



**Association for Asian Performance  
11th Annual Conference, August 10-11, 2011**

Palmer House Hilton, Chicago

*Where Performance Practice and Criticism Meet*



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2011

# program highlights



**Join AAP and register for conference online**

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

## Highlights

- Annual Schmooze-fest. Great food. Good company!  
8 pm, August 10: Amarit Thai restaurant (only five blocks from Palmer House Hilton)  
600 S. Dearborn St., Chicago, IL 60605; Tel: 312 939 1179; reservation under "AAP"  
<http://www.amaritthai.com/>
- Speakers from around the world, including India, Japan, Taiwan, Canada, the U.S. and U.K., and elsewhere.
- Emerging Scholar panel (*Asian Theatre Journal*)
- Roundtable on current scholarship and pedagogy
- Workshop on *kunqu* (traditional Chinese theatre) and *nihon buyo* (classical Japanese dance)
- Workshop on the art of geisha
- **NEW!** Poster session and reception

**Welcome** to the 11th annual Association for Asian Performance conference! This year's program promises stimulating exchange among theatre scholars and practitioners. 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 audio and visual material to be presented in an efficient manner.

Three great AAP traditions are the *Asian Theatre Journal* Distinguished Scholar Lecture, annual schmooze-fest, and Emerging Scholar panel. The competition has been especially fierce this year for the Emerging Scholar prize, and the committee had to make some very difficult choices. Come celebrate the achievements of the Emerging Scholars and join us for dinner.

The AAP was founded in 1987 as a California Public Benefit Corporation. It is also an affiliate of the Association for Theatre in Higher Education. (ATHE). *The Asian Theatre Journal* is the official scholarly publication of the

organization and the Association newsletter is the principal internal means of communication.

On behalf of the AAP, I would like to thank everyone who helped to make the conference possible, including John Weinstein, John D. Swain, Kevin J. Wetmore, Jr., Siyuan Liu, Jennifer Goodlander, David Mason, Carol Sorgenfrei, and Kathy Foley.

Alex Huang  
Vice President and  
Conference Planner, AAP



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# program highlights



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# program highlights



## Program at a Glance

**Venues** Salon I, Salon II, Salon VI

Palmer House Hilton, Chicago

17 East Monroe Street, Chicago, IL 60603

### Wednesday, August 10

- 8:30-9:00 am Registration
- 9:00-9:15 am Welcome by the President of AAP
  
- 9:15-10:45 am Parallel Sessions I and II
- 10:45-11:00 am Coffee Break
  
- 11:00 am -12:30 pm Emerging Scholar Panel
- 12:30-1:30 pm Lunch Break
  
- 1:30-3:00 pm Workshops I and II
- 3:00-3:15 pm Coffee Break
  
- 3:15-4:45 pm Parallel Sessions III and IV
- 4:45-5:00 pm Short Break
  
- 5:00-6:30 pm Parallel Sessions V and VI
- 6:30-7:30 pm Reception and Poster Session
  
- 8:00 pm Schmooze-Fest Dinner  
8 pm, August 10: Amarit Thai restaurant (only five blocks from Palmer House Hilton)  
600 S. Dearborn St., Chicago, IL 60605; Tel: 312 939 1179; reservation under "AAP"  
<http://www.amaritthai.com/>

### Thursday, August 11

- 9:00-10:30 am Parallel Sessions VII and VIII
- 10:30-10:45 am Coffee Break
  
- 10:45 am - 12:15 pm Roundtable on Current Scholarship and Pedagogy
- 12:15-1:30 pm Lunch Break
  
- 1:30-3:00 pm *Asian Theatre Journal* Lecture by Prof. Jim Brandon
  
- 3:15-5:00 pm AAP Executive Board Business Meeting





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# schedule



## Wednesday Aug. 10

8:30-9:00 am **Registration.** Salon 1

9:00-9:15 am **Welcome:** John B. Weinstein, AAP President. Salon 1

9:15-10:45 am **Parallel Panel I.** Evolving National Identities. Salon 1

Chair: **Tina Entell**, Ph.D. University of Hawai'i

**Jonathan H. X. Lee**, San Francisco State University  
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  
From Mao to Deng: Performing Revolutionary Epics (1964-2009)

9:15-10:45 am **Parallel Panel II.** The Human Voice in Asian Performance: Theories and Practices. Salon 2

Chair: **Andrew Kimbrough**, University 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 pm **Emerging Scholar Panel.** Salon 1

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



## Wednesday Aug. 10 (continued)

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

1:30-3:00 pm **Workshop 1:** Words Danced, Movements Sung: Techniques from the Japanese *nihon buyō* and Chinese *kunqu* Traditions. Salon 1

**Fujima Nishiki-no (Helen Moss)**, IchiFuji-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:** Forbidden Sensuality: The Art of the Geisha. Salon 2

**Yuko Eguchi**, University of Pittsburgh

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

3:15-4:45 pm **Parallel Panel III.** Between Court, Elite, and Commoners: Negotiating the Boundaries of Qing Drama. Salon 1

Chair: **Patricia Sieber**, Ohio State University

**Leonore Szekely**, University of Michigan Ann Arbor  
Gendering the Circulation of *Chuanqi* 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.** Contemporary Japanese Theatre Scene: The Cosmopolitan, the Quotidian, and the Arty. Salon 2

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 pm **Short Break**

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

Chair: **Liana Chen**, George Washington University

**Lindy Li Mark**, California State University East Bay at Hayward  
Translating *Kunqu* for the Stage

**David Rolston**, University 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



## Wednesday Aug. 10 (continued)

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

Chair: **Margaret Coldiron**, University of Essex

**Linda C. Ehrlich**, Case Western Reserve University  
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 Hsiao-  
hsien and Chen Kun-hou's Urban Comedies

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

\*Presenters will stand by their tri-fold self-standing  
presentation posters (and laptop computers if  
applicable) in the room during the reception.

Chair: **Jennifer Goodlander**, University of Kentucky

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

Respondent: **Jonathan H.X. Lee**, SF State

**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

Respondent: **Alex Huang**, GWU

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

Respondent: **Kristin Rudisill**, BGSU

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

Respondent: **David Rolston**, UM Ann Arbor

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

*We'll walk together after the conference!*

8 pm, August 10: Amarit Thai restaurant  
only five blocks from Palmer House Hilton  
600 S. Dearborn St., Chicago, IL 60605  
Tel: 312 939 1179; reservation under "AAP"  
<http://www.amaritthai.com/>

The conference dinner is partially subsidized by AAP.  
Therefore, it is only \$ 25 per person. Please PRE-PAY  
for the dinner when you register online:  
<http://www.yavanika.org/aapmembership/>





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## Thursday, Aug. 11

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

Chair: **Xiaomei Chen**, University 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. Music, Choreography and Theatre. Salon 2.

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 -- Current Scholarship and Pedagogy. Salon 1.

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 Asian Theatre Journal Lecture. Salon 6

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

ATJ Lecture by **James R. Brandon**  
Emeritus, Professor of Japanese and Asian Theatre,  
University of Hawai'i at Mānoa

3:15-5:00 pm AAP Executive Board Business Meeting. Salon 1





**AAP-sponsored panels at the ATHE**

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

**August 12** 9:45 am – 11:15 am, **Salon 2**

Chair: **Claudia Orenstein**, Hunter College, CUNY

**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

**Joel Lee**, Columbia University

Bodily Subjections: Balmiki Youth and the Case of Dalit Theatre

**Interdisciplinarity in Local Contexts: The Many Meanings of "Interdisciplinarity" in Asian Performance Settings**

**August 12:** 3:30 – 5:00 pm, **Salon 6**

**Tradition and Innovation in Asian Performances: Jingju, Kumiodori, and Kutiyattam**

**August 13** 3:45 pm – 5:15 pm, **Burnham 4**

Chair: **Claudia Orenstein**, Hunter College, CUNY

**Shiao-ling Yu** Oregon State University

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

**John D. Swain** California State University 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

**Political, Cultural, and Theatrical Negotiations in Post-1949 China**

**August 14** 9:45 am – 11:15 am, **Salon 4**

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

**Global Theatre History: Defining the Field**

Chair: **Jennifer Goodlander**, University of Kentucky

**Marvin Carlson**, CUNY Graduate Center

Reflections on a Global Theatre History

**Margaret Coldiron**, Regent's College London/ University of Essex

"World Stages": Creating a Global Theatre History Course for Undergraduates

**Steve Tillis**, St. Mary's College of California

The Arguments Against World Theatre History

**Global Theatre History: Applications in the Classroom**

Chair: **Jennifer Goodlander**, University of Kentucky

**Elizabeth A. Wichmann-Walczak**, University of Hawaii- Manoa

Team Teaching East-West Theatre in Four Semesters

**Maria Beach**, Oklahoma State University

Don't "Throw the Baby Out With the Bathwater," Let More Babies Share the Tub: Thinking Comparatively, Cross-Culturally, and Critically About World Theatre History

**Susan Russell**, Penn State School of Theatre

New Information for a New Generation

**Dassia Posner**, Northwestern University

Global Theatre versus Global Drama

**Dr. Jocelyn A. Brown**, Playwright

Rethinking Theatre Curriculum: A Globally Inclusive Theatre Education

**Ann Haugo**, Illinois State University

Curriculum Redesign for Global and Hemispheric Approaches to Theatre History

**Dennis Barnett, Ph.D.**, Coe College

Beyond Brockett: *Theatre Histories* for Undergraduates

**Kristin Stultz**, Furman University / Presbyterian College

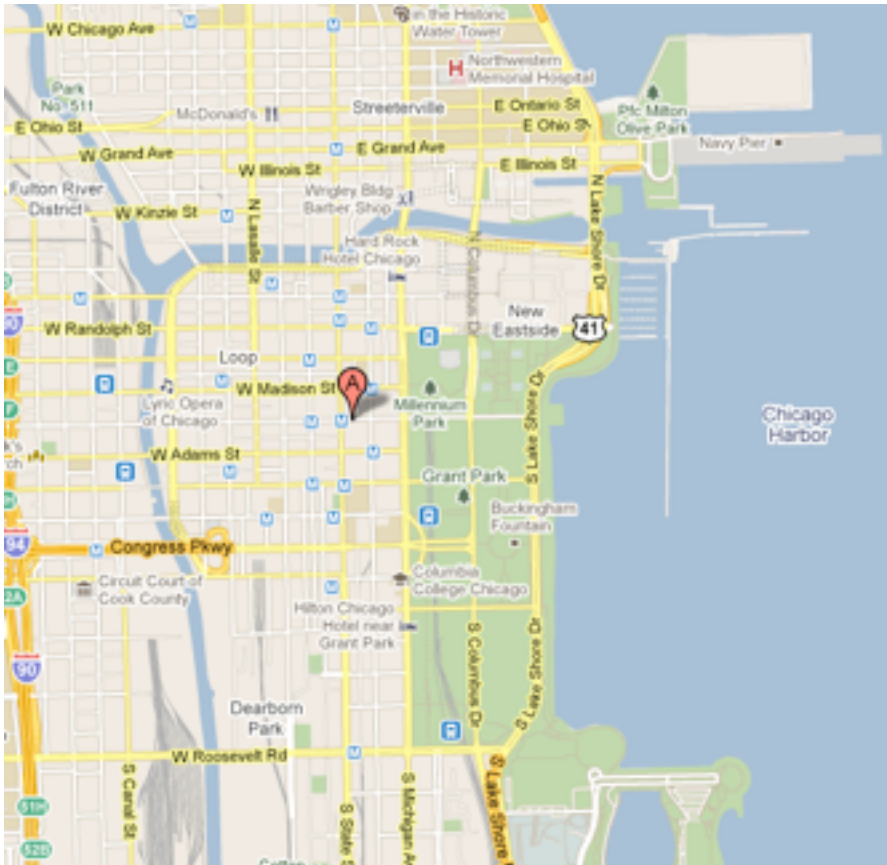
Uncle Sam ... Schubert?: Placing an American Export into the Economy of World Theatre History

**Dongshin Chang**, Hunter College, City University of New York

Global? In What Ways?

**Daphnie Sicre**, New York University

World Drama via a Human Rights Lens



## Palmer House Hilton

17 East Monroe Street  
Chicago, Illinois, 60603  
Tel: 1-312-726-7500

Reserve hotel at conference  
discounted rate online:  
[http://www.athe.org  
/conference/hotel/](http://www.athe.org/conference/hotel/)

Other options:  
[http://www.choosechicago.com/  
hotels\\_accommodations/](http://www.choosechicago.com/hotels_accommodations/)



## Directions to the Hotel

When taking public transportation from O'Hare International Airport, take the Blue Line train to Monroe/Dearborn stop. Take Monroe east to the hotel. The Palmer House is on the south side of the street.

From Midway Airport, take the Orange Line from Midway to downtown. Get off at the Adams/Wabash stop. The Palmer House is located on the west side of Wabash Avenue.

Palmer House Hilton

17 East Monroe Street  
Chicago, Illinois, 60603  
Tel: 1-312-726-7500

### ■ Chicago-OHare International Airport

- Distance from hotel: 18 mi.
- Drive time: 35-60 min.

**Directions:** Follow signs for I-190 out of airport. Take I-190 to I-90/94 east (Kennedy Expressway). Take I-90/94 to Monroe Street exit, turn left on Monroe Street (East) , Approximately 8 blocks to The Palmer House Hilton. Hotel is on the right.

[Get turn by turn directions.](#)

#### Transportation to and from the Airport

Type	Typical Minimum Charge
Bus Service	25.00 USD
Limousine	on request/cost varies
Subway/Rail	2.25 USD
Taxi	35.00 USD

### ■ Chicago Midway Airport

- Distance from hotel: 12 mi.
- Drive time: 30-45 min.

**Directions:** North on Cicero Avenue. Take Stevenson Expressway (I-55) Northeast to Kennedy Expressway (I-90) West. Exit Monroe Street, turn right (East), 8 blocks to The Palmer House Hilton. Hotel is on the right.

[Get turn by turn directions.](#)

#### Transportation to and from the Airport

Type	Typical Minimum Charge
Bus Service	20.00 USD
Limousine	on request/rates vary
Subway/Rail	2.25 USD
Taxi	25.00 USD

For more info, visit

[http://www1.hilton.com/en\\_US/hi/hotel/CHIPHHH-The-Palmer-House-Hilton-Illinois/directions.do](http://www1.hilton.com/en_US/hi/hotel/CHIPHHH-The-Palmer-House-Hilton-Illinois/directions.do)

## Abstracts

*Panel:* Evolving National Identities

**Jonathan H. X. Lee**, San Francisco State University  
**Performing Religious and Ethnic Identities:  
Taiwanese American Ritual Innovations**

An emerging transnational religious community is taking shape within the Taiwanese American diasporic community as witnessed by the production of a Taiwanese American goddess—Meiguo Mazu—who returns to Beigang, to present incense and perform an inspection tour ritual. This trans-Pacific journey marries pilgrimage with tourism and family reunions. In order to study Meiguo Mazu it is imperative to also study Mazu in Taiwan, which requires, first and foremost, an alternative paradigm for approaching the goddess that moves beyond the folk and popular religious discourse. The expressions and experiences of the Mazu cult in America, on the ground, reveals the fluorescence of this tradition out of its traditional cultural setting, and its reassertion in the twentieth and twenty-first centuries. This paper relies on interdisciplinary and cultural border-crossing to make sense of a goddess on the move in transnational space.

**Soo Ryon Yoon**, Northwestern University  
**The Performance of *Guk-gyuk*: Re-imagining South Korea's National Identity through the G20 Summit 2010**

South Korea's recent hosting of the G20 Summit symbolizes many things; the nation's economic development, its celebration of democracy, and ultimately, the competency in joining the ranks of "advanced countries." In an effort to present these positive images of the nation to G20 visitors, the South Korean government launched the national campaign to promote *guk-gyuk*, or national prestige, during the G20 Summit. This paper interrogates the ways in which the concept of *guk-gyuk* was redefined, reconstructed, and publicly disseminated within the discursive framework of neoliberalism and nationalism during the G20 Summit. In so doing, I look at how the government mobilized major traditional performance art troupes to celebrate the nation's cultural pride under the gaze of G20 visitors. At the same time, I problematize how the government, while publicizing "the taste and beauty of Korea" through these performances, assumed the role of a punitive government that keeps citizens and their everyday practices under heightened surveillance. Based on an analysis of Korean national media and the traditional performances organized during the G20 Summit, I conclude that South Korea re-imagines its national identity and tries to maintain its normative cultural values through disseminating the concept of *guk-gyuk*.

**Yoshiko Fukushima**, University of Hawai'i Hilo

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

In Japan, the theatre of the nation project first began with the hand of Tsubouchi Shoyo. The project was passed on to Osanai Kaoru's national theatre and Kobayashi Ichizo's citizens' theatre, represented by the Takarazuka Revue and the Toho's Theatre of the Nation. In wartime Japan, as the spread of colonial nationalism progressed, the military government and scholars serving for the state (*goyo gakushu*) attempted to establish the Theatre of the Nation. The paper, focusing on the change of the role of comedy from prewar to postwar period, looks at transformation of comedy from nonsense to "serious" during the wartime, given Toho's playwright/director Kikuta Kazuo's plays written for comedian Furukawa Roppa. The paper attempts to tie Roppa's "Amusement ABC Theory" and his theatre of the nation with postwar development of the theatre "of the people, by the people and for the people," in other other words, the spread of democratic amusement and entertainment.

**Xiaomei Chen**, University of California Davis  
**Performing Deng Xiaoping: Between Heroes,  
Traitors and Reformers**

This paper examines eight performance pieces from the late 1980s to the 2000s on the life story of Deng Xiaoping, a key leader of the first and second generation of the Chinese Communist Party, celebrated for his 30 years of economic reform since the death of Mao. I argue that on the first level, performance genres such as films, television dramas, and spoken dramas that depicted the life stories of Deng seem to offer a coherent narrative of Deng as a key CCP leader of the first generation, who, together with Mao, Zhou Enlai and other leaders, carried out the Maoist legacy of socialist revolution and succeeded in finally building China into a strong modern state. On the second level, I argue, these performance pieces portrayed Deng as a greater leader than Mao. While possessing the same wisdom and charisma as Mao, Deng survived two downfalls caused by Mao and finally brought prosperity to China through his capitalist restoration against Mao's wishes. Mao therefore was to blame for having struck down Deng two times during the Cultural Revolution, and Deng prevailed thanks to his rejection of the core values of Maoism and his persistence in carrying out a capitalist market economy. There is a third level of interpretation, however, when examined together with the tremendous scholarship in the CCP history, the publication of memoirs, biographies and autobiographies, and especially on-line bloggers, some of the performance pieces on Deng can be interpreted as having questioned a Dengist legacy, and by extension, his 30 years of reform history. Reading these performance genres together, I hope to gain a better understanding of the cultural dynamics behind performance in order to tease out contradictory representations of a seemingly "coherent" past in these genres most heavily controlled by the state.

## Abstracts

*Panel: The Human Voice in Asian Performance:  
Theories and Practices*

[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**

Recent research on the voice conducted in neurology, anthropology, linguistics, and paleontology demonstrate that vocalized language and the sounds of the voice communicate meaning in a concrete, embodied, and universal fashion. The empirical intrusion on linguistic theory necessitates a revision of scholarly critique that views the voice, language, and cultural expression as grounded in difference or even relativity. This paper offers a strategy for such revision by first tracing a brief evolution of the human voice, linguistic ability, and the attendant development of culture. It then argues for a comprehension of the voice in performance according to four domains of communicative experience that all humans share. Lastly, the paper approaches several traditional Asian vocal performance genres in order to critique how each may be reconciled to an empirical and universal theory of voice and culture. The paper argues that in all cases, the voice serves the necessary task of binding individuals within a larger cultural web.

[Jennifer Goodlander](#), University of Kentucky  
**Gender, Power, and ‘The Voice’ in Balinese  
Wayang Kulit**

As one of the most important elements of performance in Balinese wayang kulit, the voice communicates character, philosophy, and politics. This paper examines both the aesthetics of the voice as used in performance together with the philosophy behind the vocal performance of the dalang in order to understand how that voice functions as a key sign of power. Within this cultural/aesthetic framework the paper then analyzes the vocal performance of women dalangs (a controversial rarity) and questions whether the framework provides a means for these women to have “a voice” within their society.

[Tara McAllister-Viel](#), Central School of Speech and  
Drama, University of London  
**Theorizing Intercultural Voice Practice: P’ansori  
and British Stage Speech**

This paper explores and compares the cultural ideologies underpinning the vocal practices of Korean p’ansori and contemporary training in British stage speech as exemplified by the curriculum of the Central School of Speech and Drama. The paper engages recent critical analysis of intercultural, multicultural, and transcultural theatres in order to query how theatre scholarship might

theorize intercultural voice praxis. Using experiments in cross-cultural vocal training conducted in London and Seoul as specific test cases, the paper hypothesizes a model of cultural transference that may be present in other, less discrete and intentional instances of intercultural theatre practices. The paper argues for an understanding of the practical and ideological shifts involved in the evolution of cultural adaptation and change.

*Emerging Scholar Panel*

[Emily Wilcox](#), UC Berkeley  
**Performing and Contesting “Chineseness”:  
*Gudianwu* (Chinese Classical Dance) and the  
Problem of National Bodies**

This paper examines Sun Ying’s (1929-2009) dance drama, *Tongque Ji* which tells, through dance, the tragic story of two fictitious performers in the court of second century Wei kingdom ruler Cao Cao.

[Kristen Rudsill](#), Bowling Green University  
Everyday Flamboyancy in Chennai’s Sabha Theatre

In this paper, I analyze Honeymoon Couple as a typical play that illustrates the basic content as well as structural and aesthetic characteristics of the genre. The play is a classic of Tamil comedy theater, thanks to both Crazy Mohan’s writing and Kathadi Ramamurthy’s acting. The characteristics of sabha drama that are visible in Honeymoon Couple helped to define the genre from then on.

[Arnab Banerji](#), University of Georgia  
**A Material Analysis of Teyyam and the  
Brahminical Imposition**

This paper focuses on Teyyam in the Northern Malabar region of Kerala and considers the complicated system of caste relations within the ritual art form.

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

Leaders:  
[Fujima Nishiki-no](#) (Helen Moss)  
[Deborah Klens-Bigman](#)  
[Dongshin Chang](#)

The workshop explores creative interpretations of musical selections using performing techniques from the Japanese *nihon buyō* and Chinese *kunqu* performance traditions.

## Abstracts

(continued) **Workshop:** Words Danced, Movements Sung: Techniques from the Japanese *nihon buyō* and Chinese *kunqu* Traditions.

At the conference the workshop will be open for both participation and observation. Moss, Klens-Bigman and Chang will work with those who choose to participate and engage them in the following activities:

Introduction (5 minutes): The rationale behind the workshop and an explanation of the music and lyrics will be provided.

Instructional session (30 minutes): Moss, Klens-Bigman and Chang will teach the participants a small selection of footwork, body postures, movement patterns and gestures through demonstration, explanation, and practice.

Creative exploration (20 minutes): Moss, Klens-Bigman and Chang will assist each participant with her or his creative exploration of the techniques in relation to the music and lyrics.

Presentation (20 minutes): Participants will present their interpretations of the music and lyrics by incorporating the techniques in performance.

Feedback (5 minutes): The participants and the audience will be invited to discuss the process and outcome of the workshop.

**Workshop:** Forbidden Sensuality: The Art of the Geisha

Leader: [Yuko Eguchi](#)

The geisha, an icon of Japan, has often been associated with tragic stories of young girls sold into sex slavery and treated as little more than men's "playthings." The geisha's world has been depicted as full of sexual fantasy, with images of forbidden "sensuality" and "eroticism." Such portrayals often ignore the very purpose and meaning of geisha's existence—in reality, they are accomplished performers of music and dance. (The "gei" in geisha literally means "art.") Geisha devote their lives to mastering various kinds of performing arts, among them kouta, a genre uniquely created by women and primarily associated with geisha. Despite kouta's contribution to Japanese culture, Japanese traditional artists, mass media, scholars, UNESCO, and even the Japanese government have long neglected the subject, while male-dominated arts such as kabuki, noh, and others have received widespread attention.

Why is this so? The answer may lie in the very fact that kouta embodies subtle expressions of female sensuality and eroticism, still considered inappropriate in the public discourse. As part of my dissertation research of kouta, I became the disciple of two former geisha in the Asakusa entertainment district of Tokyo: I studied singing and shamisen under Toyoseiyoshi Kasuga and dance under Yoshie Asaji. (From them, I will receive my kouta name — a type of "degree" — in spring 2012.) Through performance and lecture, I will demonstrate how the Japanese notion of sensuality and eroticism has been molded and expressed through the music and dance of kouta.

*Panel:* Between Court, Elite, and Commoners: Negotiating the Boundaries of Qing Drama

[Leonore Szekely](#), University of Michigan Ann Arbor  
**Gendering the Circulation of Chuanqi in Print and Onstage through Li Yu's (1611-1680) Huang qiu feng**

A common presumption of early Qing chuanqi is that it circulates within a relatively insular field of production and consumption—that the primary consumers of chuanqi are producers themselves, and their literary circles. Within this schema, value hinges on rarity and exclusivity, with plays becoming increasingly *ya* (refined, elegant). This trend serves to explain, in broad strokes, the tendency toward impossible-to-perform desktop plays, one the one hand, and *zhezexi* (extracts) that became the mainstays of the performance tradition, on the other. In contrast to this presumption, Li Yu's (1611-1680) work reflects his efforts not only to keep chuanqi plays performable in their entirety, but also to keep these performances accessible to audiences across a spectrum of social strata. Traveling the same routes frequented by book merchants, Li Yu's tours with his small acting troupe underscore the interconnectedness of the circulation of print and performance. Through a comparison to the *huaben* stories from which they derive, we will note that Li Yu has scrubbed his chuanqi adaptations, socially neutralizing them with the intention of broad public consumption, but adding a good bit of performance-minded humor and entertainment. Inevitably, widening circulation results in an eventual devaluation of each individual copy. The tug-of-war between the oppositional values of restricted and expansive circulation is represented intradiagetically in Li Yu's chuanqi adaptations, and in *Huang qiu feng* in particular, takes on gendered meanings.

## Abstracts

(continued) *Panel: Between Court, Elite, and Commoners: Negotiating the Boundaries of Qing Drama*

Mengjun Li, Ohio State University

### **“Delightful yet Not Lascivious”: Sexual Jokes and Confucian Entertainment in Li Yu’s Ten Plays**

As one of the most renowned literary figures and prolific writers of the Qing dynasty, Li Yu (1611-1680) is both remembered and criticized by contemporary and later critics for his romantic comedies, his unconventional theatrical theories, and related activities. This paper examines the sexual jokes delivered by supporting roles in Li’s ten extant plays. I will argue that this emphasis on sexual humor is a function of a newly conceived Confucian entertainment function of Li Yu’s conception of drama. With a view toward entertainment, these jokes playfully negotiate the boundaries between the erotic, the provocative, and the proper and could be well described as “delightful yet not lascivious.” Thus, this study offers a new perspective on traditional Chinese theater in the context of conceptions of drama among different forms of cultural consumption in the Qing dynasty.

Sara Kile, Columbia University

### **Li Yu’s Garden Design and Theatrical Production in the Early Qing**

The decade between 1666 and 1677 saw the rise and fall of Li Yu’s (1611-1680) little household troupe of concubine-actresses and his famed garden residence-cum-publishing house, the Mustard Seed Garden (Jieziyuan), as well as the publication of his magnum opus, *Casual Expressions of Idle Thoughts* (Xianqing ouji). My analysis combines an exploration of Li Yu’s manipulation of space, both in terms of garden design and theater direction, with his cultivation of social relations to elucidate just who his performances catered to, the particulars of their production and consumption of theater, and what it meant for a cultural entrepreneur like Li Yu to simultaneously play the roles of playwright, director, manager and host for them.

Kaijun Chen, Columbia University

### **Dramaturgical Incorporation of the Local Culture: Tang Ying’s (1682-1756) Adaptations of Local Plays**

Exploration and incorporation of local culture are an indispensable part of Manchu statecraft. Tang Ying (1682-1756), a Chinese bannerman, was appointed by Emperors Yongzheng (1723-1735) and Qianlong (1735-1795) to oversee the imperial porcelain factory in Jingdezhen. He lived there for almost 30 years and

absorbed the local culture in his own dramaturgical practice. In this project, I utilize Tang Ying’s drama to explain one aspect of his stagecraft, namely the incorporation of local culture into his Qun style (Qunqu) plays.

Liana Chen, George Washington University

### **Monumentalizing Imperial Virtue on Stage: Court Drama during the Jiaqing Reign of the Qing Dynasty**

Theatrical performances evoke several temporalities at once: that of the spectators, that of the dramatic events being depicted, and that of the histories being alluded to. How do playwrights work history into dramatic narratives, and how do dramaturges use fiction on stage to standardize history? The court theatre during the reign of the Jiaqing emperor (r. 1796-1820) witnessed a renewed dramaturgical interest in monumentalizing contemporary events as a way to illustrate the emperor’s virtues and achievements. This paper is a case study of *Laoren chengji* (old peasants present skits), a new play commissioned by the Jiaqing emperor for the occasions of imperial birthday celebration. It focuses on a dramaturgical analysis of the semi-propaganda play. By comparing the historical account preserved in the local gazetteer and its theatrical rendition at the imperial court, I explore one of the major paths through which local accounts of contemporary events became standardized, state-sanctioned narratives.

*Panel: Contemporary Japanese Theatre Scene: The Cosmopolitan, the Quotidian, and the Arty*

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**

Known for their high energy, high-tech productions, the name of the Kyoto highly collaborative collective comes from the group’s desire to transcend the cultural borders of language and create image-and-sound-driven performance. The central driving question of this presentation centers on how a technologically sophisticated and forward looking performance like memorandum is created by a collective that is surrounded by tradition and history in Kyoto, Japan. Kyoto is known for its temples, geishas, and (in Japan) for its “ancient” dialect. We argue that it is because of this overwhelming weight of tradition and history that spawns a reaction that moves beyond the tradition. What makes dumb type’s work powerful, however, is that their futurist musings are not just reactionary; they are rooted in the deep traditions of their culture and locale.

## Abstracts

(continued) *Panel: Contemporary Japanese Theatre Scene: The Cosmopolitan, the Quotidian, and the Arty*

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

Okada Toshiki ranks among the most interesting playwrights and directors of the younger generation in Japan. After his play *Five Days in March* was invited to the Belgian Kunsten Festival des Arts in 2007 his overseas activities greatly increased. Okada's formal experiments, which he realizes with his theatre group *chelfitsch*, are evocative of contemporary dance. He is questioning the interrelation of body and language while employing a choreography that makes use of contemporary colloquial language and body movements originating from everyday life. My paper will explore Okada's 'super-real' staging of every day life in Japan and show how he is staging topics like the social and psychological conditions of people in times of crisis. To allow for an in-depth investigation I will focus my analysis on two recent plays: *Hot Pepper, Air Conditioner, And the Farewell Speech Air-Conditioner* (2009), that broaches the issue of young people in precarious employment conditions, and *Five Days in March* (2004), in which Okada compares the banalities of everyday life in Tokyo with the outbreak of the Iraq war. Selected scenes on video will visualize my points in discussion.

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

Although the contemporary theatre scene in Japan is remarkably cosmopolitan, featuring plays not only from Europe and America but from other Asian nations as well, African drama is underrepresented on Japanese stages. Not only are there few plays from Africa presented in Japan, the ones that are performed are almost universally the plays of white South African playwright Athol Fugard. In this presentation, I examine how African theatre is filtered through the West in Japan, understood not on its own terms but on Western ones, and how Fugard's plays themselves when presented in Japan offer a highly westernized Africa, using the example of the 2004 Haiyuzza production of *Hero to Gudbai* (*Hello and Goodbye*).

*Panel: Transformations of Xiqu*

**Lindy Li Mark**, California State University East Bay at Hayward  
**Translating *Kunqu* for the Stage**

English sidetitles for the Pai Hsien-Yung-Suzhou Kunju Theatre's production of the *Young Lovers Edition Peony Pavilion* which played in China, Hong Kong, Taiwan, California U.S.A., London, and Athens, show that English sidetitles is necessary for Asian verbal performing arts to achieve global presence. But such translations must be designed with care. This presentation discusses some requirements and examples for successful supertitle rendering. With good translations and availability of electronic technology, Asian verbal performing arts can achieve a wider global audience, including younger generation Asians.

**David Rolston**, University 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*)**

With its over 500 plays, *Xikao* for decades was the single largest collection of popular *xiqu* (indigenous Chinese theater) playscripts (almost all the plays are *Jingju* but some popular *Kunqu* and *bangzi* plays were included) published in China. *Xikao* appeared in a total of 40 installments from 1912-1925, and in several reprints; it was a best seller and very influential. The collection is very valuable because the editors were very catholic in their tastes and from all appearances did not edit the plays from any ideological point of view (with is a major problem with later large publications of *Jingju* plays). It is also clear that the priorities of the editors changed as time went by and that new installments reflect changes in *Jingju* (such as the rise of *Mei Lanfang* and other male performers of female roles) that occurred as the later installments appeared. The collection also includes plays once popular but later excluded from the repertoire, such as serial plays (*liantai benxi*) and contemporary topical plays (*shishi xi*, *shizhuang xi*). This paper will chart changes in the balance of male versus female characters in the plays, and in the distribution of role-types in them, paying attention to how these proportions differ depending on the importance of the characters in the play.

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

The intercultural adaptation in Taiwan, which started from the end of 1980s with a Beijing opera version of *Macbeth*, reached its peak as Robert Wilson collaborated with the Taiwanese Beijing opera diva Wei Haimin and restaged his *Orlando* in Taipei in 2009. The paper examines how the production team of the Guoguang Opera Company, especially the actress and the playwright, compromised in the mounting of *Orlando*, and how much they learned from this intercultural exchange.



## Abstracts

(continued) Panel: Performance Across Mediums

**Linda C. Ehrlich**, Case Western Reserve University  
**Kawamoto Kihachiro's Films, Japanese Doll Animation (ningyo anime) and Noh Theatre**

When one thinks of doll animation (stop-motion animation), it is common to focus on either the doll aspect (doll=child's toy) or the animation aspect (animation as fantasy). The gifted Japanese doll animator Kawamoto Kihachiro (1925-2010) produced films which transcended both aspects. In this paper, I explore this quality of transcendence in Kawamoto's films based on traditional Japanese sources, including the short film *Dojoji* (based on the Noh play) and *House of Flames* (based on the Noh play *Motomezuka*), and his final longer film *Book of the Dead* (*Shisha no sho*), based on the novel by Orikuchi Shinobu. Ties between Japanese ningyo anime (doll animation) and bunraku (puppet theatre) are well documented. I will turn instead to the possible connections between Kawamoto's artistry and the Noh theatre—not only as a source for the films but also as an inspiration for the expressive faces and gestures of the dolls themselves, and even for an attitude towards performance. Rather than considering himself the one who added life to inanimate objects, Kawamoto considered himself someone who would learn from his own creations.

**Ronald Janssen**, Hofstra University  
**"Self as Multiples": Butoh Performance as a Way of Knowing**

Throughout his memoir *Turning Japanese*, David Mura reverts to narrative and philosophical accounts of his experiences with various forms of Japanese performance arts – Kabuki, Noh, Butoh, puppetry, to name only a few – in order to learn something about his own identity. This paper will analyze Mura's experience with Butoh under the instruction of the legendary master Kazuo Ohno with the aim of exploring the developing concepts of identity in Mura's memoir and the formative power of Butoh for those concepts. Through close study of Mura's narrative and Ohno's interviews and workshop notes, the paper will go on to explore the wider implications of personal and cultural identity production found in process theories of psychology and art, especially as applied to transnational contexts. Video material to be included.

**Wenchi Lin**, National Central University, Taiwan  
**The Performance of Kenny Bee's Hybridity in Hou Hsiao-hsien and Chen Kun-hou's Urban Comedies**

It might sound unlikely that a Taiwan film about a small local town, *The Story of A Small Town* (1975), finds its best

actor in a pop singer from Hong Kong, Kenny Bee. But that is indeed the case. Thanks to the common practice of dubbing in film production at that time, Kenny Bee successfully portrays a Taiwanese country young folk in this healthy realist film by Lee Hsing without having to speak with his Cantonese accent. This paper argues that the three incompatible cultural images of Bee are skillfully brought into play in Bee's performance in Hou Hsiao-hsien and Chen Kun-hou's urban comedies. This paper argues that Bee's performance in the popular but short-lived genre of the early 80s as a young and innocent urban male is by no means as naïve as it seems.

**Kelly Aliano**, Graduate Center CUNY  
**Everything Old is New Again: A Study of the Adaptation Work of Charles L. Mee and Tadashi Suzuki**

"There is no such thing as an original play," states Charles L. Mee. On his website, from which this quotation is taken, Mee is addressing a major component of his oeuvre—the (Re)making Project. This work features a number of plays based on Greek materials yet also built of varying other elements, drawn from disparate cultural (and even pop cultural) details. In an Asian context, Tadashi Suzuki has also constructed a great amount of his production catalog from the refuse of Greek drama. This paper is an interrogation of both Mee's (Re)Making project and Suzuki's concept of "re quotation." I analyze the meaning of their terms for a concept that appears akin to adaptation as well as the distinction between the "new" and an "original" in a postmodern context.

*Poster Session during Reception*

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

Guo Shixing, a leading force in Chinese spoken theatre, has been the sole Chinese playwright within the last two decades whose every single production has initiated intense public reaction. Guo has established his signature writing style of Beijing dialect, black humor, and the blending of realism and absurdity. In 2010, Guo finished another trilogy—"Trilogy of Dignity" (*Zunyan Sanbuqu*) under the theme of "What is the dignity of man?" This essay explores the various provocative ways in which the Trilogy employs absurdist themes of excrement, death and the absence of home, to historicize and reflect on Chinese social and political life from the era of collective living to the present consumer society, and the ways it challenges the current individual dignity crisis with a sense of absurdity.

## Abstracts

*Poster Session during Reception (continued)*

**Iris Tuan**, National Chiao-Tung University, Taiwan  
**Adaptation and Representation of Shakespeare's Plays in Taiwan**

This paper explores the adaptation of Shakespeare's plays in Taiwan by focusing on two case studies of Wu Hsing-kuo's *The Tempest* and *The Bond*, adapted from *The Merchant of Venice* by the librettist Pong Ching-Hsi and Chen Fang. In the light of Post-colonialism and Interculturalism, we can clarify the possible new meanings of Shakespeare in Taiwan today.

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

This paper addresses the communicative role one street theater group, Jamghat, intends to take on in the ideological battleground of Delhi, India. In the summer of 2008, I spent a month with Jamghat, performing in a street play, which was intended to recruit women from the urban slums to become rickshaw drivers. Theories of political theater like Jamghat's frequently open up a problematic space in which artists want to say something specific and political—and in so doing they make certain assumptions about an audience who needs to be educated, who is somehow less politically aware or motivated than the artist, herself. In making such assumptions, political theater runs the risk of attempting to speak for as opposed to with subaltern individuals and groups. Jamghat provides an excellent model of such a conflicted political theatrical space; this paper theorizes Jamghat's process as one by which a performance may be created as a tenuous structure between audience and performer. Critically analyzing Jamghat's strategies for communicating with an audience composed mostly of impoverished, illiterate women and children, I argue for the potential—and potential pitfalls—of a culturally and historically specific street theater performance (or performances) to contribute to a clearer and more forceful communication of both the ideals and the concrete goals of a progressive Indian feminism. Incorporating analyses of the roles of popular culture, reappropriation of urban spaces, and embodiment in Jamghat's performance, I pinpoint more precisely why ideological communication can be so challenging and how street theater performances like Jamghat's provide certain tools for skirting ideologically-erected barriers and communicating with spectators on the other side.

**Cheng-Guang Zhao**, University of Chicago

**Degrees of Vitality: A Social Ecology of Traditional Ritual Performances in Tianjin, China**

Non-governmental, not-for-profit associations of indigenous outdoor performance were once ubiquitous in Tianjin's urban neighborhoods as well as its countryside. These groups, consisting mainly of ritual persuasionists or theatrical stiltwalkers, participated in the grand birthday celebrations of Heavenly Empress (Mazu) every few years and lesser events for other gods annually. Sadly, though not surprisingly, political turmoil and social change in the second half of the twentieth century nearly destroyed this scene of civic life and performative perfection. This paper compares the ecology of community life in these two settings, and argues that the spatial consciousness of publicness has been more or less the same in the suburbs, helping keep alive this civic tradition. By contrast, in the city proper, the socio-spatial logic of public recreation is now fundamentally different from what it used to be before socialist governmentality landed in China.

## Abstracts

*Panel:* Intercultural Theatre in Theory and Practice

Margaret Coldiron, University of Essex

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

Nearly 20 years after Patrice Pavis' gave us his "hourglass" model for evaluation of intercultural performance, it is now widely acknowledged that the intercultural flow in performing arts today travels in all directions and is not merely a case of parasitic "Western" artists feeding off the rich traditions of Asia. The London-based Balinese gamelan ensemble Lila Cita provides a useful case study for the examination of contemporary transnational, intercultural interaction. Moreover, the new works created for the ensemble by Balinese and Western composers prompt interrogation of just what is (or can be) meant by notions of the "traditional" in a living musical landscape that has ever been characterised by continuity and change. The work of Lila Cita will be considered in relation to other "international" Balinese gamelan ensembles Sekar Jaya (based in the San Francisco Bay area) and Çudamai, (based in Pengosekan, Gianyar) sketching out a picture of hybridity and innovation in the world of "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**

Lin Zhaohua is renowned for his pioneering experimental work in Huaju (spoken drama). While Vice President of the prestigious Beijing Peoples' Art Theatre, he also established one of the earliest independent theatre workshops, the "Lin Zhaohua Studio." A leading figure in the 1980s' "exploration theatre" movement, Lin introduced a variety of non-illusionistic styles and techniques in defiance of socialist realism, the established norm for Huaju. Lin's experimental ground-breaking productions of Absolute Signal, Bus Stop, Wild Man, and Second Uncle Doggie's Nirvana earned him national acclaim. As he staged Absolute Signal in a small rehearsal room, Lin actually initiated the Renaissance of the "Little Theatre Movement" in the post-Mao era. Over a distinguished, thirty-five year career, Lin has produced an extraordinary body of work, including Spoken Drama and Chinese Opera, and both Chinese and Western plays, covering a broad range of styles from naturalism to the avant-garde. A defining characteristic of Lin's work is the close, personal relationship he develops with playwrights, including Nobel Laureate Gao Xingjian and Beijinger Guo Shixing, to create unique, enduring collaborations. Lin has truly been a mentor, nurturing a new generation of experimental directors, including both Meng Jinghui and Tian Qinxin. Lin remains a major artistic voice today, as he continues to

experiment and produce cutting-edge work, both controversial and provocative. Lin Zhaohua's Faust, which opened in 1994, was the first production of Faust in China. (Meng Jinghui would direct his Bootleg Faust in 2000.) This study examines the production's stylistic and thematic elements, focusing on directorial concept and mise-en-scene. Goethe's volcanic Dr. Faust first arrives in Beijing, baring his soul in Mandarin to enter into a pact with the devil. Unexpectedly, God is portrayed as a man wearing a terry-cloth bathrobe and clutching a microphone. The devil Mephistopheles is a woman speaking with the accent of a Beijing gangster (a liumang "hooligan" character). Faust begins his journey into the world behind the wheel of a Beijing "Cherokee" Jeep. A rock'n roll band sings the tragic choruses. The stage set is straight out of German Expressionism or Grunge Industrialism. Characterized by its elaborate constructivist set, Lin's eclectic approach to Faust encompasses a mix of realistic and anti-illusionistic techniques, including the aesthetics and stylization of Chinese Opera and other indigenous performance forms, anti-realistic Western techniques, expressionism, symbolism, non-naturalistic acting and staging, deconstruction, and postmodernism. As Faust was first performed during the 5th anniversary of "June 4th," the production was especially provocative, embodying the cultural and socio-economic-political zeitgeist of Post-Tian'anmen Beijing.

Ronald Gilliam, University of Hawai'i, Manoa

### **Yaxshimusiz/Nihao Apendi: Modern Intercultural Performance in Xinjiang**

"Yaxshimusiz Apendi," a prime example of intercultural performance in modern China, was first performed in 2009 by the Xinjiang Acrobatic Troupe of China. It took four years to compete and culminated in a record-breaking run at the People's Theatre in Ürümqi. The performance told the story of a famous Uyghur folk character, Nassardin Apendi, through song, dance, acrobatics, and narration. Throughout the performance Apendi used wit and comedy to conquer his adversaries in a spectacular display of acrobatic skill and storytelling. While the performance showcased stereotypical Uyghur acrobatic stunts such as the Uyghur Dawaz (tightrope-walking), "Yaxshimusiz Apendi" also included numerous elements that combined both Uyghur and Han Chinese aesthetics. In addition, only one song was performed in Uyghur language while Mandarin Chinese was often used with Uyghur intonation. This presentation, accompanied by video footage from the performance, will explore the crossroads of these two cultures in an attempt to locate how contemporary Uyghur performing arts are produced and consumed in the diverse urban capital of Xinjiang, China.

## Abstracts

*Panel:* Intercultural Theatre in Theory and Practice  
(continued)

Mary Mazzilli, SOAS London

### **The Transnational Spirit of Gao Xingjian's "Cold Theatre": A Philosophical Approach to Some of His Plays**

In his Nobel Prize speech Gao's defines cold literature as a sort of literature 'that will flee in order to survive, it is literature that refuses to be strangled by society in its quest for spiritual salvation'. He also talks of a literature that both transcends national boundaries and makes profound revelations about the universality of human nature. Two main messages are communicated from these definitions: one that aims to look at literature as a way towards spiritual salvation and the second that associates literature to universality. This paper will attempt to define Gao's theatre by expanding the meaning of the term 'cold literature' and relating it to Gao's idea of literature that can transcend cultural boundaries, hence Gao's transnational spirit. When one talks about 'transnationalism' and Gao, one cannot avoid talking about the relationship between West and East. The boundaries that Gao's work transcends are mainly related to a dialectical relationship between these two cultures, these undistinguished pillars, whereby the term spirit can be linked to Gao's vision, that encompassing a philosophical approach of spiritual salvation, that bringing together Western and Eastern values. His post-exile plays in particular are a very good example of how both Western and Eastern philosophies are integrated in Gao's vision and how this translates into theatre practices. This paper will, therefore, be looking at the philosophical connotation of two of Gao Xingjian's post-exile plays as examples of his transnational spirit, in particular *Nocturnal Wanderer* and *Death collector*.

*Panel:* Music, Choreography and Theatre

Fan-Ting Cheng, UCLA

### **Exoticized Locality: (Re)producing Taiwan Through Intercultural Belly Dance**

Intercultural belly dancing has stimulated the Taiwanese entertainment industry over the past 10 years. Different from contemporary dance such as Cloud Gate Dance Company's performance, intercultural belly dance offers alternative tactics for Taiwanese dancers to re-consider their bodies, communities, and even nation via its flexible form and parodic process. Employing Edward Said's argument of orientalism, Jose Muñoz's notion of disidentification, and Homi K. Bhabha's discourse of hybridisation, I investigated how Taiwanese belly dancers use parody of exoticism and eroticism as a survival strategy

to work within and against norms of colonial nationality. Intercultural belly dance is a conceptual art. Nefes Eastern Arts Troupe combines belly dance, visual arts, parody and many vaudeville elements. The body then becomes a field of national ideology and a territory of reestablished imagined cultural identification. The act of imagining Taiwanese-ness confronts risk of obliterating the original Taiwanese-ness, if ever existed. Their intercultural belly dance exemplified a Taiwanese approach on self-positioning in the global cultural enterprise.

Ellen Gerdes, Temple University

### **Choreographed Meditation: The Dance Works of Shen Wei and Kun-Yang Lin**

This paper examines the supposed philosophical underpinnings of the work of two prominent Asian-American choreographers, Shen Wei and Kun-Yang Lin. Shen Wei, a New York City choreographer, originally hails from Guandong, where he grew up studying Chinese opera with his parents who endured the opera reforms of the Cultural Revolution. One of his works, *Connect Transfer*, synthesizes calligraphy and dance; its dancers paint with paint-laden mitts while dancing with seemingly unceasing, fluid movement. The Chinese government invited Shen Wei to present this piece for the 2008 Beijing Olympic ceremonies, thus asking the piece to contribute to a national display of both traditional artistic practice and modern technologies, of the body and otherwise. This paper draws from an interview with Shen Wei's dancer, Dai Jian, and an interview with Kun-Yang Lin after he presents his work in Taiwan this May. The presentation will include video viewing.

## Featured Speaker

James R. Brandon will give the prestigious *Asian Theatre Journal* Lecture this year. He has been a Professor of Theatre in University of Hawai'i at Manoa Department of



Theatre and Dance since 1968, and has brought much recognition to the department. He has directed over sixteen major productions at the University of Hawai'i, many of which he also translated or authored, and his creative work has repeatedly been honored with awards on the

state and national level. He has authored and edited sixteen books, many of them seminal works that comprise the core curriculum for Asian theatre courses nationally. Professor Brandon is unquestionably one of the most widely recognized and highly honored theatre faculty anywhere in the world.

### SOME OF HIS AWARDS INCLUDE

1995 *Sukeroku: Flower of Edo* [Kabuki Comedy]  
Best Production, Best Ensemble, and Best Director Awards, Hawai'i State Theatre Council

1991 *The Road to Tokyo!* [Kabuki Drama]  
National Festival alternate selection, and Regional Festival winner at the American College Theatre Festival as director and co-author

Award for Best Director from the Hawai'i State Theatre Council

1989 Invitational tour to perform the English-language Kyogen plays *Buaku the Bold* and *Tricked by a Rhythm* at the National Noh Theatre of Japan in Tokyo

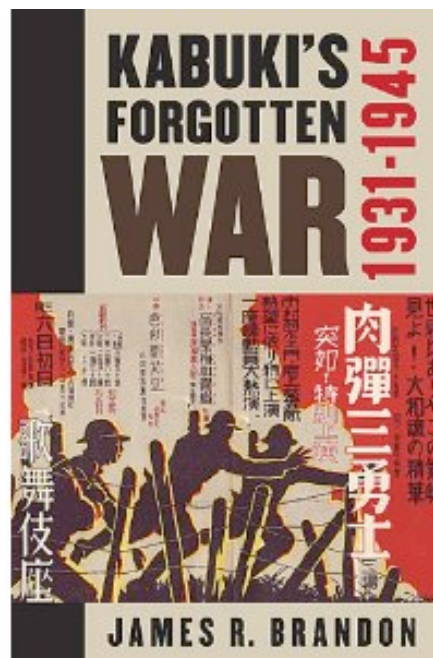
1981 *Hoichi: Dark Tales of the Heike* [UH Production]  
Award for Best Original Drama at the American College Theatre Festival, Region VIII

### SOME OF HIS MAIN HONORS INCLUDE:

- 1994 The Order of the Rising Sun with Gold Rays, an Imperial Decoration from the Government of Japan
- 1994 A national award for Outstanding Teacher of the Year from the Association for Theatre in Higher Education
- 1991 The Lifetime Achievement Award for work in Asian Theatre from the Hawai'i State Theatre Council
- 1988 The John D. Rockefeller 3rd Award of the Asian Cultural Council, in recognition of exemplary contributions to the understanding and appreciation of Asian Theatre

### SOME OF HIS BOOKS INCLUDE

- *Kabuki's forgotten war: 1931-1945* (2009)
- *Cambridge Guide to Asian Theatre* (Cambridge UP, 1993)
- *On Thrones of Gold: Three Javanese Shadow Plays* (Harvard UP, 1970; reprinted, University of Hawai'i Press, 1993)
- *Kabuki: Five Classic Plays* (Harvard UP, 1975; reprinted, University of Hawai'i Press, 1992)
- *Sanskrit Drama in Performance* (University of Hawai'i Press, 1981; India ed., New Delhi: Motilal Banarsidass, 1990)
- *Theatre in Southeast Asia* (Harvard UP, 1967).



## Speakers, Chairs, and Participants (in the order of appearance)

**Jonathan H. X. Lee** is Assistant Professor of Asian American Studies who specializes in Southeast Asian and Sino-Southeast Asian American studies. Lee received his PhD in religious studies from the University of California at Santa Barbara in 2009. Lee is the Program Co-chair of the Religions of Asia section for the American Academy of Religion, Western Region (AAR/WR) conference, and is the academic adviser and grant writer for South East Asian Cultural Heritage & Musical Performing Arts (SEACHAMPA) collective. Lee's publications include *Cambodian American Experiences: Histories, Communities, Cultures, and Identities* (2010); and co-editor of the *Encyclopedia of Asian American Folklore and Folklife* (2011). Lee's research interests are in Cambodian, Vietnamese, and Chinese-Southeast Asian American histories, folklore, cultures, and religions.

**Soo Ryon Yoon** is an MA/PhD student in the Department of Performance Studies at Northwestern University. Her current research interests include the representation of African dance practices in South Korea, and racial/gendered otherization within the context of *damunhwa* (multiculturalism) that is manifested through dance performances and everyday cultural practices.

**Yoshiko Fukushima** is Associate Professor of Japanese Studies, Asian Theatre & Performance Studies; Department of Languages, Chair; University of Hawai'i Hilo

**Xiaomei Chen** is Professor of Chinese and Department Chair of East Asian Languages and Cultures at the University of California Davis. Her latest publication is *Columbia Anthology of Modern Chinese Drama* (2010). Her other books include *Reading the Right Text: An Anthology of Contemporary Chinese Drama, East of West: Cross-cultural Performance and the Staging of Difference*, and *Occidentalism: A Theory of Counter-discourse in Post-Mao China*.

**Kevin Wetmore, Jr.** is an Associate Professor of Theatre at Loyola Marymount University. He is the Secretary/Treasurer for the Association for Asian Performance, active in ATHE, and just finished a seven year term as director of the Comparative Drama Conference. He is the author, editor or co-editor of over a dozen books, including *The Athenian Sun in an African Sky*, *Modern Japanese Theatre and Performance* (with David J. Jortner and Keiko I. McDonald), *Revenge Drama in European Renaissance and Japanese Theatre* and *Portrayals of Americans on the World Stage*. He lives in Los Angeles where he also works as an actor, director, stage combat choreographer and stand up comedian.

**Andrew Kimbrough** is Associate Professor of Dramatic Literature and Performance at University of Kentucky. He is the author of *Dramatic Theories of Voice in the Twentieth Century* (2011) and researches the intersections of vocal stage practices with philosophy and theory. Other publications on the voice have appeared in *The Voice and Speech Review*, and his articles on contemporary performance in China appeared in *TDR* and *Theatre Topics*. Kimbrough organized a previous panel on the voice in Asian performance for the AAP 2009 conference in New York.

**Jennifer Goodlander** is Assistant Professor of Theatre History, Theory & Criticism, Directing at University of Kentucky. She has received many grants and fellowships for her performance work and research on Asian performance, including a Fulbright Fellowship to Indonesia. At the University of Kentucky she teaches Asian Performance, World Theatre, Directing, and Intercultural Performance. Goodlander has presented at national and international conferences, has published in *Theatre Journal* and *Puppetry International Magazine*, and has a chapter in a book on Indonesian politics and identity that was jointly published by the Yale Indonesia Forum and Sanata Dharma University Press. Goodlander is the newly elected Membership/Outreach Coordinator of AAP.

**Tara McAllister-Viel** is a professional voice director, Equity actress, and voice-over specialist working in the U.S., Asia, and Europe for the past 20 years. Currently, she is the voice director for London-based theatre company Unanimous Cohort as well as Voice Lecturer at The Central School of Speech and Drama of the University of London. For the past 6 years she has led the voice programme for The Collaborative and Devised Theatre specialty and trained future voice teachers for the MA-Voice Studies course as well as supervised PhD candidates in Voice Studies for the MPhil/PhD programme. Previously, McAllister-Viel was Visiting Professor of Voice for the MFA and BFA acting conservatoires at The Korean National University of Arts, School of Drama, Seoul, Korea. Over the course of four years, she studied p'ansori from Human Cultural Treasures Han Nong-Son and Song Uhyang in Seoul and studied briefly with Chan Park in Ohio. Publications include articles in *Modern Drama*, *Theatre Topics*, *Contemporary Theatre Review*, *The Voice and Speech Review*, and a chapter in *Boston and Cook's Breath in Action*.

## Speakers, Chairs, and Participants (in the order of appearance)

**John D. Swain**, California State University Northridge. Professor Swain's research interests are in contemporary Japanese theatre, concentrating on theatre by marginalized groups in Japan, especially the Korean diaspora in Japan, and theatre interactions between Japan, Korea, and around the Pacific Rim. His Ph.D. dissertation, completed at UCLA in 2004 is titled, *Nomads Still: Zainichi-Koreans and Contemporary Japanese Theatre*. Publications include "The Globalization of 'Riverbed Beggars.'" in *Text & Presentation, 2005*, and "Senda Koreya and the *Tenkō* Paradigm." in *Modern Japanese Theatre, 2005*. He has translated several Japanese plays into English. Most have been published in the *Half Century of Japanese Theater* series, including *Citizens of Seoul*, by Hirata Oriza, and *Hinemi*, by Miyazawa Akio. In February 2008 he was dramaturg and translator for the American premier of *Hinemi* at CSU, Northridge. Outside Japanese theatre, one of his favorite playwrights is Suzan-Lori Parks.

**Emily Wilcox**, doctoral student in Anthropology, UC Berkeley. Working at the intersections of medical anthropology, performance theory, postcolonial theory, and science studies, she investigates the dance and performance art industries in post-Mao China as a site for thinking about how the processes of cultural efficacy and production of (aesthetic/economic/moral) value operate under conditions of drastic social transition. She is particularly interested in how the disciplined virtuosic subjects who come into being through China's institutions of dance education challenge modern assumptions about the relationships between mechanization and creativity, technology and art, constraint and self-realization.

**Kristen Rudsill** is Assistant Professor of Popular Culture at Bowling Green University where she teaches "Introduction to Popular Culture," "Global Popular Culture," "Religion and Popular Culture," "International Performing Arts," and "Indian Popular Culture." She holds a Ph.D. in Asian Cultures and Languages from University of Texas at Austin

**Arnab Banerji** is a PhD student in the Department of Theatre and Film Studies at the University of Georgia. His Georgia credits include *Romeo and Juliet* as a dramaturg and light designer for *Blackbird* and *Dance of Hands*. Arnab has acted, directed and designed for both University Theatre and regional theatre in India. His previous credits include *Catastrophe, A Piece of Monologue, Top Girls, The Knight of the Burning Pestle* and *Six Characters in Search of an Author*. His research interest is Indian Classical and Ritual theatre. He plans to write a history of design in these forms and explore the possibilities of

alternative performance spaces and the use of technology in traditional performance.

**Dongshin Chang** is Assistant Professor, Hunter College, City University of New York. For more than a decade Chang has studied and practiced *kunqu*, a form of traditional Chinese theatre, and continues to learn with teachers at the Kunqu Society in New York City and perform in the young male role type (*xiao sheng*). He teaches *kunqu* in his classes at Hunter and has organized and given lectures and demonstrations of the art form for the general public. He began to study *nihon buyō* with Ms. Moss in 2010.

**Fujima Nishiki-no** (Helen Moss) has been involved with Japanese classical dance (*nihon buyō*) for more than twenty-five years, and is one of very few non-Japanese licensed to teach. She is also the founding Secretary of IchiFuji-kai Dance Association, a multicultural non-profit organization devoted to performing and teaching *nihon buyō* in the elegant Soke Fujima style. As a "spokesdancer," she has done many workshops, lectures, and also concert narration about Japanese classical dance and related subjects, both for IchiFuji-kai and as an independent scholar. Ms. Moss also teaches Japanese movement, and coordinates costumes for Harmonia Opera Company.

**Deborah Klens-Bigman** holds a Ph.D. from the Department of Performance Studies, New York University. Her research interests encompass the range of Japanese performance, including traditional forms such as *noh*, *kabuki* and the *kabuki* dance form known as *nihon buyō*, as well as various traditional martial art forms (*budō*). She has been studying Japanese swordsmanship (*iaido*) for over 20 years and holds multiple *dan* (black belt) rankings in three styles. She lives in the Bronx, with her husband, artist Vernon Bigman, and four cats who really own the place.

**Yuko Eguchi** is a Ph.D. student at the University of Pittsburgh. She was awarded the Japan Iron and Steel Federation Mitsubishi Foundation Fellowship in 2009 and 2010 and has conducted fieldwork among the geisha community of downtown Tokyo. She is currently working on her dissertation titled *The Arts of the Geisha: Constructing a New Aesthetic of "Iroke" (Sensuality) and Social Identity* and will be taking her defense in April 2012. She received the title of master of tea ceremony in 2009 and will be receiving the title of Kouta (small songs) mastership in the spring of 2011. She is interested in researching the ways in which Japanese traditional arts in various forms share certain aesthetics to create unique sensibilities indigenous to the Japanese.

## Speakers, Chairs, and Participants (in the order of appearance)

**Patricia Sieber**, Associate Professor, Department of East Asian Languages and Literatures, The Ohio State University. She is interested in the canon formation surrounding Chinese vernacular genres from the Yuan period onward. She is the author of *\*Theaters of Desire: Authors, Readers, and the Reproduction of Early Chinese Song-Drama, 1300-2000\**, a cross-cultural history of the construction and reception of "Yuan zaju." She works on two book length studies. Her first project, *\*The Power of Imprints: Qing-Period Publishing and the Formation of European Sinology, 1720-1860\**, examines the role that books acquisitions by Europeans in China played in the formation of the literary canon of Chinese belles-lettres in eighteenth- and nineteenth-century Europe. Her second project explores the socio-literary processes surrounding the song genre of *\*sanqu\** in Yuan and Ming sources and their impact on modern conceptions of the Yuan period more generally. Other publications include an edited collection of short stories entitled *\*Red Is Not the Only Color: Contemporary Chinese Fiction on Love and Sex Between Women\** and articles on canon formation, visuality, and performativity in *\*Modern Chinese Literature and Culture\**, CHINOPERL, *\*Monumenta Serica\**, *\*Journal of Chinese Religions\** and *\*Contemporary Buddhism\** among others. She teaches courses on different facets of traditional Chinese literature, including courses on traditional Chinese novels & drama, the intersection of traditional & modern Chinese literature, and comparative literary relations. She has been a fellow at the Center for Chinese Studies, National Central Library (Taipei), at the Institute for Collaborative Research and Public Humanities (OSU), and at the Library of Congress (Washington, D.C.). Her research has been awarded funding from the NEH, ACLS, DAAD and the Chiang Ching-Kuo Foundation among others. As a two time recipient of OSU's East Asian Studies Center FY National Resource Center (NRC) and Foreign Language and Area Studies (FLAS) grants from the U.S. Department of Education, she currently serves as the director of OSU's East Asian Studies Center.

**Leonore Szekely**, Ph.D., Dept. of Asian Languages and Cultures, The University of Michigan Ann Arbor

**Mengjun Li**, Ph.D. student in East Asian Languages and Literatures, Ohio State University

**Sara Kile**, Ph.D. Candidate, Department of East Asian Languages and Cultures, Columbia University

**Kaijun Chen**, Ph.D. Candidate, Department of East Asian Languages and Cultures, Columbia University

**Liana Chen** (Ph.D., Stanford), Assistant Professor, Department of East Asian Languages and Literatures, George Washington University, Washington, D.C. A specialist in Tang Xianzu studies and traditional Chinese drama, she was a visiting scholar at Harvard University and subsequently at the China Academy of Arts in Beijing. Her recent publications include "Homeward Odyssey: Theatrical Reframing of 'The Rakshas and the Sea Market'" and "The Genesis and Transformation of 'Flower Spirits' Dancing" in *The Peony Pavilion*." Her research has been supported by Peking University Harvard-Yenching Institute Fellowship, Stanford University Center for East Asian Studies, Foreign Language and Area Studies (FLAS) fellowship from the US Department of Education, and other institutions.

**Carol Fisher Sorgenfrei**, Professor of Theatre at UCLA

She is a specialist in Japanese theatre and intercultural performance, as well as a playwright and director. Her book *Unspeakable Acts: The Avant-Garde Theatre of Terayama Shuji and Postwar Japan* (University of Hawaii, 2005) analyzes the complex work of playwright/director/filmmaker Terayama in cultural/historical context, and includes translations of his plays and theory. She is co-author with Phillip Zarrilli, Bruce McConachie and Gary Jay Williams of *Theatre Histories: An Introduction* (Routledge, second edition 2010). Articles on Japanese performance, intercultural theater, and fusion theater as well as book and play reviews appear in *Asian Theatre Journal*, *Theatre Research International*, *Theatre Survey*, *Theatre Journal*, *Contemporary Theatre Review*, *TDR (The Drama Review)*, *Modern Drama*, etc. and in various books and encyclopedias. Her translations from Japanese appear in *Asian Theatre Journal* and *Half a Century of Japanese Theatre*. She has presented over one hundred papers at conferences throughout the world. Her fifteen original plays include the award-winning *Medea: A Nob Cycle Based on the Greek Myth*, the kabuki-flamenco *Blood Wine, Blood Wedding*, the *kyogen-commedia dell'arte The Impostor* and *A Wilderness of Monkeys* (a revenge-comedy "sequel" to *The Merchant of Venice*). She is co-adaptor with Israeli director Zvika Serper of the acclaimed Japanese-Israeli fusion play *The Dybbuk/Between Two Worlds*. Her plays and translations have been performed in America, Canada, Great Britain, Denmark, India, Israel and Japan and broadcast on PBS, NHK and the BBC. She has directed nearly forty stage productions in the USA, Japan and India. She is an Associate Editor of *Asian Theatre Journal* and of *Theatre Journal*, Contributing Editor to *Theatre Research International*, and the Editor of the *Newsletter of the Association for Asian Performance*. She is a member of the Advisory Group for the Centre for International Theatre and Performance Research at Royal Holloway (University of London), and is a Research Fellow at the International Research Institute in Interweaving Performance Cultures at Berlin's Free University.



## Speakers, Chairs, and Participants (in the order of appearance)

**Woodrow Hood** is professor of Theatre and Communication at Wake Forest University. As an author, critic, and theorist, he has just completed the sixth edition of the co-authored textbook, *Theatre, Its Art and Craft*, and wrote a section for the recently published book, *Women in American Musical Theatre*. He has written for national and international journals and publications such as *American Theatre* magazine, *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, *Theatre Journal*, *PAJ* (Performing Arts Journal), *Postmodern Culture*, *The Journal of Dramatic Theory and Criticism*, *Theatre Topics*, *TheatreForum*, and others.

**Cindy Gendrich** is Professor of Theatre, Wake Forest University, Winston-Salem, NC. She publishes, performs, and directs regularly. She's authored or co-authored include "Another Terrain: Theatre Nohgaku's *Pine Barrens*," for *Theatre Topics*, "Noise and Nudity: Kyoto's dumb type," and "Straight into the Body: Handmade technology and the Akhe Group's *White Cabin*," both in *TheatreForum*. As well as writing on her own, she's collaborated with colleagues on both articles and books, including the well-known theatre appreciation text, *Theatre, Its Art and Craft*.

**Barbara Geilhorn** is an advanced research fellow in Japanese Studies in the Institute of East Asian Studies, Freie Universität Berlin. Barbara's research interests include Japanese Nō and Kyōgen Theatre, contemporary Japanese theatre, gender studies and cultural sociology. She held a postgraduate scholarship from the German Institute of Japanese Studies, Tokyo, and participated in the development of a digital research guide to the journal "Nōgaku" (1902-1921; a joint project of the Japanese Studies, University of Trier, and the Theatre Museum, Waseda University). Her publications include *Between Self-Empowerment and Discrimination – Women in Nō Today* (In: Nō Theatre Transversal. Iudicium, 2008) and *Weibliche Spielräume – Frauen im japanischen Nō und Kyōgen Theater (Female Spaces – Women in Japanese Nō and Kyōgen Theater* Iudicium 2011).

**Lindy Li Mark**, California State University East Bay at Hayward, emerita

**David Rolston**, Associate Professor, Asian Languages and Cultures, University of Michigan Ann Arbor. He specializes in traditional Chinese fiction and theater. His past research was focused on traditional Chinese criticism of the novel and he is presently working on the cultural history of Peking opera. He is the editor of *How to Read the Chinese Novel* (1990) and the author of *Traditional Chinese Fiction and Fiction Commentary: Reading and Writing Between the Lines*. In 2010 he became the editor of

*CHINOPERL Papers*, an annual journal covering Chinese oral performing literature.

**Hsiao-Mei Hsieh** (Ph.D., Northwestern), Assistant Professor of Drama, National Taiwan University

**Margaret Coldiron**, Lecturer, Acting School, University of Essex. Professor Coldiron is a theatre director, performer, teacher and a specialist in Asian performance and masks. After taking a degree in English and Comparative Literature at William Smith College, she trained as an actress at the Drama Centre, London and performed with various companies in the US and UK including San Francisco Repertory, Actors' Ark and the National Shakespeare Company. She has taught and directed for a number of professional actor-training programmes including the American Conservatory Theatre, University of Missouri-Kansas City, East 15, Mountview, Arts Ed., Central School of Speech and Drama and the Drama Centre, London (where she was Vice-Principal from 1989-93.) She has an MA in Text and Performance Studies from King's College and RADA and a PhD in Drama from Royal Holloway.

She has studied Topeng masked dance drama and mask carving in Bali and has worked with Japanese Noh masters Matsui Akira (Kita school), Umewaka Naohiko (Kanze school) and Michishige Udaka (Kongoh school). She has also undertaken extensive fieldwork on masked performance in India, Sri Lanka and Thailand. From 2006-2009 she was part of the AHRC research project on *The Body and the Mask in Ancient Theatre Space* working with master performers and reconstructed ancient Greco-Roman masks in virtual ancient spaces ([www.kvl.cch.kcl.ac.uk/masks/index.html](http://www.kvl.cch.kcl.ac.uk/masks/index.html)).

Since 1997 she has been Associate Director of Thiasos, a theatre company specialising in intercultural productions of ancient Greek plays, which has toured in the UK, US and Cyprus ([www.thiasos.co.uk](http://www.thiasos.co.uk)).

Publications include: *Trance and Transformation of the Masked Actor in Japanese Nob and Balinese Dance Drama* (Edwin Mellen Press, 2004), *Who's Who in Contemporary World Theatre* (Routledge, 2000), the *Encyclopedia of Asian Theatre* (Greenwood Press, 2007) and various articles and reviews in *Asian Theatre Journal*, *Indonesia and the Malay World*, *New Theatre Quarterly*, *Women and Performance*, *Puppet Notebook*, *Seleb Notes* and the online journals *Consciousness, Literature and the Arts* and *Didaskalia*.

Dr. Coldiron plays with Lila Cita Balinese Gamelan Ensemble and performs with Lila Bhawa Dance Troupe; she is a member of the Directors Guild of Great Britain and a Fellow of the Royal Asiatic Society.

## Speakers, Chairs, and Participants (in the order of appearance)

**Linda C. Ehrlich** is associate professor at Case Western Reserve University. She has published articles on world cinema in *Film Quarterly*, *Cinema Journal*, *Senses of Cinema*, *Literature/Film Quarterly*, *Film Criticism*, *Journal of Film and Video*, *Ethnomusicology*, *Cinema Scope*, and *Journal of Religion and Film*, among others. She has co-edited (with David Desser) *Cinematic Landscapes*, an anthology of essays on the interface between the visual arts and cinemas of China and Japan (University of Texas Press, 1994; reprint in 2008). Her second book, *The Cinema of Victor Erice: An Open Window*, appeared in the Scarecrow Press Filmmakers' Series (#72) in 2000 (expanded paperback edition in 2007). In addition, she has published poetry in *International Poetry Review*, *The Bitter Oleander*, *Southern Poetry Review*, *Literary Arts Hawaii*, and other literary journals. Her taped commentary on *The Spirit of the Beehive* (*El espíritu de la colmena*) appears on the Criterion DVD of this film.

**Ronald Janssen**, Chair, Department of Writing Studies, Hofstra University, Hempstead, NY, USA. He publishes on contemporary U.S. and Chinese literatures and arts. Co-translator (with Professor Jian Zhang) of three volumes of short stories by the contemporary Chinese woman writer Can Xue; Fulbright lecturer at Beijing University (1998-2000). Member of the editorial board of the journal *Critical Asian Studies*.

**Kelly Aliano**, Ph.D. student in Theatre, Graduate Center CUNY and Teaching Fellow, Hunter College CUNY. She has presented at the Performance Studies International conference and as part of a working group at ASTR 2010. She teaches Intro to Theatre at Hunter College. In addition, she is an avid video game player. Her video game credits include: Halo 3, Halo: Reach, Modern Warfare 2, and Beatles: Rock Band.

**Wenchi Lin**, associate professor of English, National Central University, Taiwan. He mainly writes on Taiwan cinema and other Chinese films. He is the author of two books in Chinese: *National Identity and Allegories in Chinese Cinema* (2009) and *Exploring the Nation of Cinema: Wenchi Lin's Film Writings* (2010). He co-edited a collection of critical essays on Hou Hsiao-hsien. Currently he is also the editor in chief of *Film Appreciation Academic Journal* and *FunScreen Weekly*, an on-line film magazine.

**Sissi Liu**, PhD student of the Theatre Program at the Graduate Center of the City University of New York; Faculty member of the Department of Communication Studies at Baruch College

**Iris Hsin-chun Tuan** (Ph.D., UCLA), Associate Professor in Department of Humanities and Social Sciences at National Chiao-Tung University, Taiwan.

**Katherine Lieder**, Masters Program in Performance Studies at New York University

**Cheng-Guang Zhao**, Ph. D. Candidate, Department of Anthropology, University of Chicago

**Bettina Entell** has an extensive professional theatre background, which includes producing, directing, and acting in North America, Europe, and Asia. She completed her Ph.D. at the University of Hawaii. Interests include Chinese Theatre / Huaju, Intercultural Performance, and Experimental / Avant-garde Theatre. Tina is currently a Creative Director of U.S. Operations for Swiss-based Show and Tell Films.

**Ronald Gilliam** is currently a Doctoral Candidate in Asian Theatre at the University of Hawai'i at Mānoa. He previously received his MA from the Department of Performance Studies at New York University and his BA in Theatre and Chinese Language from Butler University. In 2004, he co-founded NoExit Performance, a theatre company based in Indianapolis, Indiana, which focuses on theatrical experimentation and intercultural performance. In addition to his artistic contributions, Mr. Gilliam has published articles and book reviews in numerous peer-reviewed journals such as *e-Misférica* and *Asian Theatre Journal*. Mr. Gilliam will conduct fieldwork for his dissertation on contemporary manifestations of Uyghur dramatic art beginning this fall.

**Dr May Mazzilli**, Teaching Assistant in Chinese Film and Theatre, School of Oriental and African Studies, University of London

**Fan-Ting Cheng** received her MA from NYU's department of performance studies in 2010. She is currently a doctoral student in the department of theater and performance studies at UCLA. Her interests include post-colonial corporeality, dance and queer theory.

**Ellen Gerdes** earned a B.A. in dance from Wesleyan University and an Ed.M. in dance from Temple University. Her work as an educator is heavily influenced by her research on the pedagogy and politics of dance in China and Taiwan. Her written scholarship is published in the *Asian Theatre Journal*, *Journal of Dance Education*, *Cultural Studies: Critical Methodologies*, and the *Dance Chronicle*. In addition to teaching college students, Ellen teaches ballroom dance as a teaching artist for Dancing Classrooms Philadelphia and teaches Chinese dance at the Folk Arts Culture and Treasures School.

## Speakers, Chairs, and Participants (in the order of appearance)

**Rpuleena Bose**, Assistance Professor, Department of English, Sri Venkateswara College, University of Delhi

**Aragorn Quinn**, Ph.D. student, Japanese literature, Stanford University

**David Mason**, Associate Professor of Theatre, Rhodes College, and author of *Theatre and Religion on Krishna's Stage: Performing in Vrindavan*. He is a former Fulbright-Hays Fellow and the author of articles on Sanskrit drama, theater, and religion that have appeared in *New Literary History*, *Theatre Research International*, and the *Journal of Dramatic Theory and Criticism*.

**John B. Weinstein** is Associate Professor at Bard College at Simon's Rock and President of the Association for Asian Performance. His passion is the theater. He is an authority on East Asian theater, particularly the modern and contemporary performing arts of mainland China and Taiwan. His dissertation research focused on modern Chinese comic drama, and he has directed a number of the plays from that study. In 1997-98, he received a Fulbright grant for study in Taiwan, an experience that has led to ongoing research on Taiwan theater.

His publications have appeared in the journals *Asian Theater Journal*, *Theater Journal*, *China Information*, and *Chinese Literature: Essays, Articles, Reviews*, online with *Modern Chinese Literature and Culture*, and in the recent volume *Contested Modernities*. Besides his work on Asian theater, he is also dedicated to developing new American plays and musicals; in 2003 he co-wrote and directed *Remember the Women* at Washington's National Theater.

A member of the Association for Asian Performance since 1998, he has been an officer for six years and was elected president in 2006. He is also active in the Association for Theater in Higher Education. Through AAP, ATHE, and other organizations, he has given numerous conference presentations, on topics ranging from multilingualism in Taiwan theater to homosexuality in Chinese literature and film. He has also presented on early college education, drawing from his work at both Simon's Rock and Bard High School Early College, where he taught Chinese and theater in that school's inaugural year. In 2006, the Simon's Rock senior class awarded him the Dr. John A. Glover Award. (2001–).

**Alexander C. Y. Huang** is Associate Professor of English, Theatre, and International Affairs at George Washington University in Washington, D.C., research affiliate in literature at MIT, and vice president of Association for Asian Performance.

His book, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia University Press), received awards from Modern Language Association (MLA), International Convention for Asian Scholars (ICAS), and New York University (NYU).

He has also been involved in the larger artistic and academic communities in the U.S. and abroad as the general editor of *The Shakespearean International Yearbook*, Honorary Visiting Professor and Graduate Faculty, Institute of Literary Theory and Aesthetics, Shandong University, China, distinguished visiting professor at the Seoul National University, South Korea, speaker at the 2011 Edinburgh International Festival, and co-founder of *Global Shakespeares*, an open-access digital video archive located at <http://globalshakespeares.org>

His research has been supported by several institutions and grant agencies, including the National Endowment for the Humanities (NEH), American Council of Learned Societies (ACLS), Chiang Ching-kuo Foundation (CCKF), China Times Cultural Foundation, International Shakespeare Association, Folger Institute, Penn State's Institute for the Arts and Humanities, Stanford University, and other institutions.



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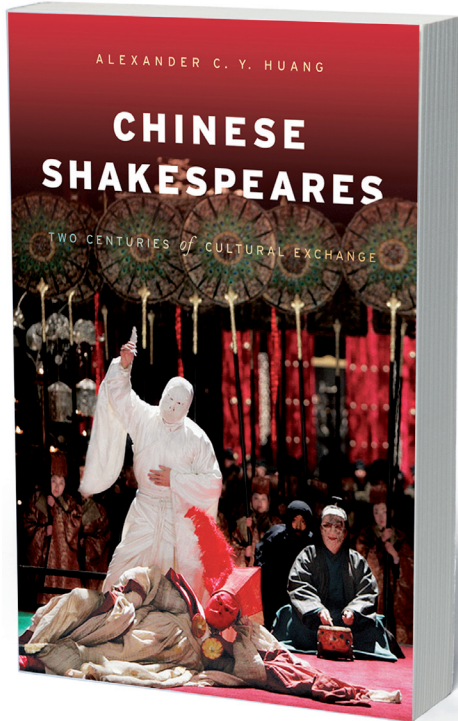
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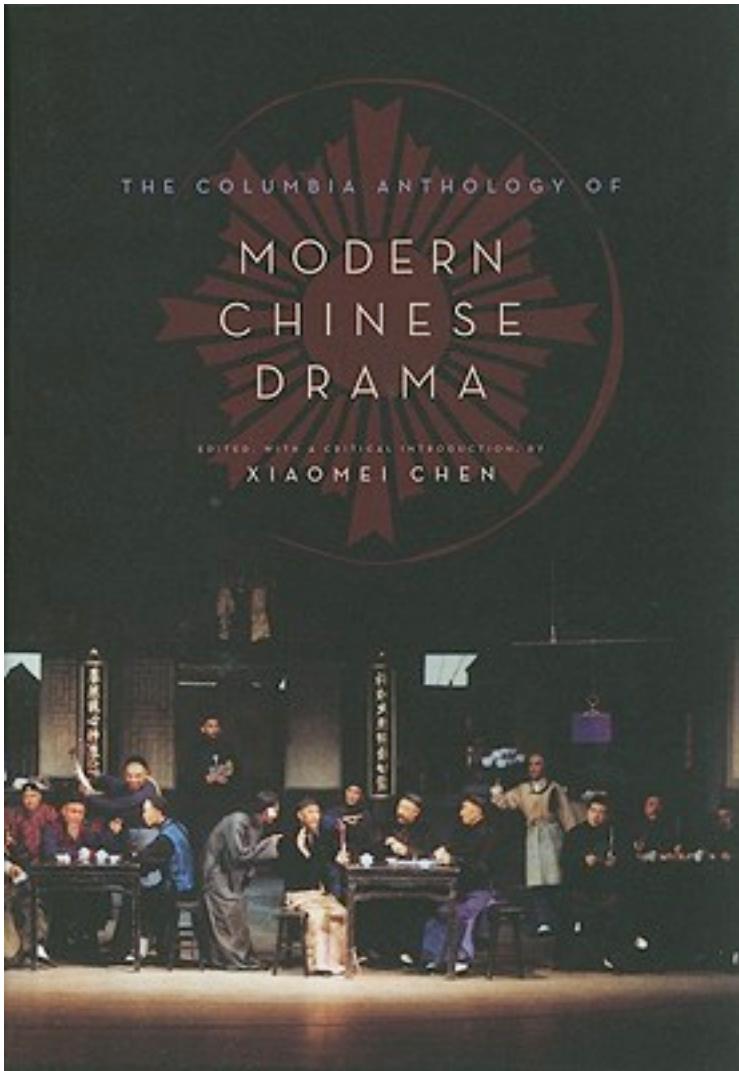
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1. Edited anthologies of plays by a particular author, from a particular country, or focusing on a particular subject. These collections should begin with a critical introduction to the works selected and include biographical material on each playwright and a bibliography.
2. The economics of theatre in a particular culture.
3. The relationship of theatre to society in a particular culture. We are particularly interested in books that address the central question of what the function of theatre is for a particular culture. Who goes to the theatre? Is theatre being used to effect political or social change in any culture? Is there any viable countercultural theatre?
4. Theatre and current social and political issues.
5. Drama and other media. We are interested in studies of television drama as well as staged drama. Is the internet a viable medium for drama?

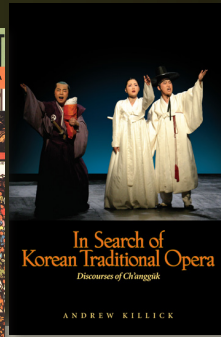
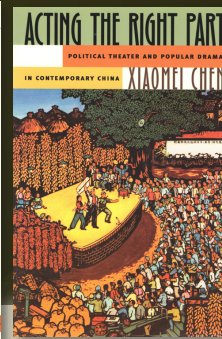
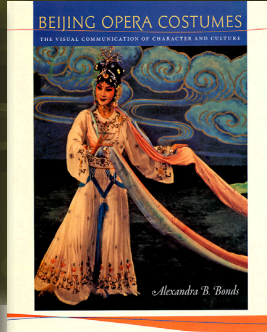
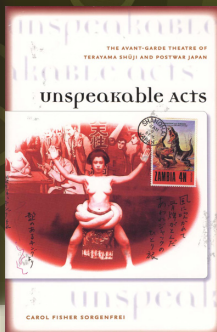
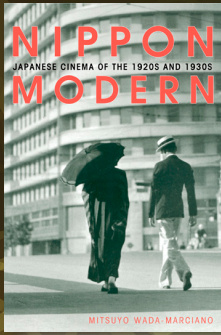
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Detailed proposals with sample chapters and the author's curriculum vitae should be submitted.

Please address inquiries to series editor, Professor John M. Clum at

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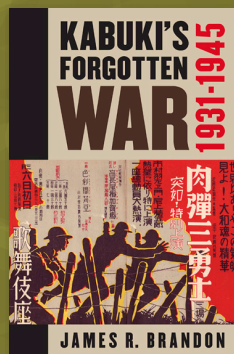
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