



THEATER AND PERFORMANCE STUDIES

TAPS
UCLA
2021-2022

PhD Program

NEWSLETTER

Faculty

MICHELLE LIU CARRIGER

Michelle Liu Carriger served as interim chair of the International Institute East Asian Studies MA program in fall and winter quarters and was promoted to associate professor with tenure at the end of school year. While awaiting that milestone, she co-authored the latest edition of McGraw-Hill's long-running theater appreciation textbook, *Theatre Brief*, which appeared in print in April 2022. Additional articles appearing this year include "Cheerin' Ain't for Show, Y'all': Cheerleaders, Performative Uniforms, and Theatre Affect." in the new Routledge volume *Sports Plays*; "We Aren't Here to Teach What We Already Know," co-authored with Jessica Brater (Montclair State University) in the Routledge volume *Troubling Traditions*; and reviews in *TRI: Theatre Research International* and *Asian Theatre Journal*. An annotated syllabus and portfolio about her UCLA Fiat Lux class, "Global Auntie Studies" appeared in a special issue on Critical Aunty Studies in *TPQ*.

SUK-YOUNG KIM

Suk-Young Kim's 2021-22 has been primarily occupied by serving as a PI for "Digital Asia" project, a collaboration between UCLA's Center for Performance Studies and the Korea Foundation. The project produced a series of online lectures on Korean pop culture and an edited volume *Cambridge Companion to K-Pop* (forthcoming in 2023). The major ideas of the project have been shared with a broader public via LA Times op-ed "Hollywood, take note, Korean pop culture is here to stay," an essay in the Korea Creative Content Agency journal *Mass Communication Trends and Insights*, and various media commentaries for NPR, Wall Street Journal, LA Times, Radio New Zealand, and the Canadian Broadcasting Corporation. Kim also gave public talks related to the project at the Denver Art Museum, Creative Economy Forum 21 (Kuala Lumpur, Malaysia), FormatEast Workshop (Seoul, Korea), Cultural Entrepreneurship and Digital Transformation in Africa and Asia Conference (Goethe-Universität, Frankfurt, Germany), Fandemicon (Ulica, NY), York University, George Washington University, and Ohio State University.

Her public service includes joining the Hong Kong Research Council (2021-24) and working as the co-editor for the Columbia University Press' new publication series "Critical Voices from East Asia." She continued on her work as a consultant for the Korean Institute of National Unification and moderated a panel "The Korean Peninsula Today" co-hosted by the Consulate General of the Republic of Korea and World Affairs Council of Los Angeles. She was selected as the Robert C. Staley Distinguished Visiting Professor and delivered a series of lectures for students and faculty at the Arizona State University. "Ajumma Fabulosity and the Art of Wearing Vizer with Ferocity," an article conceived during the Spring 2021 TAPS seminar, will be published in the fall 2022 issue of *Prism*:

Theory and Modern Chinese Literature. Like millions around the world, she binge-watched Netflix' global hit *Squid Game*, which resulted in an impromptu book project *Way Ahead of Squid Game: Decoding the Rules for Global Media Domination in K-Drama, Netflix and Beyond* (under contract with Applause Theater and Cinema Books).

SEAN METZGER

Sean Metzger won the 2022 Association for Asian American Studies Book Award for Outstanding Achievement in Media, Performance, & Visual Studies/Multidisciplinary Approaches (the award was the second for *The Chinese Atlantic*). He was also named an inaugural inductee into the Faculty Mentoring Honor Society at UCLA. His publication during this past year include the following: "Race and Performance Dal Segno. *Race and Performance after Repetition*" (Book Review) in *Performance Research* 26.5 (2022); "Behind the Scenes of Asian American Theatre and Performance Studies" (roundtable) in *The Journal of American Drama and Theatre* 34.2 (Spring 2022); "Editorial: Feminist Methodologies at Play" *Theatre Journal* 74.1 (March 2022); "'Darkness is the degree to which the state can have their way with you.' Conversation between Artist, Curator, and Writer Christopher Cozier and Sean Metzger" in *Theatre Journal* 73.4 (Dec 2021). He gave invited talks at UNC-Chapell Hill and London Metropolitan University. He presented papers at MLA and IFTR. He was producer and dramaturg of the first public reading in over a century of Osadda's Revenge, which is likely the first play in English by an Asian immigrant to the US.

With Janine Rogers, he completed the report and policy brief for their joint study on "Theatrical Labor in the Wake of COVID-19: Creating New Audiences through New Media Platforms" funded by UCLA's Asian American Studies Center. It involved qualitative interview with nineteen Asian American theater companies across California.

Continuing Students

Devon Baur submitted her prospectus and passed her qualifying exams to advance to candidacy. She also continued to collide practice and research as she explored new media and olfaction in her new installation "*Smell.Print*", which premiered in a solo exhibition at the Architecture + Design Museum in Los Angeles and was also presented in a special pop-up event for NASA and The Getty. This summer she is embedded in interdisciplinary research of multi-sensory technology as a visiting scholar at the SCHI Lab in the Department of Computer Science at University College London and is continuing her work as an artist-in-residence in the Electrical Engineering Department at Stanford University. Next year she looks forward to joining the Collegium of University Teaching Fellows (CUTF), presenting at the American Society for Theatre Research (ASTR), and co-steering the biannual graduate conference.

Sarah Lewis Cappellari has in this past year been invited to facilitate and host an artist discussion on decolonial and diasporic aesthetic practices as part of the *Volume Up Festival* at Tanzhaus NRW in Düsseldorf, Germany. She was invited to present her dissertation research at the Johannes Gutenberg-Universität Mainz, Frankfurt as part of a series on "Political Aesthetics." She has been teaching a series of weekly 3-hour seminars designed for master film students at the International Film School Köln titled: *On display: The aesthetics and politics of representation*. Most recently she has been working as a dramaturg for experimental dance artist Ligia Lewis's new creation titled *A Plot/ A Scandal* that will have premiers at the Ruhrtriennale in Bochum and the Hebbel am Ufer Theatre in Berlin where she will facilitate after show conversations with the artist and the general public. An interview she conducted with Lewis was recently published in the catalogue for the festival. Sarah continues to work towards completing her dissertation which delves into the material and symbolic resonance of sugar with a focus on how this 'tastemaker' has fed the racial imagination and was recently awarded the Dissertation Year fellowship for 2022-2023. An excerpt from one of her dissertation chapters has been published in the *Zeitschrift für Kulturwissenschaften*, Volume 1, Spring 2022. And she recently submitted a book review for *Theatre Annual* that will be published in the Fall 2022.

Patty Gone is trans poet, multimedia artist, and critic, completing her first year in the TAPS program. Last summer, while an Artist-in-Residence at Bemis Center for Contemporary Arts in Omaha, NE, she shot a video art film about Peter Pan adaptations with a cast of local performers. This summer, she was awarded a Graduate Summer Research Fellowship to study in the Cassady Lewis Carroll Collection at USC. A portion of her video art film 'The Opposite,' about eroticism, Seinfeld, and contemporary hippie culture, was featured in the group show 'Cute Gloom' at Lauren Powell Projects in LA, with the full film set to

premiere at PFF in Berlin in October 2022. She moderated a panel on Trans Theatre featuring UCLA trans & non-binary playwrights and directors this past June. As a dramaturg, she contributed to Cherrie Yu's recent performance 'A History of Postmodern Dance' at Mint Museum in Charlotte, NC. Next year, Gone will continue her research into how early queer literary texts have been adapted and co-opted by straight popular culture.

Iyanna Hamby is an entering fifth-year doctoral student in Theater and Performance Studies at UCLA. Iyanna's ongoing research investigates black rendered counter-historical projects and embodied practice. Her current research project is titled, *Returning to the Vessel: Reembodiment and Imagined Strategies for Resistance*, inspired by black rendered reperformances of American slavery from pre-Emancipation to and post-Reconstruction - i.e., during the "afterlives of slavery." Currently Iyanna is working with the nonprofit organization: the African American Heritage House [AAHH] in affiliation with the Chautauqua Institute to further provide the history and influence of black people in Chautauqua, NY from the 19th-century to our contemporary moment. So far Iyanna has published two columns in affiliation with AAHH, the *Chautauquan Daily* and the Chautauqua Institution Archives. Her first article discussed the arrival and performances of the Fisk Jubilee Singers in Chautauqua and their tours during 1880-1882. Her second piece engaged the history of blackface minstrelsy in Chautauqua in the early 20th-century, and Chautauqua's involvement in the commercialization of minstrel shows during this time. Iyanna's work with AAHH is still ongoing and has worked in conjunction with her current research aspirations and studies. The AAHH summer lectures series - a component of the Chautauqua Institute summer festival - has also allowed Iyanna to organize and facilitate the arrival of black public intellectuals, academics, activists, and artists onto the grounds.

Janine Sun Rogers completed her first year of coursework at UCLA TAPS. Outside of the classroom, Janine explored research interests in new media and Asian American and Pacific Islander studies through working as Professor Sean Metzger's research assistant on the project "Theatrical Labor in the Wake of COVID-19: Creating New Audiences through New Media Platforms" under the UCLA Asian American Studies Center Policy Initiative. She also assisted with the staged reading of C. Sadakichi Hartmann's melodrama *Osadda's Revenge* at the Pacific Resident Theatre, perhaps the first public staging in over a century of the first English-language play written by an Asian immigrant to the U.S. She attended her first conference this year, ASTR 2021, with support from the Thomas A. Marshall Graduate Student Grant, and is looking forward to presenting her papers "Our Little Brown Sister: Militarism and Colonial Desire in Bella Poarch's TikTok Performances" at PSi 2022, and "This Place Is The Bomb: Virtual Militourism and The Pacific Theater Of *Call Of Duty: Warzone Pacific*" at ASTR 2022. She is excited to embark on her second year of coursework with support from the Rose Eng Chin & Helen Wong Eng Best Paper Scholarship from the UCLA Asian American Studies Center, and the Edna and Yu-Shan Han Endowed Award from the UCLA School of Theater, Film, and Television.

Vabianna (V.) Santos has advanced to doctoral candidacy. This year, s(he) was Assistant Editor for *Theatre Journal* (Johns Hopkins University Press) and contributed the editorial Feminist Methodologies at Play for the March 2022 issue, co-written with Sean Metzger. (He)r performance work was discussed in an article by Jennie Klein for *Performance Art Journal* PAJ 130 (2022). S(he) presented her paper "Via negativa and the Unsayings of Divine Reality, the Art of Re-Communalization" as part of the emerging scholars panel for Religion and Theater at the 2021 ATHE conference. S(he) performed the original work *Downfall Meditation* (2021) as part of collaborative project SELF-ESTEEM with composer Clint McCallum at Franconia Sculpture Park in Minnesota.

Elizabeth Schiffler spent the academic year 2021-22 working on and passing her qualifying exams, happily! She spent the year as a teaching fellow with the Food Cluster and taught a seminar on food and art, incorporating teaching demos from local chefs, a visit from New York Times food critic Tejal Rao, and workshops in the teaching kitchen. She'll continue her work in food and environment during a fellowship for the coming year with LA County and UCLA's Sustainability office. She's started hosting wine tastings for biodynamic/natural wines and will happily recommend bottles for you.

Clara Wilch continues work on her dissertation on "Arctic Icescapes." She is conducting research in Nunavut during the summer of 2022 with support from the Canadian Studies Research Center and TFT. She presented an excerpt of her dissertation work at the International Federation for Theatre Research World Congress at the University of Iceland in June 2022.

Qianxiong Yang completed his second year in the Theater and Performance Studies PhD program. Over this past year, he has enjoyed teaching his own undergraduate syllabus on aesthetics and politics for Theater 11, and writing about the politics of celebrity fashion, slime and modern anesthesia, transnational feminist political theory, and the philosophy of time and illness. He has and continues to work as research assistant to Prof. Suk-Young Kim on the "Digital Asia" project, a collaboration between UCLA's Center for Performance Studies and the Korea Foundation, facilitating a series of online lectures on Korean pop culture and an edited volume *Cambridge Companion to K-Pop* (forthcoming in 2023). This summer, he is working on his dissertation prospectus and comprehensive exam with the support of the Florence Theil Herrscher Award from the School of Theater, Film and Television. He looks forward to working as the Assistant Editor for *Theatre Journal* (Johns Hopkins University Press) in the coming academic year.

Yun-Pu Yang is a PhD candidate in Theater and Performance Studies at the University of California, Los Angeles. Her research interests include East Asian Theater (particularly Taiwan and China), gender and sexuality, Sinophone Studies, and Digital Humanities. She is writing her dissertation "The Eroticism of Peking Opera Kunsheng over the Twentieth Century." In 2022, she completed her Graduate Certificate in Digital Humanities. She has

been selected as a Collegium of University Teaching Fellow and will teach her own class “Engaging Gender Performances in East Asian Theater through Digital Storytelling” in the Digital Humanities program at UCLA in Winter 2023. She earned her MA in Theater from Taipei National University of the Arts and her BA in Chinese Literature from National Taiwan University.

Recent Graduates

Dr. Farrah O'Shea completed her PhD in Theater and Performance Studies in June 2022. This fall, she will begin a postdoctoral fellowship in the Department of Music at St. Lawrence University in Canton, New York. In March 2022, she presented at the annual meeting of the Midwest Music Research Collective & KU Musicians for an Anti-Racist College, University of Kansas, and at *Mediating Performance: Technologies, Communities, Spaces* at the University of Malta. This fall, she will present her research at the annual meeting of the American Musicological Society, to be held in New Orleans, Louisiana.

Dr. Guillermo Aviles-Rodriguez completed his PhD in the Theater and Performance Studies program, and has received a 2023-2024 reappointment as a Lecturer in the Department of Chicana/o and Central American Studies in the College of Letters and Science. In this past year, he has published an English translation of "Luis Enrique Gutiérrez Ortiz Monasterio: A Playwright with a Contemporary Vision Rooted in Antiquity" in *Theatre Journal*. In spring 2023, he will have his chapter "Jornaleros: Labor and Drama in Los Angeles" to be published in the *Routledge Companion of Latinx Theatre and Performance*, and "Arrested Progress: Lowriders, Mobility, and Freeways" in *The Lowrider Studies Reader: Culture, Resistance, Liberation, and Familia*.

Incoming Student

Monica Geraffo is excited to join the Theater and Performance Studies program as an incoming PhD student. Her research utilizes dress as a site to explore the construction of identity, the spread of subculture and popular culture, and representations of materiality across visual and material culture - especially through superhero comics and their film and television adaptations. She is committed to deconstructing the binary between definitions of "fashion" and "costumes" via "performative dress." She received her MA in Fashion and Textile Studies: History, Theory, and Museum Practice from the Fashion Institute of Technology (a division of SUNY) and her BA in Screen Arts and Cultures from The University of Michigan - Ann Arbor. Her work as a fashion historian has allowed her to present at TEDxBoston, The Comics Arts Conference at San Diego Comic Con, Pop Culture Association, BuzzFeed's *As/Is*, The Comics Studies Society, and The Costume Society of America, and she has published with the *Film, Fashion & Consumption Journal* and public scholarship website *The Middle Spaces*. Her work as a costumer has been a part of productions for Netflix and AMC, and as an independent contractor with the FIDM Museum in Los Angeles she has helped install five *Art of Costume Design for Film and Television* exhibitions. She is also a co-host of VoxPopcast, a weekly pseudo-academic pop culture roundtable. She loves anything campy, saccharine, postmodern, or Christmas-y.

Research Fellow

Donatella Galella is an Associate Professor at the University of California, Riverside. She researches how systemic racism shapes contemporary American theatre from the ways white institutions capitalize on blackness to the persistence of yellowface in musicals. Her essays have been published in journals including *Theatre Journal*, *Theatre Survey*, and the *Journal of Dramatic Theory and Criticism* and in books including *Reframing the Musical: Race, Culture, and Identity* and *Casting a Movement: The Welcome Table Initiative*. Her book *America in the Round: Capital, Race, and Nation at Washington DC's Arena Stage* was an Honorable Mention for the 2020 Barnard Hewitt Award from the American Society for Theatre Research and a Finalist for the 2020 Outstanding Book Award from the Association for Theatre in Higher Education. She recently guest edited the “Asian American Dramaturgies” special issue of the *Journal of American Drama and Theatre*. She serves as Vice President/President-Elect of the American Theatre and Drama Society.

From Donatella: “Hello! My name is Donatella Galella, and I'm the 2022-2023 Visiting Research Fellow at the Asian American Studies Center. I'll be working on my new book, *Getting Away with Yellowface: Affect, Asian Americans, and American Musical Theatre*, and I'm lucky to have Sean Metzger as my advisor. I'm looking forward to meeting with UCLA scholar-artist-activists working across Asian American Studies and Theatre/Performance Studies.”