

**ASSOCIATION FOR ASIAN PERFORMANCE  
FALL, 2021 NEWSLETTER**

**L**ETTER FROM THE  
PRESIDENT



Dear *AAP* Members,

Greetings from Toronto. As we cope with an unpredictable pandemic, I hope that this message finds you well—in different places of the world—and that you and your family have access to resources, support, and care when needed. In this issue of the newsletter, please find reports on the AAP Conference and AAP-sponsored panels at the ATHE Conference during August 2021, information about the 2022 AAP and ATHE conferences, and updates on AAP’s leadership transition.

One of my 2021 highlights was attending our virtual AAP Conference during August 2–4 and AAP-sponsored panels at the ATHE Conference during August 5–8. It was so uplifting and inspiring to communicate with colleagues from my home office in Toronto during lockdown. Our 2021 AAP Conference welcomed seventy-seven participants from twelve different time zones in nine different countries. Not only did it allow us to present our own research and share other colleagues’ intellectual fun, but it made it possible for us to meet friends who, due to geographical locations and/or academic calendars, were previously unable to attend AAP in person. This phenomenal event would not have had been

possible without Casey Avaunt (VP/AAP Conference Planning) and Tarryn Li-Min Chun (IT Coordinator/AAP Online Editor). I am deeply grateful for their diligence, patience, and vision throughout the organizing process and during the three-day conference. At the ATHE Conference, AAP sponsored/co-sponsored nine panels, including the *Asian Theatre Journal* lecture, “‘To unpathed waters’: Multidisciplinary Work in a Time of Hate,” delivered by Professor Alexa Alice Joubin. Organizing panels at the ATHE Conference presents unique challenges. I thank Jyana Browne (VP/ATHE Conference Planning) for the creativity, resourcefulness, and patience with which she constantly searched for opportunities to encourage our community to participate in ATHE, including AAP’s Fall Forum that she and Arnab Banerji (Membership & Outreach Coordinator) co-hosted in October 2020.

I am pleased to report AAP’s anti-racism initiatives. An important event at this year’s AAP Conference was an anti-racism pedagogy workshop with Professor Donatella Galella. I thank Jyana Browne, Tarryn Li-Min Chun, and Jashodhara Sen for organizing this workshop. Also during this year’s conferences, AAP launched our Anti-Racism Committee, consisting of Jyana Browne, Tarryn Li-Min Chun, Amanda Culp, Freda Fiala, Ellen Gerdes, Katherine Mezur, and Jashodhara Sen. I thank them for taking on this significant task. The committee is organizing events for the forthcoming year; please watch your email for updates.

The 2022 AAP Conference and ATHE Conference will be held—in person (!)—in Detroit, Michigan, during the last week of July; the conference theme is “Rehearsing the

Possible: Practicing Reparative Creativity.”

Please note that the proposal submission deadline for fully-formed sessions is December 3. I would like to take this opportunity to strongly encourage AAP’s graduate student members to participate in ATHE. For a graduate student’s professional development, it is very important to present—and to be seen and heard—at large conferences. ATHE also offers a rare opportunity to observe how people from other research areas/focus groups present, ask questions, and respond to comments. All these aspects are critical to a graduate student’s future job hunt. In order to support our graduate students at the 2022 ATHE Conference, AAP board members will offer de-briefing evening chats to discuss the big ideas from the day’s presentations and to help navigate the conference. I look forward to seeing more of our graduate students presenting at ATHE.

As I begin my tenure as AAP’s President, I would like to send my heartfelt gratitude to Jennifer Goodlander, our President during 2017–2021, for her service and leadership. During Jennifer’s tenure, AAP continued to blossom as an international organization for Asian performance studies. With her superb communication skills, Jennifer has been a strong advocate on behalf of our group’s and member’s interests to ATHE during its own transitions. Under Jennifer’s leadership and with AAP board’s support, AAP successfully hosted two virtual conferences during the global pandemic. These events reminded our community that, although we are not able to be physically together, we are only one zoom meeting away from sharing our research and thoughts. Arnab Banerji finished two terms of service as our Membership & Outreach Coordinator during 2017–2021. I thank Arnab for organizing four Emerging Scholars Panels—one of the most important events in the AAP calendar—at the 2018–2021 AAP Conferences, and for showcasing AAP at different platforms and furthering Asian theatre scholarship. Jashodhara Sen finished her tenure as Graduate Student Representative during 2019–2021. I thank Jashodhara for her active participation in reaching out to fellow graduate students and in organizing a mentorship program for AAP’s graduate student members. It gives me great pleasure to congratulate Jashodhara for her move from this position to the role of Membership & Outreach Coordinator. Please also join me and welcome Minwoo (Minu) Park, Jashodhara’s successor as the new Graduate

Student Representative. Minu is a PhD student at Joint Program of Theatre, UC Irvine and UC San Diego. Minu studies the performance of survival in postcolonial South Korea, focusing on transgenerational trauma, collective memory, and the formation of national imagery.

This year we will be holding elections for the positions of VP/AAP Conference Planning, VP/ATHE Conference Planning, Secretary/Treasurer, and Graduate Student Representative. These are important positions that offer the opportunity to shape the future of AAP. Please contact me (Xing Fan <stars.fan@utoronto.ca>), or any of the board members, if you have any questions. Please watch your email for announcements about the upcoming elections and 2022 AAP Conference CFP.

I cannot thank other AAP board members enough for their work, support, and leadership. Our organization could not have managed without the meticulous work of Kevin J. Wetmore, Jr., our Secretary/Treasurer. Chee-Hann Wu, as a Graduate Student Representative, is offering valuable input for our ongoing discussion on supporting graduate students. Siyuan Liu as Editor and David Jortner as Book Review Editor continue to foster best scholarship in our field with *Asian Theatre Journal*. Also, I thank Carol Fisher Sorgenfrei for editing this newsletter. Published twice a year, and in accessible in the archives, it is a useful source of information.

I want to finish this letter on a hopeful note because our community gives me such confidence. Despite all the difficulties that we encounter in life, research, teaching, and learning, our community members are actively performing and creating, we are writing and publishing, our doctoral students are finishing and defending dissertations, new graduate students are joining AAP, our *Asian Theatre Journal* is nurturing scholars and readers throughout the world, and we are planning for in-person conferences for next July. I thank you all for the resilience and strength that you demonstrated at difficult times, for the commitment and creativity you brought to work and life, and for the support and generosity you shared with our community. There is hope. Friends and colleagues, take good care.

Sincerely Yours,

*Xing Fan*

President, *Association for Asian Performance*

## A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS



### Calling all Graduate Students!

AAP warmly encourages participation from graduate students. The conference provides a number of dedicated events, such as an

informational brown bag lunch with mentors and social gatherings out on the town, that make AAP an especially welcoming and enriching experience. If you are interested in learning more, please contact one of our **Graduate Student Representatives:**

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

University of California, Irvine  
[cheehanw@uci.edu](mailto:cheehanw@uci.edu)

and

\* **Minwoo (Minu) Park** (2021-2023)

University of California (San Diego and Irvine)

[minwoop2@uci.edu](mailto:minwoop2@uci.edu)

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

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

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

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

## A AP ANTI-RACISM INITIATIVE



AAP continues to work towards becoming a more actively anti-racist organization and to provide its members with opportunities to reflect on, develop, and challenge themselves around topics related to race and racism in scholarship, pedagogy, and our field.

At the 2021 AAP Annual Conference, we hosted an Anti-Racist Pedagogy Workshop facilitated by Professor Donatella Galella (University of California Riverside) and attended by 45 AAP Members. Professor Galella began the workshop by inviting us to reflect on the position of Asian theatre in Theatre and

Performance Studies, on our own positionalities, and on the power structures that affect our lives and work. We then selected breakout rooms on a variety of pedagogy-related topics and discussed ideas for how we can implement anti-racist strategies in our own classrooms and at our own institutions. (A special thanks to all who helped to facilitate the break outs!) The session ended with a brief discussion of what AAP can do to sustain anti-racism and hold ourselves accountable as an organization. It was wonderful to feel the enthusiasm from the attendees, hear the many teaching and mentorship strategies of our members who are already doing this work, and brainstorm new ideas together.

We also discussed anti-racism initiatives at our Membership Meeting and, with the full support of the board, formed an ad-hoc committee to help organize a series of ongoing events related to anti-racist scholarship and pedagogy. There seems to be strong interest in regular events (online and at the yearly conference) on anti-racism, and we are thrilled to have Amanda Culp, Freda Fiala, Ellen Gerdes, and Katherine Mezur on the committee for this year!

Plans for this year include a follow-up virtual event in the spring and another workshop at next summer's annual conference. If you would like to join the committee or have ideas for events, please reach out to the committee by emailing Jyana Browne ([jsbrowne@umd.edu](mailto:jsbrowne@umd.edu)).

- Jyana Browne, Tarryn Chun, and Jashodhara Sen

## P LANNING FOR ATHE 2022!

ATHE is currently planning an in-person conference for July 28-31, 2022 in Detroit, MI. The theme for the 2022 conference is Rehearsing the Possible: Practicing Reparative Creativity. Submit your panel via the ATHE website by Dec. 3<sup>rd</sup>. We hope to see a strong representation of AAP Members at ATHE next summer! Please reach out to Jyana Browne ([jsbrowne@umd.edu](mailto:jsbrowne@umd.edu)) with any questions.

## A AP Elections

This year we will be holding elections for four positions: VP/AAP Conference Planning, VP/ATHE Conference Planning, one Graduate Student Representative, and an apprentice Secretary/Treasurer. The new board members will begin their duties at the membership meeting for the 2022 conference. Below please

find position descriptions. Please email me, Xing Fan <stars.fan@utoronto.ca>, with any questions.

**We will accept nominations until November 15, 2021. Please email Xing Fan <stars.fan@utoronto.ca>. Self-nominations are highly encouraged!**

#### **AAP Officer Position Descriptions**

Officers are expected to attend three AAP/ATHE Conferences, at the beginning, end, and midpoint of their terms. Most positions require membership in both organizations and registering for both conferences. We understand that Graduate Student Representatives may not always be able to attend the conferences due to more limited travel funds, but we hope that the GSRs will make every effort to attend. Conferences are usually the last week of July/ first week of August and located typically within in the continental US.

#### **\*\*Vice President - AAP Conference Planner**

This vice president (VP) plans and oversees the AAP preconference held before the main ATHE Conference. This role is busiest in the spring semester. The VP solicits and manages submissions to the conference, oversees scheduling, which requires some working with ATHE Leadership, plans schmooze fest and works with the grad student reps to plan their events. It is an excellent position for someone who wants experience organizing a conference in a well-supported forum. The position also has significant opportunity for creativity and to shape conversations within the field of Asian theatre. Two-year term with position running – 2022-2024, 2024-2026.

#### **\*\*Vice President - ATHE Conference Planner**

This vice president (VP) manages our conference participation within the larger ATHE conference. This role is busiest in the fall semester. The VP solicits submissions, helps organize papers into panels (submission to ATHE is by organized panel only), and oversees the rating process by getting input from the AAP board. At the ATHE conference the VP attends a meeting for conference organizers and attends all AAP sponsored panels in order to represent the organization. This is a great position for someone to make connections between the larger field of theatre studies and Asian theatre. Two-year term with position running – 2022-2024, 2024-2026.

#### **\*\*Graduate Student Representative (One)**

The graduate representatives for AAP promote the conference to graduate students with the intent of reaching a wide-range of disciplinary backgrounds as well as US/international students. They also organize graduate student social events and professional development events at the conference. They connect graduate students to other scholars for a mentorship relationship. Two-year term with position running – 2022-2024, 2024-2026.

#### **\*\*Secretary/Treasurer (Apprentice year 2022-2023, then two-year term beginning 2023-2025)**

The Secretary/Treasurer handles the finances of the organization, maintains and keeps all records, is responsible for taking minutes during all meetings, ensures the organization is in compliance with all federal and state tax and non-profit regulations, liaises with the University of Hawaii'i Press in regard to *ATJ* subscriptions, and communicates with members as needed. The organization is looking for an individual who will serve as apprentice Sec/Trea, training with the current Secretary/Treasurer, and then taking over the position in 2023. Two-year term with position running – 2023-2025, 2025-2027.

#### **Please email Xing Fan**

**<stars.fan@utoronto.ca> by November 15 with nominations. Self-nominations are highly encouraged!**

## **NOTE FROM THE EDITOR**

Please send news and announcements for the Spring, 2022 *Newsletter* (including up-coming events that will take place between June, 2022-October, 2022) to: <[csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com)>. The deadline is April 15, 2022.

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](mailto:kwetmore@lmu.edu)



All the best

*Carol Fisher Sorgenfrei*  
Newsletter Editor



## **RECAP: TWENTY-FIRST ANNUAL AAP CONFERENCE August 2-4, 2021 -- Online**

### **C**ONFERENCE OVERVIEW

The 2021 AAP Conference was originally scheduled for Austin, TX but we decided to have a virtual gathering this year due to the ongoing COVID-19 pandemic. While we missed the shared connections of meeting in-person, a virtual conference allowed us to remain inclusive and accessible. In total, we had 77 participants from twelve different time zones in nine different countries. The schedule spanned three full days with four organized panels, twelve collage panels, three roundtables, the Emerging Scholars Panel, a performance/lecture with Michael Sakamoto, and an anti-racism workshop with Donatella Galella. In addition, we had time scheduled for junior scholars to work with mentors, a social hour for networking, and member/board meetings. It was truly a pleasure to listen to everyone's presentations and to be witness to the exchange of fruitful discussion.

### **M**ONDAY, AUGUST 2 PANEL 1. COLLAGE PANEL Current Conversations in Asian Performance

The conference kicked off with "Masks and Masking in Contemporary Asian Performance Art. Body Politics as Strategies of Critical Globalism" by Freda Fiala (University of Vienna). Next came "Death to the West!" by Margaret Coldiron (East 15 Acting School, University of Essex). Then we heard "Whose Tradition? Acknowledgement, Adaptation, and Ownership in Korean Performing Arts" by Jan Creutzenberg (Ewha Womans University). Finally, Mina Kyounghe Kwon (University of North Georgia) presented "Traditional Korean Puppet Theatre in Comparative Perspective: Kkokdugaksi Noreum, Punch and Judy, and Talnori."

### **PANEL 2. ORGANIZED PANEL:** Assemblies of Genre: Dancing Interactions between China, the United States, and Europe from the 1930's to the Present

This panel examined the processes by which disparate dance genres, social actors, and aesthetic ideologies cohere to form a new entity, existing however temporarily. Ranging from the 1930's to the present, the papers in this panel considered interactions between various dance genres and how they relate both to each other and to ideas of Chinese identity. Ziyang Cui (Temple University) presented "Dancing Socialist Modernism: an Examination into the

Hybridity of Chinese Classical Dance and Ballet." Alissa Elegant (Ohio State University) followed with "Authenticating Shirley Temple: The centrality of dance in Hu Rongrong's claiming the title 'Dongfang Shirley Temple.'" Ruby MacDougall (University of Michigan) was next with "Dancing between Ginling and the Seven Sisters: Physical Training, Femininity, and Social Responsibility in Women's Colleges in China and the United States, 1900-1949." Finally, we heard "Conservatory Curriculums: Approaches, Design, and Philosophy in Chinese Dance Education" by An Yi (University of Hawai'i at Mānoa).

### **PANEL 3. COLLAGE PANEL:** Contemporary, Popular, and/or Activist Performances

This was the second collage panel of the day. First, we heard "Historicizing the Present: Poetry and Song in India's Contemporary Activism" by Radhica Ganapathy (West Virginia University). This was followed by "Rock the Folk: Second Hand Rose, Errenzhuang, and Queerness as Chineseness" by Ruijiao Dong (The Graduate Center, City University of New York). The third presentation was by Lorenzo Perillo (University of Hawai'i at Mānoa) and was titled "Titos of Manila: Queering Hip Hop Spaces in Manila." Lastly, Katherine Mezur (Freie Universität Berlin) presented "Pop War? Militarization and Activism in TransAsian Popular Mediated Performance."

#### **PANEL 4. EMERGING SCHOLARS PANEL**

The Emerging Scholars Panel was moderated by Arnab Banerji. A selection committee chose three winning authors to present on this panel and awarded them a \$100 cash prize and a one-year free membership to AAP.

This year's winners were Hyo Jeong Hong (University of Minnesota at Twin Cities), presenting "Global modernizing gestures in staging the Silver World," Xiaoqiao Xu (University of Connecticut) with "Desire for Connection: Qiao Ying and Portrait-reading," and Po-Hsien Chu (University of Pittsburgh) whose paper was titled "Beyond the Avant-Garde: The Aesthetic Politics of the Contemporary Legend Theatre's Jingju Experimentation."

This annual award is open to all (current and recent graduate students, scholars, teachers, artists) provided they are: 1) early in their scholarly career OR new to the study of Asian performance; 2) have not published in *Asian Theatre Journal*; and 3) have not previously received an AAP Emerging Scholars Award.

#### **ROUNDTABLE 1:**

##### Publishing Your First Journal Article and Book Review with *Asian Theatre Journal*

Following the Emerging Scholars Panel, we had the first roundtable of the conference, which was co-organized by Xing Fan (University of Toronto) and Siyuan Liu (University of British Columbia). Participants included David Jortner (Baylor University) Kevin Wetmore (Loyola Marymount) David Mason (Rhodes College), Carol Fisher Sorgenfrei (University of California, Los Angeles) Kathy Foley (University of California, Santa Cruz) Hongjian Wang (Purdue University) Y.J Hwang (University of Pittsburgh). The goal of this roundtable was to demystify academic publication and offer professionalization advice to graduate students and junior colleagues in Asian drama, theatre, and performance studies. Discussants included current members of ATJ's editorial team and recent authors.

#### **PANEL 5. COLLAGE PANEL:**

##### East Asian Dance: Pedagogy, Politics, and Discourses

Panel 5 began with "Writing Animatedly by Tracing Inanimate Archives: North Korean Dance in South Korean Dance Field" by Sangwoo Ha (University of Malaya). Then Eva Chou (City University of New York

Baruch College) shared her paper, "Shanghai Ballet Company's 2012 *Jane Eyre: A Cultural Challenge*." Finally, we heard "The Effect of Japanese Imperialism on Korean Seungmu Dance" by Emily Wilbourne (Elon University).

#### **ROUNDTABLE 2:**

##### Factors Affecting Fixity and Change in Performance Traditions, Particularly Censorship and Textualization

We then had our second roundtable of the day, which was co-organized by David Rolston (University of Michigan) and Siyuan Liu (University of British Columbia). Participants included Kathy Foley (University of California at Santa Cruz), Matthew Shores (University of Sydney), V. G. Salini, (NSS College Ottapalam). This roundtable explored how all performance traditions inevitably change over time. The roundtable explored how the ability to record a certain amount of detail through writing, and then even more detail through audio and visual recording increasingly affects a tradition's consciousness of itself by facilitating, among other things, easier comparison among different stages of the development of a tradition, and also makes it easier to borrow from outside the tradition (something that is also increasingly facilitated by better and more effective transportation, communication, and transmission).

## **TUESDAY, AUGUST**

#### **PANEL 6:**

##### Gender, Sexuality and Theatre across Asia

Tuesday began with a collage panel titled "Gender, Sexuality and Theatre across Asia." It included "Three Destinies of Morimoto Kaoru's *A Woman's Life in Three Countries*" by Guohe Zheng (Ball State University), "The Syrian Women: Refugee Performances of Euripides' *Trojan Women*" and "The Queens of Syria," by Suzi Elnaggar (Baylor University), "Korea's Post-Dictatorial Theatre: Performing Testimonies of Military Sexual Violence on Stage" by Hayana Kim (Northwestern University), and "Performing Transnational Chinese Masculinity: Whiskey Chow's Performance Art" by Hongwei Bao (University of Nottingham)

**PANEL 7. COLLAGE PANEL:**

Adapting, Re-staging, and Re-imagining Chinese Theatrical Performance

Panel 7 included Mia Zhu's (University of British Columbia) paper, "Censored Violence and Relocated Heterotopia: Adapting Martin McDonagh's In-Yer-Face Theatre for the Chinese Stage. After, Huimin Wang (University of Southampton) presented "How to Modernise Tang Xianzu's Peony Pavilion: A Cognitive Neuroscientific Perspective." Then we heard "Silencing Race in the Haunted Body: Re-Staging Racial Blackness in the Post-Socialist China" by Weiyu Li (University of Washington), and "Across Page and Stage: Excavating the Theatricality of Selected Scenes in Late Ming China" by Yihui Sheng (University of Michigan).

**PANEL 8. ORGANIZED PANEL:**

Choreographing Identity and Dissent in Chinese and Sinophone Performance

This organized panel analyzed four twenty-first century Chinese and Sinophone performances of theater, jingju, dance, and popular performance that navigate spaces of cultural difference/hybridity/flexibility through movement, costuming, and music. The panel started off with "Like a Bird on the Wire: Dancing Activism in Post-'One Country, Two Systems' Hong Kong" by Ellen Gerdes (Temple University). Next was "Performing Difference: Combining Jingju Convention and Western Dance to Create Images of the 'Happy Minority'" by Yining Lin (Independent Scholar). Then, Emily Wilcox (William and Mary) presented "Chinese Blackface?: Interpreting Cross-Racial and Cross-Ethnic Performance in China's 2018 and 2021 New Years Galas." The last paper was "Choreographing Queer Social Bodies: A Queer Reading of Hu Shenyuan's Cross-Stage Practices" by Yujie Chen (Ohio State University).

**PANEL 9. COLLAGE PANEL:**

Uncovering Chinese Theatre History

The 9th panel showcased "Chen Dabei's Silent Plays: Pantomimes and the Aimeide Theater Movement" by Annelise Finegan Wasmoen (New York University), "A Master Performer in Exile: Cheng Yanqiu's Study Tour to Europe (1932-1933)" by Xing Fan (University of Toronto), and "Entrusting the Son: An Exploration of Its Performance Genealogy" by Dongshin Chang (Hunter College, City University of New York).

**PERFORMANCE/DISCUSSION BY MICHAEL SAKAMOTO**

Next, we had an engaging performance/discussion by artist-scholar, Michael Sakamoto. This auto-ethnographic, lecture-style choreography unpacked a terminology and phenomenology of the beauty and horror of being an Asian American, BIPOC-aligned academic. Through body, projected imagery, and an original soundscore, texts of visceral (Butoh and street dance-based) movement and critical discourse disrupt and infect each other. It was a plea for Performance/Asian Studies' higher calling as a rhizomatic site where the undeniable of anti-racist corporeality can create and occupy a multiplicity of new centers; where non-Western and south-south strategies of resistance draw on and generate decolonial, feminist, and anti-racist vernaculars, and bodies become the language of joy.

**PANEL 10. COLLAGE PANEL:**

Japanese and Chinese Performance Practice

This collage panel began with "Which Weird Witches? Japanese Rewritings of Shakespeare's Macbeth," by Cynthia Shin (Indiana University Bloomington). Then Weilue Zhang (Queensland University of Technology) shared "A Study on the Adaptation of Western Immersive Theatre in China." Next was "Playwrights as Architects of Third Space: Teaching the Dramaturgy of Japanese Traditional Performing Arts" by Sarah Johnson (Texas Tech University). The panel concluded with "Actresses in Modern Tokyo Comedy: Soganoya Gokuro as Producer" by Yoshiko Fukushima (University of Hawai'i at Hilo).

**PANEL 11. COLLAGE PANEL:**

Negotiating Local, Rural, and Urban in Asian Theatre

This panel featured the following papers: "Performing with Indigenous Spirits—The Elders from Katumayan" by Chee-Hann Wu (University of California-Irvine), "Out of the Box-Set Stage: The Theatrics of Rural Deconstruction in Hong Shen's Rural Trilogy" by Man He (Williams College), and "Coevalness and Contingency in Taiwanese Temple Festival Performance Culture" by Sue-Han Ueng (National Taipei University).

**PANEL 12. ORGANIZED PANEL:**  
Technology in Traditional Japanese Theatre:  
High-Tech Simplicity for the 21st Century

The final panel of the day focused on technology and tradition. The panel examined specific trends and recent productions in the nohgaku world, both inside and outside of Japan, with particular focus on to spectacle and innovation. The panels included “Using Technology to be Spectacularly Simple” by Julie Izzi (University of Hawai‘i at Mānoa), “Nohgaku Entertainment(s): To be or not to be so” by John Oglevee (Independent Scholar/Artist), and ““Let’s meet on YouTube” — watching kyogen on your computer screen” by Beng Choo Lim (National University of Singapore).

**W**EDNESDAY, AUGUST 4  
**PANEL 13. COLLAGE PANEL:**  
Contemporary Considerations in  
Asian Theatre

Day 3 began with a collage panel. The first paper was “The 2.5-Dimensional Theatre in Taiwan: The Liberal New Town 1.5 Goddess of Love and Its Traitors” by Wei-Chih Wang (Institute of Taiwan Literature, National Tsing Hua University), the second was “Tracing back through Adaptations of SITI Company's Hanjo” by Sebastian Samur (University of Toronto), and the final paper was “River/Cloud: Fill in the Blank via Memory, Imagination, and Meta-theatre” by Iris H. Tuan (National Yang Ming Chiao Tung University).

**PANEL 14. COLLAGE PANEL:**  
Dance, Embodiment, and Affect in Indian  
Performance

Panel 14 focused on performance in India. We heard “Coding Breath: Veenapani Chawla and the Schematization of Feeling in Performance” by Seth Powers (CUNY Graduate Center), “Poetic Expressions of Thumri in Kathak Dance” by Purnima Shah (Duke University), and “The Deer Dances and the Peacock Dances: Gender, Professionalism, and Family in Maanada Mayilada” by Kristen Rudisill (Bowling Green State University).

**PANEL 15. ORGANIZED PANEL:**  
Traversing Digital Presence and Praxis

Panel 15 was an organized panel that collectively investigated how the pandemic has created more opportunities for visibility and more opportunities for access. Presentations

included “Creative Ethnography During COVID” by Deepshikha Chatterjee (The Graduate Center CUNY), “Inside the Virtual Koothambalam” by Amanda Culp (Vassar College), “Queering Virtuality and Identity” by Joned Suryatmoko (The Graduate Center CUNY), and “Activating Praxis through Digital Storytelling” by Jashodhara Sen (University of Colorado Boulder).

**ANTI-RACISM WORKSHOP WITH  
DONATELLA GALELLA**

Next, we had a phenomenal, 90-minute workshop with Donatella Galella. Her workshop asked: What are the critical possibilities of teaching Asian theatre and performance? What specific tools can we utilize to eliminate racist rhetoric and colonial supremacy that still exist systematically within the canon in theatre, dance, and performance studies?

From syllabi to assignments, the workshop focused on how AAP members can bring anti-racist practices into their classrooms, model self-reflexivity, and invite their students to critique and redress how systemic white supremacy shapes how we know what we know. The goal for the workshop was to provide clear suggestions and practical advice for implementing anti-racist pedagogy and mentorship in our classrooms.

**PANEL 16. COLLAGE PANEL:**  
From Traditional to Contemporary on the  
Japanese Stage

After, we moved into another collage panel. The presentations included “Of Fickle Stars and Exploding Rockets: Mishima’s Modern Nō and Kyōgen Adaptations from Tokyo to Broadway” by Stefano Boselli (Baruch College), “Moving Forward or Going Back: Comparing the Modern Noh Plays of Setouchi Jakuchō and Ishimure Michiko” by Sara Newsome (University of California, Irvine), “Performing Tōkaidō Yotsuya Kaidan: Adapting Kabuki for the Contemporary Audience in Japan” by Jennifer Yoo (University of Hawai‘i at Mānoa), and “The Pure Land is Far, but Hell is Not: An Examination of the Multivalent Parody Present in the Oni Kyōgen Play Asahina” by Jane Traynor (University of Hawai‘i at Mānoa).



**ROUNDTABLE 3:**  
Tectonic Shift or Artificial Crab: How Japanese traditional and Contemporary Theatre has Changed in 18 months of COVID – a J-PEST Roundtable

Next, we had our final roundtable with participants: Mari Boyd (Sophia University), Peter Eckersall (Graduate Center, City University of New York), Carol Fisher Sorgenfrei (University of California, Los Angeles), David Jortner (Baylor University), Colleen Lanki (University of British Columbia/TomoeArts), M. Cody Poulton (University of Victoria), Krisztina Rosner (Meiji University), and Corey Wakeling (Kobe College).

J-PEST began in May 2020 as an informal salon among academic friends unable to meet at conferences and performances during the COVID-19 pandemic. As a weekly meeting of Japanese theatre specialists living in Japan, the U.S., and Canada, the group exchanged information on how the shutdowns were affecting theatre in Tokyo and Kyoto, survival tactics during other natural disaster, as well as Covid's impact on our own teaching and research. It has become an ongoing group dubbed Japanese Performance Electronic Salon Talk (J-PEST). For this roundtable, six regular members of the group discussed some of the changes in both traditional and contemporary Japanese theatre that they witnessed over this

pandemic, and whether they might be temporary or permanent changes.

**PANEL 18: COLLAGE PANEL:**  
Traditions and Developments in Chinese Opera

Our final panel wrapped up with three engaging papers: “A sip of tea before the world turns upside down...again: Brian Brake’s 1959 photographs on a Jingju (Beijing/Peking opera) film set” by Megan Evans (Victoria University of Wellington), “Xiqu Reform and Regional Theater: Purifying Xiaoxi (Folk Playlet) in Huangmeixi (Huangmei Opera) in the 1950s” by Yuting Chen (The University of British Columbia), and “Political Rite and Stylized Features in the Model Opera Shachiapang” by Huihui Huang (Indiana University).

**HAPPY HOUR!!!!!!**

The AAP conference ended with a happy hour for attendees to network and enjoy some moments of connection.

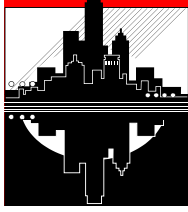


-- submitted by Casey  
Avaunt, VP for AAP Conference



**SCHOOMZE & FOOD**

Once again, we had to forgo a physical get-together, but we hope that next year we will be able to celebrate our 35<sup>th</sup> year with a great feast in person!!!



## ***RECAP: AAP at ATHE— AUGUST 5-8, 2021 ONLINE***

AAP sponsored six panels, the ATJ Lecture, and the Membership Meeting for ATHE 2021 RE: ATHE, which was held virtually Aug. 5-8, 2021. We had many collaborations this year including co-sponsored panels with Latinx, Indigenous, and the Americas, Middle Eastern Theatre, Performance Studies, Playwrights and Creative Teams, Religion and Theatre, Theory and Criticism. AAP was thrilled to host Alexa Alice Joubin for the ATJ Lecture and hear her timely presentation entitled “‘To unpathed waters’”: Multidisciplinary Work in a Time of Hate.”

### **THURSDAY AUGUST 5 Can ‘Ritual’ Be Decolonized?: Reconceptualizing Ritual and Global Performance**

This Multidisciplinary Roundtable, co-sponsored by Religion and Theatre and Middle Eastern Theatre, sought to re-evaluate and reimagine the foundational concept of ritual in performance studies. Across the papers, panelists investigate whether the framework of ritual can be harnessed to dismantle, rather than reassert, hierarchical models of global performance conditioned by Eurocentrism and white supremacy. Participants included Jyana S. Browne (University of Maryland), Cae Joseph-Massena (University of Miami), Rebecca Kastleman, (Columbia University), Kyueun Kim (The Graduate Center, City University of New York), Marjan Moosavi (University of Maryland), Claire Pamment (William & Mary), and Dana Tanner-Kennedy (University of Alberta) with case studies drawn from Haiti, Iran, Japan, Pakistan, Poland, and Singapore.

### **Documentary Style Theatre: A Reckoning with Empathy**

This panel, a joint effort with Playwrights and Creative Teams, was an exploration of the panelist’s collective experiences making documentary theatre with a focus on the ways our projects foster empathy during this politically fractured time. In “Devising Verbatim Theatre for Social Change,” Karin Hendricks-Bolen (Cal Poly, San Luis Obispo) offered guidance on creating and performing Community-based Verbatim theatre using

applied voice and movement techniques with a focus on dramatic and clear storytelling. In “Gaggle,” Xiaojin Niu (New York University) and Qian Wu (New York University) examined the experiences of Chinese international students in American universities to create “Gaggle,” which portrayed multiple issues that the participants encounter in China and the US, including differences between American and Chinese schooling, culture shock, racial stereotypes, and challenges amid the coronavirus pandemic. The creators reflected on their collaboration and positionality throughout the project. In “Election Moments: Circle Squared Collective’s ‘This Land,’” Alicia Tycer (California State University, Los Angeles) and Ricky Pak (Syracuse University) reflected on developing the online theatre piece “This Land” with Circle Squared Collective out of interviews of people from battleground states across America responding to the question: “Who are you voting for in the upcoming 2020 Presidential election and why?”

### **Rewriting Brecht: A Renewed Enthusiasm in China**

This panel explored repertoire, performance, and the cross-cultural theatrical practices between Brecht’s text and performance in China in the past five years. Co-sponsored with Theory and Criticism, the panel discussed the renewed enthusiasm in China to creatively rewrite Brecht in Chinese performance. Meng Shu (Tsinghua University)’s paper, “Transcultural Dynamics and Hypertextuality: Why is Brecht Again?” explored why a renewed enthusiasm of Brecht is recurring on the Chinese stage and examined how transcultural dynamics and hypertextuality

intertwine among Brecht's texts, Chinese classical opera and Chinese modern theatre. In "Rethinking Brecht: A Way of Speaking about Contemporary China," Wenli Dong (Tsinghua University) compared the adaptation of Brecht's texts in three waves, depicting a transnational dynamic inherent to the theatre, stage, spoken-drama. Zhen Cheng (Cornell University) observed the recent heated discussion in China on post-dramatic theater, which made Brecht the target of criticism, as well as the revived enthusiasm of Brecht on stage. By examining these seemingly paradoxical phenomena in theater, her paper "Evoking and Doubting: The Paradox of Brechtian Theaters in China" explored the emerging opinions towards rationalism in China. In "Unmaking Brecht: A Chinese Approach," Eddy Feng (The Central Academy of Drama, Beijing), interrogated the acceptance of Brecht's ideas in China with a special emphasis on its 'misreading tradition' and argued that such tradition has created a particular stylized dramaturgy. Michelle Yujiao Gong (Beijing Film Academy) shared her paper "How Brecht Affected Contemporary Chinese Theatre Landscape—A Director's Approach," which focused on the Chinese directors and theater groups in context of Cyber theater, WeChat theater, and Online Drama, where theater has shifted from physical space to virtual space in the post-Brecht era. Haiping Yan (Tsinghua University) concluded the panel with a summary of the key issues in "Rewriting Brecht: A Renewed Enthusiasm in China."

## **F**RIDAY AUGUST 6 **Theatre After Empire Book Discussion**

AAP, Latinx, Indigenous, and the Americas, and Theory and Criticism sponsored this Multidisciplinary Roundtable chaired by Megan Geigner (Northwestern University) and Harvey Young (Boston University). This panel featured the editors and contributors from the new volume-*Theatre After Empire*-discussing their work and using the book in scholarship and the classroom. Emphasizing the resilience of theatre arts in the midst of significant political change, *Theatre After Empire* spotlights the emergence of new performance styles in the wake of collapsed political systems. Panelists included Katherine Zien (McGill University), Kareem Khubchandani (Tufts University), Victoria Fortuna (Reed College), Gibson Cima (Northern Illinois University), Esther Kim Lee

(Duke University), Elif Bas (Bahcesehir University), Joshua Williams (Brandeis University), Jessica Nakamura (University of California Santa Barbara), Siyuan Liu (University of British Columbia), David Donkor (Texas A & M University), and Mina Kwon (University of Georgia).

## **Association for Asian Performance (AAP) Membership Meeting**

At this informal gathering AAP members shared information about AAP with newcomers and discussed the continuing impacts of the pandemic on research, teaching and our personal lives.

## **S**UNDAY AUGUST 8 **Transnational and Transmediated Asian Theater and Performance: Remembered, Reimagined, and Reclaimed**

This AAP-sponsored panel discussed historical and contemporary Asian theater and performances which engender transnational and transmediated imaginations and embodiments to revisit and reclaim our changing world. In this session, the four papers examined how Asian theatre and performance (re)considered can act as creative agents for change and exchange beyond the dualistic boundaries of past and present, local and global, and immediate and virtual.

Probing into historical theater's transnational mobility and imagination that transform the landscape within and beyond theater, the paper "Cosmopolitan Circuits: The Voyages of the Parsi Victoria Theatrical Company, 1868-1917" by Rini Tarafder (University of Wisconsin-Madison) discussed the transnational touring circuit that Parsi theatre companies traversed in the late 1800s and early 1900s, bringing new forms, narratives, and modes of spectatorship to many port cities along trade routes in South and Southeast Asia. Centered on contemporary Korean audiences' engendered reckonings regarding transnational adoption and its contested mobility, Jieun Lee (Wake Forest University)'s paper, entitled "Redemptive and Reparative Remembrance on Stage: Summoning Korean Overseas Adoptees in Contemporary Memory Plays," examined three contemporary South Korean memory plays that depict Korean transnational adoptee characters as a new way to reimagine Korea's postcolonial and postwar Korean contemporary history, thus envisioning

truth and reconciliation for today. As an evocative imagination that reevaluates the world during and within our precarious times, Iris H. Tuan (National Yang Ming Chiao Tung University)'s paper, "Research during COVID-times: Remember Performances and Singing Voice Resonate in Resilience," addressed the shutdown of live performances due to the coronavirus pandemic and posited how performance, specifically in Taiwan, could assist communities to recover from this traumatic event. Lastly, discussing theater's potential to adapt to our changing world, in her paper "In Between Worlds: Zoom-ing into 'Folk' Performances Amidst a Global Pandemic," Sukanya Chakrabarti (San Francisco State University) explored how the performances of "folk-ness" and body-based, lineage-based, oral and spiritual traditions, such as in the case of Bauls (spiritual-cultural "folk" performers from Bengal), have renegotiated their spaces in the pervasive, mediated world of Zoom performances as the worldwide pandemic necessitates recalibrating our relationalities.

#### ATJ Lecture

The ATJ Lecture featured Alexa Alice Joubin (The George Washington University), who presented her paper "'To unpathed waters': Multidisciplinary Work in a Time of Hate," and was moderated by Jennifer Goodlander (Indiana University).

Alexa observed how challenging it is to do multidisciplinary work in the time of hate in which we live, because students and readers often bring our racial and gender identities to bear on the work we do, creating superficially positive and sometimes negative association. A scholar of Asian descent, for instance, may be expected to write about Asia or Asian America in a particular way. Conversely, those who work in marginalized fields are compelled to explain their work's relevance to more dominant fields. This is a form of ghettoization caused by institutionalized racism that disciplines one's identity and research output. In conclusion, Alexa stated that hatred "emerges at the intersection of willful ignorance and knowledgeable ignorance--the privileging of one singular ideology over others." One way we can talk back to hate is to engage with multidisciplinary and with a large number of narratives. We can raise students' awareness of multiple interpretations of the same issues.

*From Dr. Joubin:*

"Is the scholarly 'home turf' overrated? For all my life, I have been looking for a place to call home. As an immigrant who engages in multidisciplinary work across different languages, throughout my life and career, I have received a number of labels, and I have called myself a few names. Born in Taiwan and now with families on both sides of the Pacific and the Atlantic, I am conscious of my position as an ancillary subject in the diaspora. I embrace my marginalized positions which enable me to have orbital perspectives in a time of hate. In this presentation, I share how I have evolved as an educator and scholar, how I learned not to turn foreign shores into home turf and lose my edge, and how I passed through and sustained transitory spaces in my writing."

AAP Members appreciated this deeply reflective talk that included space for participants to explore their own positionality, pedagogical practices, and research trajectories.

#### Remapping Genealogy: The Traditional and The Contemporary in Asian Performance

This panel, co-sponsored with Performance Studies, aimed to redefine tradition in Asian theatre and performance as an open-ended source of creations and thereby revitalize tradition as the "new contemporary." In "Korean Creative Dance as Performance of New Interculturalism," Dahye Lee (The Graduate Center, CUNY) explored the flexible identity of Korean creative dance, a contemporary genre that focuses on recreating traditions, through the lens of *new* interculturalism, which unsettles the East-West dichotomy that underlies the conventional discourse of interculturalism that began in the West. Josh Leukhardt (Brigham Young University)'s paper "A Contemporary Take on the Practical Theory of Rasa and Bhava" investigated the practical application of concepts in the *Nāṭyaśāstra*, which has been contemplated only in theatre education fringes and its practical use continues to be overlooked. Connecting practitioners and educators to an active method of exploration, his work provided a key to accessibility. He argued that *rasas* are to be interpreted as nouns, while *bhāvas* are transformed into transitive verbs through an "actioning" process. In "Rebranding 'Domestic' Musicals: Changjak Musicals in the 2010s and Seoul Performing Arts Company's Gamugeuk Series," Dohyun Gracia Shin (The Graduate Center, CUNY) explored Korean *Changjak*

musicals. In the context of transnational performance, she subdivided the broad definition of *changjak* musicals and reviews how *changjak* musicals in the 2010s have idiosyncratically grown out of Broadway-style musicals. As a case study, she examined Seoul Performing Arts Company's *gamugeuk* series and their dramaturgy of adapting a Korean folk ritual as a dramatic structure in *Lost Face 1895*. Katherine Mezur (Freie Universität Berlin) addressed the power of girl cultures in performance throughout the Asia-Pacific in their ever-expanding media convergence on social media platforms in her paper "RE: Asia: Girl Time in J-Pop and Contemporary Performance." She argued that girl cultures' multidisciplinary dance, music, and skills disassemble a traditional "Asia" and activate multiple contemporary "Asias." She examined the hyper-girl choreographies of Black Pink, Baby Metal, BTS, and GeGeGay alongside Condors and Yamada

Setsuko as trans-Asian queering. Shyama Iyer (The Ohio State University) concluded the panel with her paper "The Utility of Bhava-Rasa Theory in Contemporary Musical Theatre." She proposed a utility of *Bhāva-Rasa* theory in the practice of contemporary musical theatre. She surveyed the history of the theory in order to formulate a practical method, by which actors learn to utilize *Bhāvas* to create and perform musical theatre repertoire.



---submitted by *Jyana S. Browne, VP/ ATHE Conference Planner*



## CONFERENCES, PRIZES AND CALLS

### **A** *AAP* Emerging Scholars Adjudicated Panel

The Association for Asian Performance (*AAP*) invites submissions for its 26th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Detroit, Michigan on July 28-31, 2022, which precedes the Association for Theatre in Higher Education (*ATHE*) conference. Selected papers will be strongly considered for publication in *Asian Theatre Journal* – an official publication of *AAP*. Eligibility is open to all (current and recent graduate students, scholars, teachers, artists) provided they are: 1) early in their scholarly career OR new to the study of Asian performance; 2) have not published in *Asian Theatre Journal*; and 3) have not previously received an *AAP* Emerging Scholars Award. We welcome submissions from past applicants. Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning

authors will be selected and invited to present their papers at the upcoming *AAP* conference. Paper presentations should be no longer than twenty minutes. A **\$100 cash** prize will be awarded for each paper selected, to help offset conference fees. ***AAP Conference registration fees are waived for the winners, who also receive one-year free membership to AAP.*** Receipt of award is contingent upon attendance at the *AAP* conference. All paper submissions will receive written feedback from the selection committee.

### **SUBMISSION INSTRUCTIONS**

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

Please send submissions electronically Dr. Jashodhara Sen, Visiting Assistant Professor at the University of Florida, [jsen@ufl.edu](mailto:jsen@ufl.edu).

Deadline for Submissions: January 30, 2022.  
Winners will be notified by April 15, 2022.

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

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

## **T**he Sorgenfrei Prize

The Association for Asian Performance (AAP) is once again holding a competition for the Carol Fisher Sorgenfrei prize for Japanese Theatre Scholarship. The award will consist of a \$3,000 payment, a plaque, and a year-long complimentary membership in AAP. The Sorgenfrei Prize is designed to promote the study of Japanese theatre and performance by early career scholars. Submissions may include any article, book chapter or essay on Japanese theatre and/or performance published in English in the 2021 calendar year in a peer reviewed journal, online journal, or book. Essays may cover any time period, style, or genre of Japanese theatre and/or performance

Early scholars, for the purpose of this award, are defined as current graduate students or those, including independent scholars, who completed a MA/MFA/PhD or other terminal degree within the past six years.

Self-nominations are accepted and encouraged. The deadline for submissions will be May 1, 2022. More information can be found at: <https://www.asian-performance.org/post/call-for-submissions-the-carol-fisher-sorgenfrei-prize-for-japanese-theatre-scholarship>

If there are any questions please e-mail the head of the committee, David Jortner, at [David.Jortner@Baylor.edu](mailto:David.Jortner@Baylor.edu).

**C**all for Papers—Japanese Theatre Conference  
*Tradition and Innovation in Japanese Theatre: A Conference in Honor of Leonard C. Pronko*  
April 2, 2022 --- Hybrid: live/zoom

This full-day conference features scholarly panels, a lecture/demonstration of onnagata training by members of the Fujima Kansuma Kai, a roundtable with senior scholars, and a fully staged, English language production of *Gohiki Kanjinchō* (The Subscription List), one of kabuki's most beloved plays. The conference will take place at Pomona College, Claremont, CA.

Leonard Cabell Pronko (1927-1919) was a pioneer in the creation of intercultural performance and one of America's most effective proponents of kabuki theatre. During his 57 years teaching at Pomona College, he directed over 40 traditional kabuki and kabuki-inspired plays. Among his many distinctions was the Order of the Sacred Treasure, Third Degree, awarded by the Japanese government.

To honor Professor Pronko's lifelong commitment to mentoring students, **we especially welcome proposals from younger scholars, graduate students and others without access to financial support. To further this goal, we are offering bursaries/stipends to those whose proposals are accepted and who may need some financial aid to attend in person.** The amount offered will depend on the number of panelists needing aid; it is unlikely to cover all expenses. However, the conference sponsors will provide all meals (a light breakfast, lunch and dinner) for all panelists/participants. Assuming circumstances relating to the pandemic allow it, all participants will have the option to attend either in person or via zoom.

Please submit a 250 word abstract for a 20 minute paper on any aspect and any period of Japanese theatre or performance. Include your name, email, and academic status/affiliation. Please state if you are applying for a bursary/stipend. Send abstracts and all required

information to [csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com). The deadline for abstract submissions is Dec. 20, 2021; selected panelists will be notified by Jan. 1, 2022.

Confirmed participants include panel moderators J. Thomas Rimer, Stanleigh Jones, and Carol Fisher Sorgenfrei, members of the Fujima Kansuma School of Japanese Dance, and Mark Diaz, Professor Pronko's last kabuki student, who is also directing and performing in the evening performance.

All in-person participants and audience members will be required to conform to those Covid protocols established by Pomona College that are in force at that time.

This conference is sponsored by The Pomona College Theatre Department, the Pacific Basin Institute and the Pomona College Department of Asian Languages and Literatures. A video record of the event will become a permanent part of the Pacific Basin Institute's Archives.

## Book Reviewers Needed!

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

## Transdisciplinary Arts-Research Conference

**A** This free, primarily web-based conference consists of four weekends of talks, workshops, papers, panels, and performances on September 24–26, October 29–31, February 11–13\*, and April 22–24.



\*February 11–13 is co-hosted by the Boston University African Studies Center and specifically geared towards content related to Africa for pre-K–12+ educators. Priority will be

given to participation that supports this specific context.

## Conference Overview

**Women and Masks** is an international, web-based arts-research conference hosted by Boston University. It is open to anyone, and attendees can register for single or multiple events with no registration fee. The conference, which will take place across four weekends during the 2021–2022 academic year, explores the myriad intersections of the subjects masks and women. The pairing is intended to create a thematic, yet open-ended framing, giving rise to juxtapositions and rapprochements, generating unexpected insights. These insights are expected to lead to a rich inquiry into the significance of masking practices as they connect to women.

The mask, interpreted in its broadest sense, is one of the most ubiquitous objects across cultures. Women, a complex and diverse category of people, have specific histories and realities with masks and masquerade.

This inaugural conference cannot include every topic or be representative of even a fraction of cultures and circumstances. Hopefully, it will plant the seed for an ongoing conversation and generate new investigations into the theme of women and masks.

## Conference Format

Participants can engage the conference's diverse subjects in a variety of ways, choosing single or multiple virtual events from the many presentations, performances, and panels. Multiple forms of participation are encouraged—in particular, those that are unexpected, layered, and multi-modal.

To register to receive an updated schedule and to register for individual events, visit: <http://sites.bu.edu/womenandmasks/> (Live as of 7/15/21)

## CALL FOR ENGAGEMENT

### Papers, Performances, Presentations, and Workshops

Because of this conference's transdisciplinary nature and arts-research methodologies, we seek proposals for multi-modal participation in the form of papers, performances, presentations, workshops, and hybrid formats. We welcome short experimental work and collaborations.

Due to limitations on in-person participation at the time of planning this conference, we will continue to use a virtual format, endeavoring to create experiences that exist in real-time and are

connected, participatory, material, embodied, and performative.

**Below are some suggested contributions:**

- performances (pre-recorded or live) (5–8 minutes)
- conversation (30–60 minutes)
- interview with a mask artist (15–30 minutes)
- studio visit (15 minutes)
- academic paper (15 minutes)
- provocation (5–15 minutes)
- artist’s talk (15 minutes)
- workshop (movement or making) (15–60 minutes)
- demo of a technique (15–30 minutes)
- guided experience (15–60 minutes)
- hybrid (15–30 minutes)
- link to a website or other content to feature on our website

Submissions should clearly describe a connection to the theme of women and masks; and articulate how the contribution will be offered on the Zoom platform, whether it will be live or pre-recorded, who the audience might be, and any limitations on group size and other details. Suggested formats and times:

**We encourage hybrid submissions; please choose the category that *best fits*.**

Papers and Presentations: [Submit HERE](#)

Workshops and Experientials: [Submit HERE](#)

Performances, Performative Talks, or Artist

Talks: [Submit HERE](#)

**Deadline for Priority Consideration:**

**Wednesday, August 15th, 2021; 11:59 p.m.**

**EDT. Submissions are welcome on a rolling basis after 8/15/21, but space will be limited.**

**Publication**

We plan to offer an opportunity to publish selected work presented at the conference. More information on submitting will be forthcoming.

**CONTACT US**

Please send an email to [wmmasks@bu.edu](mailto:wmmasks@bu.edu) or visit <https://sites.bu.edu/womenandmasks/>

This conference is made possible by the following Boston University entities and initiatives: the Center for the Humanities, the College of Fine Arts, the School of Theatre, the School of Visual Arts, Art Education, the Arts Initiative’s Indigenous Voices Series, the African Studies Center, the Kilachand Honors College, and Cinem’Afriq.

**U** **pdating *World Encyclopedia of Puppetry Arts***

The *World Encyclopedia of Puppetry Arts* was published online in English,

French and Spanish in 2017 and is now in the process of its first set of updates and additions.

We seek scholars interested in writing entries that can make this a fuller resource on world puppetry.

A current initiative is to better represent BIPOC American artist and companies (including Asian American diasporic artists) and we are seeking graduate students, scholars or others who might contribute appropriate entries.

Anyone with interest in the project under the auspices of UNIMA-USA should contact Kathy Foley ([kfoley@ucsc.edu](mailto:kfoley@ucsc.edu)).

For contributions for Asian countries new entries are normally vetted by the UNIMA chapter in that country, but feel free to contact Foley as a member of the international editorial team.



***PRODUCTIONS, FESTIVALS, EXHIBITIONS,  
AND OTHER EVENTS***

**S** **phere Online Dance Concert**

Annual Dance Concert Streaming Online from Kennedy Theatre (U of Hawaii, Manoa)

**November 19-21, 2021**

**FRI/SAT 7:30pm. SUN 2:00pm**

Co-Directed by Peiling Kao & Kara Jhalak Miller. Kennedy Theatre’s largest dance production of the year, the annual mainstage dance concert features dances by UHM Dance faculty and local Hawai’i choreographers including Sai Bhatwadekar, Peter Rockford



Espiritu, Peiling Kao, Kara Jhalak Miller, Lorenzo Perillo, Amy Schiffner, Yukie Shiroma, and Vicky Holt Takamine to create an imaginative and inspirational concert.

Co-directed by Peiling Kao and Kara Jhalak Miller, Sphere is about holding our awareness in our realms of embodiment and showcasing how innovative creation processes emerge while exploring diverse choreographies and a wide range of dance genres. This not-to-be-missed production balances tradition and innovation and ranges from the whimsical to the sublime.



Sai Bhatawadekar's piece (informed by Indian film and folk dance movements) is titled "RRRegh". The dance is about longing, loss, trauma, and our collective yet lonely grief. It is inspired by three poems Sai Bhatawadekar wrote on this topic. RRRegh connotes "line" in the Marathi language, and also alludes to the sound of a strong slow stroke on the cello. It is choreographed to a cello composition by Nāwāhineokala'i Lanzilotti.

#### TICKETS

Streaming Tickets | Special Streaming Discount  
\$15 Adult

\$10 Discount Groups (UH Faculty/Staff, Seniors, Military, Youth, Non-UHM Students)  
\$5 UHM Student with valid Fall 2021 UHM ID  
For More Information:

<https://manoa.hawaii.edu/liveonstage/sphere/>

## Kabuki in Portland, Oregon

May 25, 26, 27:

The Portland State University Center for Japanese Studies will present a student production of **Kabuki in English: *The Sardine Seller's Net of Love***, by Yukio Mishima, translated and directed by Laurence Kominz. PSU kabuki productions feature lavish costuming and make-up, and live *gidayū* and *nagauta* music.

For details, visit the PSU Center for Japanese Studies website from March, 2022

<https://www.pdx.edu/japanese-studies/>; or contact Laurence Kominz: [kominzl@pdx.edu](mailto:kominzl@pdx.edu).

## Staging Japan: Inaugural Lecture

Monday, February 7, 2022

4:00 PM (PST)

The Terasaki Center for Japanese Studies at UCLA is proud to announce a new lecture series, *Staging Japan*. The inaugural speaker will be **Jennifer Robertson**, whose lecture is entitled "Robot Theatre (*robotto engeki*) in Japan: Gendering Science Fictions and Staging Techno-Futures, 1920s to 2020s." This live-zoom hybrid is open to the public, in person and via zoom. Registration information will follow.



## PERFORMANCE TRAINING

### Balinese Performance and the Environment

**Dr. Kirstin Pauka** is directing a multi-year educational project entitled *Jaga Alam* ("taking care of nature"), a performance-based environmental education program featuring Balinese folk tales, shadow puppetry, and dance. The program hosts Balinese artists I Madé Widana and I Madé Moja to develop new,

environmentally-themed, performances and lecture-demonstrations for schools and local audiences in Hawai'i. The selected themes deal with environmental issues shared across SEA and the Pacific such as deforestation, loss of biodiversity, plastic pollution, and coastline erosion. The project is funded by the Luce Foundation, the East-West Center Arts Program, and AFSEA (Arts Focus Southeast Asia). Contact [pauka@hawaii.edu](mailto:pauka@hawaii.edu) for more info.



## ACADEMIC JOBS/EMPLOYMENT

### Grad Assistantship in Hawaii

A Graduate Assistantship in Asian Theatre is anticipated to be available Fall 2022. Applicants must also apply for Fall 2022 entry to the University's graduate Theatre or Dance degree programs, priority deadlines are December 15, 2021, position open until filled. Very competitive salary for 9-month appointments: currently \$18,930 plus graduate tuition waived. Full-time students only. Preference given to candidates in the doctoral program. Application and admissions information here:

<http://manoa.hawaii.edu/liveonstage/theatre/graduate-admissions/> or

<http://manoa.hawaii.edu/liveonstage/dance/graduate-students/>. Contact [theagrad@hawaii.edu](mailto:theagrad@hawaii.edu)

for Theatre or [graddnce@hawaii.edu](mailto:graddnce@hawaii.edu) for Dance. MFA: Acting, Dance Performance and Choreography, Directing, Playwriting, Design, Theatre for Young Audiences, and Hawaiian Theatre. MA: Theatre History/theory, Dance Culture and Performance Studies, Dance Education, and Performance Studies. PhD: Asian Theatre, Western Theatre, Comparative Theatre, and Performance Studies. Department information available here:

<http://manoa.hawaii.edu/liveonstage/>. The University of Hawai'i is an Equal Opportunity/Affirmative Action Institution.

### DEPARTMENT GENERAL GRAD ADMISSIONS

Apply to University of Hawai'i at Mānoa's graduate Theatre or Dance degrees for Fall 2022, priority deadline December 15, 2021. Dance: various dance genres, choreography, improvisation, performance, history, theory, kinesiology, performance studies, education, digital media, indigenous dance studies, and exceptional offerings in Asian and Pacific dance. Theatre program: unique Asian and Hawaiian

theatre productions, as well as robust offerings in acting, directing, history, theory, design, playwriting, performance studies, and TYA. Degrees: MFA: Acting, Dance Performance and Choreography, Directing, Playwriting, Design, Theatre for Young Audiences, and Hawaiian Theatre. MA: Theatre History/theory, Dance Culture and Performance Studies, Dance Education, and Performance Studies. PhD: Asian, Western, or Comparative Theatre, and Performance Studies. Department information available here:

<http://manoa.hawaii.edu/liveonstage/>. To apply: <http://manoa.hawaii.edu/liveonstage/theatre/graduate-admissions/> or

<http://manoa.hawaii.edu/liveonstage/dance/graduate-students/>. Contact: [theagrad@hawaii.edu](mailto:theagrad@hawaii.edu) or [graddnce@hawaii.edu](mailto:graddnce@hawaii.edu).

### Visiting Temporary Lecturer in Theatre History, Literature, and Theory, Baylor University (Waco, TX)

The Department of Theatre Arts at Baylor University seeks a temporary visiting colleague to teach undergraduate and graduate students for the 2022-2023 academic year. Courses may include as Theatre History, Dramatic Literature, Dramaturgy, Dramatic Theory, and Research Methods; opportunity to teach seminars in area of specialization. Applicants should possess Ph.D. in Theatre History, Theatre Studies, Performance Studies, or closely related field; ABD candidates will be considered. Candidates whose research specializations offer academic diversity to the program's existing faculty profiles are particularly encouraged to apply. Teaching experience is preferred. Apply through

Interfolio. [apply.interfolio.com/96898](https://apply.interfolio.com/96898)  
Review of complete applications will begin December 1, 2021.



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

### **A** *ATJ* ONLINE AT JSTOR

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

### **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](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

### **S**OFT OPENING OF *PUPPETRY INTERNATIONAL RESEARCH* UNIMA-USA Initiates "Soft" Opening of New Puppetry and Material Performance Journal

UNIMA-USA's recent issue of *Puppetry International* focusing on Epics and Puppets included the launch of *Puppetry Research International (PIR)* which is peer reviewed scholarship including theory, history and developments in object theatre. The journal will initially be published in tandem with the regular *Puppetry International*, but is planned over time to become independent, as an online scholarly publication publishing the best of scholarly writing on the animated object. In the initial phase, shorter articles (2000 word) remain the focus, but as we go online longer in-depth pieces will be the norm.

At present Kathy Foley ([kfoley@ucsc.edu](mailto:kfoley@ucsc.edu)) as part of the planning committee can be contacted with inquiries regarding planning for the new journal, while Dassia Posner at Northwestern University remains the regular peer review editor for *Puppetry International* which continues to accept submission.

**O** KADA TOSHIKI &  
JAPANESE THEATRE  
Edited by Peter Eckersall, Barbara Geilhorn, Andreas Regelsberger and

Cody Poulton. Performance Research Books 2021.

Playwright, novelist and theatre director Okada Toshiki is one of the most important voices of the current generation of Japanese contemporary theatre makers. He founded his globally influential theatre company chelfitsch in 1997. Using a unique style and a distinctive language, his plays address issues such as social inequity, life in Japan after the 3/11 Earthquake, and posthuman society. Okada is a theatrical visionary showing undercurrents in everyday moments and the strangeness of being alive in our time.

In **Okada Toshiki & Japanese Theatre**, Okada's work and its importance to the development of contemporary performance in Japan and around the world is explored. Gathered here for the first time in English is a comprehensive selection of essays, interviews and translations of three of Okada's plays by leading scholars and translators. Okada's writing on theatre is also included, accompanied by an extensive array of images from his performances.

Order from: <https://thecpr.org.uk/product/okada-toshiki-japanese-theatre/>.



## MEMBER NEWS, KUDOS, AND ACCOLADES

### **K**athy Foley

Her recent publications include "Indigenous Performing Arts in Southeast Asia" in *Performance and Knowledge*, ed. G.N Devy and Geoffrey Davis NY: 2021, "Amir Hamzah: Epic of Islamization" *Puppetry International*, Fall/Winter 2021 #49 (2021); Searching for *Wayang Golek*: Islamic Rod Puppets and Chinese Woodwork in Java [Brill], *International Journal of Wood Culture* 1 (2021): 1-22 with Keynotes at Universitas Pendidikan Sultan Idris (Malaysia) and ISBI-Bandung (Indonesia) and presentations for Society for Asian Arts at the San Francisco Asian Art Museum on *calonarang* and *wayang golek*. As president of UNIMA-USA she encourages all interested in puppetry/mask research to join the organization which welcome participation in all our activities and is working for continued growth in the teaching and learning of puppetry nationally and internationally. UNIMA-USA will be co-sponsoring a *Women and Masks* conference being coordinated by Felice Amato of Boston University (part of this year long series) on Feb. 11-13 and AAP member Claudia Orenstein and Kathy Foley are among the presenters on global masking (<https://sites.bu.edu/womenandmasks/>).

### **W**hit Emerson

This fall, he started a tenure-track job at Middle Tennessee State University in the department of Theatre and Dance. He's teaching the theatre history and honors intro to theatre classes.

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

Her translation of Gao Xingjian's 高行健 play *Bus Stop* (車站) will be performed at Calgary University, Canada as an MFA student's thesis production on Nov. 28, 2021. She will participate in a discussion following the performance.

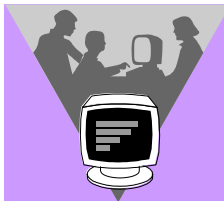
She has been appointed to MLA's Committee on Women, Gender, and Sexuality in the Profession (CWGSP) for a three-year term (2021-2024).

### **M**atthew Isaac Cohen

He delivered papers on wayang in webinars and online conferences organized by three Indonesian institutions: the Royal Palace of Yogyakarta, the arts conservatory Institute Seni Indonesia Denpasar, and Diponegoro University. He also presented a paper (via Zoom) to the in-person 1<sup>st</sup> PuppetPlays International Conference at Université Paul Valéry – Montpellier in France.

His short article “Recent Arrivals, Old Acquaintances: The Dr. Walter Angst and Sir Henry Angest Collection of Indonesian Puppets at Yale University Art Gallery” appeared in *Puppetry International* 49 and his book review of Josh Stenberg’s *Minority Stages: Sino-Indonesian Performance and Public Display* was published in *Indonesia* 110. He is currently at work on a revival of Barbara Benary’s 2001 shadow puppet opera, *Wayang Esther: A Javanese Purimspiel*, which will be performed at the Mandell Jewish Community Center in West Hartford, Connecticut on March 12-13, 2022. He is thrilled to be collaborating on this with Gamelan Son of Lion, Jody Diamond (musical director), Joko Susilo (puppet designer), and puppetry students of the University of Connecticut. The shadow puppets in the style of *wayang kulit* are being constructed in Java and are based on illustrations in an eighteenth-century Italian *megillah* scroll.

**C**arol Fisher Sorgenfrei  
 Two of her plays were recently produced via zoom. In March, Ophelia’s Jump Productions (Upland, CA) produced her *A Wilderness of Monkeys*, a revenge-comedy sequel to and reversal of *The Merchant of Venice*. It was performed live via zoom for six performances. In October/November, La Luna Productions (NY) and Cape May Stage (NJ) produced *Ghost Light: The Haunting* as a benefit for Cape May Stage and #stopasianhate and #stopaapihate. *Ghost Light: The Haunting* fuses plots from *Macbeth* and the kabuki *Yotsuya Ghost Tales (Yotsuya Kaidan)*.



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



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

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

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

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

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

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

**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. To subscribe or unsubscribe to AAP

list: <https://listserv.hawaii.edu/cgi-bin/wa?SUBED1=AAP-L&A=1>

## **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](mailto: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](mailto:tchun@nd.edu)



## **AAP ADDRESSES & INFORMATION**

### **O**FFICERS AND EXECUTIVE BOARD MEMBERS

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

#### **OFFICERS**

##### **President (2021-2023)**

Xing Fan  
Associate Professor  
University of Toronto  
[stars.fan@utoronto.ca](mailto:stars.fan@utoronto.ca)

##### **Vice President/ATHE Conference Planner (2020-2022)**

Jyana S. Browne  
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[jsbrowne@umd.edu](mailto:jsbrowne@umd.edu)

##### **Vice President/AAP Conference Planner (2020-2022)**

Casey Avaunt  
Elon University  
[cavaunt@elon.edu](mailto:cavaunt@elon.edu)

##### **Secretary/Treasurer (2019-2021)**

Kevin J. Wetmore, Jr.  
Loyola Marymount University  
[kwetmore@lmu.edu](mailto:kwetmore@lmu.edu)

##### **Membership & Outreach Coordinator (2021-2023)**

Jashodhara Sen  
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##### **Graduate Student Representative (2020-2022)**

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[chechanw@uci.edu](mailto:chechanw@uci.edu)

**Grad Student Representative (2021-2023)**  
Minwoo (Minu) Park  
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**President Emerita**  
Jennifer Goodlander  
Indiana University  
[jgoodlan@indiana.edu](mailto:jgoodlan@indiana.edu)



## **EDITORS AND WEBMASTER**

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

**Siyuan Liu, Editor, *Asian Theatre Journal***  
University of British Columbia  
[liu44@mail.ubc.ca](mailto:liu44@mail.ubc.ca)

**David Jortner, Book Editor, *Asian Theatre Journal***  
Baylor University  
[David\\_Jortner@baylor.edu](mailto:David_Jortner@baylor.edu)

**Carol Fisher Sorgenfrei, Editor, *AAP Newsletter***  
Professor Emerita, UCLA Department of Theatre  
[csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com)

**Tarryn Li-Min Chun (陳琍敏)**  
**Webmaster/Information Technology  
Coordinator/*AAP Online Editor***  
University of Notre Dame  
[tchun@nd.edu](mailto: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](http://www.asian-performance.org) or email Kevin Wetmore: [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu) **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information.

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

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