

Tarryn Li-Min Chun
Department of Film, Television, and Theatre
University of Notre Dame

- Contact Information:* 201 DeBartolo Performing Arts Center
University of Notre Dame, Notre Dame, IN 46556
Office Phone: 574-631-0473 / Cell: 617-999-4531
Email: tchun@nd.edu
- Education:* Ph.D., East Asian Languages and Civilizations, Harvard University, 2016
A.M., Regional Studies-East Asia, Harvard University, 2010
A.B., *magna cum laude*, East Asian Studies/certificate in Theatre and Dance, Princeton University, 2006
- University appointments:* Assistant Professor, University of Notre Dame, Department of Film, Television, and Theatre; Concurrent Faculty, East Asian Languages and Cultures; Faculty Fellow, Liu Institute for Asia and Asian Studies, 2017-present
Postdoctoral Fellow in the Study of China, University of Michigan, Lieberthal-Rogel Center for Chinese Studies, 2016-2017
Adjunct Lecturer, Emerson College, Department of Performing Arts, Spring 2015
Visiting Lecturer, Boston University, Department of Modern Languages and Comparative Literatures (now World Languages and Literatures), Fall 2013
- Publications—Edited volume:* *Chinese Socialist Theatres of Reform: Rethinking Performance Practice and Debates in the Maoist Period*. Edited by Xiaomei Chen, Tarryn Chun, and Siyuan Liu. University of Michigan Press, March 2021.
- Refereed journal articles:* “Wang Chong and the Theatre of Immediacy: Technology, Performance, and Intimacy in Crisis.” Forthcoming in *Theatre Survey* 62, 3 (September 2021).
“Mediated Transgression and Madame White: Technology and the Nonhuman in Contemporary Stagings of a Chinese Folktale.” *Theatre Journal*. 71, 3 (September 2019), pp. 307-326.
“Revolutionary Illumination: Stage Lighting, Politics, and *Play* in 1930s Shanghai Theater.” *Modern Chinese Literature and Culture*. 30, 2 (Fall 2018), pp. 87-140.
- Other journal articles:* “Critical Acts—Spoken Drama and its Doubles: *Thunderstorm 2.0* by Wang Chong and Théâtre du Rêve Expérimental.” *TDR: The Drama Review*. 63, 3 (Fall 2019), pp. 155-163.
“Adaptation as Hospitality: A Performance Series at the Shanghai Theatre Academy (STA) Winter Institute, 2013.” *TDR: The Drama Review*. 58, 1 (March 2014), pp. 108-117.
“*Shengsi Shaoxing: Lu Xun yu xiju de fuhuo qianli* 生死紹興：魯迅與戲劇的復活潛力 (Life and Death in Shaoxing: Lu Xun and the Resurrective Potential of the Stage). Translated by Nan Hu. *Wenxue* 《文學》 (Literature) (February 2014), pp. 178-195.
- Refereed book chapters:* “Modern Drama Script Anthologies.” In *Literary Information in China: A History*, ed. by Jack W. Chen, Anatoly Detwyler, Xiao Liu, Christopher M. B. Nugent, and Bruce Rusk (Columbia University Press, 2021)
“Introduction: Chinese Socialist Theatre between Revolution and Reform.” In *Rethinking Performance Practice and Debates in the Maoist Period*, ed. by Xiaomei Chen,

Refereed book
chapters (cont'd):

Tarryn Chun, and Siyuan Liu (University of Michigan Press, 2021).

“Sent-Down Plays: *Yangbanxi* Stagecraft, Practical Aesthetics and Popularization during the Cultural Revolution.” In *Chinese Socialist Theatres of Reform: Rethinking Performance Practice and Debates in the Maoist Period*, ed. by Xiaomei Chen, Tarryn Chun, and Siyuan Liu (University of Michigan Press, 2021)

“A Monumental Model for Future Perfect Theater,” David Der-wei Wang, ed. *A New Literary History of Modern China* (Harvard University Press, 2017), pp. 619-624.

“Resurrecting a Postlapsarian Pagoda in a Postrevolutionary World,” David Der-wei Wang, ed. *A New Literary History of Modern China* (Harvard University Press, 2017), pp. 883-888.

“Theatre for the People, by the People: Penghao Theatre and *The Story of Gong and Drum Lane*,” Ruru Li, ed., *Staging China: New Theatres in the Twenty-first Century* (Palgrave MacMillan, 2015), pp. 215-232.

Book reviews:

“*Transnational Chinese Theatres: Intercultural Performance Networks in East Asia* by Rossella Ferrari.” *Theatre Journal* 72 (Sept. 2020), pp. 393-395.

“*Voices of Taiwanese Women: Three Contemporary Plays* edited by John Weinstein.” *CHINOPERL* 37, 18 (Fall 2018), pp. 84-87.

“*Gao Xingjian’s Post-Exile Plays: Transnationalism and Postdramatic Theatre* by Mary Mazzilli.” *Asian Theatre Journal* 34, 1 (Spring 2017), pp. 240-243.

“*Pop Goes The Avant-Garde: Experimental Theatre in Contemporary China* by Rossella Ferrari.” *Asian Theatre Journal* 32, 2 (Fall 2015), pp. 659-663.

Performance/
exhibition
reviews:

“Chinese Dance: National Movements in a Revolutionary Age” (Exhibition Review). *Asian Theatre Journal* 36, 1 (Spring 2018), pp. 222-226.

“*Jiqi ren nengfou biao yan: Siwang yu Bao’ersi*.” 〈機器人能否表演：死亡與鮑尔斯〉 (Can Robots Perform? *Death and the Powers*) (Theater Review). Translated by Huang Yidan. *Xiju yishu* 《戲劇藝術》 (Theatre Arts). Issue 5. November 2013.

Translations:

“Memories of Directing *Married to a Heavenly Immortal* by Qiao Zhiliang.” In Wilt L. Idema, *The Metamorphosis of Tianxian Pei: Local Opera under the Revolution (1949-1956)* (Hong Kong: The Chinese University Press, 2014), pp. 226-249.

Other media:

“Cao Yu.” Modern Chinese Literature and Culture Video Lectures Series. Published online August 2020.

Fellowships—
national and
international:

Chiang Ching-Kuo Foundation Postdoctoral Fellowship, 2017-2018. (declined)
Taiwan National Central Library Center for Chinese Studies Grant for Foreign Scholars, 2014.
Foreign Language and Area Studies (FLAS) Summer Grant, 2009.

Other fellowships,
recognitions and
honors:

Taiwan Study Grant, Harvard University Fairbank Center for Chinese Studies, 2015.
Harvard University Graduate School of Arts and Sciences Dissertation Completion Fellowship, 2015-16
Harvard University Edward J. Curley Fund Fellowship, 2014.
Harvard University Asia Center Lee Merit Folger Fund Grant, 2013.
Shanghai Theatre Academy Foreign Visiting Doctoral Student Fellowship, 2013.
Derek Bok Center for Teaching and Learning Certificate of Distinction in Teaching, 2011.
Harvard University Asia Center Graduate Summer Research Grant, 2011.

Harvard University Reischauer Institute of Japanese Studies Summer Language Study Grant, 2010.

Joseph Fletcher Memorial Prize for Excellence in an A.M. Thesis, 2010.

Invited lectures:

“Scripted Technologies: Engineering the Real in Chinese Spoken Drama, 1930s-1940s.” China Centre Seminar Series. University of Oxford. Oxford UK. January 31, 2019.

“The Aesthetics of Technological Excess in Contemporary Chinese Performance.” East Asian Studies Center. The Ohio State University. Columbus, OH. November 2, 2017.

“The Aesthetics of Technological Excess in Contemporary Chinese Performance.” Oxford Seminar on Visual Culture in Modern and Contemporary China. University of Oxford China Centre. Oxford, UK. June 6, 2017.

“Light(n)ing, Cameras, Action: Technological Revolutions in Modern Chinese Theater.” Department of Theater and Dance. University of California Santa Barbara. March 2, 2017.

“Theaters of Illumination and Action: Stage Technology in Modern China.” Department of Asian Languages and Civilizations. Amherst Colleg. Amherst, MA. February 2, 2017.

“Lighting, Cameras, Action: Technological Revolutions in Modern Chinese Theater.” Noon Lecture Series. Lieberthal-Rogel Center for Chinese Studies. University of Michigan, Ann Arbor, MI. January 31, 2017.

“Light(n)ing, Cameras, Action: Technological Revolutions in Modern Chinese Theater.” Department of Comparative Literature. Pennsylvania State University. State College, PA. January 27, 2017.

“Light(n)ing, Cameras, Action: Technological Revolutions in Modern Chinese Theater.” Department of Film, Television, and Theatre. University of Notre Dame. Notre Dame, IN. January 23, 2017.

“Light(n)ing, Cameras, Action: Technological Revolutions in Modern Chinese Theater.” Department of East Asian Studies. McGill University. January 13, 2017.

“Lighting, Cameras, Action: Technological Revolutions in Chinese Theater.” Whitney Humanities Center, Yale University. New Haven, CT. February 26, 2016.

“Monumental Theater: Classical Chinese Drama on the Socialist Utopian Stage.” Department of Asian and Middle Eastern Languages and Literatures, Dartmouth College. Hanover, NH. Jan. 14, 2106.

“*Cong Nuhou ba, Zhongguo dao Richu: wutai yinxiang, zhaoming lilun yu Zhongguo zuoyi xiju de fazhan chutan* 從《怒吼吧，中國！》到《日出》：舞臺音響，照明理論與中國左翼戲劇的發展初探” (From *Roar, China!* to *Sunrise*: Stage Sounds, Lighting Theory, and the Development of Left-wing Chinese Drama). National Central Library Center for Chinese Studies. Taipei, Taiwan. June 10, 2014.

*Professional conferences—
Workshop/panel
organizer:*

“Resilience, Resistance, Justice: Engaging Asia in Theatre for Social Change.” Association for Theatre in Higher Education (ATHE) Annual Conference. July 29-August 2, 2020. (virtual conference)

Co-organizer for MLA session on “Producing Global Performance. Modern Language Association (MLA) Annual Convention. January 3-6, 2019.

Symposium on “Socialist Theatres of Reform: Rethinking Chinese Performance Practice and Debates in the Maoist Period.” University of Notre Dame. Notre

Dame, IN. May 4-5, 2018.

Working session on “Impotent Performance.” American Society for Theatre Research (ASTR) Annual Conference. San Diego, CA. Nov. 14-18, 2018.

“Exploring ‘Repertoire’ in the Maoist Era,” Midwest Conference on Asian Affairs (MCAA) Annual Meeting. Notre Dame, IN. September 15-16, 2017.

“Precarious Places, Precocious Performers: Contemporary Theater and Performance in Taiwan, Hong Kong, and China.” Association for Theater in Higher Education (ATHE) Annual Conference. Chicago, IL. August 11-14, 2016.

“Techniques and Technologies: Constructing Authority and Gender in the 1950s PRC Performance.” Association for Asian Performance Annual Conference. Montreal, Canada. July 29-30, 2015.

“Playmakers: Power, Authority, and the Chinese Stage.” Association for Asian Studies Annual Conference. San Diego, CA. March 22-24, 2013.

Papers presented:

“Wang Chong and the Theatre of ImMEDIACY: Technology, Media, and Intimacy in Crisis.” International Symposium on “The Theatre of Our Times.” National Taiwan University, Taiwan. October 24-25, 2020. (invited submission; virtual presentation)

“Wang Chong and the Theatre of ImMEDIACY: Technology, Media, and Intimacy in Crisis.” Association for Asian Performance Annual Conference. July 27-29, 2020. (virtual conference)

“Ideology and Impotence: Technical Failure in Chinese Revolutionary Performance.” American Society for Theatre Research (ASTR) Annual Conference. San Diego, CA. Nov. 14-18, 2018.

“Iteration, Mediation, Citation: Performance Technologies as/and Media History.” Symposium on “Technologies of East Asian Performance.” University of California Los Angeles. Los Angeles, CA. March 28-31, 2018. (invited paper)

“Worlding the Stage: Sino-Soviet Theatre Exchange and Intercultural Performance in the 1950s. Association for Asian Studies (AAS) Annual Conference. Washington D.C. March 22-25, 2018.

“Extraordinary, not Exotic: Countering Orientalism on the Theatre History Syllabus.” American Society for Theatre Research (ASTR) Annual Conference. Atlanta, GA. November 16-19, 2017.

“Work/Play: Industrial Production and Performance Repertoires under the Great Leap Forward.” Midwest Conference on Asian Affairs (MCAA) Annual Meeting. September 15-16, 2017.

“Mediatized Theatre in a Surveillance State.” Theatre and Performance Research Association (TaPRA) Performance and New Technologies Conference. London, UK. April 20-21, 2017.

“Sent-Down Plays: *Yangbanxi* and Rural Performance in the Chinese Cultural Revolution.” Association for Asian Studies (AAS) Annual Conference. Toronto, ON. March 17-20, 2017.

“Labors of Love: Contemporary Independent Theater Making in Beijing.” Association for Theater in Higher Education (ATHE) Annual Conference. Chicago, IL. August 11-14, 2016.

“Media Transgression in 21st Century Stage Adaptations of Madame White Snake,” Association for Asian Studies Annual Conference. Seattle, WA. March 31-April 3,

2016.

“Media Transgression and Madame White: New Stages for an Old Tale.” Seminar on “Retelling Fantastic Tales in East Asian and Global Popular Cultures I.” American Comparative Literature Association Annual Meeting. March 17-20, 2016.

“Virtual Prosceniums: Multimedia Circulations in Contemporary Sinophone Theater.” 13th International Junior Scholars Conference on Sinology. Taipei, Taiwan. October 16-18, 2015.

“Minor Roles: Theater and Theatricality in the Works of Shen Congwen.” International Symposium on “Shen Congwen and Modern China.” Harvard University. Cambridge, MA. September 25-26, 2015.

“Smokestacks and Stages: Socialist Theater Construction in the PRC, 1949-1959.” Association for Asian Performance Annual Conference. Montreal, Canada. July 29-30, 2015.

“Technologized Performance and the Theatrical Production of Chinese Modernity.” Working Session on “Machine Labor + Mechanical Logic.” American Society for Theatre Research Annual Conference. Baltimore, MD. November 20-23, 2014.

“Monumental Theater: Remediation and Commemoration in Tian Han’s *Guan Hanqing* (1958).” Rocky Mountain MLA Annual Conference. Boise, ID. October 9-11, 2014.

“Technical Difficulties: Realism vs. Reality in Left-Wing Chinese Theater.” Association for Asian Performance Annual Conference. Scottsdale, AZ. July 23-24, 2014.

“Peripheral Possibilities” Roundtable. Conference on “Peripheral Visions in Chinese Literature and Drama.” Harvard University. Cambridge, MA. November 8-9, 2013.

“Life and Death in Shaoxing: Lu Xun and the Resurrective Potential of the Stage.” International conference on “Lu Xun and East Asia.” Harvard University. Cambridge, MA. April 5-6, 2013.

“Theater without Borders: Penghao Theater and *The Story of Gong and Drum Lane*” (digital presentation in absentia). International Symposium on “Performing China on the Global Stage: People, Society, and Culture.” Leeds University, UK. March 26-27, 2013.

“Modeling the Modern World: 1950s Drama Culture and the Theater Troupe as Microcosm of Society.” Association for Asian Studies Annual Conference. San Diego, CA. March 22-24, 2013.

Notre Dame presentations:

“Dramaturgical Technologies: Engineering the Real in Spoken Drama.” Liu Institute Modern Chinese Literature/Culture Working Group. University of Notre Dame. Notre Dame, IN. May 1, 2020. (virtual presentation)

“Sent-Down Plays: *Yangbanxi* Stagecraft, Practical Aesthetics, and Popularization during the Cultural Revolution.” Workshop on “Socialist Theatres of Reform.” University of Notre Dame. Notre Dame, IN. May 4-5, 2018.

“Spectacular, Spectacular: Contemporary Chinese Performance and its Technological Excesses.” Visual Cultures Workshop. University of Notre Dame. Notre Dame, IN. October 26, 2017.

Notre Dame awards and grants:

Teaching Beyond the Classroom Grant (\$250), College of Arts and Letters, University of Notre Dame, Spring 2021.

COVID-19 Resilience and Recovery Grant (\$7200), University of Notre Dame, February 2021.

	<p>Indexing Subvention Grant (\$1200) for <i>Chinese Socialist Theatres of Reform</i>, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Fall 2020.</p> <p>Small Henkels Grant (\$3000) for Liu Institute Working Group on Modern Chinese Literature/Culture “Gender and Media” series, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Spring 2020.</p> <p>“Justice and Asia” Seed Grant (\$5000), Liu Institute for Asia and Asian Studies, University of Notre Dame. Spring 2020.</p> <p>Teaching Beyond the Classroom Grant (\$700), College of Arts and Letters, University of Notre Dame, Fall 2018.</p> <p>Faculty Conference Grant (\$5,000) for “Socialist Theatres of Reform” Workshop, Liu Institute for Asia and Asian Studies, University of Notre Dame. May 2018.</p> <p>Small Henkels Grant (\$5,000) for “Socialist Theatres of Reform” Workshop, Institute for Scholarship in the Liberal Arts, University of Notre Dame. May 2018.</p>
<i>Service to the field:</i>	<p>IT Officer/Webmaster, Association for Asian Performance, 2018-present.</p> <p>Vice-President for AAP Conference Planning, Association for Asian Performance, 2016-2018.</p> <p>Academic job market workshop. Oxford China Centre. University of Oxford, UK. June 8, 2017.</p> <p>Academic job market workshop. Association for Asian Performance Annual Conference. August 10-11, 2016.</p> <p>International Liason. World Sinophone Drama Competition for Young Playwrights. Taiwan. 2014-16.</p> <p>Assistant Director. Chiang Ching-Kuo Foundation Inter-University Center for Sinology (USA). Cambridge, MA. 2012-2015.</p>
<i>Service to the University:</i>	<p>College Council, College of Arts and Letters, Fall 2020-present</p> <p>Co-organizer, Working Group on Modern Chinese Literature/Culture, Liu Institute for Asia and Asian Studies, January 2020-present.</p>
<i>Department service:</i>	<p>Co-organizer, Anti-Racist Theatre Listening Session, October 2020.</p> <p>Senior Thesis advisor, 2018-2019.</p> <p>International/Identity curriculum committee (appointed by Chairperson), 2017-2018.</p> <p>Theatre history curriculum sub-committee (appointed by head of theatre concentration), 2017-2018.</p>
<i>Peer reviewer for:</i>	<p><i>International Journal of Taiwan Studies</i></p> <p><i>Journal of the Oriental Society of Australia (JOSA)</i></p> <p><i>Modern Chinese Literature and Culture (MCLC)</i></p> <p>Social Sciences and Humanities Research Council of Canada</p> <p><i>Theatre Research International</i></p> <p><i>Twentieth-Century China</i></p> <p>University of Michigan Press (declined due to conflict of interest)</p>
<i>Other</i>	<p>Equity, Diversity, and Inclusion Committee Chair. Princeton University Triangle Club (collegiate musical theatre organization). 2017-present.</p> <p>Trustee. Princeton University Triangle Club (collegiate musical theatre organization). 2008-present.</p> <p>Translator. Shanghai Theater Academy Winter Institute. Shanghai, PRC. 2013.</p>
<i>Professional Memberships:</i>	<p>American Society for Theater Research (ASTR)</p> <p>Association for Asian Studies (AAS)</p> <p>Association for Asian Performance (AAP)</p> <p>Association for Theatre in Higher Education (ATHE)</p>

