ALUMNI NEWSLETTER
2019-20 will remain an unforgettable year for all. It was particularly challenging for those whose work relies on deep contemplation, creative output, exchange of ideas, and communal support.

Congratulations to those who persevered and thrived throughout the difficult year and let’s hope that future will bring new horizons that will move us forward.
MICHELLE LIU CARRIGER

In fall 2019, Michelle Liu Carriger won the 2019 ATHE (Association for Theatre in Higher Education) Outstanding Article Award and the 2019 Gerald Kahan Award from ASTR (American Society for Theatre Research) for her 2018 article “No ‘Thing to Wear” in Theatre Research International. Her latest peer-reviewed article, “Teaching Under Duress: Notes on the Pedagogy of Lockdown and Wildfire,” appeared in the March 2020 issue of Theatre Topics. She also continued serving the profession as the Focus Group Representative for ATHE’s Performance Studies Focus Group and the advisory committee for the Western Conference of the Association for Asian Studies, whose annual conference met in Mexico City. She joined the ASTR Mentorship Committee, and accepted a position as the next associate editor of the Journal of Dramatic Theory and Criticism (JDTC).

SU-K-YOUNG KIM

Suk-Young Kim saw the publication of the Russian language edition of K-Pop Live (Moscow: AST Publishing House) in 2019. Her articles “Disastrously Creative” and “Black K-Pop” were featured in TDR’s 2020 spring and summer issues respectively. She is currently editing The Cambridge Companion to K-Pop (under contract with Cambridge University Press) and preparing the manuscript for Millennial North Korea (under contract with Stanford University Press). Before the COVID-19 lockdown, she gave invited talks at the University of Sheffield, St. Olaf College, Central Washington State University, and Harvard University. She is looking forward to rescheduling her cancelled archival trips to Russia and Kazakhstan funded by UCLA’s Faculty Research Grant.

SEAN METZGER

Sean Metzger began his tenure as Co-Editor of Theatre Journal in 2019, and published his first issue this March. Selections from his forthcoming special issue of Cultural Dynamics, co-edited with alumna Kim Welch, were recently published through the on-line first feature of the website, including their co-edited introduction that discusses Tarell Alvin McCraney’s Choir Boy, and Metzger’s essay, “Concerning the Queer Refugee: Staceyann Chin’s Transient Performance.” He gave a conference paper at the American Studies Association in Honolulu and invited talks at UC-Berkeley and UCSD.
Guillermo Avilés-Rodríguez is a Ph.D. sixth year candidate who's 2019 publications consist of book reviews for *Traveler There is No Road: Theatre, the Spanish Civil War, and the Decolonial Imagination in the Americas* in *Theatre Annual*; *Collisions at the Crossroads: How Place and Mobility Make Race in Aztlan*; and the forthcoming, *Latinx Theater in the Times of Neoliberalism* for the *Journal of Dramatic Theory and Criticism*. His academic articles include “Darning Zoot Suit for the Next Generation” in *Aztlan*; co-published “Ethics and Site-Based Theatre: A Curated Discussion” in *Theatre History Studies*; and a revise and resubmit for “Playing Hopscotch on Dangerous Ground” in the *Cambridge Opera Journal*.

Devon Baur is a PhD student that uses practice and research to explore live performance in virtual spaces, with a current focus on immersive and multisensory technologies. This year she travelled to the World Economic Forum in Davos, where she was invited by the organizers to present Tree VR, an award-winning VR experience that she co-produced with a focus on climate change. This summer she looks forward to speaking at the Experimental Scent Summit and holding an artist residency in Stanford’s Electrical Engineering Department.

Carla Neuss: This year, Carla received ASTR’s 2019 Helen Krich Chinoy Dissertation Fellowship, as well as UCLA’s the TFT Reach for the Stars Award and Graduate Division Dissertation Year Fellowship for 2020-2021. She also presented her research at ASTR and the International Congress of Medieval Studies. Her review of *Performing Psychologies: Imagination, Creativity, and Dramas of the Mind*, ed. Nicola Shaughnessy and Philip Barnard was published in *Theatre Journal’s* December 2019 issue.

Vabianna Santos (V. Santos) completed (he)r first year in the Performance Studies PhD and began investigating queer cosmologies and intentional destabilizations of self/body which grant access to divinity. This winter, s(he) had a solo art exhibition entitled *Space is Noise* at Noysky Projects during Frieze Los Angeles which explored absence and the performance of objects through kinetic/sound-based sculpture. S(he) also contributed a large-scale installation to the collaborative exhibition, *Inside the Mask*, with Peter Sellars and UCLA *Theories of Enlightenment* classmates at Hammer Museum.

Farrah O’Shea, along with Pheaross Graham, Ph.D. candidate in musicology, received funding (UCLA Arts Initiative and UCLA Center for Musical Humanities) for their conference, "Music Performance Studies Today." Due to the global health pandemic, the conference, which spotlights the research of leading figures in the burgeoning field, has been reimagined as an online series and will take place throughout the 2020-2021 academic year. O’Shea was also invited to deliver a paper at “Saisir l’intime,” an interdisciplinary graduate conference held by Brown University’s Department of French Studies and New Music on the Point, a contemporary music festival in which O’Shea was invited to perform viola and violin. In 2019-2020, O’Shea is the recipient of the Army Archerd Fellowship in Theater, Film and Television and the Hugh Downs Graduate Research Fellowship.
**Elizabeth Schiffler** is a PhD student studying the intersections of food and performance, where cultures (human) and cultures (microbial) interact and intertwine. She was awarded a Graduate Research Mentorship for the 2020-21 academic year. Her syllabus on Food Futures was accepted into ATHE's GSSC Creating a Syllabus Workshop.

**Jenna Tamimi** is the recipient of the Constance Coiner Award which recognizes teaching and research that focuses on working-class and feminist issues. She presented her paper, "Martha Washington Goes to Texas: Crossing Racial and Temporal Borders", at the American Studies Association conference. Her performance review of "The Skin of Our Teeth" for the Thornton Wilder Journal is forthcoming. Jenna will be filing her dissertation this summer and starting a postdoc at Lewis and Clark in the fall.

**Yun-Pu Yang** advanced to PhD candidacy in June 2020. Her research interests include East Asian Theater (particularly Taiwan and China), gender and sexuality, and Sinophone studies. She is a recipient of the Pendleton Foundation Prize, UCLA-NTNU's Taiwan Studies Graduate Fieldwork Fellowship, and the Graduate Summer Research Mentorship Program from UCLA. She won an overseas scholarship from Taiwan's Ministry of Education to study theater, film, and art administration in the US. She earned her MA in Theater from Taipei National University of the Arts and her BA in Chinese Literature from National Taiwan University.

**Clara Wilch** was awarded a 2019-2020 fellowship by the Graduate Research Mentorship Program. Under her advisor Prof. Sean Metzger, she wrote a dissertation prospectus and advanced to doctoral candidacy; her project examines how performance practices involving ice have shaped how people imagine climate change. She co-convened the Ecology and Performance Working Group at the American Society for Theatre Research (ASTR) and was selected for the Emerging Scholars Panel by the Performance Studies Focus Group within the Association for Theatre in Higher Education (ATHE). Her essay, "Embodying Climate Change: Self-Immolation and the Hope of No Escape" was published in the "On Dark Ecologies" special issue of the journal *Performance Research*. 
**Qianxiong Yang** is an incoming PhD student in Theater and Performance Studies at UCLA School of Theater, Film and Television upon receiving the John H. and Patricia W. Mitchell Fellowship. He holds an MA with Distinction in Theatre and Performance Studies from King's College London, and a BA in English from Tongji University, Shanghai, where he received a Research Excellence Award for his graduation thesis. His research interests include performance and philosophy, visual culture (art, fashion, architecture and cinema in particular), transnational and cultural studies, queer theory, media theory, history of science and medicine, and fictocriticism. He is also interested in the history and the very idea of (inter)disciplinarity, entertains the notion of being a stranger to oneself, and wonders what it would mean to think and move as a “people” beyond identitarian sections in accord with the continuously transforming plane of immanence. He has presented his research at IFTR, TaPRA, and ACLA which has been postponed to Montréal next year, and has collaborated in a number of theatre, film and live art pieces in Shanghai and London as an actor, playwright, dramaturg, director, translator and make-up artist. Additionally, he finds diversion and amusement in painting and collage, sound remixing, fashion and make-up, portrayal of “madness” and weirdly, period drama. He is from Shanghai.