

CLAIRE CONCEISON

康开丽

claireco@mit.edu

EDUCATION

Cornell University, Ithaca, NY

Ph.D., Theatre Studies, 2000

Harvard University, Cambridge, MA

A.M., Regional Studies East Asia, 1992

Exchange Scholar, East Asian Languages & Civilizations, 1996-1997

Wesleyan University, Middletown, CT

B.A. with Honors, East Asian Studies and Theatre, 1987

Chinese universities (PRC): *Central Academy of Drama*, Beijing (1995-1996)

Shanghai Theatre Academy, Shanghai (Fall 1991)

Fudan University, Shanghai (1990-1991)

Peking University, Beijing (Spring 1985)

ACADEMIC APPOINTMENTS

Massachusetts Institute of Technology (MIT)

Quanta Chair of Chinese Culture and Professor of Theater Arts (2016-present)

Visiting Professor (2015-2016)

Shanghai Theatre Academy

Oriental Scholar Distinguished Professorship (2015-2018)

Harvard University

Visiting Professor of Dramatic Arts (2014-2015)

Duke University

Professor, Department of Theater Studies and Asian & Middle Eastern Studies (2009-2015)

Columbia University

Visiting Professor, Department of East Asian Languages and Cultures (Spring 2013)

Tufts University

Associate Professor, Department of Drama and Dance (2008-2009)

Assistant Professor, Department of Drama and Dance (2004-2008)

Affiliated Faculty in International Relations, International Letters and Visual Studies,
Asian Studies, American Studies

University of California, Santa Barbara

Assistant Professor, Department of Dramatic Art (2002-2004)

Affiliated Faculty, Department of Asian Studies

University of Michigan

Visiting Assistant Professor, Residential College and LS&A First-Year Seminar Program (2004)

Visiting Assistant Professor, Residential College (2001-2002), Department of East Asian
Languages and Cultures (2001), Department of Theatre and Drama (2000-2001)

Courses taught include: *China On Stage; Asian American Theater and Film; Script Analysis; Sport as Performance; Performance Studies—Theories of Sport; Translation Theory and Workshop; The China Theater Experiment; China—Theater and Society; Exploring Intercultural Text and Performance; The Theater Today; Directing I; Directing II; Global Theater History*

PUBLICATIONS

Books

I Love XXX and Other Plays by Meng Jinghui. (Editor, introduction, translator/co-translator). Seagull Books (forthcoming 2016).

<http://www.press.uchicago.edu/ucp/books/book/distributed/I/bo25016437.html>

水流云在：英若诚自传 *Shuiliu Yunzai: The Autobiography of Ying Ruocheng* (Chinese version of *Voices Carry*, translated by Zhang Fang) Beijing: CITIC Press, 2009.

Voices Carry: Behind Bars and Backstage during China's Revolution and Reform. Rowman & Littlefield, 2009.

Significant Other: Staging the American in China. University of Hawai'i Press, 2004.

Monograph

Ballade Nocturne by Gao Xingjian. Translated by Claire Conceison. *The Cahiers Series.* Lewes, UK: Sylph Editions and the American University of Paris (2010).

Chapters

Introduction to *Death of a Salesman in Beijing* by Arthur Miller (new edition of *Salesman in Beijing* for Miller centennial). Bloomsbury, 2015.

“Eating Red: Performing Maoist Nostalgia in Beijing’s Revolution-Themed Restaurants” in Dorothy Chansky and Ann White, eds., *Food and Theatre on the World Stage.* Routledge, 2015.

“I Love XXX” (translation of play *Wo ai XXX* by Meng Jinghui et. al.) in Kevin Wetmore and Siyuan Liu, eds., *The Methuen Drama Anthology of Modern Asian Plays.* York, UK: Methuen, 2014.

“A Cruel World: Boundary-Crossing and Exile in *The Great Going Abroad*” in Charles Laughlin, ed., *Contested Modernities in Chinese Literature.* Palgrave Macmillan, 2005.

Short essay

“Meng Jinghui and Avant-garde Chinese Theater.” David Der-wei Wang, ed. *A New Literary History of Modern China.* Harvard University Press (forthcoming).

Articles

“Icon and Iconoclast” (*Ikone und Ikonoklast*). *Theater der Zeit* (Special issue on China). September 2015.

“China’s Experimental Mainstream: The Badass Theatre of Meng Jinghui.” *TDR.* Spring 2014. Vol. 58, no. 1 (T221): 64-88.

“Behind the Play: The World and Works of Nick Rongjun Yu” and “*Behind the Lie*” (Article and play translation). *Theatre Journal.* October 2011. Vol 63, no. 3: 311-321, 323-364.

- “The French Gao Xingjian, Bilingualism, and *Ballade Nocturne*.” *Hong Kong Drama Review*. October 2009. No. 8: 303-322.
- “Ying Ruocheng: The Top Ten Things You Probably Don’t Know About China’s Celebrated Actor.” *The China Beat*. January 12, 2009.
<http://thechinabeat.blogspot.com/2009/01/ying-ruocheng.html>
- “Ordinary People, Beijing Style.” *American Theatre*. December 2005: 12.
- “In Memoriam: Ying Ruocheng 1929-2003.” *American Theatre*. January 2005: 26-27.
- “What’s New—and Renewed—on Stage in China.” *The Drama Review (TDR)*. Spring 2003. Vol. 47, no. 1 (T177): 74-80.
- “Fleshing out the Dramaturgy of Gao Xingjian.” *Modern Chinese Literature and Culture* November 2002 (MCLC Resource Center online publication). <http://u.osu.edu/mclc/online-series/conceison/>
- “No Ordinary Days.” *American Theatre*. May/June 2002: 28-31, 77.
- “Hot Tickets: China’s New Generation Takes the Stage.” *Persimmon: Asian Literature, Arts, and Culture*. Spring 2002. Vol. III, no. 1: 18-27.
- “International Casting in Chinese Plays: A Tale of Two Cities.” *Theatre Journal*. May 2001. Vol. 53, no. 1: 277-290.
- “Face Time: Time to Face Realities of Cultural Production in the American University.” *Studies in Theatre and Performance*. Spring 2001. Vol. 21, no. 2: 96-108.
- “Between Orient and Occident: The Intercultural Spoken Other in *China Dream*.” *Theatre InSight*. Spring 1999. Vol. 10, no. 1: 14-26.
- “The Occidental Other on the Chinese Stage: Cultural Cross-Examination in Guo Shixing’s *Birdmen*.” *Asian Theatre Journal*. Spring 1998. Vol. 15, no. 1: 87-101.
- “Translating Collaboration: *The Joy Luck Club* and Intercultural Theatre.” *TDR*. Fall 1995. Vol. 39, no. 3 (T147): 151-166.
- “The Main Melody Campaign in Chinese Spoken Drama.” *Asian Theatre Journal*. Fall 1994. Vol. 11, no. 2: 190-212.
- “The Rise and Fall of the Bald Empire” (Play translation). *Modern International Drama*. Spring 1995. Vol. 28, no. 22: 35-51.

Reviews

- Ferrari, Rossella. *Pop Goes the Avant-Garde: Experimental Theatre in Contemporary China*. Seagull Books, 2012. *Modern Chinese Literature and Culture* June 2016.
<http://u.osu.edu/mclc/book-reviews/conceison/>
- Huang Zuolin Festival (performance review). *Theatre Journal*. October 2007: 491-493.
- Li, Ruru. *Shashibiya: Staging Shakespeare in China*. Hong Kong University Press, 2004. *Journal of Asian Studies* August 2005: 709-711.
- Quah, Sy Ren. *Gao Xingjian and Transcultural Chinese Theater*. (University of Hawaii Press, 2004). *Theatre Journal* Fall 2005.
- Xiaomei Chen. *Acting the Right Part: Political Theater and Popular Drama in Contemporary China* (University of Hawaii Press, 2002). *China Review International*. Fall 2002.

- Shimakawa, Karen. *National Abjection: The Asian American Body Onstage* (Duke University Press, 2002). *Asian Theatre Journal*. Fall 2004.
- Dave Williams, *Misreading the Chinese Character: Images of the Chinese in Euroamerican Drama to 1925* (NY: Peter Lang, 2000). *China Review International*. Spring 2003.
- Shui Bowang, director. *Swing in Beijing* (media review). First Run/Icarus Films, 2000. *Asian Theatre Journal*. Fall 2002.
- Henry Y.H. Zhao, *Towards a Modern Zen Theatre: Gao Xingjian and Chinese Theatre Experimentalism* (London: School of Oriental and African Studies, 2000); Gilbert Fong, trans., *The Other Shore: Plays by Gao Xingjian* (Hong Kong: The Chinese University Press, 1999). *China Quarterly*. Fall 2001. [Published as "Focus on Gao Xingjian: Review Article."]
- Claire Sponsler and Xiaomei Chen, eds. *East of West: Cross-cultural Performance and the Staging of Difference* (NY: Palgrave, 2000). Dave Williams, *Misreading the Chinese Character: Images of the Chinese in Euroamerican Drama to 1925* (NY: Peter Lang, 2000). *China Review International*. Fall 2001.
- Faye Chunfang Fei, ed., trans. *Chinese Theories of Theatre and Performance from Confucius to the Present* (University of Michigan Press, 1999). *The Drama Review*. March 2000.
- Haiping Yan, ed. *Theater and Society: An Anthology of Contemporary Chinese Drama* (Armonk, NY: M.E. Sharpe, 1998); Dave Williams, ed., *The Chinese Other 1850-1925* (Lanham, MD: Univ. Press of America). *Asian Theatre Journal*. Spring 2000.

TRANSLATIONS

- Rhinoceros in Love (Lian 'ai de xiniu)* by Liao Yimei, 2014
English translation of Chinese script commissioned by BBC for radio production.
Broadcast of production: <http://www.bbc.co.uk/programmes/b04lpqnn>
- I Love XXX (Wo ai chachacha)* by Meng Jinghui, Huang Jingang, Wang Xiaoli, Shi Hang, 2013
Methuen Drama Anthology of Modern Asian Plays (Wetmore and Liu, eds.), 2014
I Love XXX and Other Plays of Meng Jinghui (Conceison, ed., forthcoming 2016)
- The Death Stalker (Le Quêteur de la mort)* by Gao Xingjian, 2013
English translation of French script, requested by the playwright.
- Two Dogs' Opinions on Life (Liang zhi gou de shenghuo yijian)* by Meng Jinghui, Liu Xiaoye, and Chen Minghao, 2011. (Co-translation with Ren Xiuhua.)
English translation, requested by director Meng Jinghui for 2011 Kennedy Center tour.
Forthcoming in anthology *I Love XXX* (Conceison, ed.)
- Alarm Clock (Naozhong)* by Zhao Yaomin, 2008
English translation of Chinese script, approved by the playwright.
World premiere English-language production at Tufts University, 2008.
- Ballade Nocturne* by Gao Xingjian, 2007
English translation of French script, requested by the playwright.
Staged reading (world premiere) at University of Notre Dame 2007.
Published by *The Cahiers Series* of the American University of Paris (Lewes, UK: Sylph Editions, 2010).

- Behind the Lie (Huangyan beihou)*, by Yu Rongjun, 2004
English translation of Chinese script, commissioned by the Asian Cultural Council.
Staged reading (world premiere) at Tufts University 2004.
Published in *Theatre Journal*. October 2011. Vol 63, no. 3: 323-364
- Chicken Poets (Xiang jimao yiyang fei)*, by Liao Yimei, 2002
English translation of Chinese film subtitles commissioned by director Meng Jinghui.
- The Rise and Fall of the Bald Empire (Tutou diguo de xingwang)*, by Bai Hua, 1992
English translation of Chinese script, requested by the playwright
English and Mandarin productions (world premiere) at Cornell University 1994.
Published in *Modern International Drama*. Spring 1995. Vol. 28, no. 22: 35-51.
- Passport (Huzhao)*, by Pierre Bourgeade, 1991
English translation of Chinese script (original in French), commissioned by
director Gu Yi'an; oral simultaneous translation at performances, 1991.
- Vanished Raindrop (Xiaoshi de yudian)*, by Zhao Laijing, 1991
English translation of Chinese script, commissioned by Shanghai People's Art
Theatre and Fudan University English Department.

INTERVIEWS

- BBC Radio*: "Enter the Dragon: Chinese theatre in the 21st century," 45 min
Producer: Emma Harding, Host: Rana Mitter (October 19, 2014)
<http://www.bbc.co.uk/programmes/b04lpqj>
- NPR*: "Here and Now" Host: Robin Young
Beijing Olympic Games opening ceremonies, 15 min (August 8, 2008)
http://podcastdownload.npr.org/anon.npr-podcasts/podcast/330/510051/93424767/WBUR_93424767.mp3
Olympic wrap-up, 8 min (August 22, 2008)
http://podcastdownload.npr.org/anon.npr-podcasts/podcast/330/510051/93879936/WBUR_93879936.mp3
- Los Angeles Review of Books*
"A Transnational, Translingual Writer: Claire Conceison on Gao Xingjian."
Interview by Jeffrey Wasserstrom (November 4, 2013)
<http://lareviewofbooks.org/interview/claire-conceison-on-gao-xingjian>
- E Performing Arts Magazine* (Shanghai Theatre Academy)
"Connecting with China through Theatre: An Interview with Sino-American Cross-Cultural
Theatre Practitioner Kang Kaili (Claire Conceison)" by Fang Jun (February 2015)
<http://eyann.com/Magazine-cont.aspx?id=57>
- China Focus*: "Theatre and US-China Relations: An Interview with Claire Conceison"
Interview by Rachel Leng (August 13, 2015)
<http://chinafocus.us/2015/08/13/the-theatre-and-us-china-relations-an-interview-with-claire-conceison/>

CONFERENCE PRESENTATIONS

- “Translating a Chinese ‘Anti-Play’: Meng Jinghui’s *I Love XXX*.” American Literary Translators Association (ALTA). Oakland, CA. October 2016.
- “Laughter is the Best Medicine: The Plight of China’s Migrant Population in *Two Dogs’ Opinions on Life*.” Crisis, Migration and Performance Symposium. National University of Ireland, Galway. March 2016.
- “Arthur Miller in China.” Arthur Miller Centennial Symposium. University of Michigan. October 2015.
- “Miller in China.” Arthur Miller Centennial Conference. St. Francis College, Brooklyn, NY. October 2015.
- “The U.S. and/vs. China: Canon and Repertoire.” Mellon School of Theater and Performance Research, Harvard University, June 2015.
- “Sport as Performance.” Shanghai Theatre Academy Winter Institute, January 2015.
- “Translation, Embodied Performance, and Chinese Literature on the Global Stage.” Association of Asian Studies (AAS), Philadelphia, PA, March 2014.
- Panelist, *Gao Xingjian on Literature and Theatre*. Roundtable/Forum. Modern Languages Association (MLA), Boston, MA, January 2013.
- “On France and Freedom: The Five French Plays of Gao Xingjian.” International Conference *Gao Xingjian: Freedom, Fate, and Prognostication*, Friedrich-Alexander-Universität Erlangen-Nürnberg, Germany, October 2011.
- “The French Gao Xingjian.” Association of Asian Studies (AAS), Honolulu, HI, March 2011.
- Panelist, *China and the United States: A Bi-National Forum on Cultural Relations*. National Endowment for the Humanities and Chinese Ministry of Culture, Berkeley, CA, Oct 2010.
- “Theatre as Cultural Import: The Art and Politics of Early Spoken Drama (*Huaju*) in China.” *Performing the Modern: The Politics of Culture and Arts in Early 20th-Century China*. Stanford University, February 2009.
- “Privilege and Privation: Discursive Duality in Ying Ruocheng’s Memories of the Cultural Revolution” (*Performing Memory and Narrating Trauma in Contemporary Chinese Autobiography*). Association of Asian Studies, Chicago, IL, April 2009.
- “The Ying Legacy: Changing Concepts of Celebrity in a Famous Chinese Family.” Symposium *Causes Célèbres*, Cornell University, March 2009.
- “Transcending the Label ‘Chinese Writer’: The Case of Gao Xingjian.” American Association for Chinese Studies (AACS), California State University at Fullerton, October 2008.
- “Collaborating on Ying Ruocheng's Autobiography.” AACS, Cal State Fullerton, October 2008.
- “Beyond Yellowface: A Proposal for Total Casting.” Association for Theatre in Higher Education (ATHE), Denver, CO, August 2008.
- “The Franco-Sino-Anglo Gao in *Ballade Nocturne*.” International Symposium *Gao Xingjian: A Writer for his Culture, A Writer Against his Culture*, French Centre for Research on Contemporary China and City University of Hong Kong, May 2008.
- Discussant, “The Art and Ethics of Translation.” Inaugural symposium of the Center for the Humanities at Tufts (CHAT). March 2008.

- “The Centennial of Chinese Spoken Drama” (Co-organizer and panelist). Association for Theatre in Higher Education (ATHE), New Orleans, LA, July 2007.
- “Translation and the Teaching of Asian Performance” (Chair and panelist). Association for Theatre in Higher Education (ATHE), Chicago, IL, August 2006.
- “Making Asian Theatre a Campus Event: *Heads or Tails?* at Tufts University.” Association for Asian Performance (AAP), Chicago, IL, August 2006.
- “Performing Feminisms, Performing Whiteness: Gender and Race in US Theatrical, Social and Political Performances” (Chair and respondent). Performance Studies international (PSi), Queen Mary, University of London, June 2006.
- “National Identities and National Cultures” (Respondent). American Society for Theatre Research (ASTR), Toronto, Ontario, November 2005.
- “Directing Brand New Chinese Plays at Real Old American Universities.” Association of Theatre in Higher Education (ATHE), San Francisco, CA, July 2005.
- “The Global and the Territorial: The Disciplining of Performance Studies and Asian Theatre Studies” and “Zones of Discomfort: (Co-)Opting the Academy in Urban Asian Theatre” (Panelist) Performance Studies international (PSi), Brown University, April 2005.
- “Performing Imperialism and Cultural Otherness in Modern East Asia” (Co-organizer and panelist). American Comparative Literature Association, Penn State University, March 2005.
- “Occidentalism and Staging the American in China.” Hawaii International Conference on Arts and Humanities, Honolulu, HI, January 2005.
- “The Politics of Staging Gao Xingjian” and “Foreign Actors on China’s Stages.” Chinese Studies Association of Australia (CSAA), Sydney, Australia, July 2003.
- “Framed Foreigners: The Promotion and Consumption of American Stars on Chinese Stage and Screen.” Workshop *Visual Culture in Modern China*, University of Washington, Seattle, WA, May 2003.
- “Collaborative Autobiography: Ethics, Approaches and Audiences.” Association for Asian Performance (AAP), San Diego, CA, July 2002.
- “Musical Theatre in China.” ATHE, Chicago, IL, August 2001.
- “*Haipai and Laowai*: Integration of Foreign Actors on Shanghai Stages.” *International Conference on Shanghai*, New York University, April 2001.
- “International Casting in Chinese Plays: A Tale of Two Cities.” American Society for Theatre Research (ASTR), City University of New York, November 2000.
- “Boundary-Crossing in *The Great Going Abroad*.” Conference *Contested Modernities*, Columbia University, NY, April 2000.
- “The Limits of *Dignity*: Anti-Americanism in Chinese Plays of the 1990s.” Association of Asian Studies (AAS), San Diego, CA, March 2000.
- “Overseas Oversights: The Exiled Student in Two Recent Chinese Plays.” New York Conference on Asian Studies (NYCAS), October 1999.
- “Chinese Blackface and Whiteface from Transnational Perspectives.” ATHE, Toronto, July 1999.
- “Appreciation/Appropriation: The Chinese Brecht.” Symposium *Brecht and His Legacy*, Cornell University, February 1999.

“Arthur Miller as Entrepreneur: *Salesman* in Beijing and Contemporary Promotion of American Theatre Practice in China.” Prince William Sound Theatre Conference, Valdez, AK, August 1996.

“Staging the Occidental Other: Cultural Cross-Examination in *Niaoren*.” ATHE, San Francisco, CA, August 1995.

“Translating Collaboration: *The Joy Luck Club* and Intercultural Theatre.” ATHE, Chicago, IL, July 1994.

“Crisis and Experiments in Chinese Spoken Drama.” ATHE, Atlanta, GA, August 1992.

INVITED LECTURES

“Arthur Miller in China.” Shanghai Theater Academy and Duke Kunshan University. December 2015.

“Staging Revolutionary Nostalgia in Contemporary China.” MIT, March 2015.

“Staging Revolutionary Nostalgia in Contemporary Chinese Performance.” Harvard University, October 2014.

“A Foot in Two Boats: The Experimental Mainstream in Chinese Theatre.” MIT, March 2014.

Speaker, dramaturg, interpreter for Gao Xingjian. Staged reading of scenes by Gao Xingjian. University of Maryland, December 2013.

Panelist, “Musicals in China.” New York University, April 2013.

“Experimental Theater in China.” University of Michigan Confucius Institute, November 2012.

Panelist, “Memoirs of China.” Post-show discussion following performance of *Wild Swans*, American Repertory Theatre, Cambridge, MA, April 2012.

“Looking Back on a Century of Chinese Spoken Drama.” China Culture Center, Beijing PRC, May 2009.

Presentations on *Voices Carry: Behind Bars and Backstage during China's Revolution and Reform*:

The China Institute, New York City, December 2010.

Stanford University, October 2010.

The Bookworm, Beijing PRC, May 2009.

China Culture Center, Beijing PRC, March 2009.

The Greater Boston Chinese Cultural Association, January 2009. (In Chinese)

University of North Carolina, November 2008.

Fairbank Center for Chinese Studies, Harvard University, November 2008.

California Lutheran University, October 2008.

Interdisciplinary Humanities Center, UC Santa Barbara, October 2008.

Center for Religion, Ethics, and Culture, College of the Holy Cross, October 2008.

Mt. Holyoke College, April 2008.

Hall Center for the Humanities, University of Kansas, April 2008.

“Encountering China: Inge Morath, Arthur Miller, and Ying Ruocheng.” University of Michigan, January 2008.

“The Early Plays of Gao Xingjian and his Influence in Mainland China.” University of Notre Dame, September 2007.

“Mainland Meets Peach Blossom Land: Chinese Theatre in Transition.” Stanford University, February 2007.

- “Contemporary Stagings of the American Other in China.” Institute for Advanced Study, University of Minnesota, September 2006.
- “Exile in Paris: Reflections on Nobel Laureate Gao Xingjian.” Tufts in Talloires Scholar-in-Residence Lecture. Talloires, France, June 2006.
- “Occidentalism and Staging the Other in China.” Brown University, April 2006.
- “Drama and the City” Community-Based Theatre Workshop. Asia Contemporary Theatre Festival. Shanghai Dramatic Arts Centre, September 2005.
- “*Dignity and Student Wife: Woman at Center Stage in China’s New Nationalism.*” Davidson College, February 2005.
- “The American Other on the Chinese Stage.” Dartmouth College, March 2005.
- “Taming the Foreign and Staging Cultural Difference in China.” Univ of Hawaii, January 2005.
- “Contemporary Sino-American Relations.” Watertown Middle School, December 2004.
- “Chinese Theatre Today.” Edgar Snow Symposium. University of Missouri at Kansas City, October 2002. (Featured speaker)
- “Trends in American Theatre and Images Across Cultures.” United States Embassy, Beijing, People’s Republic of China, June 2002.
- “Performing the Extraordinary Foreigner.” Yale University, April 2002.
- “Chinese Theatre’s New Internationalism.” Berea College, April 2002.
- Panelist, “Peony Pavilion on Stage,” University of California at Berkeley, March 1999.

GRANTS/FELLOWSHIPS, HONORS/AWARDS

- Oriental Scholar*, Shanghai Theatre Academy, 2015-2018 (\$14,000)
- Research Fellowship*, Asian/Pacific Studies Institute, Duke University, 2014 (\$3,000)
- Research Fellowship*, Asian/Pacific Studies Institute, Duke University, 2013 (\$3,000)
- Visiting Artist Grant*, Vice Provost’s Office, Duke University (residency for Chinese playwright Yu Rongjun), 2010 (\$26,000)
- Research Grant*, Asian Cultural Council, 2008 (\$8,000)
- Research Fellowship*, Faculty Research Awards Committee, Tufts University, 2006 (\$4,200)
- Research Fellowship*, Faculty Research Awards Committee, Tufts University, 2005 (\$5,000)
- Talloires Scholar-in-Residence*, Tufts University, 2006 (\$3,500)
- Course Development Grant*, Critical Thinking Program, Tufts University, 2005 (\$1,000)
- Summer Faculty Fellowship*, Faculty Research Awards Committee, Tufts University, 2005 (\$7,000)
- Research Project Grant*, Pacific Rim Research Program, University of California, 2003 (\$24,600)
- Junior Faculty Research Incentive Award*, UC Santa Barbara Academic Senate, 2003 (\$5,000)
- Humanities Fellowship*, Asian Cultural Council, 2001 (\$7,000)
- Research Grant*, Association for Asian Studies, 2000 (\$1,500)
- Research Travel Grant*, Einaudi Center for International Studies, Cornell University, 1998 (\$1,000)
- Humanities Fellowship*, Asian Cultural Council, 1995 (\$10,000)
- Foreign Language and Area Studies (FLAS) Fellowship*, U.S. Department of Education, 1995 (\$4,000)
- Individual Artist Grant*, Cornell Council for the Arts, 1994 (\$1,000)
- Summer Travel Grant*, Einaudi Center for International Studies, Cornell University, 1993 (\$2,000)
- Joseph Fletcher Memorial Prize*, Regional Studies—East Asia, Harvard University (M.A. thesis)
- Harvard-Yenching Institute Exchange Scholarship*, Harvard University, 1990-1991

SELECTED PRODUCTION EXPERIENCE

- Director, *I Love XXX* (Wo ai XXX) by Meng Jinghui, Huang Jingang, Wang Xiaoli, Shi Hang, MIT, 2015 (staged reading).
- Director, *Fifty Shades of Yellow* (selected scenes from Asian American plays), Duke Asian American Theater, 2013.
- Director, *Das Kapital* (Ziben lun) by Yu Rongjun, Duke University, 2011.
- Director, *Alarm Clock* (Naozhong) by Zhao Yaomin, Tufts University, 2008.
- Director, *Heads or Tails?* (Guanyu aiqing guisu de zuixin guannian) by Meng Jinghui, Tufts University, 2006.
- Director, *Behind the Lie* (Huangyan beihou) by Nick Yu, Tufts Univ, 2004 (staged reading).
- Director, *The Bus Stop* (Chezhan) by Gao Xingjian, University of Michigan, 2001.
- Director, *Face Time: Asian American Student Voices* (original play composed from student writing), Cornell University, 1999.
- Director, *Witchwife* by John Delorey, St. Mark's School (MA), 1998.
- Director, *Love Letters* by A.R. Gurney, St. Mark's School (MA), 1998.
- Director, *Reckless* by Craig Lucas, St. Mark's School (MA), 1997.
- Director, *Alice in Wonderland* by Lewis Carroll, Alaska Theatre of Youth, University of Alaska, Anchorage, AK, 1997.
- Author, *Foreign Accent Syndrome*, Festival of Original Theatre and Film, University of Toronto, Ontario, Canada, March 1997.
- Director, *Alarm Clock* (Naozhong) by Zhao Yaomin, Harvard University, 1997 (staged reading).
- Producer/director, *The Rise and Fall of the Bald Empire* (Tutou diguo de xingwang) by Bai Hua (separate Mandarin and English productions), Cornell University, 1994.
- Role of Bobbi Michele, *Last of the Red Hot Lovers* by Neil Simon, Firehouse Theatre, Ithaca, NY, 1996.
- Role of Madame Sorbin, *La Colonie* by Marivaux (in French), Cornell University, 1993.

SERVICE TO THE PROFESSION

- CHINOPERL Journal, Editorial Board, 2010-present
- American Society for Theatre Research (ASTR), National Conference Program Committee, 2007
- Association for Asian Performance (AAP)
 Vice President (elected office, 2006-2008)
 Conference Planner (Association for Theatre in Higher Education, 2006-2008)
- Harvard University Press / Bloomsbury Publishing / Palgrave Macmillan / Hong Kong University Press / Liverpool University Press. Referee for manuscript submissions, 2002-2015
- Theatre Journal* / *Modern Chinese Literature and Culture* / *Modern Drama* / *New England Theatre Journal*. Referee for article submissions, 2002-2015
- New York University: Evaluator of master plan for new global MFA in directing, 2015
- MacArthur Foundation: Anonymous evaluator for Genius Fellow nominee, 2005

Hong Kong Research Grants Council: Referee for University Grants Committee, 2006, 2005

National Endowment for the Humanities: Referee for grant project application, 2001

McGraw-Hill Higher Education: Faculty reviewer for theatre textbooks, 2004-2008

Huntington Theatre Company, Boston, MA: Teacher Advisory Council, 1997-1998

UNIVERSITY SERVICE (Duke University)

Co-teacher, Duke in New York Arts and Media (2013 Summer Session 1)

Provost's Committee on Global Priorities, 2011-2014

China Faculty Council, 2011-2014

China Liberal Arts Council, 2012-2014

Duke Colloquium Advisory Board, 2013-2014

APSI (Asia Pacific Studies Institute) Executive Committee 2011; Speaker Committee 2010-2014

Faculty Working Group on Sport, Franklin Humanities Institute, Founder/Co-convener, 2010-2012

Professional Sports Counseling Committee, 2010-2015

Faculty Athletic Associate, Duke Women's Soccer, 2010-2015

Center for Christianity and Scholarship, Faculty Advisory Council, 2012-2015

Tenure committees (Daniel Foster-Theater Studies; Guo-juin Hong-AMES), 2010

DAAT (Duke Asian American Theatre), Founder/Advisor, 2013-2015

Organizer, visiting guest artists and lecturers, 2010-2013

Jet Williams, Harlem Globetrotters (Fall 2013)

James Saito, Actor, NYC (Fall 2013)

Mei Ann Teo, Asian American theater director, Columbia University (Fall 2013)

T.J. Desch-Obi, Capoeira historian and practitioner, Baruch College (Fall 2012)

Yang Lixin, Actor, Beijing People's Art Theatre (Fall 2011)

Nick Rongjun Yu, Playwright, Shanghai Dramatic Arts Centre (Residency Spring 2011)

William Kirby, China historian, Harvard University (Fall 2011)

Allen Guttman, Sport historian, Amherst College (Fall 2010)

Susan Brownell, China anthropologist, University of Missouri (Spring 2010)

John Weinstein, China theatre scholar, figure skater (Spring 2010, Fall 2013)

SELECTED UNIVERSITY SERVICE (Previous institutions)

Graduate School of Arts and Sciences Executive Committee, Tufts University, 2008

Campus Planning and Development Committee, Tufts University, 2005-2008

International Relations Awards Committee, Tufts University, 2005-2008

Summer Scholar Program mentor, Tufts University, 2005

Search Committee member, African American theatre

Department of Drama and Dance, Tufts University, 2004-2007

Residential College, University of Michigan

Chinese language table coordinator, 2001-2002, 2004

Education Abroad Program (EAP), UC Santa Barbara

Liaison to Department of Dramatic Art, 2002-2003

Association for Grads in Theatre (AGIT), Cornell University, President, 1999; 1993-1995

Center for Theatre Arts, Cornell University, Season Planning Committee, 1995

Asian American Playhouse, Cornell University, Liaison to Dept of Theatre Arts, 1994-1995