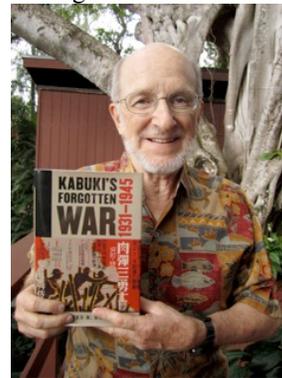
Theresa has also produced a DVD, *Traditional Korean Theatrical Masks and Shamanic Artifacts*, (ISBN PAu 3-389-395, 2008). The DVD includes her private collection of: masks mentioned above; 30 paintings of Korean Shaman Deities, used during the shaman rituals; and other shamanic artifacts. Two of her English translations of Korean Masked Dance-Dramas are copyrighted: *Pongsan T'alch'um: A Shortened Version*, used for the 1977 US national premier tour of the *Pongsan Troupe* (ISBN TXul 335-721, 2007, originally published by The Asia Society in 1976); and *Eunyul T'alch'um*, used for the Lincoln Center Opera House performance of the troupe in 1993 (ISBN

TXul 335-722, 2007, originally published by The Asia Society in 1993).

Her article, "Korean Buddhist Rite of the Dead, *Yeongsanjae*," appeared in the No. 3 Fall 2010 *Special Issue on Korean Buddhist Art* in the Korean Art Society Journal ([www.koreanartsociety.org](http://www.koreanartsociety.org), pp. 123-143), contributing to the ongoing research on ritual origins of traditional Korean theatre in particular and the Asian theatre in general. Contact her at: [theresa.kim@sunysb.edu](mailto:theresa.kim@sunysb.edu)

## James Brandon

This Emeritus Professor, University of Hawaii, has recently published two articles in Japan concerning wartime *kabuki*: "Approved and Disapproved *Kabuki* and Neo-Classic Plays: December 1945" and "Three *Kabuki* War Plays During the War of East Asia" (also in Japanese). A third article, "Translation of the *Kabuki* Play 'Mussolini'," is being published in Europe. Since these pieces may be hard to locate, if you are interested in reading them let Jim know ([jbrandon@hawaii.rr.com](mailto:jbrandon@hawaii.rr.com)). His pastiche of member memories of *AAP*— "A Brief History of the Association for Asian Performance" — will be published in *ATJ* (Autumn 2011). In August, he will give the *ATJ* Lecture at the annual *AAP* conference in Chicago. See above for details of this lecture.



Jim Brandon's recent book, *Kabuki's Forgotten War: 1931-1945*, has received many accolades for its new interpretation of "classic" kabuki.

## Carol Fisher Sorgenfrei

She is thrilled to announce that as of July 1, 2011 she will retire from UCLA, where she has taught since 1980. The newly minted Professor Emerita will give a keynote address at an International Symposium, *Theatre and Performance in the Asia-Pacific: Regional Modernities in the Global Era* at the University of Melbourne, School of

Culture and Communication, 26-28 September, 2011. She will spend the rest of the fall in London researching the career of Itō Michio, the dancer for whom W.B. Yeats wrote *At The Hawk's Well*. She gave a paper at the ASPAC/WCAAS conference this spring, and will participate in the *AAP* conference this summer. She is looking forward to having more time to devote to her extensive writing projects (books, plays and articles – as well as two semi-autobiographical novels), to editing the *Newsletter*, to attending theatre, going to

conferences, travelling, and even having a relatively “normal” life – although she confesses she is not sure what that means. As Professor Emerita at UCLA, she will lead the search for a new colleague in critical studies at UCLA (see the announcement in Academic Positions), and for the next three years, she will teach a yearly class in Japanese Theatre. Carol is open to invitations for short-term guest teaching and other creative opportunities.



## 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 Website and Video News**  
Be certain to update your bookmark for the site with this address.  
<http://www.yavanika.org/AAPonline>

**e**  
*AAP* will continue to compile and post a list of syllabi for Asian Theatre classes to help us all. These appear on our Website. If you have a syllabus to contribute, contact Dave at [fatsodoctor@yahoo.com](mailto:fatsodoctor@yahoo.com)

**Y** **avanika Streaming Video Library**  
You will find the Yavanika Streaming Video Library at  
<http://www.yavanika.org/video/>

The library currently includes 65 video files totaling many hours, including part of a *kathakali* performance at Rhodes College, scenes from Claire Conceisson's production of Gao Xingjian's *Bus Stop*, a *p'ansori* performance by Chan Park, scenes from Indian productions of *King Lear*, and a complete, introductory lecture on *jingju* by Elizabeth Wichmann-Walczak.

The Yavanika library is set up to take advantage of the fact that many of us have drawers, boxes, closets, and handbags full of videotape from our own research that hasn't yet been digitized or “YouTubed”. This wealth of material might be put to better use if shared.

I would invite those of you with video in your boxes and closets to consider sharing with everyone else. Clips or longer materials are

appreciated. Please contact me at the address below if you can help make the library more useful to everyone.

The Yavanika project is entirely not-for-profit. It is made possible by grant money from Associated Colleges of the South and the facilities at Rhodes College.

All inquiries, suggestions, complaints, and accusations are welcome. Dave Mason, Dept. of Theatre, Rhodes College, 2000 North Parkway Memphis, TN 38112  
[masond@rhodes.edu](mailto:masond@rhodes.edu)

**A** **sian Theatre ListServ: NEW METHOD TO SUBSCRIBE**  
Valuable and timely information posted by members, coordinated by Richard E. Davis. There is now a new method to subscribe. **To subscribe to the listserv you now go to a web page.**

<http://listserv.usfca.edu/mailman/listinfo/asiantheatre>

**On that page you can subscribe or unsubscribe.**

**S** **uzuki Tadashi Website**  
For those interested in or studying the work and method of Suzuki Tadashi, the English side of the SCOT website is now available:

[www.scot-suzukicompany.com/en/](http://www.scot-suzukicompany.com/en/)

## **G**lobal and Asian Shakespeare Online

Launched in the summer of 2010 are *Global Shakespeares* (<http://globalshakespeares.org/>) and *Shakespeare Performance in Asia* (<http://web.mit.edu/shakespeare/asia/>), two open-access digital video archives of intercultural performance for students, teachers and researchers co-founded by Alex Huang and Peter Donaldson. The archives contain video highlights and subtitled full videos of performances. They provide global, regional, and national portals to Shakespeare productions within a federated archive; you can view and study productions within and across cultures. East Asian and Indian performances have been the focus of the archives. There are bibliographical resources, essays, interviews, company and director profiles and portals to theatres in the Arab World, Brazil, India, East Asia, and the US and UK. You are cordially invited to participate in this international research and educational online community.

## **T**he Illinois Japan Performing Arts Network

IJPAN; [www.ijpan.illinois.edu](http://www.ijpan.illinois.edu) is a new, three-year initiative to harness and develop emerging internet technologies for the purpose of advancing artistic exchanges among Japanese and American performing artists, scholars, and audiences. Funded by the Japan Foundation Center for Global Partnership, it is a collaboration among the University of Illinois Department of East Asian Languages and Cultures and the New York Japan Society, with technical support from the Emerging Digital Research and Education in Arts Media (eDream) Institute of the National Center for Supercomputing Applications (NCSA), University of Illinois and the Research Institute for Digital Media and Content Keio University, Tokyo. Direct questions to A. Colin Raymond [araymon2@illinois.edu](mailto:araymon2@illinois.edu) or Ben Smith [bdsmith3@illinois.edu](mailto:bdsmith3@illinois.edu). To subscribe to IJPAN's e-mail listserv, please e-mail A. Colin Raymond [araymon2@illinois.edu](mailto:araymon2@illinois.edu) with "SUBSCRIBE - IJPAN" in the subject line.



## **AAP ADDRESSES & INFORMATION**

**A** **AP Website**  
*AAP* is devoted to the study and teaching of all aspects of Asian performance. Non-experts as well as experts are welcome to become members. News, Conference Information, and the *Newsletter*, are posted in our website, coordinated by David Mason. Website: <http://www.yavanika.org/aaponline>. The website also offers online membership and conference registration.

**A** **sian Theatre Listserv**  
Richard E. Davis coordinates *Asian Theatre Listserv*. **THERE IS NOW A NEW METHOD TO SUBSCRIBE.**  
To subscribe to the listserv you now go to a

web page. <http://listserv.usfca.edu/mailman/listinfo/asiantheatre> On that page you can subscribe or unsubscribe.

# A

## **AAP OFFICERS AND EXECUTIVE BOARD MEMBERS**

*The following members of the Board of Directors are elected by the general membership to the terms listed:*



### **OFFICERS** (Terms begin after the AAP Conference)

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#### **Vice President/ATHE Conference Planner (2010-2012)**

John D. Swain  
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#### **Vice President / AAP Conference Planner (2010-2012)**

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#### **Secretary/Treasurer (2010-2012)**

Kevin J. Wetmore, Jr.  
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#### **Membership & Outreach Coordinator (2011-2013)**

Jennifer Goodlander  
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#### **Graduate Student Representatives**

Devika Wasson  
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Boris Daussa Pastor  
CUNY, The Graduate Center  
[boris@lacalba.com](mailto:boris@lacalba.com) [2011-13]

#### **John B. Weinstein, President Emeritus**

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



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#### **David Mason, Webmaster/Information Technology Coordinator/AAP Online Editor**

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[masond@rhodes.edu](mailto:masond@rhodes.edu)

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

AAP is a Focus Group of the (Association for Theatre in Higher Education). AAP retains its own dues, which are separate from and in addition to any dues you may pay to ATHE. We currently hold our annual conference the day before ATHE, and we regularly co-sponsor conference events and panels with other focus groups. Please check off AAP as one of your focus groups when you renew your membership.

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at <http://www.yavanika.org/aaponline/> or email Kevin Wetmore: [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu) **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information. **Please renew prior to Jan. 31 to ensure no disruption in your *ATJ* subscription.**

**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 \_\_\_\_\_