



2022

ASIA PACIFIC DANCE FESTIVAL

ULANA — TO WEAVE OR KNIT

An International Conference

Friday, August 12 – Sunday, August 14, 2022

University of Hawai'i at Mānoa and East-West Center • Honolulu, Hawai'i



Hālau Hula Ka No'eaun • Halla Huhm Korean Dance Studio • Kilipohe Nā Lei Lehua • Ngarachamayong Dance Group • Sophiline Arts Ensemble

A co-production of the University of Hawai'i at Mānoa Outreach College and
East-West Center Arts Program



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National Culture and Arts Foundation



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2022



About the Conference

Welina mai (welcome) to the 2nd Asia Pacific Dance Festival Conference.

This year we bring together scholars, students, dancers, performing artists, choreographers, performance-based activists, writers, and dance enthusiasts to exchange and share their work. We are excited to hold a hybrid conference with both in-person and virtual presentations that allow for wider participation and broadening our international reach.

The 2022 Festival Conference is a platform to cultivate and disseminate knowledge of performance related to Asia and the Pacific through paper presentations, roundtable discussions, mini-performances, and workshops. We are also honored to have a keynote address and a special wrap-up session presented by invited speakers and scholars.

Proposals submitted following an international call were screened in a blind review process by a special committee selected by the Festival's organizing committee.

Our presenters come from Australia, Canada, Germany, India, Japan, Malaysia, New Zealand, Peru, Singapore, Taiwan, Thailand, and USA. Presentations showcase traditional and practice-based research and topics as far-reaching as choreographic processes, dance and community, migrations of dance, dance and colonialism, dance ownership, and gender.

Our Festival theme of Ulana, the creative act of weaving, inspires us to think about the depth and layerings of knowledge, values, relationships, and place. We invite you to be a part of this experience of our interconnectedness through dance and cultures.

On behalf of the Asia Pacific Dance Festival, University of Hawai'i, and East-West Center, we respectfully offer up this Leo Pāheahea and Acknowledgment, recognizing Hawai'i as an indigenous space whose original people are known as Kānaka Maoli (Native Hawaiians).

This acknowledgment honors the land on which we gather as indigenous lands that should guide the way in which we speak and act.

We ask that all present reflect on and honor the aboriginal people, the traditional stewards of this land, who have lived and worked on this land for generations upon generations.

We honor aboriginal Hawaiians and their knowledge systems that have shaped Hawai'i in a sustainable way that allows us to enjoy her gifts today.

The 'āina (land) on which the University of Hawai'i at Mānoa and the East-West Center sits is located in the ahupua'a (land division from mountain to sea) of Waikīkī, in the moku (district) of Kona, on the mukupuni (island) of O'ahu, in Ko Hawai'i Pae 'Āina (Hawaiian archipelago).

This Leo Pāheahea welcomes all who gather on these ancestral lands.

'Ano'ai ke aloha

2022



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The Schedule at a Glance

FRIDAY - AUG 12

12:00–4:00pm

Conference Registration

East-West Center
Art Gallery,
John A. Burns Hall,
East-West Center

4:00–5:30pm

**Conference Opening and
Keynote Address**

Kennedy Theatre, UH
Mānoa

6:00pm

Welcoming Ceremony

Friendship Circle,
East-West Center

SATURDAY - AUG 13

8:00–10am

Conference Registration

East-West Center Art Gallery,
John A. Burns Hall, East-West Center

9:00–10:30am

Paper Presentations

John A. Burns Hall, East-West Center

Performances

Earle Ernst Lab Theatre, UH Mānoa

10:45am–12:15pm

Paper Presentations

John A. Burns Hall, East-West Center

Performances

Earle Ernst Lab Theatre, UH Mānoa

12:15–1:15pm

Hosted Lunch for Registrants

1:15–2:45pm

Paper & Panel Presentations

John A. Burns Hall 3111, East-West Center

3:00–4:30pm

Performances & Workshops

John A. Burns Hall, East-West Center

Roundtable & Panel Presentations

John A. Burns Hall, East-West Center

Workshops

Earle Ernst Lab Theatre, UH Mānoa

4:45–6:15pm

Roundtable & Panel Presentations

John A. Burns Hall, East-West Center

Workshops

Earle Ernst Lab Theatre, UH Mānoa

6:45–7:00pm

‘Ike Hana I Talk Story

Grounds outside Kennedy Theatre,
UH Mānoa

7:30pm

‘Ike Hana I

Kennedy Theatre, UH Mānoa

SUNDAY - AUG 14

8:00–10:00am

Conference Registration

East-West Center
Art Gallery,
John A. Burns Hall,
East-West Center

9:00–10:30am

**Roundtable & Paper
Presentations**

John A. Burns Hall,
East-West Center

Performances

Earle Ernst Lab Theatre,
UH Mānoa

10:45–11:45am

Closing Keynote Panel

John A. Burns Hall,
East-West Center

11:45am–1:15pm

**Hosted Lunch for
Registrants**

1:15–1:30pm

‘Ike Hana II Talk Story

Grounds outside
Kennedy Theatre,
UH Mānoa

2:00pm

‘Ike Hana II

Kennedy Theatre,
UH Mānoa

4:00pm

Post Performance Talk Story

Kennedy Theatre,
UH Mānoa

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Conference Program

FRIDAY - AUGUST 12, 2022

- 12:00pm–4:00pm** **Registration**
East-West Center Art Gallery, John A. Burns Hall, East-West Center
- 4:00–5:30pm** **Opening Remarks and Keynote Address**
Kennedy Theatre, University of Hawai'i at Mānoa
- Welcoming Remarks*
Tim Slaughter, Asia Pacific Dance Festival Director
- Conference Keynote: He Alo A He Alo I Ke Aloha (Face to Face in Greetings)*
Annie Lipscomb and Marques Hanalei Marzan
- 6:00pm** **Festival Welcoming Ceremony and Reception**
Friendship Circle, East-West Center

SATURDAY - AUGUST 13, 2022

- 8:00–10:00am** **Registration**
East-West Center Art Gallery, John A. Burns Hall, East-West Center
- 9:00–10:30am** **Session 1A: Papers—Performing Nation: Dance Legacies and Cultural Ownership**
John A. Burns Hall 3121-3125, East-West Center
Moderator: Anna Stirr
- The Dialectics of Hope (1980): Affect and Aesthetics*
Yao Xu
- Journeys in Theifland and Claimbodia: Cultural Ownership of UNESCO's Khon and Lkhon Khol*
Benjamin Cefkin
- The Austronesian Forum*
Chia-Mei Pan
Uroi N. Salii
- Session 1B: Papers—Weaving Identities and Positionalities, and Dance Perpetuation**
John A. Burns Hall 3115, East-West Center
Moderator: Michael Pili Pang
- Entangling Senses, Weaving Relations: Dance-Nature Interaction as a Transformative Paradigm for Cross-Cultural Inquiry*
Pegge Vissicaro
- Healing by Hula Dancers in a Crisis: A Case Study of Fukushima*
Yukiyo Hoshino
- Dancing the Language of the Ancestors: A Photo Reportage of the Marquesas' Festival of Arts*
Celine Coderey

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Conference Program

Saturday • August 13, cont'd.

Session 1C: Performances—Metaphors of Home and Migration, and Mythologies of Gods and Animals

Earle Ernst Lab Theatre, University of Hawai'i at Mānoa
Moderator: Yukie Shiroma

fault lines

Bhumi Patel. Dancers: Emma Tome, Rachel Austin, Sholeh Asgary, Tessa Nebrida, Hannah Ayasse

Nandi Chol-Garuda Stuti

Anuradha Murali

10:30–11:45am

Break

10:45am–12:15pm

Session 2A: Performance—Here Lies the Truth

Earle Ernst Lab Theatre, University of Hawai'i at Mānoa
Moderator: John Parkinson

Here Lies the Truth, part iii

Choreographer: Li Chiao-Ping

Dancers: Claudia Tatinge, Constance Anderson, Charli Harris, Elisa Hildner, Dianne Kotsonis, Cassie Last, Mariel Schneider, Shayna Valianos

Edible Tales: An Interactive Workshop

Dancers Unlimited

Facilitators: Linda Kuo, Keala Fung, Candice Taylor

Session 2B: Papers—Embodied Knowledge and Negotiations: Samoan, Mak Nyah (Malaysia), and Tminun (Taiwan) in Performance

John A. Burns Hall 3121-3125, East-West Center
Moderator: Sai Bhatawadekar

Vā and the Dancing Body: Explorations of Current Samoan Dance Practices

Teuila Hughes

RED: Choreographing the Life of Mak Nyah

Mohamed Na'im Syah Razad bin Mohamed Zin

Transgressing Tminun: The Indigenous Choreographing Approach in TAI Body Theatre's On The Moon Flows the Weavings

Shih-Ming Zeng

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Conference Program

Saturday • August 13, cont'd.

Session 2C: Papers—Contemporizing Dance Through Technology and Mixed Movement Aesthetics

John A. Burns Hall 3115, East-West Center

Moderator: Cara Chaudron

Contemporizing Classical Thai Dance: Inspiration from Handcrafts to Mixed Multimedia Performance

Pawinee Boonserm

Black-Salpuri: Multiplicities, Transformations, and Disruptions in Transmitting Traditional Korean Dance

Hye-Won Hwang

The Reconstruction of Tari Piring Elements in Contemporary Dance Choreographies

Mohd Fauzi Bin Amirudin

12:15–1:15pm

Hosted Lunch for Conference Registrants

John A. Burns Hall lobby, East-West Center

1:15–2:45pm

Session 3A: Papers—Re-imagining Spaces: Community as Sites of Infrastructure, Intergenerational Practice, and Non-hierarchical Exchange

John A. Burns Hall 3111, East-West Center

Moderator: Markus Wessendorf

Lion Dance as Infrastructure: Supporting Community in Boston's Chinatown

Casey Avaunt

Singapore's Malay Dance in Pandemic Times: Surveying Innovative Endeavours

Muhammad Noramin Bin Mohamed Farid

Tā-Vā: Relational Binding Through Rhythm

Jasmin 'Ofamo'eoni

Session 3B: Panel—Cover Your Mouth When You Smile

John A. Burns Hall 3115, East-West Center

Moderator: William Chismar

Discussant: Bhumi Patel

Dancing on the (Bamboo)Ceiling: Performing While Asian in U.S. Postmodern Dance

Gerald Casel

Deconstructing the Cultural Identity of CYMWYS

Na-ye Kim

We Dance Who We Are

Peiling Kao

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Conference Program

Saturday • August 13, cont'd.

Session 3C: Papers—Weaving of the Past in the Present, and Positionalities in Performance

John A. Burns Hall 3121-3125, East-West Center
Moderator: Burton White

Weaving Against the Grain—A De-colonial Approach of Life: “To Unlearn” in Thinking, Feeling, and Performing

Monika Lilleike

The Reconstruction of Joget Gamelan Structure in Malaysia

Norsafini Jafar

How Is the Past Applied to Create the Present: The Theatrical Dance as Cultural Identity in Response to International Diplomacy in Taiwan

Wei-Ying Hsu

2:45–3:00pm

Break

3:00–4:30pm

Session 4A—Performances | Workshops—Weaving Sounds, Gestures, Ancestral Lands, and People

John A. Burns Hall 3115, East-West Center
Moderator: Peiling Kao

Interweaving Voices: Songs and Pandanus on the Tiwi Islands

Genevieve Campbell

Hala—Weaving Sound and Gesture. An Invitation to Heal

Choreographer: Monika Lilleike

Performer: Bernd Wegner

Session 4B—Rountable—Redefining the Contemporary—Weaving and Unravelling Between Past and Present

John A. Burns Hall 3121-3125, East-West Center
Moderators: Eloy Neira and Lorenzo Perillo

Organizer: Colleen Lanki

Participants: Colleen Lanki, Pamela Santana, Kavya Iyer Ramalingam

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Conference Program

Saturday • August 13, cont'd.

Session 4C: Panel—Interweaving Courtesan Life Experiences and Performance Aesthetics in North India

John A. Burns Hall 3111, East-West Center
Moderator: Sarah Morelli

Baijis of North India: Narratives as Socio-musical History
Amelia Maciszewski

The Aesthetics of Interweaving Song, Dance, and Gesture in North Indian Courtesan Performance
Sarah Morelli

Performance: Aaj Khele Holi and Chalti Beriyaan
Madhuri Devi Singh

4:30–4:45pm

Break

4:45–6:15pm

Session 5A: Roundtable—Interweaving Preservation and Innovation in the Production of Cambodian Dance

John A. Burns Hall 3115, East-West Center
Moderator: Miriam Stark
Organizer: Celia Tuchman-Rosta

Participants: Stephanie Khoury, Toni Shapiro-Phim, Prumsodun Ok, Lucie Labbe

Session 5B: Workshops—Movement Solidarities and Explorations of Raks Sharki

Earle Ernst Lab Theatre, University of Hawai'i at Mānoa
Moderator: Annie Reynolds

Dancing Around Race
Organizer: Bhumi Patel

Dancers: Raissa Simpson, Gerald Casel, Alana Isiguen, Yayoi Kambara, Bhumi Patel

The Art of Raks Sharki, Unique Middle Eastern Dance Elements
Willow Lau Sinn Chang

Session 5C: Panel—Why Do We Dance?: The Stories of Korean and Chinese Women and Their Engagement with Ethnic Dance Groups in a Diasporic Context

John A. Burns Hall 3121-3125, East-West Center
Moderator and Discussant: Sunhee Koo

Beyond Exotic Dancer; Zainichi Korean Dancers in Japan from the 1970s to 1990s
Rika Lee

Stories of Traditional Korean Amateur Dancers in Hawaii: Becoming Transnational 'Self' and Acquisition of Transnational Social Fields
Ri Choi

Dance, as I Need: How dance fulfills the psychological needs of Chinese women in New Zealand
Xiyuan Hu

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Conference Program

Saturday • August 13, cont'd.

- 6:15-6:45pm** **Break**
- 6:45pm** **Pre-performance Talk Story**
Grounds outside Kennedy Theatre, University of Hawai'i at Mānoa
- 7:30pm** **'Ike Hana I Performance**
Kennedy Theatre, University of Hawai'i at Mānoa

SUNDAY • AUGUST 14, 2022

- 8:00am-10:00am** **Registration**
East-West Center Art Gallery, John A. Burns Hall, East-West Center
- 9:00-10:30am** **Session 6A: Roundtable—Spreading Like Bamboo Roots: Butoh Exchanges Across the Asian Pacific**
John A. Burns Hall 3115, East-West Center
Moderator: Peter Rockford Espiritu
Organizer: Rosemary Candelario
Participants: Joan Laage, Kae Ishimoto, Guyphytsy Aldalai, Miki Seifert, Lisa Adeva Samoy
- Session 6B—Performances—Performing Heritage and Histories**
Earle Ernst Lab Theatre, University of Hawai'i at Mānoa
Moderator: Desiree A. Quintero
- Edible Tales: Cultural Heritage, Social Justice, and Sustainability*
Dancers Unlimited
Choreographer: Linda Kuo
Dancers: Candice Taylor, Nicole Maileen Woo, Maureen Kearns
- Sharing Filipino Histories Through Dance: Sakuting and Jota Batangueña*
Organizer: Ellen-Rae Cachola
Dancers: Gwen Arbaugh, Ellen-Rae Cachola, Christian Dela Cruz, Lauren Higa, Rovie Dacumos, Breanna Komata Agas, Jen May Pastores
- Joget Gamelan Gambuh Menari, The Reconstruction of Joget Gamelan Structure in Malaysia*
Norsafini Jafar

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Conference Program

Sunday • August 14, cont'd.

Session 6C: Papers—History and Post-Coloniality: Representation, Improvisation, and Integration of Text in Performance

John A. Burns Hall 3121-3125, East-West Center

Moderator: Peter Arnade

Ch'oe Sŭng-hŭi and North Korean Representation

Sang Mi Park

Undercurrent—The Improvisation Phenomena in Contemporary Dance in Asia with the Founding of i-dance Network in Asia and i-dance Taipei in Particular

Christopher Chu

The Implementation of Texts In National Pillar 'Rukun Negara' With Speech Act By J.L Austin To Create A Contemporary Dance Work—The Pledge (2019)

Muhammad Fairul Azreen Mohd Zahid

10:30–10:45am

Break

10:45–11:45am

Closing Keynote Panel: Ulana—Weaving Together the Diverse Presentations

Join us for a lively discussion of “thinking threads” that have woven their way throughout the conference. Add your thoughts to those of recognized Hawai'i-based scholar/performer/artists who will begin our concluding tapestry.

John A. Burns Hall 3121-3125, East-West Center

Moderator: Judy Van Zile

Discussion Openers: Katrina-Ann R. Kapā'anaoka-lāo-keola (Nākoa) Oliveira,
Ricardo Trimillos, Kirsten Pauka

11:45am–1:15pm

Hosted Lunch for Conference Registrants

John A. Burns Hall lobby, East-West Center

1:15pm

Pre-performance Talk Story

Grounds outside Kennedy Theatre, University of Hawai'i at Mānoa

2:00pm

'Ike Hana II Performance

Kennedy Theatre, University of Hawai'i at Mānoa

4:00pm

Post-performance Talk Story

Kennedy Theatre, University of Hawai'i at Mānoa



Keynote Presenters and Panelists

ANNIE LOKOMAIKA'I LIPSCOMB is a dancer and actor from Hilo, Hawai'i who has a M.A. in Dance Ethnology from the University of Hawai'i at Mānoa. Lipscomb is currently a company actor for the



Honolulu Theatre for Youth, one of the oldest children's theatres in the United States, founded in 1955. She has also performed in numerous local and touring productions and continues to find creative opportunities to hone her craft.

MARQUES HANALEI MARZAN is a Hawaiian fiber artist and culture bearer born and raised in Kāne'ohe, O'ahu. Over the past 25 years he has honed his technical skills and cultural knowledge base to become a better mentor and advocate for his community. He trained under esteemed experts in Hawai'i, including master weavers Julia Minerva Ka'awa and Esther Kakalia Westmoreland, and has undergone the graduation rites of 'ūniki, as Kahuna Kākalaleo, expert of Hawaiian chant and protocols, from Hālau Mele, founded by hula master and spiritual leader, John Keolamaka'āinanakalāhuiokalaninokamehameha'ekolu Lake. Through his efforts, Marzan promotes



sustainable gathering practices, perpetuates Hawaiian and Oceanic fiber techniques, instills indigenous values and perspectives in his students, and facilitates deeper engagements into Hawaiian protocols and lifeways.

KATRINA-ANN R. KAPĀ'ANAOKALĀOKEOLA (NĀKOA)

OLIVEIRA is the Interim Assistant Vice Provost for Student Academic Success at the University of Hawai'i at Mānoa. She holds dual bachelor's degrees in Hawaiian Language and Hawaiian Studies, a graduate certificate in Conflict Resolution, a master's degree in Geography, a master of Business Administration degree, and a doctorate in Geography from the University of Hawai'i Mānoa.



She has more than two decades of experience teaching Hawaiian language at the University of Hawai'i

at Mānoa where she also served as the head of the Hawaiian language program for a decade. Her research interests include: Hawaiian language revitalization; Hawaiian immersion literacy; Kanaka methodologies; cultural geography; and place-based experiential learning curriculum development.

KIRSTIN PAUKA is a Professor of Theatre at the University of Hawai'i at Mānoa, and the Director of the UHM Asian Theatre Program. Her primary area of specialization is theatre of Southeast Asia. She has conducted research on *Randai* theatre of Sumatra, and has published books, multimedia titles, and articles on Indonesian performing arts. She is a practitioner and scholar of martial arts and their relationship to performing arts in Asia. Dr. Pauka has produced and directed several Southeast Asian Theatre productions at UHM Kennedy Theatre, including the US premieres of English language productions of



Sumatran *Randai* theatre, and Balinese *Wayang Listrik* (shadow theatre). The shows she directed have received multiple Po'okela awards over the years. Dr. Pauka served as Director of the UHM Center for Southeast Asian Studies for 2014-18.

Former University of Hawai'i at Mānoa Ethnomusicology faculty member in the Music Department and Chair of Asian Studies, Professor Emeritus **RICARDO D.**

TRIMILLOS is a scholar and performer. His principal performing media are the Japanese koto and Filipino rondalla. His publications on music and dance of the Philippines, Hawai'i, and Japan embrace topics ranging from Asian-Americans to world music in higher education, cross-cultural implications for the arts, interrelationships of the arts, ethnic identity, the arts and public policy, and gender issues. He has served as consultant to many local, national, and international



organizations and projects, and served as commissioner for Hawai'i's State Foundation on Culture and the Arts, panelist for the National Endowment for the Arts' Heritage programs, and advisory board member for the Smithsonian Institution Folklife Center.



Abstracts and biographies are arranged alphabetically according to the surname of the presenter. Where the presentation is given by a pre-formed group (such as performances, panels, and roundtables), the group abstract is listed by the name of the presentation proposer/organizer, with additional participant names included in the abstract.

CASEY AVAUNT

Elon University, North Carolina, USA

Lion Dance as Infrastructure: Supporting Community in Boston's Chinatown (paper)

This paper examines the role that lion dance performers play in Boston's Chinatown. Lion dances are an energetic form of ritual performance with roots in Chinese culture. Through the lens of performance and dance studies, I make the case that lion dances support intangible infrastructures in Boston's Chinatown, a community that has endured infrastructural degradation due to demolition, erasure, and gentrification over the past century.

Drawing from the work of urbanist and sociologist AbdouMaliq Simone, I employ the notion of "people as infrastructure" to articulate how the definition of infrastructure can extend beyond highways, pipes, wires, or cables to include the "ability of residents to engage complex combinations of objects, spaces, persons, and practices" (Simone 2004). Likewise, lion dancers have become a form of infrastructure, much like what Simone describes as "a platform for providing for and reproducing life in the city." Aligning with the theme of Ulana, this research examines how lion dancers and dances help knit together the Boston Chinatown community by strengthening the enclave's economic, political, and social infrastructures, and by providing assets to the community through their collaborative participation in the urban life of Chinatown.

Casey Avaunt is an Assistant Professor in the Department of Performing Arts at Elon University. She received her PhD in Critical Dance Studies from University of California, Riverside in 2018. Her research interests include Asian and Asian American dance and the role of culture and gender in the production of choreography. She currently serves as Vice President of the Association for Asian Performance (AAP).

PAWINEE BOONSERM

Faculty of Fine and Applied Arts, Thammasat University, Thailand

Contemporizing Classical Thai Dance: Inspiration from Handcrafts to Mixed Multimedia Performance (paper)

Digital technology has become ubiquitous and gradually used in the field of performing arts, but rarely used in traditional dance. This paper aims to study how digital technology can be used in traditional Thai dance and to examine the ways in which to create contemporary dance that can maintain the roots of culture and traditional Thai dance by mixing with multimedia to communicate with audiences. This study explores a new way of choreographing by combining elements of Thai dance and western dance to develop a new form of Thai dance. The concept of dance choreography is inspired by handcrafts in Thailand, created with beauty, varieties of woven patterns, and weaving methods that reflect various lifestyles and beliefs of Thai local people. Theories of dance composition, visual arts, interactive technology, and 3D mapping have been used as design ideas. This study found that experimental dance with multimedia technology provides good material to convey messages of meaning and wisdom to audiences. It not only helps audiences to appreciate the beauty of woven patterns but also to better understand the process of weaving, the value and spirit behind handcrafts.

Pawinee Boonserm is an assistant professor at Thammasat University in The Faculty of Fine and Applied Arts, Department of Drama, teaching Thai classical dance theory and practice. Pawinee has a strong background in Thai classical dance. She graduated from The College of Dramatic Arts, specialising in Thai classical dance and gained her MA in educational research from Chulalongkorn University. She received a PhD in Drama from University of Exeter, UK. Research interests include dance anthropology, Asian dance, and intercultural study in performing arts.



ELLEN-RAE CACHOLA

Lecturer, University of Hawai'i at Mānoa Department of Ethnic Studies; Supervisor & Archives Manager, University of Hawai'i at Mānoa School of Law Library
Sharing Filipino Histories Through Dance: Sakuting and Jota Batangueña (performance)

This presentation shares how our Mānoa Filipino dance group produced two videos of Philippine dances to tell stories about historical figures and the places they inhabited. The first is of Sakuting, an Ilocano folk dance using bamboo rods to showcase aspects of kali martial arts embedded within the dance. This dance is performed with the story of Gabriela Silang, an Ilocana anti-colonial leader who opposed Spanish colonial occupation through her warrior skills with the bolo knife. The second video is of Jota Batanguena, from Batangas, Luzon. This dance is performed with the story of Pablo Manlapit, who originates from Batangas but migrated to Hawai'i to work in the plantations. He became a major Filipino labor organizer who made sacrifices to advocate for worker's rights in Hawai'i. The presentation discusses reasons for producing these works, the production process, and ways to incorporate historical storytelling about people and places into dances, which then bring meaning to the movements, attire, and instruments within the performance. Dancers: **Breanna Komata Agas, Gwen Arbaugh, Ellen-Rae Cachola, Rovie Dacumos, Christian Dela Cruz, Lauren Higa, Jen May Pastores.**

Ellen-Rae Cachola is part of a Philippine dance group that practices at Mānoa District Park, under the leadership of Gwen Arbaugh, dance apprentice of retired Philippine Dance instructor, Manong Wayne Mendoza.

GENEVIEVE CAMPBELL

University of Sydney, Australia

Interweaving Voices: Songs and Pandanus on the Tiwi Islands (workshop)

"This one reminds me of ceremony, we're all coming in to join, singing and dancing. That *milimika* circle, that's the basket circle" (Frances Portaminni). The old ladies sing as they weave their pandanus baskets—the rhythms of the songs echoing in the threading actions of their hands and the stories seeping into the weave. The pandanus twists in and out and around, following the emerging coiled circle, like the dancers move forward and back and circle around the *milimika* ceremonial dance ground. Each song supports a dance, so they weave into a continuing thread, as do the dancers, round in a circle, with voices and feet moving in and stepping out as the songs, the dances and the circling go on. Like the pandanus, collected deep in country, the songlines and dancelines thread Tiwi clans together around their ancestral lands, interweaving people and place. Just like each new colour added to a basket, and each new green shoot of pandanus leaf, the passing on of practice adds new dances and songs to the coiling of ancestral stories, traditions and connections to country, adding to the ever-accumulating body of embodied knowledge.

This workshop is led by the Strong Women's group from the Tiwi Islands, northern Australia. In an interactive presentation and performance, we will explain how our baskets and our weaving process mirror the danced and sung traditions of our people.

Across 30 years as an orchestral horn player, and since 2007, with the Strong Women's group, senior culture custodians of the Tiwi islands, Northern Australia, Genevieve Campbell has been interested in how music weaves people, places, and their stories together. She is currently a Sydney University Fellow, working with Tiwi song custodians, the Sydney Conservatorium of Music, and the Sydney Environment Institute, with focus on the role of Tiwi song and oral, embodied, and performative knowledge systems in cultural maintenance, artistic creativity, social health, and spiritual wellbeing.



ROSEMARY CANDELARIO

Texas Woman's University, USA

Spreading Like Bamboo Roots: Butoh Exchanges Across the Asian Pacific (roundtable)

Butoh developed in Japan in the 1960s in response to specific artistic, political, and geographic circumstances. Since the late 1970s, it has spread around the world and now is practiced globally, often in ways that respond to local politics and geographies. Typically, the globalization of butoh is discussed in relation to Europe, and then secondarily the United States; the Asia Pacific is often ignored in this discussion. Roundtable participants (**Joan Laage**, **Kae Ishimoto**, **Guyphytsy Aldalai**, **Miki Seifert**, **Lisa Adeva Samoy**) look to the migrations of butoh across the Asia Pacific (Japan, Mexico, New Zealand, the Philippines, and the US) as a productive site for opening up new insights on butoh.

Rosemary Candelario, PhD, writes about and makes dances engaged with butoh, ecology, and site-specific performance. She is recipient of the 2018 Oscar G. Brockett Book Prize for Dance Research for her book *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies* (Wesleyan University Press 2016). Rosemary is also co-editor, with Bruce Baird, of *The Routledge Companion to Butoh Performance* (2018). Recent choreographic premieres include *aqueous* (2019, Kyoto Butoh Festival, Japan) and *100 Ways to Kiss the Trees* (2018, Denton, Texas). Rosemary is Associate Professor of Dance at Texas Woman's University.

GERALD CASEL

University of California, Santa Cruz, USA

Cover Your Mouth When You Smile (panel)

This panel brings together three Asian-immigrant dance artists to discuss their collaborative choreographic practice in building *Cover Your Mouth When You Smile*. Developed since 2016 and continuing its evolution as a multi-year project that allows for physical and virtual transnational exchange through performance, **Gerald Casel** (*Dancing on the (Bamboo) Ceiling: Performing While Asian in U.S. Postmodern Dance*), **Peiling Kao** (*We Dance Who We Are*), and **Na-ye Kim** (*Deconstructing the Cultural Identity of CYMWYS*) discuss the making of this work as well as their relationships with each other, the field of postmodern dance and improvisation, and how they imagine a future that refuses fixed colonial constructs of how their bodies are read while dancing. The panel is facilitated by discussant **Bhumi Patel**.

Gerald Casel (he/they/siya) is an Associate Professor and Provost of Porter College, University of California, Santa Cruz. As artistic director of GERALDCASELDANCE, their choreographic work complicates and provokes questions surrounding colonialism, collective cultural amnesia, whiteness and privilege, and the tensions between the invisible/perceived/obvious structures of power. A graduate of The Juilliard School with an MFA from University of Wisconsin, Milwaukee, Casel received a Bessie award for sustained achievement. Their work through *Dancing Around Race*, a community engagement process that interrogates racial inequity, continues to deepen within the communities it serves. www.geraldcasel.com



BENJAMIN CEFKIN

University of Colorado Boulder, USA

Journeys in Thiefland and Claimbodia: Cultural Ownership of UNESCO's Khon and Lkhon Khol (paper)

Despite close cultural interactions, the nations of Thailand and Cambodia have a contentious relationship. Thai and Cambodian commenters in social discourses on shared cultural elements accuse their opponents of cultural theft, using monikers such as “Thiefland” and “Claimbodia.” UNESCO’s 2018 inscription of both Thailand’s khon and Cambodia’s Lkhon khol masked dance-drama traditions on the list of Intangible Cultural Heritage inflamed arguments in public news and social media about who can lay claim to traditions such as khon and Lkhon khol. In this paper I discuss Southeast Asian perceptions of cultural legitimacy and the role of international authority in fueling Thai and Cambodian nationalist rhetoric. Through fieldwork with Thai and Cambodian traditional artists and digital ethnography of online forums, I demonstrate how social discourses on cultural ownership are influenced through official recognition, as in the case of the inscriptions of khon and Lkhon khol. I argue that UNESCO, as an organization with legitimizing power, has an obligation to mitigate social conflicts that occur as a byproduct of their status designations. As this situation has parallels to other international conflicts of cultural ownership, I suggest methods by which UNESCO and other transnational organizations might be able to mitigate future tension and promote cross-cultural understanding.

Benjamin Pongtep Cefkin is a doctoral candidate in ethnomusicology at University of Colorado, Boulder. His dissertation fieldwork involves research on performing arts and cultural identity among Colorado’s Thai, Cambodian, Lao, and Mon diaspora communities and the social relationship between these distinct ethnic communities. Ben also teaches a class on Rock and Roll History at University of Colorado, Boulder, along with working as a graduate research assistant for the American Music Research Center’s Pueblo Soundscapes project.

WILLOW LAU SINN CHANG

Independent Artist/Passport Productions, Hawai‘i, USA

The Art of Raks Sharki, Unique Middle Eastern Dance Elements (workshop)

Raks Sharki is the Arabic term used to describe the art of Middle Eastern dance. Translating as ‘Dance of the East’, this discipline integrates many dynamics of rhythm, lyrical movements, percussive expression, improvisation (*taksim*) and musical interpretation mastery (drum solo). Commonly referred to as “bellydance” (a misnomer), it has deep roots as a social dance, and has expanded to become a global art with extensions into theatrical, staged, and choreographed approaches, in addition to its origins as a social dance. Raks Sharki is a highly stylized dance that still incorporates movements and aesthetics from its folkloric origins. The Middle East, Levant, Maghreb, Gulf, and Turkish cultures have greatly formed and birthed these dances, with each adding unique presentations and elements.

This dance art spans generations and geography, with many contributors, and this workshop will focus on broad, widely used themes within the dance—placement of movement, classic Raks Sharki techniques, and ways of utilizing body isolations of movement, awareness of the use of space (internal versus external), and the interpretation of foundational rhythms essential to the dance, dancer, and musicians.

Willow is committed to the creative process and sacred practice, teaching and performing dance and music professionally in Hawai‘i, the US, Canada, Europe, Asia and the Middle East. With Kumu Alicia Smith, she studied hula, and for the past 27 years focused on dances of the Middle East, Turkey, and North Africa. Concurrently, she trained and performed classical Indian dances, butoh, Bollywood, tango, flamenco, Balinese, and modern dance. As a classically trained singer, she has celebrated the American songbook and jazz for over 25 years. Her disciplines include poetry, choreography, host, producing, photography, costume design, while integrating activism.



CHRISTOPHER CHU

National Taipei University of the Arts, Taiwan
Undercurrent—The Improvisation Phenomena in Contemporary Dance in Asia with the Founding of i-dance Network in Asia and i-dance Taipei in Particular (paper)

There have been different voices about whether dance improvisation can be a form of performance. Dance improvisation as performance (DIAP) reached a climax in the '60s and '70s, especially in America, with the arrival of the post-modern era. In 1992, Ming-shen Ku, the pioneer of DIAP in Taiwan, introduced contact improvisation into the island. She established her own company, Ku & Dancers, the following year, with one goal—to promote DIAP. This ever-flowing stream of DIAP converges into an undercurrent of the mainstream of contemporary dance when the i-dance Hong Kong was organized in 2010, producing a different wave. Through its influence, i-dance Taipei, i-dance Japan, and i-dance Korea were created, with DIAP as the core idea, weaving into an “i-dance Network (IDN)” between these Inter-Asia organizers. Hence an improvisation phenomenon occurred in contemporary dance in Asia. This essay focuses on one of the IDN members, i-dance Taipei. Through the discourse of its history, concepts, events, participants’ feed-back, and influences, I explore the improvisation phenomena in Taiwan’s contemporary dance. The essay also realizes the Inter-Asia consequence of DIAP, especially with a reflection of the inter-Asian roles in the con-temporality of dance as a cross-cultural globalization practice.

Born in Hong Kong, Christopher received his BS in Civil Engineering from National Taiwan University. He began dancing since that time. Founding member and current Executive Director of Ku & Dancers, he is also a member of the Performing Arts Alliance in Taiwan. Active as a freelance dancer, choreographer, and dance teacher, in 2017, Chu earned an MFA from Taipei National University of the Arts (TNUA) Dance School. With a research focus on dance improvisation as performance, he is a current PhD student at TNUA.

Chu’s participation is sponsored by the National Culture & Arts Foundation (Taiwan).

CELINE CODEREY

National University of Singapore
Dancing the Language of the Ancestors: A Photo Reportage of the Marquesas’ Festival of Arts (lightning paper)

From July 7-10, 2022 the Marquesan island of Fatu Hiva hosted the 13th Matavaa, the Marquesas’ Festival of Arts. Started in 1987 under the initiative of the cultural association Motu Haka and supported by the Bishop Le Cléac’h, the Matavaa has ever since represented the pillar of the cultural revival. It aims to support the revalorization of different forms of art that Christian missionaries and colonial administration silenced for a hundred years. At the core of the event were the dance delegations from the 6 islands of the archipelago created around the selected theme of the Language as Ancestral Heritage. The weaving of music, chants, body moves, and costumes offered the local and international audience a multisensorial experience that spoke about tensions between ancient knowledge and contemporary life, seeking for authenticity and the desire to innovate, valorization of each island’s peculiarity, and strengthening of the archipelago’s unity and difference from Tahiti. The phenomenon expanded well beyond the temporal and spatial boundaries of the festival itself with entire families and communities involved in preparation of the costumes, transport units activated to ensure the timely transfer of people across the archipelago, youth spending time consulting the elderly to make sure to incorporate their wisdom in the dances, ad hoc music and artistic events initiated alongside the official program, and offering a space for alternative voices to be heard. My presentation is an ethnographic photo- and video-based reportage illustrating and examining the event.

Dr Céline Coderey is a Research Fellow and lecturer at NUS, Singapore. She earned her PhD in Anthropology from University of Provence (France). She has conducted research on medical pluralism in Myanmar. Her new project looks at identity construction and revalidation through artistic and cultural practices (dance, music, tattoos, masks, etc.) in the Pacific, with a focus on the Sepik region in Papua New Guinea and the Marquesas Islands in French Polynesia.

2022



Abstracts and Biographies of Presenters

DANCERS UNLIMITED

NYC & Hawai'i, USA

Edible Tales: Cultural Heritage, Social Justice and Sustainability (performance)

The *Edible Tales* performance presentation will include video presentations of on-site dance projects we created around the topic of water in NYC and Hawai'i, and new choreography created from exploration of our own heritage, our space that feeds us, and our community engagement work. The performance is an excerpt of *Edible Tales*, a community-centered work-in-progress that explores cultural heritage, social justice and sustainability using food related topics. Dancers: **Keala Fung, Candice Taylor, Nicole Maileen Woo, Maureen Kearns.**

Originating as free youth classes on Furlough Fridays, Director Linda Kuo has led the company to stages beyond Hawai'i, including Shanghai World Expo, The Contemporary Museum of Honolulu, Oahu Fringe Festival, Honolulu Biennial 2019, Lower Manhattan Cultural Council, International Human Rights Arts Festival, and Jazz at Lincoln Center. Linda's creative approach is rooted in cultural diversity and decolonization practices, inspired and guided by cultural elders in hula and hip hop. Linda was a Halawai NY's PacificTime grant awardee, a Dance/NYC symposium panelist, and Urban Bush Women's BOLD leader.

DANCERS UNLIMITED

NYC & Hawai'i, USA

Edible Tales: An Interactive Workshop

Edible Tales: The Lab is an interactive workshop that holds space for moveMEANT exploration. Using food-related topics, the company members at Dancers Unlimited co-create with the participants to blend together stories about cultural heritage, social justice and sustainability. Workshop facilitators: artistic director, **Linda Kuo**, dancer, **Keala Fung** and co-artistic director, **Candice Taylor.**

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Rights Arts Festival, and Jazz at Lincoln Center.

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YUKIYO HOSHINO

Nagoya University, Japan

Healing by Hula Dancers in a Crisis: A Case Study of Fukushima (paper)

This study examines how hula dancers in Fukushima, Japan, continued to dance, despite several resorts having had to close due to the crisis of the COVID-19 epidemic in Japan, based on their experience of overcoming several emergencies in their history. The Spa Resort Hawaiians Inc. in Fukushima originally ran a coal mine, and anticipating the demise of the coal mining industry, it turned to tourism by utilizing the hot springs. The vice president of the company conceived of the idea to offer hula shows at resort hotels and established a dance school to train girls from the mining area as hula dancers to promote the local community. Behind their success lies the history of the descendants of Japanese immigrants to Hawai'i, who introduced Hawaiian culture to Japan before World War II. In 2011, Fukushima was hit by a great earthquake. Since dancing at the hotels was out of the question, the company organized "Hula Girl Caravan," and the dancers gave approximately 250 free shows across Japan and Seoul. During the COVID-19 outbreak, they have continued to communicate the resilience effect of hula dancing by uploading hula shows and lessons, as well as simultaneously sharing live hula performances online.

Yukiyo Hoshino is Professor of Chinese Literature at the Graduate School of Humanities, Nagoya University, Japan. Her research interests lie mainly in the relationship between the modern dance of Eastern Asia. She published *Nicchu Senso ka no Modern Dance* [Modern Dance under the Sino-Japanese War Conditions] (2018) and plans to publish a new book, *Yokusen Taisei ka no Modern Dance* [Modern Dance under the Japanese Imperial Rule Assistance Association] this September.



WEI-YING HSU

Liberal Education Center, National
Chin-Yu University of Technology, Taiwan
*How Is the Past Applied to Create the Present: The
Theatrical Dance as Cultural Identity in Response to
International Diplomacy in Taiwan* (paper)

Dance as a performing art in Taiwan blossomed in the Japanese colonial modernization era (1895-1945). The history of dance as a theatrical art is only a century long in Taiwan. The tension and conflict between local and global has always been a problem that Taiwanese dancers must face. However, the way to solve the problem is very different in each era. How did Taiwanese dancers apply local culture while absorbing western knowledge and techniques? This research compares three historical periods of dance in Taiwan: “Nationalist Dance” (1950-1970), “Chinese Modern Dance” (1970-1985), and “Oriental Body Experimenting” (1985-1995). “Tradition and Innovation” was the cultural policy of these three periods, but the style and content of dances created in each period were very different. The international situation and domestic political conditions of Taiwan were important factors influencing choreographers’ decisions to draw on local resources and transform specific knowledge of the past to create dances. This research proposes that theatrical dance in Taiwan reflected the political and diplomatic situations, and the artist took a position in identifying oneself and responding to the world. Local knowledge had been selectively innovated and enriched in accordance with the domestic and international situation that the artists faced.

Wei-Ying Hsu holds a PhD in sociology from Tunghai University, Taiwan, and MA in Dance Study and BA(Hons) in Dance Theater from The City University, London, Laban Centre for Movement and Dance. She is currently a Project Assistant Professor in the Liberal Education Center, National Chin-Yi University of Technology. In 2018 she published, in Chinese, *Dance at the Falling Sun: The Circumstances and Breakthroughs of Taiwanese Dance Pioneers from the Japanese Governance to the Beginning of the Postwar Period*.

TEUILA HUGHES

The University of Auckland, New Zealand
*Vā and the Dancing Body: Explorations of Current
Samoan Dance Practices* (paper)

This presentation explores Samoan performative knowledge in relation to the indigenous concept of vā (relational space). Personal experience and curiosity drive this research towards understanding processes of activating performance presence within a Samoan dance context. Woven from diverse narratives of Samoan dance practitioners, this presentation brings vā to the forefront of discussions around Samoan embodied knowledge. It addresses how vā as a cultural way of knowing, doing, and being is valued, disrupted, practiced, and extended within current approaches to Samoan dance. Such conversations that connect vā to ideas of embodiment, presence, and processes of activation evoke ways in which Samoan dance practices can strengthen identities and relationships that move beyond the performative realm. This presentation is also an opportunity to critically reflect upon how such processes presented by Samoan practitioners are challenging Western practices and ideals both on and off the stage. Through the process of weaving knowledge and nurturing relationships that transcend both time and space, is where this presentation will explore Samoan dance as a practice to reclaim, sustain, heal, and empower in our continually globalising world.

Teuila Hughes is a PhD candidate and graduate teacher from the Dance Studies Programme, University of Auckland, New Zealand. As a Samoan woman, researcher, and dance artist, she is drawn to discourse that unearths socio-cultural narratives pertaining to identity and sustainability of indigenous ways of knowing, doing, and being. Moving through indigenous Oceanic theories and methodologies, her current research explores articulations of embodied knowledge within Samoan dance practice, pedagogy, and performance. She is passionate about exploring ways to support indigenous artists within education, research, and performance spaces.



HYE-WON HWANG

University of Nebraska-Lincoln, USA

Black-Salpuri: Multiplicities, Transformations, and Disruptions in Transmitting Traditional Korean Dance (paper)

The paper focuses on Salpuri, a traditional Korean dance designated by the South Korean government as an Important Intangible Cultural Property to evoke cultural, political, and philosophical questions about the State's goal of preserving traditional dances in their original form. I analyze a contemporary South Korean dance artist Young Chul Kim's *Black-Salpuri*, comparing it with Lee Mae-bang's *Salpurichum*. Through this analysis I aim to highlight false binaries between what is labeled as traditional and contemporary South Korean dance and expose how the State's cultural heritage protection system has institutionalized the parameter of traditional Korean dance both at home and in the world. While it is commendable to recognize dance as a holistic, embodied tradition, future attempts should be more carefully structured to embrace the multiple memories, practices, and even disruptions of the present. Archival sources I collected from websites, newspapers, photos, videos, and literature reviews, as well as choreographic analyses of dance, will be used as data to support my arguments. This interdisciplinary study will make a contribution to cross-cultural dialogues with scholars in the Arts and Humanities regarding the legal system for intellectual and cultural property, power structure, body, and agency.

Dr. Hye-Won Hwang is Assistant Professor of Practice of Dance, Glenn Korff School of Music, University of Nebraska, Lincoln. Her research interests lie in the global circulation of dance and other bodily practices linked to issues of body, gender, sexuality, class, political economy, institutions, and identity. Her work has been published in *International Journal of Cultural Policy*, *Dance Research Journal of Korea*, *Korean Research Journal of Dance Documentation*, and by Ewha Woman's University Press.

NORSAFINI JAFAR

University of Malaya, Malaysia

The Reconstruction of Joget Gamelan Structure in Malaysia (paper)

Joget Gamelan is a court dance tradition that began to take root in Riau Lingga, then brought to Johor, Pahang, and Terengganu. Since the 1800s, this dance has been performed in conjunction with royal ceremonies such as weddings, coronations, circumcisions, and piercings. When it reached its peak of glory around the 1920s, Joget Gamelan was staged within the palace and performed with an arrangement of movement structures as recorded in the manuscript of Tengku Ampuan Mariam. The manuscript, along with other archival materials, has been utilized as the primary references in the development of the genre's literature. This study discusses the use of archival materials in two major publications on joget gamelan that have become major references on the genre, written by Ahmad Omar, and Harun Mat Piah and Siti Zainon Ismail. This study discusses the importance of archives and their role in the study of Joget Gamelan. It highlights archival sources ranging from textual and audio-visual materials that include manuscripts, notations, previous recordings, reference experts, panji story texts, and visual images. This study will present and discuss various lists of archival sources used by previous researchers in their study of Joget Gamelan.

Norsafini Jafar is a Malay Classical dancer, choreographer and researcher who holds a Diploma and Bachelor of Dance from ASWARA. As a choreographer, she has received numerous awards which include the New Dance Creation Champion in 2013 Dance Festival, and Outstanding Contribution Award in Short & Sweet. She has also published her study on Malay Joget Gamelan and presented her research at the International Conference of Culture and Creativity in Taiwan in 2014. She was also part of the expert panel that developed and reviewed the National Occupational Skills Standard (NOSS)—Dance.



NORSAFINI JAFAR, University of Malaya, Malaysia
Joget Gamelan Gambuh Menari The Reconstruction of Joget Gamelan Structure in Malaysia (performance)

This study analyzes the reconstruction process based on the structure of Joget Gamelan repertoire in Malaysia. Joget Gamelan is a classical court dance that was formerly performed in conjunction with official ceremonies held for the royal wedding, coronation, circumcision, and piercing. When staged within the palace, Joget Gamelan is presented in its structure according to what is found in the visual manuscripts and jawi written manuscripts by Tengku Ampuan Mariam. Since Joget Gamelan is brought out of the palace environment, it is performed based on the knowledge and experiences of experts or heirs of the Joget Gamelan palace. Currently, Joget Gamelan is built based on the experience of two main reference experts, namely Zaharah Abdul Hamid and Wan Salmah Sulaiman. For the study, the methodology of reconstruction and reinvention of Joget Gamelan will be explained through the analysis of the structure of Joget Gamelan repertoire with reference to archival sources such as manuscripts, notations, previous recordings, reference experts, panji texts, visuals and pictures. Manuscript-based movements and practical movements are different. Consequently, the researcher would like to see how movements through this manuscript turn into practical movement as well as analyse movement through archival sources, especially the manuscript of Tengku Ampuan Mariam, and then make experiments for performance. Therefore, this study will standardize the Gamelan Joget repertoire because this standardization is useful for the future for dancers who want to learn Gamelan Dance.

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SUNHEE KOO

University of Auckland, New Zealand
Why Do We Dance?: The Stories of Korean and Chinese Women and Their Engagement with Ethnic Dance Groups in a Diasporic Context (panel)

This panel looks at a range of different Asian migrant dancers who have routinely practiced and performed dances in Hawai'i (*Stories of Traditional Korean Amateur Dancers in Hawaii: Becoming Transnational 'Self' and Acquisition of Transnational Social Fields*, **Ri Choi**), New Zealand (*The Role of Dance in Constructing a Sense of Belonging in Chinese Women in New Zealand*, **Xiyuan Hu**), and Japan (*Beyond Exotic Dancer: Zainichi Korean Dancers in Japan from the 1970s to 1990s*, **Rika Lee**). Most of these dancers are women who engage with one or more ethnic dance groups. What motivations, fulfillments, and significances do they find as amateur dancers in the context of migration? We ulana, or weave, the stories of the Korean and Chinese female dancers, and in so doing, hope to illuminate the salient value, function, and meaning that dance offers for migrant women and various immigrant communities across Asia and the Pacific.

Sunhee Koo is Senior Lecturer in Ethnomusicology, School of Social Sciences, University of Auckland, New Zealand. Her research specialization is East Asian performing arts and issues of identity, diaspora, nationalism, and transnationalism. Based on her ethnographic research on diasporic Koreans in China, Korea, and Japan, she has published many articles in prestigious journals. In 2021, her monograph *Sound of the Border: Music and Identity of Korean Minority in China*, was published by University of Hawai'i Press.



COLLEEN LANKI

TomoeArts/University of British Columbia, Canada
Redefining the Contemporary – Weaving and Unravelling Between Past and Present (roundtable)

In December 2020 we held an online symposium, *Redefining the Contemporary*, involving panels of dancers from Peru, India, and Canada. We interrogated the terms “traditional” and “contemporary,” questioning how these categories affect certain dance practices in these three countries. The symposium organizers will further investigate the core themes that emerged from these discussions: belonging, barriers, political impact, and transmission of knowledge. This roundtable addresses the question of “knowledge originating in the past woven into present movement and performance expressions” as a departure point to reflect on the main themes from the *Redefining the Contemporary* research project. Key coordinators and investigators **Pamela Santana** (Peru), **Kavya Iyer Ramalingam** (India), and **Colleen Lanki** (Canada) are joined by moderator and scholar **Eloy Neira** (Peru) to present their thoughts and negotiate the weaving and unravelling that can happen between the traditional and contemporary in dance.

Colleen is a theatre artist and educator with a career spanning over 30 years and multiple continents. She was based in Tokyo for years studying nihon buyō (Japanese classical dance) and noh, and working in contemporary theatre. She is currently a PhD candidate at University of British Columbia, researching avant-garde playwright and theatre creator Kishida Rio. Colleen works across disciplines and traditions to bring people together and create engaging total theatre works. She is Artistic Director of TomoeArts.

LI CHIAO-PING

University of Wisconsin at Madison, USA
Here Lies the Truth, part iii (performance)

Here Lies the Truth is a new multimedia work that explores fact and fiction, and how they infiltrate the personal and political environments we experience. Recent events have brought focus on how people in power can abuse such power in ways that can change our physical, mental, and emotional landscapes. Each individual also has this power. Reflecting multiple perspectives, including our company members and the unique voices from the communities we perform in, this imaginative, thoughtful, and provocative work has a broad lens that is simultaneously narrow in its focus on how we (do/don't) listen. We are committed to the telling of our personal truths, which may lead to re-examining the narratives put forth by those in power. How do we cope with such dissonance? Our creative team is committed to dance theater as a powerful space for communion, where the intimacy of the live performance can be like homeopathic medicine, stimulating connectedness, belonging, compassion, and transformation. The opportunity to show our new work is timely and topical, yet deeply rooted to the work and mission of our company.

One of Dance Magazine's “25 to watch,” Li Chiao-Ping choreographs for stage, screen, and other sites. Her work has been shown at Jacob's Pillow, Bates, The Yard, ADF, and other major festivals. She is recipient of grants from the NEA and MAP Fund; Wisconsin Arts Board and Scripps/ADF Humphrey-Weidman-Limon fellowships, and numerous other honors. Professor Li teaches at University of Wisconsin, Madison, is the subject of two documentaries, an Outstanding Woman of Color in Education Award recipient, and one of two artists ever awarded a Vilas Research Professorship, one of University of Wisconsin's highest honors.



MONIKA LILLEIKE, Independent artist, Germany
Hala—Weaving Sound and Gesture. An Invitation to Heal (performance)

The performance piece *Hala*—weaving sound and gesture in an invitation to heal, calls for subtle sounds, energies, and spaces that linger silently in between. The starting point of the piece was a trip to Puna, on the Southern Coast of the Island of Hawai'i. The hike along the coast towards fresh lava fields led to an encounter of one solitary hala tree. The tree offered shade and a place to rest at noon. The sound of the rustling leaves, the surge of the ocean as well as the steam of lava fields nearby framed this place of meditation about the primal forces of creation.

The leaves of the hala tree are used in Hawaiian cultural practices to weave lauhala mats. The leaves are dry when they are prepared. They have sharp teeth-like edges, not easy to be cleaned. The yellow fruits of the tree are used to string them into flower leis, symbolizing transitory forces of death. The weaving patterns of gesture and sound in performance allude to the images of the encounter with the hala tree resonating with deeper layers of humility: an invitation to heal the wounds of colonial injustice and the degradation of natural resources. Performer: **Bernd Wegner**.

Monika Lilleike, MFA, PhD, Kumu Hula, works as a performance artist, stage director, and lecturer in the fields of Asian and Pacific Performance and European Experimental Performance Art and Theory. She is head of the traditionally-run hula school Hālau Hula Makahikina in Berlin. Her academic research interest ties into conditions of oral tradition, aesthetics and cultural performance practices from the Pacific and Asia, the senses and embodiment, stylization, and embodied knowledge, practice as research and method of cultural studies and performance analysis, migration, diasporic journeys, critical whiteness, decolonization.

MONIKA LILLEIKE

Independent artist, Germany
Weaving against the Grain—A De-colonial Approach of Life. “To Unlearn” in Thinking, Feeling, and Performing (paper)

While building my skills as a young artist and performer during the early '90s when living in Berlin, I was drawn to the work of Marina Abramović. The body has been the core material of her experimentations in Fine Arts. In one of her performances, *Interruptions in Space* (1977), Abramović and her partner Ulay were running and bouncing their naked bodies forcefully against pillars of an indoor space. The piece triggered my own imagination and burning quest to overcome the painful feelings of yet unresolved dislocation and uncertainties of identity tied to my own migratory experience as a teenager. The unsettling aspects of my own migratory background and life-journey started in former Southwest Africa, the land of my birth, and then migrating to former West Germany during the late '70s, and finding my way to study performing arts in Hawai'i.

The paper discusses how “to unlearn” and “weaving against the grain” became leading motifs of my work as a performer and researcher developing new perspectives and strategies to uncover whether the boundaries of “white” European identity are necessarily tied to the body, and what it takes to respectively transgress the fabric of those deeply rooted, segregating, cultural patterns of one's own thinking, feeling, and social enactment in de-colonizing them.

Dr. Monika Lilleike concentrates in her experimental performance work on a multi-faceted interplay between voice and stylized body movement. The alluding power of gestures, abstract movement figurations, and vocal figures in motion make her work seem like concrete poetry. Her work is informed by her formal training in classical Chinese, Japanese, and Hawaiian performing arts, and ties into concepts related to European avant-garde such as Dadaism, Body Art, and Minimalism. Lilleike is active as a soloist and team player in various artistic formations, one of them the performance duo lilleikewegener.



MOHAMED NA'IM SYAH RAZAD BIN MOHAMED ZIN

Independent Artist, Malaysia

RED: *Choreographing the Life of Mak Nyah*
(performance)

RED is a creative dance work drawn from research that focused on the lived experience of a Mak Nyah. This research does not claim to represent the Mak Nyah community at large but intends to focus on the experience of one Mak Nyah and her relationship with others in the same community to shed some light on gender politics, especially the contradictions and challenges that surround people of non-normative gender in Malaysia. Mak Nyah is one of the indigenous categorizations for the transgendered/transsexual group. Mak Nyah is part of the LGBTQ community in Malaysia. This research-based performance focuses on a Mak Nyah who is actively involved in dance performances at a nightclub. Through her narrative, it is understood that Mak Nyah usually go into hiding and keep their identities secret as they are subjected to oppression, harassment, and stigmatization. Their safety is unassured. However, they are accepted, celebrated, and protected in certain spaces when they do dance performances. They become hyper-visible in these performance spaces. This research draws data from ethnographic study, which becomes the springboard for the conception of this contemporary dance work. The conception, the choreographic process, and issues will be discussed in this presentation.

Na'im Syah Razad was born in Kuala Lumpur. He completed his Diploma and Bachelor of Dance at ASWARA and his Master in Dance at Universiti Malaya. He has worked with ASK Dance company from 2011 to 2020. He collaborated with German choreographer-dancer Riki Von Falken in *Echo: It's Just a Temporary Thing*, presented in Germany, Malaysia, and Brazil. He was named one of the Best New Comers in 2013 by Tanz Magazine, Berlin, and was a Master Choreographer for the opening of the 2017 SEA Games in Kuala Lumpur.

MOHD FAUZI BIN AMIRUDIN

University of Malaya, Malaysia

The Reconstruction of Tari Piring Elements in Contemporary Dance Choreography (paper)

Creating contemporary dance choreography using traditional dance elements is a common choreographic practice in Malaysia. Many Malaysian choreographers trained with both traditional and Western dance techniques have been mixing traditional dance elements with western techniques in their contemporary dance creation. As a choreographer who has this training background, I examine the reconstruction of traditional Tari Piring elements with western dance techniques in this research. Tari Piring originated from West Sumatra and is still practiced by the people in Negeri Sembilan, including myself. This dance uses a plate as the main prop and the plate manipulation movement is complex. Based on my two contemporary dance choreographies entitled *Gelanggang* and *Player One*, I have reconstructed Tari Piring elements with contemporary dance elements such as free-form, which can use various qualities and aesthetics. This research analyses the creative process of mixing different movement aesthetics, qualities, and patterns in order to showcase a choreographic method of reconstructing traditional Tari Piring elements in contemporary dance choreography. The theory of reconstruction is used to examine and look at merging with the qualities of movement and aesthetics that have been identified. In addition, I look at the results of the exploration of a combination of plate and contemporary dance elements.

Fauzi Amirudin is an Independent artist in Malaysia and graduate of ASWARA and Universiti Malaya. He is a former Dancer/Choreographer at ASK Dance Company. He earned choreography awards in 2013 and 2019 from BOH Cameronian Arts Award.



SARAH MORELLI

University of Denver, USA

Interweaving Courtesan Life Experiences and Performance Aesthetics in North India (panel)

This panel examines and celebrates the artistry of North Indian courtesans. Their performances inherently interweave song, dance, and gesture—elements typically performed by separate individuals in the mainstream music and dance practices of today. **Sarah Morelli** (*The Aesthetics of Interweaving Song, Dance, and Gesture in North Indian Courtesan Performance*) will analyze select courtesan performances as they relate to experiences of profound sociocultural marginalization. **Amelia Maciszewski** (*Baijis of North India: Narratives as Socio-musical History*) works to articulate indigenous courtesan aesthetics through close analysis of one performance. **Madhuri Devi Singh** (*Aaj Khele Holi* and *Chalti Beriyaan*), herself one of the last living classically-trained courtesan performers, will share a prerecorded performance analyzed by the second presenter. She will also be available, with a translator, during the panel's Q&A.

Sarah Morelli is an associate professor at University of Denver. Active as a scholar and performer, her work draws on training with maestro Ali Akbar Khan (voice and sarod), with kathak master Pandit Chitresh Das, and most recently with Madhuri Devi Singh. She is author of *A Guru's Journey: Pandit Chitresh Das and Indian Classical Dance in Diaspora* (Illinois, 2019) and co-editor of the forthcoming *Music and Dance as Everyday South Asia* (Oxford). She performs kathak nationally and internationally as a soloist and co-founder of the Leela Dance Collective.

MUHAMMAD FAIRUL AZREEN MOHD ZAHID

LASALLE College of the Arts, School of Dance and Theatre, Singapore

The Implementation of Texts in the National Pillar Rukun Negara With Speech Act By J.L Austin to Create A Contemporary Dance Work—The Pledge (2019) (paper)

Choreographers create their artworks based on their aesthetic principles and they may come from various resources, whether contemporary dance, neoclassical ballet, jazz, or traditional dance. The ideas usually develop organically as an epiphany, or the outbreak of a meeting, brainstorming, or situation that currently is happening. In this study, the researchers approach the national pillar of Malaysia, known as Rukun Negara, to develop a choreographic idea to foster the spirit of unity. The concept theory of Speech Act by J.L Austin is used to compose the choreography alongside Rukun Negara as a guideline for a contemporary work titled *The Pledge* (2019). In this particular research, the speech acts help to lay bare the normative structure implicit in performative practice, including the part of this practice that is concerned with describing reality directly or indirectly. This research is vital in exploring a few choreography styles in different perspectives besides approaching wider audiences to see the world of dance that always evolves in line with diachronic processes in many ways. *The Pledge* production has crossed the boundaries in using texts and heavy issues into choreography for dance performance.

Fairul Zahid has been a Principal Dancer/Choreographer in ASK Dance Company for several years and also was a dance teacher in several local Universities in Malaysia. He is one of the country's leading young artists, a prolific and versatile choreographer/dancer working in contemporary dance, ballet, Malay dance, Chinese classical dance, and Indian classical dance. Currently, he is a Dance Lecturer in LASALLE College of the Arts, School of Dance and Theatre, Singapore.



MUHAMMAD NORAMIN BIN MOHAMED FARID

Independent Practitioner-Scholar, Singapore
Singapore's Malay Dance in Pandemic Times: Surveying Innovative Endeavours (2020-2021)
 (paper)

In this paper, I survey selected projects by Singapore's Malay dance art world during the 2020-21 Covid-19 period. This art world is an established network of standard practices of traditional dances' transmission, creation, and promotion. Practitioners were challenged by the precarity (social, health, economic) that the pandemic brought and were pushed to find new ways to create art, evolve their practice and engage audiences. I argue that these contemporaneous efforts are attempts to negotiate traditionality with the uncertain circumstances in neoliberal pandemic Singapore. The projects are catered exclusively for self-employed persons which encourage an independence of artistic practice and multidisciplinary modes of creation. In contrary, this confronts traditional transmission model from guru to student and addresses issues manifesting within the community of practice.

The three projects chosen for this paper have encouraged the interweaving of traditionalist practice critique, stimulating contemporary discourse of ideas and providing platforms for nuanced research on the artistic form. These platforms are initiated by younger practitioners for dancers of their current generation and after, acknowledging a prominent gap inherent within the scene for junior practitioners with an interest in creation and the consensual space for intergenerational practice.

Noramin Farid is a choreographer, arts educator, and researcher. He holds a PhD in Theatre and Dance Studies from Royal Holloway, University of London, UK. He has about 20 years of training in Malay dance and is interested in Maritime Southeast Asian performing arts. He has presented papers about dance research in conferences held by the International Council of Traditional Music (ICTM); International Convention of Asian Scholars (ICAS); and the European Association of Southeast Asian Studies (EUROSEAS). As an arts practitioner-researcher, his works interrogate the normative notions of class, ethnicity, identity, and gender.

ANURADHA MURALI

Mrudani School of Performing Arts,
 South Carolina, USA
Nandi Chol-Garuda Stuti (performance)

One of the traditional dance pieces in a bharathanatyam repertoire is the Nandi Chol, in which the dancer describes the movement of Nandi, the mythical vehicle for Shiva, one of the Hindu Gods. Hindu philosophy emphasizes the importance of animals as vehicles for the travel of Hindu Gods, such as the Mooshika (mouse) as the vehicle for Ganesha, Nandi (bull) for Shiva, Garuda (eagle) for Vishnu and Maiyura (peacock) for Karthikaiya. I will present an excerpt from a larger production, where the details of these animals are portrayed, intertwined with the mythological stories of the God associated with each of these vehicles. I will present Nandi Chol followed by Garuda Stuti. Hindu philosophy emphasizes the importance of Hari-Hara and that Shiva and Vishnu are equal in importance to the devotees. I bring together this concept of Hari-Hara by presenting both Nandi Chol-Garuda Stuti, choreographed in the bharathanatyam style of Indian classical dance.

Dr. Anuradha Murali had formal training in bharathanatyam from Radha Srinivassan, Shanta and VP Dhananjayan and Adyar K. Lakshman, as well as Kuchipudi from P. Rajeshwari and Guru Vempati Chinna Satyam, Kuchipudi Art Academy. Anuradha has taught bharathanatyam and kuchipudi at Columbia College, South Carolina, and at University of South Carolina, Department of Dance. She is recipient of numerous grants for choreography, performance, and dance education. Anuradha has performed at prestigious dance festivals in the USA, India, Japan, France, South Korea, Greece, Italy, and Brazil.



JASMIN 'OFAMO'EONI

The University of Auckland, New Zealand
Tā-Vā: Relational Binding Through Rhythm (paper)

From a Tongan perspective, this paper expands on existing knowledge of the Indigenous Pacific/Tongan time-space theory of reality—Tā-Vā, within the context of tertiary dance education in Auckland, Aotearoa/New Zealand, during the era of Covid-19. Understanding Tā (beat/time) and Vā (the relational space between) as interconnected concepts, how might we acknowledge the rhythm between spaces either before, during, or after dance research processes to centre the experiences of Pacific students?

As interactions within the study emphasise non-hierarchical relationship-building between the researcher and the participant, the Pan-Pacific/Tongan research method of Talanoa (fluid conversations) holds great significance throughout. This paper aims to contribute a unique perspective on the Tā-Vā theory/methodological approach, while hoping to prompt tertiary educators and researchers to consider how we might further shape pedagogy and research methods.

Jasmin 'Ofamo'eoni is of Tongan/European heritage from Aotearoa/New Zealand. Awarded a Doctoral Scholarship in Dance Studies (University of Auckland), her current research investigates how online learning due to the pandemic has impacted Pacific tertiary dance students' Vā within both educational and home contexts. As the 2020 recipient of The Doug Risner Prize for Emerging Dance Researchers, Jasmin aims to advocate stories of underrepresented cultural minority groups in tertiary dance. She hopes future research will contribute to creating more equitable learning environments, culturally inclusive pedagogy, and to benefit/reinvest knowledge into our Pacific communities.

SANG MI PARK

Yokohama National University, Japan
Ch'oe Sŭng-hŭi and North Korean Representation (paper)

Sang Mi Park is Associate Professor at Yokohama National University, Japan. She received academic training in the history of East Asia and earned a PhD from Princeton University. After offering courses on Japanese history from the medieval through the modern periods at MIT (USA), and in various departments and graduate schools at Waseda University and the University of Tokyo in Japan, she joined the YNU faculty in 2014. Her research interests focus on Showa Japan's cultural diplomacy and performance policies within a global context.



BHUMI PATEL

The Ohio State University/pateldanceworks, USA
fault lines (performance)

fault lines is an in-process performance with queer and Asian/Pacific movement artists (**Emma Tome, Rachel Austin, Sholeh Asgary, Tessa Nebrida, Hannah Ayasse**) that generates a ritual portal—a doorway across generations and geography, a metaphorical opening of the earth returning us home. We ask questions: What does it mean to make home and migrate, as the earth burns and the ground beneath our feet continues to orient and re-orient? How do we create stability for one another, and for the planet, during rapid change, irreversible loss? In this unprecedented moment, we witness the pandemic entrench inequality and erode the already brittle infrastructure we stand upon. The tectonic forces of xenophobia, anti-Asian racism, homophobia, and transphobia collide with climate catastrophe—leaving us dancing on unstable ground. We will perform a 10-minute excerpt of *fault lines* utilizing performance as a metaphorical opening of the Pacific Rim to bring us in touch with our ancestors. We will transcend boundaries, carrying our voices home across the Pacific Rim. We envision *fault lines* as a portal to a collective homecoming—coming home to and through our bodies. Our bodies are the crossroads of our heterocissexist displacement from our lineages, and our cultural and geographic homelands. Our bodies are the sites of our liberation.

Bhumi B Patel is a queer, desi artist/activist and Artistic Director of pateldanceworks. She earned her MA in American Dance Studies from Florida State University and her MFA in Dance from Mills College. She was a 2019 Women of Color in the Arts Fellow, and is a member of Dancing Around Race. She has presented at annual conferences of the Dance Studies Association and the Popular Culture Association as well as having been published in the *San Francisco Chronicle*, *Life as a Modern Dancer*, *Contact Quarterly*, and *InDance*.

BHUMI PATEL

The Ohio State University/pateldanceworks, USA
Dancing Around Race (workshop)

This workshop seeks to build coalition across diasporic Asian artists. Our group is led by South Asian, Southeast Asian, Pacific Islander, and multiracial Asian facilitators. We make space for a plurality of identities. This workshop is a modality for knitting together communities in a shared vision toward liberation and weaving together our lineages from different places of Asia and the Pacific to come into these practices that are foundationally related to bodily practices of our ancestry. Participants (**Raissa Simpson, Gerald Casel, Alana Isiguen, Yayoi Kambara, Bhumi Patel**) will bring their own egos and forward-facing presence to practices of somatic accountability. These practices interrogate solidarity and explore shifting into becoming an advocate and accomplice. Taking a decolonial approach, as in a practice-oriented rather than goal-oriented mode, we will recenter towards our own individual integrity as a place from which to respond when faced with race-based adversity. We ask: How do we build the skills and muscles to responsibly, ethically, and somatically hold our institutions and ourselves accountable to centering the needs of the most marginalized as the driving force toward the horizon of liberation? Prioritizing emergent practices, we are constantly in process toward emancipatory embodied manifestos without the misguided belief that we will ultimately arrive at utopia.

Bhumi B Patel is a queer, desi artist/activist and Artistic Director of pateldanceworks. She earned her MA in American Dance Studies from Florida State University and her MFA in Dance from Mills College. She was a 2019 Women of Color in the Arts Fellow, and is a member of Dancing Around Race. She has presented at annual conferences of the Dance Studies Association and the Popular Culture Association as well as having been published in the *San Francisco Chronicle*, *Life as a Modern Dancer*, *Contact Quarterly*, and *InDance*.



UROI N. SALII

Deputy Secretary General, The Austronesian Forum, Palau

The Austronesian Forum (paper)

We the Austronesian Peoples are the earliest inhabitants of the Pacific region. As such, we are entitled to the right to self-determination bestowed by international human rights law. It is imperative that we be given the necessary channels for Austronesian speakers to participate in the development of the international community.

We the Austronesian Peoples carry upon our shoulders the common heritage of Austronesian languages and cultures. As such, we must recognize and reaffirm the indispensable value of democracy in promoting peace and mutual prosperity. It is our firm belief that the founding of the Austronesian Forum shall be a milestone for acknowledging the fundamental rights and freedoms of the Austronesian Peoples, promoting and safeguarding our social, cultural, and economic development both domestically and internationally, and laying the foundation for our sustainable development.

We the Austronesian Peoples vow to hold this belief close to our hearts, and to build upon it a partnership based on mutual respect. We are open to cooperation and consultation with other individuals and organizations in the Austronesian family, in the hope that such cooperation and consultation will advance the well-being of the entire Austronesian community.

Vision

Under the condition of respect for and compliance with human rights and fundamental freedoms, the Forum proposes to create links between the Austronesian Peoples of the Pacific region for the purpose of enhancing the value of cultural sustainability, democracy, good governance, human rights and sustainable development through close cooperation.

Uroi N. Salii works to help create strong women leaders in tradition and culture, providing eco-friendly commerce and e-commerce in the Republic of Palau. She is the Deputy Secretary General of

the Austronesian Forum since 2019, Forum member overseeing the management of headquarters and task force affairs. Co-presenting with Uroi N. Salii will be **Chaio-Mei Pan**.

CELIA TUCHMAN-ROSTA

York College (CUNY), USA

Interweaving Preservation and Innovation in the Production of Cambodian Dance (roundtable)

Cambodian dance has been at the forefront of international initiatives sponsoring the restoration of arts as a symbol of cultural resilience in the aftermath of the 1970's war and genocide. Artists, art associations, and other institutions in Cambodia and in the diaspora promote traditional dance as heritage while also setting a scene for creative expression. Bearing in mind the interwoven ideologies of ancient and recent pasts, this roundtable brings together scholars and artists (**Celia Tuchman-Rosta, Stephanie Khoury, Toni Shapiro-Phim, Prumsodun Ok, Lucie Labbe**) to discuss how Cambodian dancers adapt traditional modes and contexts of performance to accommodate current social issues and audience-patron interests while balancing preservation and innovation.

Celia Tuchman-Rosta is a cultural anthropologist (PhD University of California, Riverside) based at CUNY York College and a senior research fellow at the Center for Khmer Studies. Her work, which has been supported by the Fulbright Program and the Center for Khmer Studies, investigates the effects of tourism, national policy, and discourses of intangible heritage on classical Cambodian dance. She is currently working on an edited volume focused on Cambodia's intangible heritage with Dr. Stephanie Khoury and a project on the impacts of COVID-19 on tourism in Southeast Asia.



PEGGE VISSICARO

Northern Arizona University, USA

Entangling Senses, Weaving Relations: Dance-Nature Interaction as a Transformative Paradigm for Cross-Cultural Inquiry (paper)

A transdisciplinary framework combining relational ontologies, phenomenology, and environmental studies generates new insights about dance-nature interaction as a strategy to disrupt hierarchical structures shaping cross-cultural study. Inquiry based on comparison distorts relations between varied groups through discursive classifications and representations, leading to dichotomous oppositions. To address these hegemonic narratives, this research dismantles the culture-nature binary to critically examine power relations and provoke thinking about ways in which humans may enter affective relationships with more-than-humans such as animals, plants, the Earth, and atmospheric forces. Such relationality honors Indigenous worldviews that promote reciprocity and exemplifies the Hawaiian weaving tradition of ulana as an act of growing in relationship to others. This idea parallels the concept of meshwork in which one's lived experience is always in dialogic relation to and with others. Dialogic exchange, which recognizes all knowledge as entangled and intersubjective, inverts power dynamics and supports flexibility that encourages ambiguity. Dancers and movement-based practitioners whose work intertwines with the natural world demonstrate nonhierarchical alliances and symbiotic attachments through emergent sensory entanglements, taking into account different points of view and the multivocality of communication between all agents. Dance-nature interactions offer a model for cross-cultural study to apply in educational, practical, and research contexts.

Pegge Vissicaro is Artistic Director of Terra Dance Company, Executive Director of Cross-Cultural Dance Resources, Inc, Professor Emerita of Dance at Arizona State University, and serves as faculty at Northern Arizona University teaching courses focused on somatic practices, creativity, and anthropology. A Fulbright Scholar and Specialist, her research interests include community dance,

especially work with refugees and elders, dance-nature interaction, online education, and dance cultural study. The second edition of her textbook, *Studying Dance Cultures in Dynamic Contexts: Discourse and Dialogue*, will be available December 2022.

YAO XU

Temple University, USA

The Dialectics of Hope (1980): Affect and Aesthetics (paper)

Hope (1980) is a modern dance work that premiered in 1980 by Wang Tianbao and Hua Chao, choreographers from the Nanjing Frontier Song and Dance Troup in China. Now recognized as a manifestation of the revival of Chinese modern dance in post-Mao China, *Hope* received much criticism for its use of abstraction which was deemed “too Western” in the 1980s. By analyzing *Hope's* quotation of quotidian movement vocabularies in conjunction with the work's historical context, I argue that *Hope's* formalist abstract movements signaled a turning away from Maoist aesthetic and ideological demands while the thematic as well as movement “Chineseness” suggested a continuity with the nation's Socialist dance legacy. *Hope* gestured toward a hybrid methodology for modern dance in China which endorses the Reform Era socio-cultural logic. As Hua (1986) attested himself in a reflective article published in *Wu Dao* (Dance) magazine, *Hope* was not only a work that exteriorizes his “internal world,” but more importantly, it is an experiment that “uses all means possible to completely liberate choreography” from Socialist Realism that was the aesthetic mandate during the Cultural Revolution.

Yao Xu is a PhD student in Dance Studies at Temple University. Currently, Yao's research focus includes the aesthetics of modern and contemporary choreography in China, Chinese national consciousness and dance, and dance and politics.



SHIH-MING ZENG

National Taiwan University, Taiwan.

Transgressing Tminun: The Indigenous Choreographing Approach in TAI Body Theatre's On The Moon Flows the Weavings (paper)

In 2020, Watan Tusi, founder of the Taiwan Indigenous performing group TAI Body Theatre, choreographed *On The Moon Flows the Weavings*. This work draws on Tminun, a unique tribal handicraft of cloth-weaving that is traditionally only accessed by women of Truku, an indigenous people on the island. It is therefore transgressive for Watan Tusi, a male Truku, to present Tminun on the stage. In fact, in order to preserve the handicraft, he has been self-learning Tminun for almost a decade. Derived from such experiences, this work reveals multiple negotiations between Truku sex/gender norms and the issue of Indigenous culture inheritance. Starting from an investigation of these negotiations, this paper first focuses on Watan Tusi's alienating Tminun practice that is juxtaposed with other dancers' movements on the stage, and highlights the meta-structure of the performance. Second, this paper turns into the mythological staging of the piece, examining the ways in which the performance creates a transgressive scenario of Tminun by intersecting ancient cultures and futurist visions. In doing so, the paper argues that *On The Moon Flows the Weavings* simultaneously presents the dismantling and reassembling of Tminun, which attunes the Truku traditions into a non-linear, queer contexture of contemporaneity.

Shih-Ming Zeng earned a BA in the College of Social Sciences, National Taiwan University, and is now studying at the Graduate Institute of Taiwan Literature, National Taiwan University. Since 2018, he has worked as a theater administrator and a dance dramaturg in Bare Feet Dance Theater, Taiwan, and Play Arts Festival, Taiwan. His academic interests include the body performance/politics, queer theory, folklore studies, and Taiwan contemporary theater and literature.



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2022



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2022 ASIA PACIFIC DANCE FESTIVAL

University of Hawai'i at Mānoa Outreach College and East-West Center Arts Program present

Asia-Pacific Dance Festival

The Crossroads of Contemporary and Traditional Dance

PERFORMANCE
July 30, 2011 • 7:30pm & July 31, 2011 • 2pm
John F. Kennedy Theatre, University of Hawai'i at Mānoa

PLUNK UP! PERFORM!
July 31, 2011 • 4:45pm
Imin Center-Jefferson Hall, East-West Center

University of Hawai'i at Mānoa Outreach College and East-West Center Arts Program in cooperation with the UH Mānoa Department of Theatre and Dance present

The 2013 Asia Pacific Dance Festival Journeys

Thursday, July 11, 2013 • 7:30 pm
LIVING THE ART OF HULA
UH Mānoa, John F. Kennedy Theatre

Sunday, July 14, 2013 • 2:00 pm
SANGULGWANGDAE DANCE AND DRUMS OF KOREA
UH Mānoa, John F. Kennedy Theatre

Friday, July 19, 2013 • 6:00 pm
ASIA PACIFIC DANCE FESTIVAL WELCOMING CEREMONY
East-West Center Friendship Circle

Saturday, July 20, 2013 • 7:30 pm
ASIA PACIFIC DANCE FESTIVAL JOURNEYS I
UH Mānoa, John F. Kennedy Theatre

Sunday, July 21, 2013 • 2:00 pm
ASIA PACIFIC DANCE FESTIVAL JOURNEYS II
UH Mānoa, John F. Kennedy Theatre

Sunday, July 21, 2013 • 4:45 pm
ASIA PACIFIC DANCE FESTIVAL HUMANITIES FORUM
East-West Center Inish Center - Jefferson Hall

2015 ASIA PACIFIC DANCE FESTIVAL

Stories

LIVING THE ART OF HULA
THURSDAY, JULY 11, 2013 • 7:30PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

LOCAL MOTION!
SUNDAY, JULY 14, 2013 • 2:00PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

CHURASA – OKINAWAN DRUM & DANCE
FRIDAY, JULY 19, 2013 • 6:00PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

WELCOMING CEREMONY
FRIDAY, JULY 19, 2013 • 6:00PM
East-West Center Friendship Circle

STORIES I
SATURDAY, JULY 20, 2013 • 7:30PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

STORIES II
SUNDAY, JULY 21, 2013 • 2:00PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

HUMANITIES FORUM
SUNDAY, JULY 21, 2013 • 4:45PM
East-West Center Inish Center, Jefferson Hall

2017 ASIA PACIFIC DANCE FESTIVAL

Beyond Borders

Living the Art of Hula
THURSDAY, JULY 27, 2017 • 7:30 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

Local Motion! Talk Story: A Pre-show Conversation
SUNDAY, JULY 30, 2017 • 1:15 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

Local Motion! Discussum: The Journey, Okinawan Dance and Music
SATURDAY, JULY 29, 2017 • 2:00 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

Welcoming Ceremony
FRIDAY, AUGUST 4, 2017 • 6:00 PM
East-West Center Friendship Circle

A Culinary Celebration: Honoring Food and Culture Throughout Asia and the Pacific
SATURDAY, AUGUST 5, 2017 • 5:00 PM
UH Mānoa, John F. Kennedy Theatre, University of Hawai'i at Mānoa

Uke Hana I Talk Story: A Pre-show Conversation
SATURDAY, AUGUST 5, 2017 • 6:45 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

Uke Hana I
SATURDAY, AUGUST 5, 2017 • 7:30 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

Uke Hana II Talk Story: A Pre-show Conversation
SUNDAY, AUGUST 6, 2017 • 1:15 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

Uke Hana II
SUNDAY, AUGUST 6, 2017 • 2:00 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

APDF! Talk Story: A Post-show Conversation
SUNDAY, AUGUST 6, 2017 • 4:45 PM
John F. Kennedy Theatre, University of Hawai'i at Mānoa

2018 ASIA PACIFIC DANCE FESTIVAL

RAMAYANA

THE ABDUCTION OF SITA

BALINESE DANCE AND MUSIC

SATURDAY JUNE 2, 2018
5:00 pm
Culinary Celebration
Jefferson Hall Lenal, East-West Center
7:30 pm
Performance
John F. Kennedy Theatre, University of Hawai'i at Mānoa

SUNDAY JUNE 3, 2018
2:00 pm
Performance
John F. Kennedy Theatre, University of Hawai'i at Mānoa

2019 ASIA PACIFIC DANCE FESTIVAL

Ho'āla - To Waken

Monday, July 22 – Sunday, August 4, 2019
University of Hawai'i at Mānoa and East-West Center • Honolulu, Hawai'i

The Asia Pacific Dance Festival is a co-production of the University of Hawai'i at Mānoa Outreach College and East-West Center Arts Program.

For complete content of the Festival Guides seen above visit the *Previous Festivals* section of our website at <https://manoa.hawaii.edu/outreach/asiapacifdance/history/>