



# 2025 CHINOPERL CONFERENCE PROGRAM



**DATE: March 13 (Thursday), 2025**

**7:30 AM - 5:30 PM (Panels)**

**6:30 - 9:00 PM (Banquet and Frolic)**

**Place: Greater Columbus Convention Center**  
(400 North High Street, Columbus, OH 43215)

Conference Chair: Wenwei Du, Vassar College, wedu@vassar.edu

7:30-8:00

**Registration, coffee and pastries, warming up**  
**Place: Greater Columbus Convention Center, Room A221**

8:00-8:30

**Room A221**  
**Opening Remarks:** Wenwei Du, President of CHINOPERL  
Fan Pen Chen, Treasurer of CHINOPERL  
Jing Shen, Editor of *CHINOPERL*  
Margaret Wan, Associate Editor of *CHINOPERL*  
David Rolston, Consulting Editor of *CHINOPERL*  
Marjorie K.M. Chan, CHINOPERL Website Editor  
Elena Chiu, Secretary, CHINOPERL  
Wu Cuncun, Coordinator in Asia  
Brief self-introductions by participants/attendees

**Join us for banquet and frolic at 6:30-9:00 p.m!**

Organizer:

Elena Chiu, University of Massachusetts Amherst

**Lucky Dragon** (Restaurant)  
2800 N. High St., Columbus, OH 43202  
(614) 263-6899

Our traditional CHINOPERL banquet and frolic,  
with performances from all willing to share

<b>8:30-9:30 Room A220</b>	<b>8:30-9:30 Room A221</b>	<b>8:30-9:30 Room A222</b>
<p><b>Session 1A. Oral Tradition I</b> Chair: Margaret Wan, University of Utah</p>	<p><b>Session 1B. Zaju</b> Chair: Kim Hunter Gordon, Duke Kunshan University</p>	<p><b>Session 1C. Designs: Stage and Character</b> Chair: Marjorie K.M. Chan, The Ohio State University</p>
<p>“Revisiting ‘Looking Good’: Display, Presence, Spectacle, and Performance in Lower Yangzi Storytelling,” Mark Bender, The Ohio State University</p>	<p>“淘真類道：雜劇《漢鍾離度脫藍采和》中的世俗與神聖,” 李沛林 (LEE Pui Lam), 香港科技大學&amp;加州大學柏克萊分校 (The Hong Kong University of Science and Technology &amp; University of California Berkeley)</p>	<p>“戏曲表演场所规模略论:以梅兰芳的感觉为例,” 车文明, 山西师范大学</p>
<p>“The Unaware Widow and the Unchaste Nun: The Transformation of Suzhou <i>Tanci The Jade Dragonfly</i>,” Yunjing Xu, Bucknell University</p>	<p>“汉学家奚如谷和伊维德的元杂剧史观比较研究,” 刘容, 山西师范大学</p>	<p>“‘闯关’记录:从明内府杂剧演出本看中国早期戏剧表演与人物造型,” 刘春, 南京航空航天大学</p>
<p>“地域文化视角下口传文学嘎百福的艺术价值研究,” 陈薪宇, 四川轻化工大学</p>	<p>“從《綴白裘》中以藝人為題材的雜劇看清人對曲藝藝人的演藝和生活狀況的表述,” 吳存存, 香港大學</p>	
<p><b>9:30-9:40 Break</b></p>		

<b>9:40-10:40 Room A220</b>	<b>9:40-10:40 Room A221</b>	<b>9:40-10:40 Room A222</b>
<p><b>Session 2A. Oral Tradition 2</b> Chair: Eric Shepherd, University of South Florida</p>	<p><b>Session 2B. Ming-Qing Drama</b> Chair: Jing Shen, Eckerd College</p>	<p><b>Session 2C. Comparative Theatre</b> Chair: Fan Pen Chen, SUNY at Albany</p>
<p>“A Study on the Singing Style of Chinese Ancient Poetry Art Songs from the Perspective of Two Versions of <i>The Song of Yue People</i>,” Xiao Liu, The Ohio State University</p>	<p>“Poetry as Performance: Staging Life Theater through Poems in Late Ming China,” Erxin Wang 王尔馨, National University of Singapore</p>	<p>“由戏曲《朱丽小姐》谈世界经典剧作的中国化诠释,” 王绍军, 中国戏曲学院</p>
<p>“Oral and Heart-Mind Transmission of Qin Music,” Mingmei Yip, Bard College</p>	<p>“Spatiotemporal Distribution and Reason Analysis of Playwrights in Late Imperial China,” Hongyan Chen, Hubei University &amp; Harvard University</p>	<p>“從緣起到浮生—論白蛇故事的跨媒介敘事,” 沈惠如, 國立台灣藝術大學</p>
<p>“论相声艺术的‘扮演性’与‘叙述性’对中国话剧表演创作方法的启示,” 乐音, 北京航空航天大学</p>	<p>“The Scented Stage: Li Yu’s 李漁 (1611–1680) Design of the Fragrant and the Foul in <i>Chuanqi Plays Lianxiangban</i> 憐香伴 (The Fragrant Companion) and <i>Naihetian</i> 奈何天 (You Cannot Do Anything about Fate),” Wenting Ji (季雯婷), Duke Kunshan University</p>	<p>“清初傳奇《九更天》的跨劇種流播與接受,” 洪逸柔, 國立臺灣藝術大學</p>
<p><b>10:40-10:50 Break</b></p>		

<b>10:50-11:50 Room A220</b>	<b>10:50-11:50 Room A221</b>	<b>10:50-11:50 Room A222</b>
<p><b>Session 3A. Oral Tradition 3</b> Chair: Elena Chiu, University of Massachusetts Amherst</p>	<p><b>Session 3B. Kunqu</b> Chair: Joseph Lam, University of Michigan</p>	<p><b>Session 3C. Theatre Images</b> Chair: Cuncun Wu, Hong Kong University</p>
<p>“Is <i>The Tale of Wu Song</i> a Chinese Epic?,” Eric Shepherd, University of South Florida</p>	<p>“‘弑父’与‘释父’——昆曲《白罗衫》当代改编的两种思路,” Ying Wang 王颖, Bard College at Simon’s Rock</p>	<p>“21 世纪以来戏曲图像研究的成果、不足与展望,” 赵丹荣, 山西师范大学</p>
<p>“The Confluence of Tradition and Modernity: The New Life of Shanbei Storytelling in <u>Black Myth: Wukong</u>,” Yao Cui, Sichuan University of Science and Engineering</p>	<p>“校园传承版《牡丹亭》对高校昆曲传承的启示,” 张淼, 北京大学</p>	<p>“七夕传说中的牛郎织女图像研究——以亚洲手工艺基金会 (AHF) 旧藏为例,” Qin Zhang, Asian Handicrafts Foundation, USA INC (AHF)</p>
	<p>“Innovation Grounded in Tradition: Integration of <i>Guqin</i> and Kunqu Opera on YouTube,” Ziying You, University of Georgia</p>	<p>“On Stage, Off Stage: Cultural Significance of A Chinese Garden Seat in A Newport Mansion,” Danielle Zhang, University of California, Los Angeles</p>
<p><b>11:50-12:50 Lunch Break</b></p>		

12:50-2:30 Room A221

Session 4: Assembly

1) 12:50-1:35 Roundtable Discussion: Textualization and Fixity in Performance Genres

Chair: David Rolston, University of Michigan

Panel Members: Mark Bender, Tim Thurston, Fan Pen Chen, Canaan Morse, Wenwei Du ...

Participants:  
All conference  
attendees

2) 1:35-2:30 Kunqu Performance by the Kunju Troupe of Jiangsu Province (江苏省昆剧院)

Chair: Joseph Lam, University of Michigan

Co-sponsors

- CTC (Chinese Theater Collaborative, OSU)
- EASC (East Asian Studies Center, OSU)
- ICS (Institute for Chinese Studies, EASC, OSU)
- CHINOPERL



The artists will do short versions of two Kunqu highlights, with music provided by a flutist and a drummer. We will have a very classical mode of Kunqu performance!

- “Flee by Night” (夜奔 *Yeben*), a gripping tale of a fallen hero navigating fear, exile and the resolve to reclaim his honor.
- “The Drunken Runner” (醉皂 *Zuizao*), a comedic portrayal of a lowly court clerk whose indulgence in wine leads to a series of humorous mishaps.



**Kunqu performers:** 施夏明 Shi Xiaming ~ 孙晶 Sun Jing ~ 徐思佳 Xu Sijia ~ 钱伟 Qian Wei ~ 吕延安 Lyu Tingan

2:30-2:40 Break

<b>2:40-3:40 Room A220</b>	<b>2:40-3:40 Room A221</b>	<b>2:40-3:40 Room A222</b>
<p><b>Session 5A. Oral Tradition 4</b> Chair: Mark Bender, The Ohio State University</p>	<p><b>Session 5B. Jingju</b> Chair: David Rolston, University of Michigan</p>	<p><b>Session 5C. Spoken Drama and Standup Comedy</b> Chair: Mingmei Yip, Bard College</p>
<p>“Proverb Performance at Amdo Tibetan Weddings,” Tsering Samdrup, University of Leeds</p>	<p>“Performing Dissimulation in <i>Jingju</i>: Mei Lanfang and the Cross-Cultural Aesthetics of Feigned Madness,” Wendy Heller, Princeton University</p>	<p>“Dreaming in the Theater: Fei Mu’s Trans-medial Spoken Drama in 1940s Shanghai,” Hui Yao, Duke Kunshan University</p>
<p>“‘Telling’ the Epic of King Gesar: Examining Performance and Ideologies of Inspired Bards from Yushu,” Timothy Thurston, University of Leeds</p>	<p>“浅析京剧电影《李慧娘》对传统京剧演出‘虚’‘实’关系的重构,” 刘一澍, 中央戏剧学院</p>	<p>“中国脱口秀节目中女性形象与女性议题的呈现与表达——以《脱口秀大会》为个案研究,” 周俊, 燕山大学 &amp; Iowa State University</p>
<p>“Lucidity in the Dark: Songs of Realization from Dark Retreat and the Night Club,” Kati Fitzgerald, Wittenberg University</p>	<p>“From <i>Jingju</i> 京劇 <i>Dou E Yuan</i> 竇娥冤 to Doming Lam's <i>Autumn Execution</i> 秋決 (1978): A Case Study of Hong Kong Composer Doming Lam’s (林樂培) Innovation in Modern Chinese Orchestral Music Inspired by <i>Jingju</i> Elements and Avant-Garde Compositional Techniques,” Hippocrates Ching-nam Cheng 鄭靖楠, Binghamton University</p>	
<p><b>3:40-3:50 Break</b></p>		

<b>3:50-4:50 Room A220</b>	<b>3:50-4:50 Room A221</b>	<b>3:50-4:50 Room A222</b>
<p><b>Session 6A. Oral Tradition 5</b> Chair: Che Wenming, Shanxi Normal University</p>	<p><b>Session 6B. Dance Performance</b> Chair: Emily Wilcox, William and Mary</p>	<p><b>Session 6C. Hybrids</b> Chair: Wendy Heller, Princeton University</p>
<p>“Chinese Popular Literature in the Ryōsai Bunko (Liaozhai Collection) at Keio University,” Zhenzhen Lu 陸珍楨, Bates College</p>	<p>“Gesturing Backwards: The Historical Form of Sun Ying’s Han-Tang School of Classical Dance, 1950s-2000s,” Yujie Chen, The Ohio State University</p>	<p>“Breaking Boundaries: Tradition and Innovation through the Lenses of Zhejiang Yue Opera,” Yawei Li, Case Western Reserve University, and Marjorie K.M. Chan, The Ohio State University</p>
<p>“说唱类梨园花部考论,”元鹏飞, 西北大学</p>	<p>“Dancing Cultural Identity: Choreographic Practices in the Localization of Ballroom Dance in China,” Xueting Zhu 朱雪婷, The Ohio State University</p>	<p>“Cross-Cultural Fusion: Analyzing Betrayal in <i>Zha Mei An</i> and ‘If You Feel My Love (Chaow Mix),’” Yan Li &amp; Jiahang Wu, The Ohio State University</p>
<p>“口傳與《左氏春秋》的生成,” 葛剛岩, 武漢大學</p>		<p>“Mapping the Emotion-scape in Chinese Pop Song Lyrics, 1967-2023: Combining LLM with Lexicon-Based Sentiment Analysis,” Xiaolu Wang, Dickinson College</p>
<p><b><i>Go to Room A221 for the Business Meeting</i></b></p>		

**4:50-5:30 Room A221 Business Meeting**

Wenwei Du, President, CHINOPERL

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Wu Cuncun, Coordinator in Asia

**And all conference participants!**

所有参会者

~ ~ ~ Reminder: 6:30-9:00 p.m. ~ ~ ~

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Columbus, OH 43202  
(614) 263-6899

**All attendees are encouraged to perform for fun!**

