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**Department of Film, Television, and Theatre**  
**University of Notre Dame**

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 Email: [tchun@nd.edu](mailto: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* — *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, forthcoming March 2021)
- Edited volume:* “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.
- Refereed journal articles:* “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* □ □ □ □ : □ □ □ □ □ □ □ □ □ □  
 □ (Life and Death in Shaoxing: Lu Xun and the Resurrective Potential of the  
 Stage). Translated by Nan Hu. *Wenxue*《□ □ 》(Literature) (February 2014),  
 pp. 178-195.
- Refereed book chapters:* “Modern Drama Script Anthologies.” In Jack W. Chen, Anatoly Detwyler, Xiao Liu,  
 Christopher M. B. Nugent, and Bruce Rusk (eds.) *Literary Information in China:  
 A History*. Invited chapter. (Columbia University Press, forthcoming May 2021)
- “Introduction: Chinese Socialist Theatre between Revolution and Reform.” In

*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, forthcoming March 2021)

- Refereed book chapters (cont'd):* "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.* Edited by Xiaomei Chen, Tarryn Chun, and Siyuan Liu. (University of Michigan Press, forthcoming March 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 biaoyan: Siwang yu Bao'ersi*." <□ □ □ □ □ □ □ □ : □ □ □ □ □ □ □ □ > (Can Robots Perform? *Death and the Powers*)" (Theater Review). Translated by Huang Yidan. *Xiju yishu*《□ □ □ □ 》(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.
- Work in progress:* *Revolutionary Stagecraft: Theatre, Technology, and Politics in Modern China.* Monograph, under advance contract with University of Michigan Press.
- "Wang Chong and the Theatre of imMEDIaCy: Technology, Performance, and Intimacy in Crisis." Submitted to *Theatre Survey* in Sept. 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.”



*Papers  
presented  
(cont'd):*

- "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 21<sup>st</sup> 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." 13<sup>th</sup> 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:* Indexing Subvention Grant (\$1200) for *Chinese Socialist Theatres of Reform*,  
Institute for  
Scholarship in the Liberal Arts, Fall 2020.  
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, Spring 2020.  
"Justice and Asia" Seed Grant (\$5000), Liu Institute for Asia and Asian Studies,  
Spring  
2020.  
Teaching Beyond the Classroom Grant (\$700), Fall 2018.  
Faculty Conference Grant (\$5,000) for "Socialist Theatres of Reform" Workshop,  
Liu  
Institute for Asia and Asian Studies, May 2018.  
Small Henkels Grant (\$5,000) for "Socialist Theatres of Reform" Workshop,  
Institute  
for Scholarship in the Liberal Arts. May 2018.

*Service to the field:* IT Officer/Webmaster, Association for Asian Performance, 2018-present.  
Vice-President for AAP Conference Planning, Association for Asian Performance,  
2016-  
2018.  
Academic job market workshop. Oxford China Centre. University of Oxford, UK.  
June  
8, 2017.  
Academic job market workshop. Association for Asian Performance Annual  
Conference. August 10-11, 2016.  
International Liason. World Sinophone Drama Competition for Young Playwrights.  
Taiwan. 2014-16.  
Assistant Director. Chiang Ching-Kuo Foundation Inter-University Center for

- Sinology  
(USA). Cambridge, MA. 2012-2015.
- Service to the University:* College Council, College of Arts and Letters, Fall 2020-present  
Co-organizer, Working Group on Modern Chinese Literature/Culture, Liu Institute for Asia and Asian Studies, January 2020-present.
- Department service:* Co-organizer, Anti-Racist Theatre Listening Session, October 2020.  
Senior Thesis advisor, 2018-2019.  
International/Identity curriculum committee (appointed by Chairperson), 2017-2018.  
Theatre history curriculum sub-committee (appointed by head of theatre concentration), 2017-2018.
- Peer reviewer for:* *International Journal of Taiwan Studies*  
*Journal of the Oriental Society of Australia (JOSA)*  
*Modern Chinese Literature and Culture (MCLC)*  
Social Sciences and Humanities Research Council of Canada  
*Theatre Research International*  
*Twentieth-Century China*  
University of Michigan Press (declined due to conflict of interest)
- Other* Equity, Diversity, and Inclusion Committee Chair. Princeton University Triangle Club  
(collegiate musical theatre organization). 2017-present.  
Trustee. Princeton University Triangle Club (collegiate musical theatre organization).  
2008-present.  
Translator. Shanghai Theater Academy Winter Institute. Shanghai, PRC. 2013.
- Professional Memberships:* American Society for Theater Research (ASTR)  
Association for Asian Studies (AAS)  
Association for Asian Performance (AAP)  
Association for Theatre in Higher Education (ATHE)