



**Association for Asian Performance**  
**12th Annual Conference, August 1-2, 2012**  
Hyatt Regency Capitol Hill, Washington, D.C.

*Where Performance Practice and Criticism Meet*



# EALL @ GW

The East Asian Languages and Literatures (EALL) Department at The George Washington (GW) University welcomes AAP 2012 attendees.

We invite you to catch up on EALL at GW in the Heart of DC! You'll enjoy:

- excellence in research, learning, and outreach by faculty and students, and
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<http://departments.columbian.gwu.edu/eall>



# conference 2012

highlights



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<http://www.facebook.com/pages/Association-for-Asian-Performance/103477229028>

## Highlights

- Annual Schmooze-fest. 7:30 pm, August 1: Asia Nine, 915 E. St. NW; (202) 629-4355; asianine.com
- Exhibition on Cao Yu and His Legacy, curated by Ruru Li and presented by Lily Wong, Alex Huang, and George Washington University
- Exhibition on “Coiled Black Tresses: Traditional Japanese Hairstyles” curated by Helen Moss
- Annual *Asian Theatre Journal* Distinguished Scholar Lecture by Richard Nichols
- Lectures by Ruru Li and Jim Brandon
- *Asian Theatre Journal* Emerging Scholar panel
- Speakers from around the world, including the U.K., India, Japan, China, Korea, Singapore, Taiwan, Canada, the U.S., Singapore, Hong Kong, Finland, and elsewhere
- Roundtables on Editing Asia for Western Readers and on Founders of the Field
- Workshops on the Suzuki Method and Chinese dance
- Poster session and reception

**Welcome** to the 12th annual Association for Asian Performance conference! This year’s program promises stimulating exchange among theatre scholars and practitioners. Join us in Washington, D.C. 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 Siyuan Liu, John D. Swain, Kevin J. Wetmore, Jr., Jennifer Goodlander, David Mason, Boris Daussà Pastor, Carol Fisher Sorgenfrei, Kathy Foley, Young-Key Kim-Renaud, Lily Wong, Haylie Swenson, and Liana Chen.

Alex Huang  
Vice President and  
Conference Planner, AAP



c o n f e r e n c e

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h i g h l i g h t s

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# conference 2012

highlights



## Program at a Glance

### Venue

Hyatt Regency Capitol Hill

400 New Jersey Avenue, NW, Washington, DC 20001 // Tel: +1 202 737 1234

### Wednesday, August 1 (Everglades and Yellowstone, 2nd Floor)

7:30-7:50 am Registration

7:50-8:00 am Welcome by the President of AAP

8:00 am – 7:00 pm Exhibition on Cao Yu and His Legacy, curated by Ruru Li and presented by Lily Wong, Alex Huang and George Washington University

8:00-9:15 am Parallel Sessions I and II

9:20-10:35 am Parallel Sessions III and IV

10:35-10:45 am Coffee Break

10:45 am – 12:00 pm Parallel Sessions V and VI

12:00-1:00 pm Lunch Break (lunch on your own)

1:00-2:15 pm *Asian Theatre Journal* Emerging Scholar Panel

2:15-2:30 pm Coffee Break

2:30-3:45 pm Parallel Sessions VII and VIII

3:45-5:00 pm Parallel Sessions IX and X

5:00-5:15 pm Coffee Break

5:15-6:00 pm Lecture on Cao Yu and His Legacy by Ruru Li (in conjunction with the exhibition)

6:00-7:00 pm Reception and Poster Session

7:30 pm AAP Schmooze Fest Dinner (partially subsidized by the AAP), Asia Nine (directions on page 7)

### Thursday, August 2 (Everglades and Yellowstone, 2nd Floor except for the ATJ Lecture)

8:30-9:00 am Registration

9:00 am – 1:00 pm Exhibition on Cao Yu and His Legacy

9:00-10:00 am “Democratic” Kabuki for a “Democratic” Japan: 1945-1946 by Jim Brandon

10:00-10:15 am Coffee Break

10:15-11:30 am Roundtable on Editing Asia for Western Readers

11:30-11:45 am Coffee Break

11:45 am – 1:00 pm Founders of the Field

1:00-3:00 pm Lunch Break (lunch on your own)

1:30-3:00 pm AAP Executive Board Business Meeting (Redwood, 2nd floor)

3:15-4:45 pm Annual *Asian Theatre Journal* Lecture by Richard Nichols (Thornton A, 11<sup>th</sup> floor)



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Indonesia' by Edward Aspinall, Sebastian Dettman and Eve Warburton

'Seafaring citizenship: what being Filipino means at sea and what seafaring  
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# conference 2012

## schedule



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### Wednesday, August 1, 2012

7:30-7:50 am Registration (Everglades and Yellowstone, 2nd floor)  
7:50-8:00 am Welcome by the President of AAP (Everglades, 2<sup>nd</sup> floor)  
8:00 am – 7:00 pm **Exhibition on Cao Yu and His Legacy**, curated by Ruru Li and presented by Lily Wong, Alex Huang and George Washington University (Everglades and Yellowstone, 2nd floor)

8:00-9:15 am

#### **Staging Modern China and Taiwan** (Everglades, 2nd floor)

**Chair: Xiaofei Kang** (George Washington University)

Sai Jinhua on the Stage: Acknowledging the Contributions of Female Performers of Male-Authored Texts

**Megan Ammirati** (UC Davis)

Putting New Wine in Old Bottles: Lao She's Adaptation of Folk Drama  
**Shiao-ling Yu** (Oregon State)

Fish-Water Intimacy: The Construction of Soldier Heroes in Mass Culture in Yan'an, 1937-1945  
**Yan Xu** (Ohio State)

Staging both Science and Legend: Serial Plays of Peking Opera in Republican Shanghai, 1910s-1930s  
**Bingbing Wei** (National University of Singapore and Harvard-Yenching)

9:20-10:35 am

#### **Border-Crossing Drama** (Everglades, 2nd floor)

**Chair: Patricia Chu** (George Washington University)

Second Generations: From Diasporic Hauntings to Multiracial Imagining  
**Angela Pao** (Indiana University)

Over My Dead Body: Affective Economies of Anna May Wong and Ruan Ling-yu  
**Lily Wong** (American University)

More than the Same: Aesthetics of Indigenous Excess and Access in Oh Tae-Suk's Adaptations of *Romeo and Juliet* and *The Tempest*  
**Kyounghye Kwon** (North Georgia College and State University)

Avenger without a Cause: *Hamlet* in Hong Kong  
**Shelby K.Y. Chan** (Hang Seng Management College)

#### **European-Asian Exchange** (Yellowstone, 2nd floor)

**Chair: Jonathan Chaves** (George Washington University)

Commentary as Cultural Translation: Mao Shengshan's *Seventh Book of Genius* (1666), A. Bazin's *Pi-Pa-Ki*, ou *L'histoire du luth* (1841), and Chinese Theatre in European Sinology  
**Patricia Sieber** (Ohio State)

Existentialism in Beijing: Sartre's *Mort Sans Sépulture* (*Death without Burial*) at the National Theatre Company of China  
**Bettina Entell** (University of Hawaii)

Interrogating Performance: Tadashi Suzuki's Reinterpretation of Verdi's *La Traviata*  
**Jon Brokering** (Hosei University)

Anya and Trofimov in Colonial Korea: Contributors in Constructing Modernity in the Korean Premiere of *The Cherry Orchard* in 1930  
**Youngji Jeon** (Univ. of Illinois, Urbana-Champaign)

#### **Every Journey Begins with Curiosity: Three Almost Unknown Asian Performing Arts** (Yellowstone, 2nd floor)

**Chair: Deborah Klens-Bigman** (Iaikai at Resobox)

Introduction to three Asian performing arts: Japanese opera; Meshrep, a form of theatre practiced in Chinese Central Asia by the Uyghur minority; and kenshibu, Japanese sword dance.

**Speakers:**

**Helen Moss** (IchiFuji-kai Dance Association)  
**Deborah Klens-Bigman** (Iaikai at Resobox)  
**Ronald Gilliam** (University of Hawaii at Manoa)

**Discussant:**  
**John D. Swain** (Independent Scholar)

10:35-10:45 am Coffee Break



# conference 2012

schedule



## Wednesday, August 1, 2012

10:45 am –12:00 pm

**Singing, Materiality and Dynastic Memory: Rethinking Kunqu and Its Performance Culture**  
(Everglades, 2nd floor)

**Chair: Liana Chen** (George Washington University)

When the Lover Was the Singer: The Convention of Courtesan Singing in Late Ming China  
**Xu Peng** (Chicago)

Opera Amateurs and the “Renaissance” of Kunqu Culture, 1900-1937  
**Minlei Ye** (Princeton)

The Enlivenment of Stage Props in *Peach Blossom Fan*  
**Kaijun Chen** (Columbia)

Theatrical Appeals: Three Dramatizations of the Fall of the Ming Dynasty  
**Dongshin Chang** (Hunter College-CUNY)

**Between Resistance/Reform and the Status Quo: The Establishment and Subversion of Shingeki “Kata” in the 20<sup>th</sup> Century** (Yellowstone, 2nd floor)

**Chair: John D. Swain** (Independent Scholar)

David Goodman and the Post-*shingeki*  
**J. Cody Poulton** (University of Victoria)

“Absence” / “Failure” (fuzai/hizai) and *shingeki* Acting *kata*, **Yoshiko Fukushima** (University of Hawai’i, Hilo)

The Fracturing of Modernism in the West and of Similar Discourse in Japanese Theatre Histories  
**David Jortner** (Baylor University)

*Shingeki* Alternatives  
**John K. Gillespie** (Gillespie Global Group)

*Shingeki kata* in Japanese Commercial Theatre  
**Jon Brokering** (Hosei University)

*Shingeki* Orthodoxy, “Post-*Shingeki*,” and the Okinawan Learning Curve, **John D. Swain** (Independent Scholar)

12:00-1:00 pm Lunch Break

1:00-2:15 pm *Asian Theatre Journal* Emerging Scholar Panel (Everglades, 2nd floor)

Congratulations to the winners!

**Chair: Kathy Foley** (UC Santa Cruz and *Asian Theatre Journal*)

Suzuki Tadashi’s Intercultural Progress in Korea  
**Jae Kyoung Kim** (University of Georgia)

*Dreamers’s* Nightmare: The Melancholia of Taiwanese Centennial Celebration  
**Fan-Ting Cheng** (UCLA)

Should the Male Dan Be Abrogated? The Debate Over Female Impersonation in China’s Early Republican Era  
**Gaunda Wu** (University of Minnesota, Twin Cities)

2:15-2:30 pm Coffee Break

2:30-3:45 pm **Roundtable and Workshop**

**Chinese Dance: Establishing a Field**  
(Everglades, 2nd floor)

Each participant will briefly introduce a recent publication or project and discuss a specific challenge to the field.

**Chair: Emily Wilcox** (College of William and Mary)

**Speakers:**  
**Wang Jie** (Beijing Normal University)  
**Shih-Ming Chang** (Wittenberg University)  
**Ting-Ting Chang** (National Taiwan University of Arts)  
**Alison Friedman** (Ping Pong Productions)  
**Lanlan Kuang** (University of Central Florida)  
**Sansan Kwan** (UC Berkeley)

**Suzuki’s Walks: Practicing Endurance**  
(Yellowstone, 2nd floor)

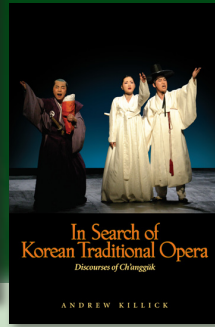
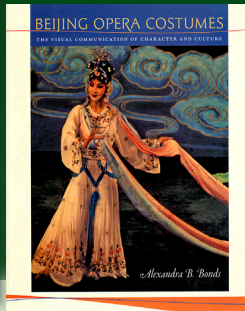
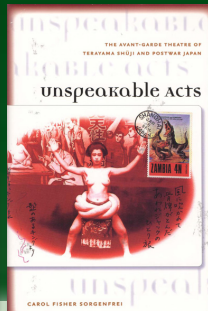
Learn “the Walks,” one of the recognizably constituent forms of the Suzuki Method of Actor Training. Since the introduction of the Suzuki Method to America in the 1980s, it has become an increasingly popular technique in university training programs.

**Chair: Matt Saltzberg** (University of Missouri-Columbia)

**Leaders:**  
**Jeni Miller** (University of Kentucky)  
**Matt Saltzberg** (University of Missouri-Columbia)







*New in 2012*

**Communities of Imagination**

CONTEMPORARY SOUTHEAST ASIAN THEATRES  
*Catherine Diamond*

*New in 2012*

**The Bunraku Puppet Theatre of Japan**

HONOR, VENGEANCE, AND LOVE IN FOUR PLAYS  
OF THE 18TH AND 19TH CENTURIES  
*Translated by Stanleigh H. Jones*

**Unspeakable Acts**

THE AVANT-GARDE THEATRE OF TERAYAMA SHÜJI  
AND POSTWAR JAPAN  
*Carol Fisher Sorgenfrei*

**Beijing Opera Costumes**

THE VISUAL COMMUNICATION OF CHARACTER AND CULTURE  
*Alexandra B. Bonds*

**Acting the Right Part**

A POLITICAL THEATER AND POPULAR DRAMA  
IN CONTEMPORARY CHINA  
*Xiaomei Chen*

**Significant Other**

STAGING THE AMERICAN IN CHINA  
*Claire Conceison*

**Children of Marx and Coca-Cola**

CHINESE AVANT-GARDE ART AND INDEPENDENT CINEMA  
*Xiaoping Lin*  
CRITICAL INTERVENTIONS

*New in 2012*

**Japanese Cinema in the Digital Age**

*Mitsuyo Wada-Marciano*

A *Choice* Outstanding Academic Title

**Nippon Modern**

JAPANESE CINEMA OF THE 1920S AND 1930S  
*Mitsuyo Wada-Marciano*

**In Search of Korean Traditional Opera**

DISCOURSES OF CH'ANGGŬK

*Andrew Killick*

STUDIES OF THE INTERNATIONAL CENTER FOR KOREAN STUDIES  
The Research Institute of Korean Studies, Korea University

**Adapted for the Screen**

THE CULTURAL POLITICS OF MODERN CHINESE  
FICTION AND FILM  
*Hsiu-Ciuang Deppman*

**A Beggar's Art**

SCRIPTING MODERNITY IN JAPANESE DRAMA, 1900–1930  
*M. Cody Poulton*

**Reading the Right Text**

AN ANTHOLOGY OF CONTEMPORARY CHINESE DRAMA  
*Edited Xiaomei Chen*

*New Forthcoming Title*

**Remaking Chinese Cinema**

THROUGH THE PRISM OF SHANGHAI, HONG KONG, AND HOLLYWOOD  
*Yiman Wang*  
CRITICAL INTERVENTIONS

“Superlative. . . Brandon tells a tale that has not yet been told in the West, and perhaps not yet completely understood in Japan. His pioneering work contains perceptive insights into world history and into what the militarists of the ‘Fifteen Year War’ called the ‘Japanese Spirit.’ Few scholars could have approached such a project with the acuity, understanding and sympathy that Brandon brings to it. A major revelation is the vitality of kabuki as late as 1945, when it was still producing many newly written plays.”—*Theatre Research International*

“Brandon offers new and intriguing research on the development of Kabuki through the turbulent 1930s and into the 1940s. A vital addition to existing literature on what one thinks of as ‘traditional’ Kabuki, this book will be fascinating reading for those interested in Japanese theater, history, or politics.”—*Choice*



A *Choice* Outstanding Academic Title

**KABUKI'S FORGOTTEN WAR  
1931–1945**

*James R. Brandon*

James R. Brandon's *Kabuki's Forgotten War, 1931–1945*, has been chosen by the editors of *Choice* magazine as an “Outstanding Academic Title” for 2009, one of three books in the area of drama and theatre to be selected out of 24,000 academic titles submitted to *Choice* for review that year. According to the *Choice* announcement, this “prestigious list of outstanding publications . . . attracts extraordinary attention” in the scholarly community.



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## Wednesday, August 1, 2012

3:45-5:00 pm

**Choreographing Dreams** (Everglades, 2nd floor)

**Chair: Young-Key Kim-Renaud** (George Washington University)

Somatic Historiography: The Hunger Project by the Caochangdi Workstation

**Jiayun Zhuang** (UNC Chapel Hill)

Folk, Famine, and Fishermen: Emergence of Bangladeshi "Folk" Dance

**Munjulika Rahman** (Northwestern)

Tradition of Geisha Dance during Last Hundred Years, **Mariko Okada** (Waseda)

Public Dreaming: Korean Women's Protest Performances, **Elizabeth W. Son** (Northwestern)

**Gender and Empowerment** (Yellowstone, 2nd floor)

**Chair: Lily Wong** (American University)

Performing the White Snake in Cold War East Asia  
**Liang Luo** (University of Kentucky)

White-Haired Girl on Stage: Religion, Gender, and Class Struggle in Communist Propaganda Performance  
**Xiaofei Kang** (George Washington University)

"Make Their Hair Stand on End": Performance as Empowerment in Usha Ganguli's Theatrical Adaptation of Mahasweta Devi's "Rudali"

**Laura Dawkins** (Murray State University)

*Tales of the Peony Lantern*

**Holly A. Blunner** (St. Mary's College of Maryland)

5:00-5:15 pm Coffee Break

5:15-6:00 pm **Lecture on Cao Yu and His Legacy** (Everglades, 2nd floor)

**Chair: Alexander Huang** (George Washington University)

**Speaker: Ruru Li** (University of Leeds)

6:00-7:00 pm **Poster Session.** Chair: **Jennifer Goodlander** (Indiana University)

**Poster Session** (Everglades, 2nd floor)

**Respondent: Kathy Foley**

Towards a Taxonomy of Performance Spaces in Kathakali Today

**Boris Daussà-Pastor** (Institut del Teatre, Barcelona, and the CUNY Graduate Center)

Reappropriation and Negotiation of Sundanese Wayang Golek Performance in Contemporary Indonesia

**Anton Sutandio** (Ohio University)

**Respondent: Dongshin Chang**

Examination of Contemporary Indigenous Performing Arts in Taiwan: Annual Rite of Puyuma Nan-Wang Tribe in 2011

**Wei-Chi Wu** (National Taiwan University of Arts)

Home as Dystopia and Utopia: Towards New Temporalities and Ethics in Post Martial Law Queer Theatre in Taiwan

**Jen-Hao Walter Hsu** (Cornell University)

**Poster Session** (Yellowstone, 2nd floor)

**Respondent: Liang Luo**

The Coincidence and Deviation of the Chinese Idioms and the Semiotics and Situation of Drama  
**Pu Bo** (East China Normal University)

**Respondents: Megan Ammirati, John Weinstein, and Shiao-ling Yu**

A Society's Response to Beautiful Propaganda  
**Marlee Beaucom** (College of William and Mary)

Fulfilling a Need in Society: Chinese Animal Dance  
**Molly Davis** (College of William and Mary)

Rifles on Point: An Analysis of Why Ballet and *Gudianwu* Dance Were Combined in Cultural Revolution China  
**Angelina Schiano** (College of William and Mary)

Gendering the Stage: Cross-Dressing in Chinese Theater  
**Robert Weed** (College of William and Mary)

An Undying Thunder: The Prevalence and Importance of Drums in Chinese Dance  
**Linda Baysore** (College of William and Mary)



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## Wednesday, August 1, 2012

6:00-7:00 pm *Continued from the previous page*

**Poster Session** (Everglades, 2nd floor)

**Respondent: Siyuan Liu**

The (Im)Possibilities of a Hindustani National Theatre

**Shayoni Mitra** (Barnard College, Columbia University)

Set Design in Theatre: Designing the Void or Designing the Solid?

**Suraiya Farzana** (University of Alberta)

The Huge Commercial Potential of Sichuan Opera: Excavate the Commercial Value of The Regional Traditional Chinese Theatrical Forms

**Ji Ding** (Minnesota State)

**Poster Session** (Yellowstone, 2nd floor)

**Respondent: Holly Blummer**

Towards a Global Modernism: Performance in Japan, Europe and the U.S., 1886-1937

**Tara Rodman** (Northwestern University)

Tech-Noh-logies tested: multi-media mismatch between Noh and Motion-capture animations?

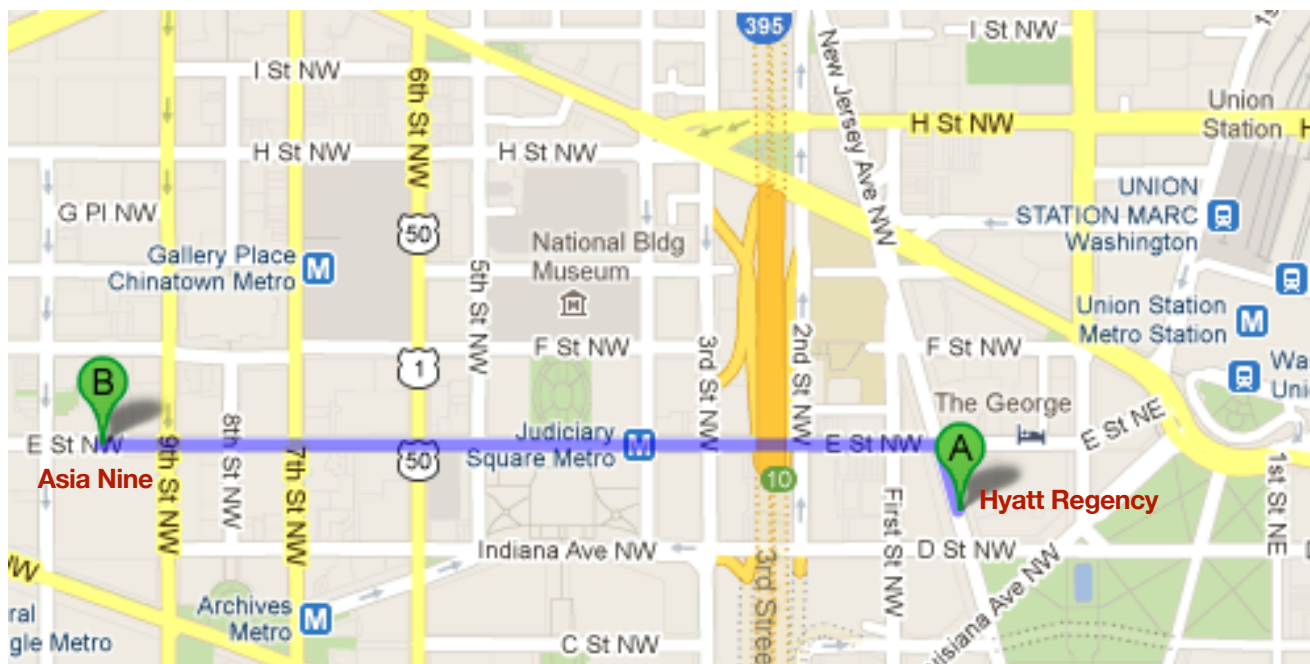
**Jonah Salz** (Ryukoku University, Kyoto)

7:15 pm Meet outside Everglades and walk together to the restaurant: 15 minutes by foot (9 blocks) from conference venue

7:30 pm AAP Schmooze Fest Dinner (partially subsidized by the AAP)

*Asia Nine*

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# Lai Sheng-chuan Stan Lai

“The best Chinese language playwright and director in the world,  
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## 賴聲川

Stan Lai (Lai Sheng-chuan) is the most celebrated Chinese language playwright/director in the world, renowned not only for creating some of the most memorable works of the contemporary Chinese stage, but also creating bold new genres and staging innovations. Based in Taiwan, Lai has continually pioneered new horizons in modern Chinese theatre, writing of the beauty and frailty of the human spirit, which is expressed through unforgettable characters and imaginative structures. China's most prominent critic Yu Qiuyu says that Lai's work “always has the ability to touch the heartstrings of countless audiences.”

“Stan Lai is Asia's Top Theatre Director.” — *Asiaweek*

“Stan is probably the best Chinese language playwright and director right now.” — *International Herald Tribune*

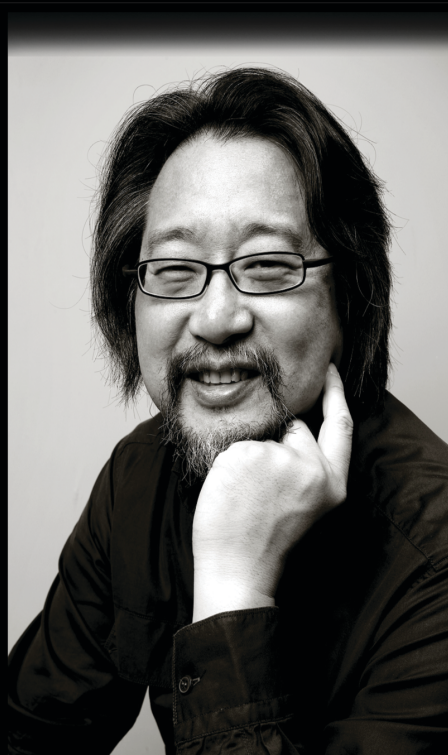
“Lai's most famous work *Secret Love In Peach Blossom Land* may be the most popular contemporary play in China” — *New York Times*

“Few theater artists can claim the kind of far-reaching impact Stan Lai has achieved.”  
— *Orange County Register*,



Photography: Zhiwei Wang, Jinhe Wang

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# conference 2012

## schedule

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Exhibition "Coiled Black Tresses: Traditional Japanese Hairstyles" curated by Helen Moss, August 2 7:15-9 pm and August 3-4 7:30 am - 5 pm in the Exhibit Hall (ATHE)

### Thursday, August 2, 2012

8:30-9:00 am Registration (Everglades and Yellowstone, 2nd floor)

9:00 am – 1:00 pm **Exhibition on Cao Yu and His Legacy**, curated by Ruru Li and presented by Lily Wong, Alex Huang and George Washington University (Everglades and Yellowstone, 2nd floor)

9-10 am **"Democratic" Kabuki for a "Democratic" Japan: 1945-1946** by **Jim Brandon** (Everglades, 2nd floor)

10:00-10:15 am Coffee Break

10:15-11:30 am **Roundtable: The Book Stops Here: Editing Asia for Western Readers** (Everglades, 2nd floor)

Experienced editors discuss the pitfalls and pleasures of editing and designing publications for general readers.

**Chair: Jonah Salz** (Ryukoku University, Kyoto; Editor, *A History of Japanese Theatre*, forthcoming, Cambridge)

#### Speakers

**Kathy Foley** (UC Santa Cruz; Editor, *Asian Theatre Journal*)

**Alexander Huang** (George Washington University)

Guest editor, *Asian Theatre Journal*; co-founder and co-editor, *Global Shakespeares* digital video archive; co-editor, 5-vol *Shakespearean Adaptations in East Asia: A Critical Anthology of Shakespearean Plays in China, Japan, Korea, and Taiwan* (Routledge) and other books and journals

#### Discussant

**Siyuan Liu** (University of British Columbia)

Co-editor, *Modern Asian Theatre and Performance 1900-2000* (forthcoming); co-editor, *The Methuen Drama Anthology of Modern Asian Drama* (forthcoming)

11:30-11:45 am Coffee Break (lunch on your own)

11:45 am – 1:00 pm **Founders of the Field** (Everglades, 2nd floor)

Evaluative review of the achievement and influence of a number of first generation Asian theatre Scholars.

**Chair: Siyuan Liu** (University of British Columbia)

Farley Richmond

**Arnab Banerji** (University of Georgia)

Richard Schechner:

**Cobina Gillitt** (New York University)

**Jennifer Goodlander** (Indiana University)

Phillip Zarrilli

**Boris Daussà Pastor** (Institut del Teatre, Barcelona)

I Made Bandem

**Jennifer Goodlander** (Indiana University)

Daniel Yang

**Siyuan Liu** (UBC Vancouver)

1:00-3:00 pm Lunch Break

1:30-3:00 pm AAP Executive Board Business Meeting (Redwood, second floor)

3:15-4:45 pm **Asian Theatre Journal Lecture: "A Shrimp between Two Whales"** (Thornton A, 11<sup>th</sup> floor)

**Speaker: Richard Nichols** (Penn State University)

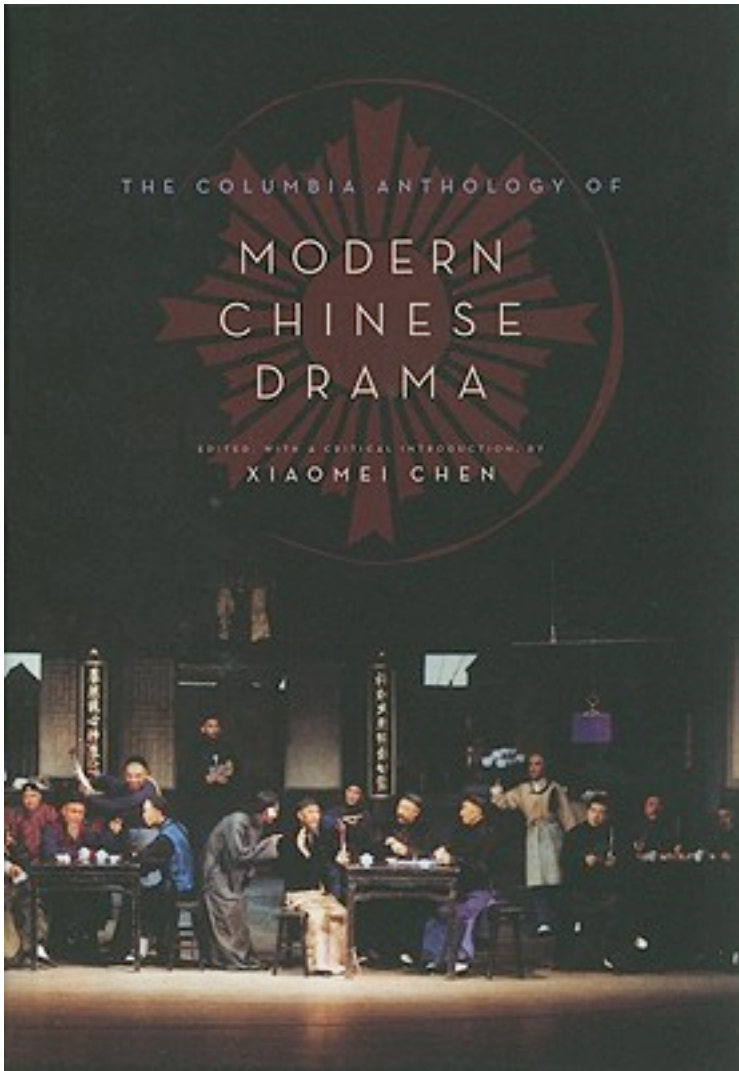
**Chair: Siyuan Liu** (University of British Columbia)

*Abstract:* Contemporary Korean theatre's emergence into international recognition; personal career paths that led to Seoul and the anthology, *Modern Korean Drama*.

*Biography:* Richard Nichols is past President of Association for Asian Performance. He is currently Professor Emeritus of Theatre, Penn State University. He holds a Ph.D. from University of Washington. A two-time recipient of Japan Foundation fellowships, Nichols also taught as a Fulbright Fellow in Seoul and directed plays at Beijing's Central Academy of Drama, Sungkyunkwan University, National University of the Arts, and Korea University.

**AAP-sponsored panels at the ATHE 2012**

ATHE session code	Session Title and Type Presenter, affiliation and paper title.	Date and Time
0307	<p>Incorporating Asian Performance into the General Theater Course, Panel discussion/Roundtable,            John Weinstein, Session Chair, Bard High School Early College – Newark,            Paper Title: Including China: Traditional and Modern            Kathy Foley, University of California, Santa Cruz,            Paper Title: Teaching Islamic Theatre: Southeast Asian Models            David Mason, Rhodes College,            Paper Title: "Introduction to Indian Theatre: The Online Textbook            Boris Daussa-Pastor, Institut del Teatre (Barcelona) and The Graduate Center, CUNY,            Paper Title: Asian theatre pedagogy outside Asia and the US            David Jortner, Baylor University,            Paper Title: Modern Japanese Theater: Shingeki and shogekijo            Ronald Gilliam, University of Hawaii at Manoa,            Paper Title: 12 Uyghur Muqam, Uyghur Meshrep from Chinese Central Asia/Xinjiang</p>	<p>Friday, August 3,            8:00 AM - 9:30 AM</p>
0303	<p>Engaging Japanese Modernities. Panel w/ papers.            Michelle Liu Carriger, Session Coordinator, Brown University,            Paper Title: Redressing the Nation: Gender, Nation, and Modernity in the Meiji Makeover.            Tara Rodman, Northwestern University,            Paper Title: Kawakami Otojiro, Performing the Political.            David Jortner, Session Chair, Baylor University,            Paper Title: Western-izing Japan: The Strange Case of Nikutai no Mon.</p>	<p>Friday, August 3.            11:30 AM – 1:00 PM</p>
0310	<p>David Goodman and the Modern and Avant-garde Japanese Theatre / Karen Brazell and Traditional Japanese Theatre. Panel discussion/Roundtable.             David Jortner, Session Chair, Baylor University.            Carol Fisher Sorgenfrei, University of California Los Angeles            Kevin J. Wetmore, Jr., Loyola Marymount University            Katherine Mezur, Freie University Berlin            John K. Gillespie, Gillespie Global Group            Yoshiko Fukushima, University of Hawaii, Hilo            M. Cody Poulton, University of Victoria            Gouhe Zheng, Ball State University</p>	<p>Friday, August 3,            3:30 PM - 5:00 PM</p>
6310	<p>East meets West: drawing from both worlds in actor movement training. Multidisciplinary panel with ATME and AP focus groups. Workshop.            Jillian Campana, University of Montana.</p>	<p>Saturday,            August 4, 8:00 AM – 9:30 AM</p>
0309	<p>AAP Membership Meeting            ATHE Focus Group Membership Meeting.</p>	<p>Saturday,            August 4,            11:30:AM - 1:00 PM</p>



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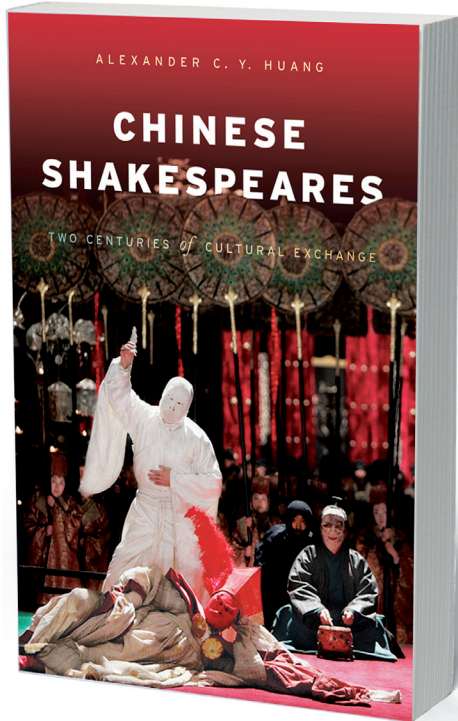
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**AAP-sponsored panels at the ATHE 2012**

ATHE session code	Session Title and Type Presenter, affiliation and paper title.	Date and Time
0306	<p>Sissi Liu, CUNY Graduate Center,            Paper Title: Performing Nationalistic Pride or Civic Engagement? Shaolin Kung Fu as Performing Art in the Twenty-First Century.</p> <p>Siyuan Liu, University of British Columbia,            Paper Title: The Mandated Introduction of the Director in Traditional Chinese Theatre after 1949</p> <p>Ronald Gilliam, University of Hawai'i at Mānoa            Paper Title: From Drama to Itot: Negotiating Contemporary Uyghur Drama in Chinese Central Asia</p>	Saturday, August 4, 3:30 PM - 5:00 PM
0314	<p>Anonymous(ly) Intercultural &amp; Diasporic: Borrowing What Sells from Abroad. Panel w/ papers.</p> <p>John D. Swain, Independent Scholar,            Paper Title: The Cross-cultural Cross-hairs: Japan's Modern Theatre through an Intercultural Lens.</p> <p>Arnab Banerji, University of Georgia,            Paper Title: Performing Culture: An Enquiry into the next Generation Participation in Diasporic Cultural Events</p> <p>Kelly Aliano, CUNY Graduate Center,            Paper Title: How to Speak in the Twentieth-Century: Reconsidering the Use of Asian Forms in European Avant-Garde Movements of the Modernist Era</p>	Sunday, August 5, 9:45 AM - 11:15 AM
0308	<p>Cholche, cholbe: A study of the interaction between politics and performance in Asia. Panel w/ papers.</p> <p>Arnab Banerji, Session Coordinator, University of Georgia,            Paper Title: Hum aapke sath hain (We are with you): Bollywood, popular theatre and Anna Hazare's hunger strike</p> <p>Jae Kyoung Kim, University of Georgia,            Paper Title: Korean Government's Involvement in the Major Theatre Festivals in Seoul</p> <p>Melissa Wansin Wong, Graduate Center, City University of New York,            Paper Title: Going beyond the Universal versus the Particular, Human Rights as civic engagement at the Singapore General Elections 2011</p> <p>William Peterson, Monash University,            Paper Title: Rocking the Vote in the Philippines: The Election of President Benigno Aquino III</p> <p>Craig Latrell, Hamilton College,            Paper Title: Displaying Ethnic Vietnam: Cultural Villages near Hanoi</p> <p>Katherine Lieder, University of Wisconsin, Madison,            Paper Title: Interrogating the Role of Popular Culture in a Counterculture Performance: Bachna Ae Haseeno and Street Theater</p>	Sunday, August 5, 11:30:AM - 1:00 PM

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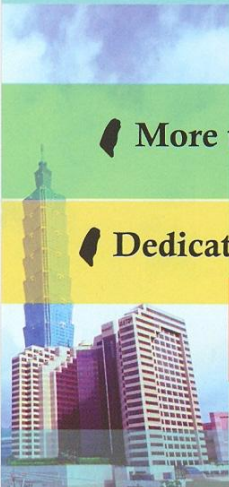
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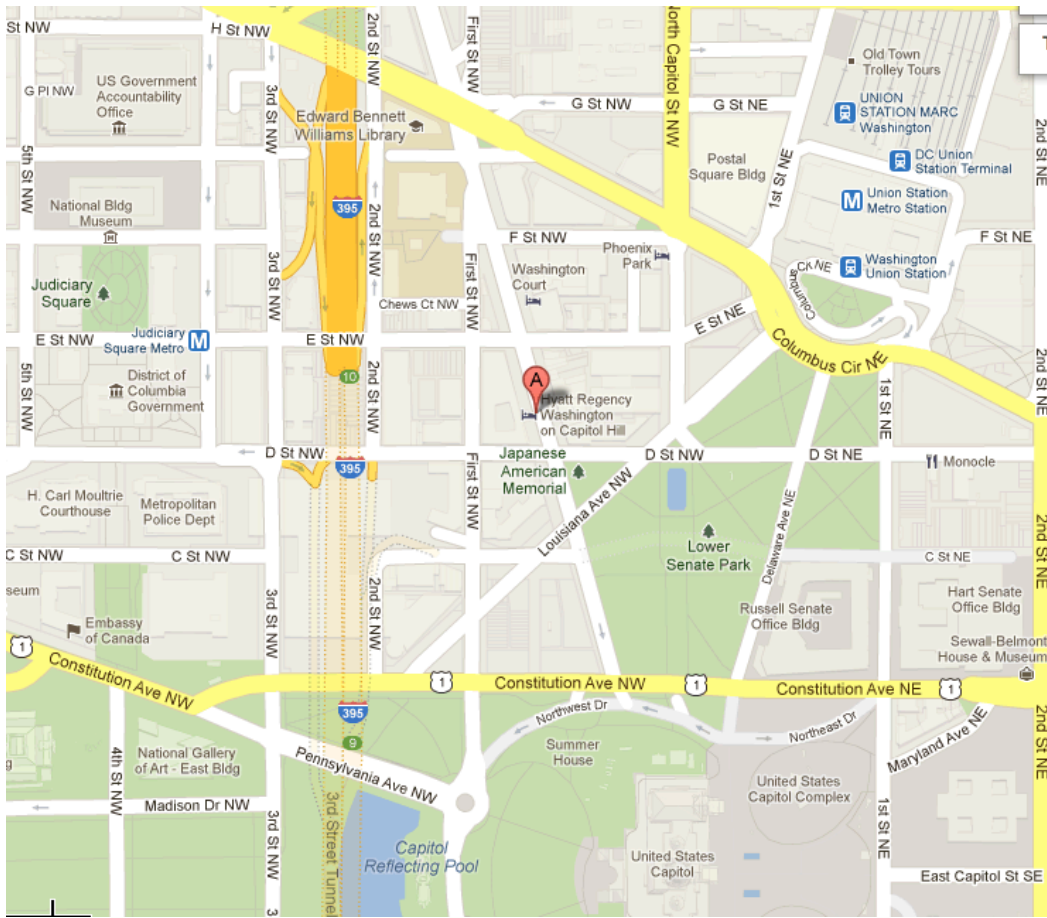
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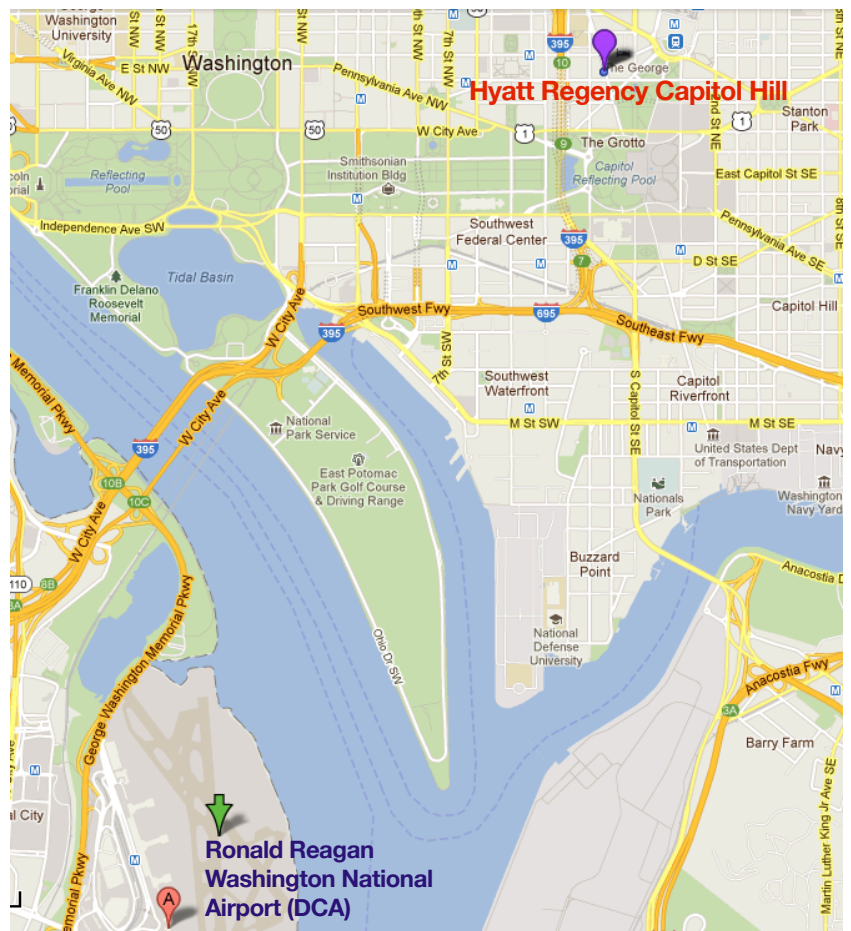


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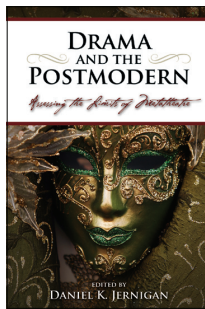
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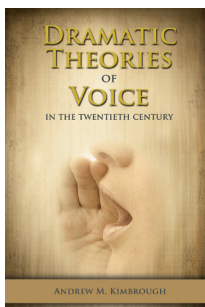
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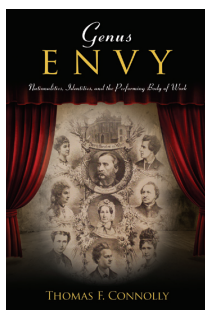
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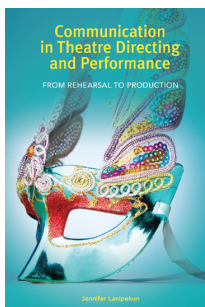
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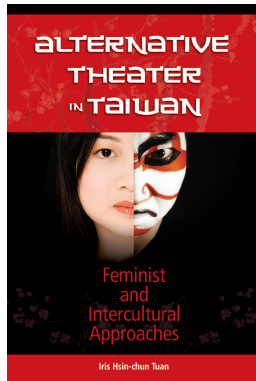
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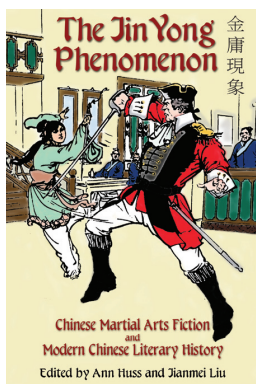
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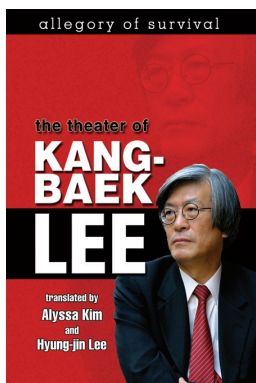
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THE GEORGE WASHINGTON UNIVERSITY  
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OF INTERNATIONAL AFFAIRS  
SIGUR CENTER FOR ASIAN STUDIES



### Who We Are:

The Sigur Center is an international research center of The Elliott School of International Affairs at The George Washington University. Its mission is to increase the quality and broaden the scope of scholarly research and publication on Asia, promote US-Asia scholarly interaction, and educate a new generation of students, scholars, analysts, and policymakers.

The Sigur Center promotes research and policy analysis on East Asia, Northeast Asia, Southeast Asia and South Asia through an active program of publishing, teaching, public events and policy engagement. The Center draws on the world-class Asian Studies faculty found throughout the university. Our faculty and students consistently win prestigious outside fellowships (such as Fulbright, Fulbright-Hays, Woodrow Wilson Center, and Boren).



**Sarah Tynen**  
BA, Asian Studies & Chinese (2011)

*My experiences with GW and the Sigur Center not only contributed to a rewarding undergraduate education, but also allowed several options after graduation. I was accepted to a two-year fellowship to teach English in rural Yunnan, and received a Fulbright grant to conduct research in Nanjing, China on urban redevelopment and cultural identity... I attribute my success in receiving these fellowships to the help and support of GW and the Sigur Center.*

### What We Do:

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**Sean Daly**  
MA, Asian Studies (2012)



*GWU has contributed to my academic promise through the Sejong Scholarship for Korean Language Studies, the Korean Language and Culture Student Prize, and a Sigur Center Conference Presentation Travel Grant. These awards have allowed me opportunities to dramatically enhance my language ability and to present my research abroad. Moreover, the prestige of the Program contributed to my successful application to the Department of State's Critical Language Scholarship which funded two months of intensive language study in Korea.*



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