

TARRYN LI-MIN CHUN
DEPARTMENT OF FILM, TELEVISION, AND THEATRE
UNIVERSITY OF NOTRE DAME

Contact Information: 201 DeBartolo Performing Arts Center, Notre Dame, IN 46556
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, 2017-present

- Concurrent Faculty, East Asian Languages and Cultures
- Faculty Fellow, Liu Institute for Asia and Asian Studies

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—Work in Progress: *Revolutionary Stagecraft: Theatre, Technology, and Politics in Modern China*. University of Michigan Press, forthcoming June 2024. (in production, proofs submitted January 2, 2024)

“Well-traveled Spotlights,” invited contribution to *Theatre Things: Material Theories and Histories*, edited by Andrew Field and Eero Lane. University of Michigan Press, under contract.

“Introduction” and Editor for *Made in China 2.0 and Other Performance Texts*. Seagull Books (distributed by University of Chicago Press), under contract.

Co-editor and “Introduction” co-author, with Jyana Browne, for *Technology in Contemporary East Asian Performance*.

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: “Surface Classicism: Aesthetics, Poetics, and Remediation in Digitally Enhanced Chinese Performance.” *Prism: Theory and Modern Chinese Literature* 20, 2 (September 2023)

“Wang Chong and the Theatre of Immediacy: Technology, Performance, and Intimacy in Crisis.” *Theatre Survey* 62, 3 (September 2021), pp. 295-321.

“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), pp. 277-283.
- “Introduction: Chinese Socialist Theatre between Revolution and Reform.” In *Rethinking Performance Practice and Debates in the Maoist Period*, ed. by Xiaomei Chen, Tarryn Chun, and Siyuan Liu (University of Michigan Press, 2021), pp. 1-33.
- “Sent-Down Plays: *Tangbanxi* 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), pp. 242-269.
- “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:*
- “*A History of Chinese Theatre in the 20th Century* vols. 1 & 2 by Fu Jin.” *Asian Theatre Journal* 39, no. 2 (Fall 2022), pp. 409-13.
- “*Locating Taiwan Cinema in the Twenty-First Century*, ed. Paul G. Pickowicz and Zhang Yingjin.” *International Journal of Taiwan Studies* 5, 3 (2022); advance published online on November 16, 2022.
- “*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 biaoyan: 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 and grants— national and international:* Chiang Ching-Kuo Foundation Conference Grant, December 2023.
National Endowment for the Humanities Fellowship, 2021.
Chiang Ching-Kuo Foundation Postdoctoral Fellowship, 2017-2018. (declined due to tenure-track job offer)
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:* American Society for Theatre Research Collaborative Research Award, 2023.
Association for Theatre in Higher Education Excellence in Editing Award for *Rethinking Chinese Socialist Theaters of Reform*, 2022.
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.
- Notre Dame awards and grants:* Faculty Research Grant, Liu Institute for Asia and Asian Studies, Fall 2023.
Teaching Beyond the Classroom Grant, College of Arts and Letters, Spring 2023
Large Research Grant, Institute for Scholarship in the Liberal Arts, March 2023.
“Justice and Asia” Grant, Liu Institute for Asia and Asian Studies, Spring 2023.
Small Research Grant, Institute for Scholarship in the Liberal Arts, Jan. 2023.
Teaching Beyond the Classroom Grant, College of Arts and Letters, University of Notre Dame, Fall 2021.
Teaching Beyond the Classroom Grant, College of Arts and Letters, University of Notre Dame, Spring 2021.
COVID-19 Resilience and Recovery Grant, University of Notre Dame, February 2021.
Indexing Subvention Grant for *Chinese Socialist Theatres of Reform*, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Fall 2020.
Small Henkels Grant 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.
“Justice and Asia” Seed Grant, Liu Institute for Asia and Asian Studies, University of Notre Dame. Spring 2020.
Teaching Beyond the Classroom Grant, College of Arts and Letters, University of Notre Dame, Fall 2018.

Faculty Conference Grant for “Socialist Theatres of Reform” Workshop, Liu
Institute for Asia and Asian Studies, University of Notre Dame. May 2018.
Small Henkels Grant for “Socialist Theatres of Reform” Workshop, Institute
for Scholarship in the Liberal Arts, University of Notre Dame. May 2018.

*Invited lectures
(select):*

- “Surface Classicism and Large-scale Multimedia Tourism Performance in the PRC.”
Forschungskolleg Humanwissenschaften, Goethe University Frankfurt am Main.
Virtual. October 27, 2022.
- “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.

*Professional
conferences—
Workshop/panel
organizer:*

- “Infrastructures of Contemporary East Asian Performance.” Midwest Conference on
Asian Affairs. University of Illinois, Urbana-Champaign, IL. Sept. 29-Oct. 1, 2023.
- “Asian Olympiads: Athletes, Actors, and Audiences on the World Stage.” Association
for Asian Studies (AAS) Annual Conference. Honolulu, HI. March 24-27, 2022.
- “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.

*Discussant/
Chair:*

- Paper discussant. Taiwan Association for Theatre and Performance Industry Studies
Annual Conference. Taipei, Taiwan. July 14-16, 2023.
- Discussant/Chair for “Unlikely Adaptation: Rethinking Modern Chinese Theater across
Genres, Contexts, and Cultures” panel. Association for Asian Studies Annual
Conference. Online. February 17-18, 2023.
- Discussant for “Radical Heritage: PostAsia in Performance and Media.” Association for
Asian Studies Annual Conference. Online. March 21-26, 2021.

*Papers presented
(select):*

- “Spectacular Spaces: Physical, Technological, and Cultural Infrastructures in
Contemporary Taiwan Theatre.” Midwest Conference on Asian Affairs. University

of Illinois, Urbana-Champaign, IL. Sept. 29-Oct. 1, 2023.

“Thinking Chinese Theatre through Technicity,” working session on “Anchoring Historiographies,” American Society for Theatre Research Annual Conference. Providence, RI. November 9-12, 2023.

“Screen Changes: The Surface in Contemporary Sinophone Performance.” Taiwan Association for Theatre and Performance Industry Studies Annual Conference. Taipei, Taiwan. July 14-16, 2023.

“Surface Classicism and Large-scale Multimedia Performance in the PRC.” Association for Asian Studies Annual Conference. Boston, MA. March 16-19, 2023.

“Holograms, Drones, and Extra-Dimensionality: Staging Science Fiction through *The Three-Body Problem*.” Association for Theatre in Higher Education (ATHE) Annual Conference. Detroit, MI. July 28-31, 2022.

“Spectacular Erudition: Classicist Aesthetics and Poetics in Digitally Enhanced Sinophone Performance.” Harvard-Frankfurt-Lingnan Symposium on “Classicism in Digital Times: Textual Production as Cultural Remembrance in the Sinophone Cyberspace.” June 10, 2022. (virtual symposium)

“Technology, Excess, and the Beijing Olympics Opening Ceremonies in 2008 and 2022.” Association for Asian Studies (AAS) Annual Conference. Honolulu, HI. March 24-27, 2022.

“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 (AAP) 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.

	<p>“Labors of Love: Contemporary Independent Theater Making in Beijing.” Association for Theater in Higher Education (ATHE) Annual Conference. Chicago, IL. August 11-14, 2016.</p> <p>“Media Transgression in 21st Century Stage Adaptations of Madame White Snake,” Association for Asian Studies Annual Conference. Seattle, WA. March 31-April 3, 2016.</p> <p>“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.</p>
<i>Notre Dame presentations:</i>	<p>“High-Performance Performance: Digital Technologies in Contemporary Sinophone Theatre.” Visual Cultures Workshop. University of Notre Dame. Notre Dame, IN. November 29, 2023.</p> <p>“Socialist Utopian Special Effects: Stage Technology in the PRC, 1958-1964.” Liu Institute Modern Chinese Literature/Culture Working Group. University of Notre Dame. Notre Dame, IN. October 7, 2021. (hybrid presentation)</p> <p>“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)</p> <p>“Sent-Down Plays: <i>Yangbanxi</i> 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.</p> <p>“Spectacular, Spectacular: Contemporary Chinese Performance and its Technological Excesses.” Visual Cultures Workshop. University of Notre Dame. Notre Dame, IN. October 26, 2017.</p>
<i>Service to the field:</i>	<p>Online Editor, <i>Theatre Journal</i>, August 2023-present.</p> <p>Member, Ad-hoc Committee on Grants/Awards, Association for Theatre in Higher Education, Spring 2023.</p> <p>Panelist, RSEA Alumni Panel, Harvard University, November 4, 2022 (virtual).</p> <p>Chair, Anti-Racism Committee, Association for Asian Performance, 2022-present.</p> <p>Member, Anti-Racism Committee, Association for Asian Performance, 2020-present.</p> <p>Treasurer, Association for Chinese and Comparative Literature, 2020-present.</p> <p>IT Officer/Webmaster, Association for Asian Performance, 2018-present.</p> <p>VP for AAP Conference Planning, Association for Asian Performance, 2016-2018.</p> <p>Job market workshop. Oxford China Centre. University of Oxford, UK. June 8, 2017.</p> <p>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 and College:</i>	<p>College Council, College of Arts and Letters, Fall 2020-Spring 2023.</p> <p>First Lecture Series Presentation. Welcome Weekend. August 20, 2022.</p> <p>First Lecture Series Presentation. Welcome Weekend. August 21, 2021.</p> <p>Organizer, Working Group on Modern Chinese Literature/Culture, Liu Institute for Asia and Asian Studies, January 2020-Spring 2023.</p>
<i>Department</i>	<p>FTT CARE Committee, 2023-2024.</p>

<i>service:</i>	FTT Thesis Committee, Spring 2023. Co-organizer, Anti-Racist Theatre Listening Session, October 2020. Senior Thesis advisor, 2018-2019; 2021-2022; Spring 2023; 2023-2024. International/Identity curriculum committee (appointed), 2017-2018; 2020-2021. Theatre history curriculum sub-committee (appointed), 2017-2018.
<i>Peer reviewer for:</i>	Manuscript workshop at Williams College (Sept. 2022); <i>International Journal of Taiwan Studies</i> ; <i>Journal of the Oriental Society of Australia (JOSA)</i> ; <i>Modern Chinese Literature and Culture (MCLC)</i> ; <i>Modern Drama</i> ; Routledge; Social Sciences and Humanities Research Council of Canada; <i>Theatre Research International</i> ; <i>Twentieth-Century China</i> ; University of Michigan Press (declined due to conflict of interest)
<i>Other</i>	Public Intellectuals Program VIII. National Committee on US-China Relations. 2023-2025. Trustee. Princeton University Triangle Club (collegiate musical theatre organization). 2008-2022. Equity, Diversity, and Inclusion Committee Chair. Princeton University Triangle Club (collegiate musical theatre organization). 2017-2021. Translator. Shanghai Theater Academy Winter Institute. Shanghai, PRC. 2013.
<i>Professional Memberships:</i>	American Society for Theater Research (ASTR); Association for Asian Studies (AAS); Association for Asian Performance (AAP); Association for Theatre in Higher Education (ATHE)