

An International Symposium



Performing China on the Global Stage: People, Society and Culture
寰球舞台演出中国：人、社会与文化

Cultural & Creative Industries Exchange, University of Leeds



www.stagingchina.leeds.ac.uk

Performing China Network



UNIVERSITY OF LEEDS

Programme

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University of Leeds

The University of Leeds welcome you to the event:

'Performing China on the Global Stage', a practice-led research network with its hub in Leeds, announces a two-day international symposium on 26 and 27 March 2013.

The symposium includes both conventional research seminars and public events of workshops and interactive presentations. Scholars and practitioners attending the symposium are from mainland China, Hong Kong, Taiwan, Australia, North America, the UK and other European countries.

利兹大学热情地欢迎您来参加我们的研讨会：

“寰球舞台演出中国”是一个以利兹为基地、以实践为先导的研究团体。该团体在 2013 年 3 月 26-27 日举行国际研讨会。

研讨会包含专题讨论会、工作坊以及互动式论坛。参与本次活动的学者和实践者来自中国大陆、香港、台湾、澳大利亚、北美、英国和其他欧洲国家。

Organisers (组织人员)

Dr Li, Ruru
李如茹博士

Daniels, Susan
戴书莲女士

Ansell, Steve
史蒂夫·安塞尔先生

Symposium Interns (研讨会实习生)

Bredin, Eleanor (BA Theatre & Performance)
Dent, Emily (BA Theatre & Performance)
Hill, Noga (BA History & Spanish)
Ma, Xuesong (马雪松, MA Applied Translation Studies)
Pannaman, Elliot (潘大圣, BA Chinese & Economics)
Song, Xiaoyu (宋小雨, MA Conference Interpreting and Translation Studies)
Wang, Xi (王溪, MA Conference Interpreting and Translation Studies)
Zhao, Lu (赵璐, MA Conference Interpreting and Translation Studies)

Performing China on the Global Stage: People, Society and Culture

寰球舞台演出中国：人、社会与文化

Symposium Itinerary

Tuesday: 26 March 2013

- 8:30** **Arrive at symposium venue**
There will be a guide at the hotel to escort you to stage@leeds
- 09:00- 13:00** **Session One (with a refreshment break)**
Chinese book discussion in the Alec Clegg Studio
- 13:00** **Lunch break**
- 14:00- 18:00** **Session Two (with a refreshment break)**
English book discussion in the Alec Clegg Studio
- 14:00- 16:00** **Session Three**
Royal Shakespeare Company UK workshop in Stage One
- 17:00- 19:00** **Session Four**
National Theatre Company of China workshop in Stage One
- 20:00** **Venue closes**

Wednesday: 27 March 2013

- 8:30** **Arrive at symposium venue**
- 09:00- 10:00** **Session One**
Closed book discussion: Chinese in the PCI Meeting Room
- 09:00- 10:00** **Session Two**
Closed book discussion: English in the Alec Clegg Studio
- 10:00- 10:30** **Refreshment Break**
- 10:30- 12:00** **Session Three**
Roundtable discussion in the Alec Clegg Studio
- 12:00- 13:00** **Lunch break**
- 13:00- 17:30** **Session Four**
Interactive presentations in Stage One
- 17:30- 19:00** **Reception and Networking in foyer**
- 19:00** **Transport to evening meal**
Held at Red Chilli
(Situated on Great George Street, Leeds: 0113 242 9688)

Performing China on the Global Stage: People, Society and Culture

寰球舞台演出中国：人、社会与文化

会议日程安排

周二：2013年3月26日

08:30 到达研讨会地点

9.00-13.00 第一项

中文书作者讨论会（地点：Alec Clegg Studio）

14.00-18.00 第二项（与第三项同时进行）

英文书作者讨论会（地点：Alec Clegg Studio）

14.00-16.00 第三项（与第二项同时进行）（对公众开放）

皇家莎士比亚剧团导演举办《无事生非》工作坊（地点：Stage One）

17.00-19.00 第四项（对公众开放）

中国国家话剧院导演举办“活力：中国戏剧舞台的精髓”工作坊（地点：Stage One）

周三：2013年3月27日

08:30 到达研讨会地点

9.00-10.00 第一项（与第二项同时进行）

中文书的撰写者达成一致意见（地点：会议室，在利兹舞台建筑里面）

9.00-10.00 第二项（与第一项同时进行）

英文书的撰写者达成一致意见（地点：Alec Clegg Studio）

10.00-10.30 茶歇

10.30-12.00 第三项（对公众开放）

圆桌会议（地点：Alec Clegg Studio）

13.00-17.30 第四项（对公众开放）

“舞台中国”——互动式论坛（地点：Stage One）

第一部分：《赵氏孤儿》：从公元前5世纪的中国到21世纪的斯特拉福（莎士比亚故乡）

第二部分：当代西方戏剧对于中国的解读

17.30-19.00 酒会、自由交谈

19:00 研讨会晚宴（利兹 红辣椒中国餐馆）

Staging China:
An interactive presentation by theatre professionals and researchers
1-6pm 27 March
Stage One in stage@leeds

Session 1: *The Orphan of Zhao*: from 5BC China to 21st century Stratford-upon-Avon

Chair: Jonathan Pitches

Individual Presentations:

Name	Occupation	Production Company
Zhang Ping	Director	Henan Yuju Theatre, Company No. 2
Tian Qinxin	Director	National Theatre Company of China
Guan Bo	Producer	National Centre for Performing Arts, China
Gregory Doran	Artistic Director	Royal Shakespeare Company

Panel Discussion:

Name	Occupation	Production Company
Ma Lung	Freelance Producer	Beijing Jingju Company/ Beijing Jingju Theatre
Wu Peiyi	Producer	Hubei Experimental Huaguxi Theatre
Gui Ying	Director	Heibai Drama Society, Zhejiang University
Yu Qingfeng	Playwright	Shanghai Yueju Theatre

Stage productions of *The Orphan* include a wide range of forms: Chinese spoken drama, Chinese regional opera, Chinese Western-style opera, and the current English production by the Royal Shakespeare Company. These works will offer evidence and study cases for the examination of intra/inter/cross-culturalism, challenging the existing models and methodologies.

Coffee Break

Session 2: Contemporary Western Representations of China

Chair: Scott Palmer

Individual Presentations:

Name	Occupation	Title
Charles Way	Playwright	<i>The Dutiful Daughter</i> , 2005, produced by West Yorkshire Playhouse, Chinese Crackers and Sichuan People's Art Theatre
Stephen Pucci	Actor	<i>Chinglish</i> : Blending Culture, Language and Play
Steve Ansell	Theatre Manager	'Real knowledge is to know the extent of one's ignorance.'
Elizabeth Wichmann-Walczak	Researcher and Performer	Beijing Opera by Westerners, University of Hawai'i at Manoa
Michael Walling	Director	Border Crossings: in dialogue with China
Davey Anderson	Playwright, Director and Composer	New Writing in China and Scotland

Each of these productions projects a distinctive image of China through the practitioners' perspective. Theatre also works as a bridge to link different cultures and get people together.

Reception and Networking

**舞台中国：
戏剧实践者与研究者的互动式论坛
3月27日下午1-6点
Stage One 利兹舞台**

第一部分：《赵氏孤儿》：从公元前5世纪的中国到21世纪的特拉福（莎士比亚故乡）

会议主持人：Jonathan Pitches 乔纳森·佩奇

个人发言：

姓名	职务	出品院团
张平	导演	河南省豫剧院二团
田沁鑫	导演	中国国家话剧院
关渤	制作人	中国国家大剧院
Gregory Doran 格雷格里·多兰	导演、艺术总监	皇家莎士比亚剧团

公开论坛：

姓名	职务	出品《赵氏孤儿》的院团
马龙	独立制作人	北京京剧团 / 北京京剧院
桂迎	导演	浙江大学黑白剧社
吴培义	制作人	湖北省实验花鼓戏剧院
余青峰	编剧	上海越剧院

《赵氏孤儿》的舞台演出涵盖多种形式：中国话剧、地方戏曲、中国的西洋歌剧和现今的皇家莎士比亚剧团的英文版演出。这些作品都将为“文化内”、“文化间”及“跨文化”的研究提供参考样本，并对现行的戏剧模式和方法论提出新的挑战。

茶歇

第二部分：当代西方戏剧对中国的解读

会议主持人：Scott Palmer 司各特·帕尔马

个人发言：

姓名	职务	题目
Charles Way 查尔斯·韦恩	编剧	《好女儿》2005年，英国西约克郡剧院、“中华迷”与中国四川人民艺术剧院联合制作
Stephen Pucci 斯蒂芬·普奇	演员	《洋泾浜英语》：文化、语言和戏的糅合
Steve Ansell	剧院经理	“知之为知之，不知为不知，是知也。”
Elizabeth Wichmann-Walczak	戏剧研究者、表演者	西洋演员演京剧
Michael Walling	导演、越界戏剧公司艺术总监	越界：与中国的对话
Davey Anderson	编剧、导演、作曲	新写作：中国与苏格兰

艺术家的敏感使得他们的作品投射出各种中国形象，风格迥异。戏剧是一座通向理解不同文化与人群的桥梁。

酒会与自由交谈

Symposium Contributors

(In alphabetical order)

參會者

Anderson, Davey is a writer, director, dramaturg, composer, musical director and workshop facilitator. His plays include *Snuff*, *Blackout* and *The Static*. His work as associate director with the National Theatre of Scotland includes *Black Watch* and *Enquirer*. He was supported by the Arches Award for Stage Directors in 2005 and has gone on to work with the Tron, Traverse, Citizens, TAG, National Theatre, Donmar Warehouse, The TEAM, Ankur Productions, Birds of Paradise, Visible Fictions, 7:84 Scotland, Oran Mor, Scottish Youth Theatre, Royal Conservatoire of Scotland, the Playwrights' Studio and others.

戴维·安德森：曾于英国格拉斯哥大学攻读戏剧与电影专业，他是作家、导演、演出本作者、作曲、音乐总监以及工作坊组织者。其戏剧作品包括《鼻烟》、《断电》及《静电》。作为外聘导演，戴维·安德森与苏格兰国家剧院合作出品的戏剧包括《黑色手表》及《询问者》。2005年戴维·安德森赢得苏格兰舞台导演艾奇奖，之后与多家剧院及公司合作，包括苏格兰德伦剧院、特拉弗斯剧院、市民剧院、泰格剧院、英国国家剧院、伦敦多玛剧院、纽约团队剧院、安可慈善剧院、天堂之鸟剧院、虚构成实剧院、苏格兰 7:84 剧院、奥默默剧院、苏格兰青年剧院、苏格兰皇家音乐学院及戏剧编剧工作室等等。

Ansell, Steve is Theatre & Production Manager at stage@leeds (The University of Leeds' public theatre), director, teacher, writer and artistic programmer with over twenty-five years of experience. Steve is Artistic Director of Screaming Media Productions, the founder of Gi60 (the world's only international one-minute theatre festival) and is currently associate artist at The Viaduct Theatre, Halifax. Steve has directed work in the UK and US, including the premiere of Dennis Kelly's *DNA* at the National Theatre in London. Steve is currently working on a new adaptation of *The Wilderness* by Cao Yu.

史蒂夫·安塞尔：利兹舞台（stage@leeds，利兹大学的公共剧场）的剧院经理，同时也是导演、教师、作家和艺术组织人，拥有二十五年以上的工作经验。史蒂夫是呐喊传媒（Screaming Media Productions）的艺术指导，呐喊传媒创立了世上仅有的国际性一分钟戏剧节 Gi60，他也是英国哈利法克斯的拱桥剧院（Viaduct Theatre, Halifax）的驻团艺术家。他导演过英国和美国的多部戏剧，其中包括在伦敦国家大剧院首演的丹尼斯·凯利的作品《DNA》。他目前正在制作一部由曹禺作品《原野》改编的新剧。

Chan, Shelby is Assistant Professor at the School of Translation, Hang Seng Management College, Hong Kong. Her doctoral thesis is on translated theatre in Hong Kong and its relationship with identity construction. Her research interests include interpreting, drama translation, Chinese theatre, Gao Xingjian, cinematic adaptation, postcolonial studies and popular culture. She has attended conferences and presented papers in Europe, Taiwan, China, and Hong Kong. She has also translated four plays from English to Cantonese for stage performances in Hong Kong.

陳嘉恩：現為香港恒生管理學院翻譯學院助理教授，當年博士論文探討香港的翻譯劇與身份認同的關係。研究興趣包括口譯、戲劇翻譯、華文戲劇、高行健、電影改編、後殖民研究及流行文化。她曾於歐洲、台灣、中國和香港等地參與會議和發表論文，亦把四部戲劇自英語翻成粵語，在香港舞台演出。

Chen Tian is Lecturer in Chinese Traditional Theatre at Nanjing University. BEC (Nanjing Agricultural University), MA (Nanjing University), PhD (Nanjing University). Main research areas: Chinese traditional theatre, *kunju* and Beijing Opera.

陈恬：文学博士，南京大学文学院戏剧影视艺术系讲师。经济学学士（南京农业大学）、文学硕士（南京大学）、文学博士（南京大学）。主要研究方向：中国传统剧场、京昆艺术。

Chen, Xiaomei is Professor and Chair of the Department of East Asian Cultures and Languages, University of California at Davis.

陈小眉：教授，东亚文化与语言系主任，美国加州大学戴维斯分校。

Chou, Katherine Hui-ling is Professor, Chair of English Department at National Central University, Taiwan. She is project director of Black Box Performance Centre at National Central University, and founder of Electronic Intermix of Theatre, ETI, a digital archive dedicated to Taiwan's modern theatre. After her PhD from NYU, she co-founded Creative Society Theatre Troupes in 1997, and is their playwright/director. She is the author of *Performing China: Actresses, Visual Politics and Performance Culture, 1910s-1945*. She has written 7 plays, including one *jingju* script, and directed 8 works since 2000. Her current research focuses on performing arts, creative industry and cultural economy.

周慧玲：國立中央大學英文系 / 所教授兼系主任。擔任該校黑盒子表演藝術中心計劃主持人，創建臺灣現代戲劇暨表演影音資料庫，收錄逾 700 筆的數位影音資料，主要學術著作有《表演中國：女明星、表演文化、視覺政治，1910-1945》。目前專注研究表演藝術與文創產業問題。1997 年取得美國紐約大學表演研究所博士學位，參與創立台灣重要現代戲劇團體「創作社劇團」，曾編著 7 部原創劇本，執導了 8 部原創戲劇。

Chun, Tarryn is a third year PhD candidate, Department of East Asian Languages and Civilizations, Harvard University. Research interests include adaptation and intertextuality, cultural boundary crossing, and the interface between liveness and

mediated performance in both *huaju* and *xiqu* from Mainland China and Taiwan. Her thesis focuses on the influence of new staging and performance technologies on the development of a uniquely "modern" Chinese theatre during the 20th century.

陳珮敏：2006年畢業於美國普林斯頓大學東亞研究系、2010年獲得了哈佛大學東亞地區研究的碩士學位，現為哈佛大學東亞語言與文明系三年級博士生。研究領域是台灣及中國大陸的二十世紀戲劇（話劇，戲曲兼含）、包括傳統表演藝術的創新與改編、跨文化表演，及現場表演與媒體的互動關係。博士論文所討論的是劇場現代化與表演技術的發展對20世紀中文“現代”戲劇的影響。

Daniels, Susan is Fellow in Arts and Cultural Education, International Director for the PVAC Faculty and Co-director of the Performing and Staging China projects. She has been in HEI for over twenty years, at Bretton Hall and then the University of Leeds. Collaborations with external institutions include the National Coal Mining Museum England and DARE (University of Leeds partnership with Opera North). Recent projects include a two-year, European funded cultural co-operation project between the University, Opera North, Bregner Festspiele, Sibelius Academy, and Shanghai Theatre Academy. She is a member of an international network researching film as 'soft power'.

戴书莲：致力于艺术与文化教育，是利兹大学演出视觉艺术文化学部的国际部负责人，也是“演出中国”与“舞台中国”的联合领导人之一。她已经在高教部门工作了二十多年，开始在布莱腾学院，后来是利兹大学。具有与校外项目合作的长久经验，她目前是英国煤矿博物馆以及利兹大学与北方歌剧院合作项目的参与者。近年的研究项目还包括得到了欧盟资助两年的文化项目，合作伙伴包括利兹大学、北方歌剧院、奥地利布莱根兹歌剧节、芬兰西贝柳斯音乐学院以及上海戏剧学院。她也是国际电影研究“软实力”组织的成员。

Doran, Gregory is Artistic Director of the Royal Shakespeare Company. Since his first RSC production in 1992, he has directed over two thirds of the Shakespearean canon including the lost play *Cardenio*. Productions of *Macbeth*, *Hamlet* and *Julius Caesar* were made into television films. His production of the Chinese tragedy, *The Orphan of Zhao*, in a new adaptation by James Fenton, is part of the RSC's current *A World Elsewhere* season. Awarded the 2012 Sam Wanamaker Award by the Globe Theatre for his work, successfully increasing the understanding and enjoyment of Shakespeare, he is the 2012-13 Humanitas Visiting Professor in Drama at Oxford University.

格雷格里·多兰：皇家莎士比亚剧团艺术总监。自1992年在该团的首度制作演出，他已执导超过三分之二的莎士比亚作品，其中包括他对莎士比亚遗失剧本《卡登尼欧》的个人诠释版。他的舞台演出《麦克白》、《哈姆雷特》与《裘力斯·凯撒》都被制作成电视电影。多兰导演的中国悲剧《赵氏孤儿》，由詹姆斯·芬顿改编，是皇家莎士比亚剧团“世界各处”此一项目的作品之一。2012年多兰由于提高公众对于莎士比亚的理解和欣赏而获得环球剧院颁发的年度萨姆·瓦纳马克奖。他也是牛津大学2012-13学年的戏剧人文客座教授。

Ferrari, Rossella is Lecturer in Modern Chinese Culture and Language at the School of Oriental and African Studies (SOAS), University of London. Her research interests include contemporary Chinese-language theatre (particularly experimental and avant-garde practises), interculturalism, and intermediality in theatre and performance. Her articles have appeared in *The Drama Review*, *Postcolonial Studies*, *positions: asia critique*, and elsewhere. She is the author of *Pop Goes the Avant-Garde: Experimental Theatre in Contemporary China*.

费莱丽：伦敦大学亚非学院现代中国文化与语言专业的讲师。她的研究领域包括华文戏剧（尤其是实验戏剧与先锋实践）、跨文化戏剧、演出中的文化交汇与互为媒介性的运用。她的文章发表在重要的学术杂志，她也是《先锋在流行：当代中国的实验戏剧》一书的作者。

Fong, Gilbert C. F. is an acclaimed translator, Acting President and Provost of Hang Seng Management College in Hong Kong, Professor and Dean of the School of Translation, and Honorary Chair Professor of Shandong University. Fong translated into English many plays by Gao Xingjian (2000 Nobel Prize in Literature), including *The Other Shore* and *Snow in August*. He translated into Chinese Beckett's *Waiting for Godot*, Genet's *Haute Surveillance* and many other plays, all for stage performances in Hong Kong. Recent works include *On Drama* (with Gao Xingjian) and *Dubbing and Subtitling in a World Context*. He also edited *Hong Kong Drama Review* and *Journal of Translation Studies*.

方梓勳：著名翻譯家，現任香港恒生管理學院署理校長、常務副校長、翻譯學院院長及教授、山東大學榮譽講座教授。發表有關翻譯、文學和戲劇論文逾一百篇。編著作品有《香港話劇論文集》、《廿一世紀的華文戲劇》、《另一種聲音：香港國際詩歌之夜》、《論戲劇》（與高行健合著）、*Dubbing and Subtitling in a World Context*等。英譯作品包括諾貝爾文學獎得主高行健的 *The Other Shore*（《彼岸》）、*Snow in August*（《八月雪》）以及 *Of Mountains and Seas*（《山海經傳》）等。中譯作品有《等待果陀》（*Waiting for Godot*）、《死亡實驗室》（*Haute Surveillance*）等。

Gao, Alex is Research Assistant in the School of Liberal Arts at Nanjing University. Having acquired his BA, MA, PhD from Nanjing University, he has also studied at Columbia University in the USA for a year. His research interest lies in avant-garde theatre, theory of drama, and comparative literature.

高子文：南京大学文学院助理研究员，在南京大学获得学士、硕士与博士学位，曾于美国哥伦比亚大学访问学习。学术研究方向：先锋戏剧，比较戏剧和戏剧理论。

Guan, Bo is a playwright and a producer in the National Centre for the Performing Arts (NCPA) China, and has been engaged in theatrical writing, producing and theatre administration. Guan has written over ten movies and TV series. Major theatrical works productions include the operas *Turandot*, *Carmen*, *Tosca* and *The Chinese Orphan*; and the spoken dramas *Jane Eyre*, *Wang Fuying Street* and *Returned on a Snowy Night*.

关渤:毕业于中央戏剧学院戏剧文学系, 编剧、国家大剧院制作人。多年从事创作、策划、艺术生产及剧院管理等工作。主要创作作品: 电影及电视剧《阿宝》、《狄公案》、《柳三变》、《孟丽君》和轻歌剧《蝙蝠》等十余部。主要制作作品: 歌剧《图兰朵》、《卡门》、《托斯卡》、《赵氏孤儿》等; 话剧《简爱》、《王府井》、《风雪夜归人》等数十部。

Gui Ying is Professor, Head of Theatre Group in the Department of Arts at Zhejiang University, and Artistic director of the Heibai Drama Society, which has become a cultural symbol of Zhejiang University. In 1990, she started to writing, directing, researching campus drama, and also teaching general courses on Chinese drama, at Zhejiang University. She has produced and directed over 50 pieces of campus drama with more than 100 performances, which have earned her national, provincial and municipal awards. She has published monographs *Gui Ying: The Campus Drama, Documentation and Campus Drama*, as well as over 20 papers in authoritative journals.

桂迎:浙江大学公共艺术与体育部戏剧教研室主任、浙江大学《黑白》剧社导演、指导教师。1990年开始从事校园戏剧的组织编导及研究工作, 并承担浙江大学公共戏剧通识课程教学任务, 研究方向为校园戏剧的理论与实践, 先后编导各类校园戏剧五十余部, 演出百余场, 导演作品多次获国家、省、市级奖励。有《桂迎: 校园戏剧档案》、《校园戏剧》专著以及二十余篇论文在戏剧权威刊物上发表。黑白剧社作为浙江大学一道独特的文化景观, 并先后被国内重要媒体多次报导。

He Huibin holds an MA in English Literature and a PhD in Chinese Literature. He is currently doing comparative research in Chinese and Western drama and cognitive literary criticism. He is currently Professor of English literature and Vice Dean of the School of Foreign Languages, Zhejiang University. His most important works are: *Chinese Critique of Western Tragedy* (Beijing: China Social Sciences Press, 2007) and *Dramatic Drama and Lyrical Drama* (Beijing: China Social Sciences Press, 2004).

何辉斌:获华东师大英文硕士, 北京大学中文博士, 具有良好的中西文学功底, 致力于中西戏剧的比较研究、文学认知批评, 现为浙江大学外语学院副院长、英语文学教授, 主要著作有《西方悲剧的中国式批判》《戏剧性戏剧与抒情性戏剧——中西戏剧比较研究》等。

Hu Zhiyi is Professor, PhD Candidate Tutor, Deputy Dean of the College of Media and International Culture in Zhejiang University. He is the Executive Member of Chinese Language Drama Festival Committee and Vice President of Chinese Society of Dramatic Theory & History. He has published many monographs including *Myth and Rites: Archetypal Explanation of Drama*.

胡志毅:浙江大学传媒与国际文化学院副院长、教授、博士生导师。华文戏剧节委员会委员、中国话剧理论与历史研究会副会长。曾出版《神话与仪式: 戏剧的原型阐释》等著作。

Huang, Alexander C. Y. is Director of Dean's Scholars in Shakespeare Program and Associate Professor of English, Theatre and Dance, East Asian Languages and Literatures, and International Affairs at George Washington University in Washington, D.C., and co-founder of the open access "Global Shakespeares digital performance archive" (www.globalshakespeares.org). His publications include *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia University Press); winner of multiple awards including the MLA Scaglione Prize; *Weltliteratur und Welttheater: Ästhetischer Humanismus in der kulturellen Globalisierung* (Transcript Verlag); and *Shakespeare in Hollywood, Asia and Cyberspace*, co-edited with Charles Ross (Purdue University Press).

黄承元:美国华府乔治华盛顿大学英国文学系及研究所(获终身聘荣誉), 兼戏剧系所/国际关系系所/东亚语言及文学系教授及博士点及硕士点导师, 麻省理工学院文学研究员, 山东大学文艺美学中心兼职教授。

Li Ruru worked on the farm, in the factory and the theatre company, and has taught in Leeds since 1988. Her extensive writings, on Shakespeare performances in China and on modern/traditional Chinese theatre, include six books and numerous refereed articles. She founded the 'Performing China' network to foster mutually beneficial collaboration between researchers and practitioners. A further aim is to help reinvigorate the practice-led/cross-disciplinary study of Chinese theatres across Greater China, including Sinophone, non-Han language, and foreign language modes. She runs regular Chinese theatre workshops, and curated a centenary exhibition on Cao Yu, that for two years has successfully toured the UK, North America and China.

李如茹:受过一点京剧训练, 插过队, 当过工人、唱过样板戏, 曾是安徽省话剧团的学员和演员。自1988年开始在利兹大学东亚系执教。研究范围是中国戏剧(现代与传统)以及中国莎士比亚演出, 已经发表6部专著与诸多文章。是本项目“演出中国”的发起人, 坚信戏剧研究者与实践者应该携起手来, 互相受益, 也希望所有中国戏剧——包括华文、少数民族语言以及运用外语演出有关中国题目的作品——可以成为一个以实践引导研究、跨领域的学科。她经常举办中国戏剧工作坊, 也是两年来在英国、北美与中国成功巡展两年的《曹禺: 现代戏剧先锋》展览的制作人。

Li Xiaolin is Associate Professor at Zhejiang University in China. Her research interests lie in Western literature and comparative literature, gender studies, intercultural theatre and the performing art of Beijing Opera/ Chinese opera.

李小林:文学博士, 浙江大学人文学院副教授。研究领域包括: 西方文学与比较文学、性别研究, 跨文化戏剧, 京剧/戏曲表演理论。

Lin Wei-Yu is Assistant Professor in the Department of Drama Creation and Application at the National University of Tainan, Taiwan. Lin received her PhD from the Theatre and Dance department at the University of Hawaii. She taught at the Peking University Theatre Research Institute, and the National Academy of Chinese Theatre Arts in Beijing from 2006-2008. Her academic interests include Chinese modern theatre, modern application of traditional theatre elements in Asian modern theatre, and Cambodian classical dance-drama.

林偉瑜：台灣台南大學戲劇創作與應用學系助理教授，夏威夷大學戲劇舞蹈系博士。2006-2008 年任教於北京大學戲劇研究所及中國戲曲學院，近年研究方向包括：中國當代戲劇、傳統劇場元素於亞洲現代劇場的應用、及柬埔寨宮廷舞劇。

Lin Zhaohua has been at the vanguard of China's dramatic arts for thirty years and is Chair of the Peking University Theatre Research Institute. He started directing in 1978, becoming renowned with the experimental *Absolute Signal* by Nobel Laureate in Literature Gao Xingjian. In 1989, he established the Lin Zhaohua Theatre Studio which initiated the Little Theatre Movement in China. His works range from traditional and modern Chinese dramas to Beijing Opera, adaptations of European masterworks such as *Hamlet*, *Faust*, the hybrid *Three Sisters Waiting for Godot*, and acrobatic shows. A member of the International Brecht Society since 1987, he has directed in Europe, Japan and USA and engaged with artists such as Peter Brook, Pina Bausch, Heiner Muller, Suzuki Tadashi, Ota Shogo, Lee Bruce, Ming Cho Lee, Thomas Ostermeier, and David Henry Hwang.

林兆华：林兆华戏剧艺术中心艺术总监，北京人民艺术剧院导演，1984 年至 1998 年任北京人艺副院长。现任北京大学戏剧研究所所长，北京大学、中国传媒大学、中央戏剧学院等兼职客座教授。他早期作为演员进入北京人艺，70 年代末开始担任导演，至今已导演约七十部舞台作品。林兆华在 80 年代初期至中期与剧作家高行健的合作《绝对信号》(1982)、《车站》(1983)、《野人》(1985)引发中国 80 年代的实验戏剧风潮，这些作品从戏剧文学、剧场形式和思想内容都突破传统中国式的现实主义戏剧，正式开启中国当代戏剧进入现代主义阶段的大门。从 90 年代起，他与中国最具代表性的剧作家过士行合作《鸟人》(1993)、《棋人》(1995)、《渔人》(1997)、《厕所》(2004)、和《活着还是死去》(2007) 等剧目，这些作品被视为对中国当代社会发出最深切的反省，引起国内外文化界的关注。

Liu, Siyuan Steven is Assistant Professor of Theatre at the University of British Columbia and President of Association for Asian Performance. He is the author of *Performing Hybridity in Colonial-Modern China* (Palgrave Macmillan 2013). He has published widely on twentieth-century Chinese theatre and other topics in edited books and peer-reviewed journals such as *Theatre Journal*, *Theatre Survey*, *TDR*, *Asian Theatre Journal* and *Text & Presentation*. He co-edited two "Founders of the Field" series for *Asian Theatre Journal*.

刘思远：加拿大英属哥伦比亚大学戏剧学助理教授，美国亚洲戏剧协会主席。著作包括研究文明戏专著《表演混杂性与殖民地摩登中国》及多篇学术论文，为《亚洲戏剧学刊》共同编辑两轮“学科创始人”主题系列。

Ma Haili holds a doctorate degree from the University of Leeds, and is currently a Lecturer in Chinese Studies at University of Leeds, UK. Haili was a *yueju xiaosheng* performer at the Shanghai Luwan All-Female Yueju Company before embarking in an academic career in the UK. Her current research examines how traditional opera is evolving artistically under contemporary Chinese political and economic settings.

马海丽：英国利兹大学博士，现任利兹大学中文文学讲师。马海丽曾为上海卢湾越剧团小生演员，主修徐派、范派，1991 年曾领衔主演上海电影制片厂拍摄的《越剧卡拉 OK 系列》。马海丽目前研究内容是考察传统戏曲艺术在当代中国政治经济环境下的演变。

Ma Lung: is the grandson of the Beijing Opera master Ma Lianliang. He studied at the University of International Business and Economics and has been dedicated in compiling, sorting and researching Ma Lianliang's artistic works. He is the author of *My Grandfather: Ma Lianliang*, *Photographic Biography of Ma Lianliang* and *Beijing Opera Master Ma Lianliang*. He is now a member of China's Biographic Literature Learned Society and the director of Research Association of Ma Lianliang Performing Art.

马龙：京剧大师马连良之孙，毕业于对外经济贸易大学。一直致力于马连良艺术资料的搜集、整理、研究工作，并著有《我的祖父马连良》、《马连良画传》、《京剧大师马连良》等作品，现为传记文学学会会员、马连良艺术研究会负责人。

Palmer, Scott is Deputy Head of the School of Performance & Cultural Industries at University of Leeds, UK. His teaching and research focus on scenography, immersive theatrical environments and the interaction between technology and performance. He collaborated with Sita Papat and KMA Creative Technology on the AHRC-funded *Projecting Performance* project (2006-08), the interactive kinetic light installation, *Dancing in the Streets* (York, 2005) and the experimental production of *A Midsummer Night's Dream* (2007), which influenced the scenography for DV8 Physical Theatre's international production *To Be Straight With You* (2007-9). His current research *Light – Readings in Theatre Practice* will be published by Palgrave Macmillan next month.

司各特·帕尔马：利兹大学表演与文化产业学院副院长。他的教学与研究致力于场景构作、全方位戏剧环境以及技术与演出的交互。2006-08 年，在 AHRC (Arts & Humanities Research Council 英国艺术人文研究委员会) 的支持下，他与斯塔·勃派特以及 KMA 创意技术公司合作，完成了“投射演出”这一项目；2005 年在英国约克完成了与动能灯光互动装置的“街头舞蹈”项目；其 2007 年完成的实验作品《仲夏夜之梦》直接影响了 DV8 肢体剧场《对自己要直截了当》这一演出的场景构作。他的《灯光——戏剧实践解读》将于下个月由派尔格雷夫·麦克米兰出版社出版。

Peng, Linda is a PhD student in the College of Communication and International Culture at Zhejiang University, from Taiwan. Before coming to China, she studied drama with Professor Wang Shih-I in the Graduate Institute of Arts in the Chinese Culture University. Her article 'Japanese Trendy Drama: An analytical approach to a new genre of performing arts' was published recently. Her current supervisor is Professor Hu Zhiyi; Peng is hoping to improve her theoretical understanding of theatrical creativity.

彭怡雲：來自台灣，目前是浙江大學傳媒與國際文化學院的博士生。曾在臺灣的中國文化大學藝術學院跟隨王士儀老師曾學習亞里斯多德的戲劇理論，期間發表“日本偶像劇：新表演文類形成之分析”。目前于浙江大學師從胡志毅老師學習，希望進一步提升戲劇創作的理論基礎。

Pitches, Jonathan is Professor of Theatre and Performance in the School of Performance and Cultural Industries at Leeds University where he is also Director of Research. He has research interests in digital reflection, documentation and the theory and practice of performer training, beginning with Russian approaches to actor training and expanding more recently to the UK, US and China. He has taught master classes in Russian actor training at the RSC, in Tokyo, Malta, Australia and Shanghai and is the founding editor of the Routledge journal, *Theatre, Dance and Performance Training*.

乔纳森·佩奇：利兹大学表演与文化产业学院剧场与表演专业教授，负责全院的研究事务。他的研究致力于运用数码技术拍摄创作过程以备进一步分析研究、文献记录以及训练表演者的具体方法与理论。从俄国戏剧训练出发，他目前的研究已经延伸至英国、美国与中国的演出训练。他开设的俄国戏剧训练的大师班在很多地方举行过，包括皇家莎士比亚剧团、日本、马耳他、澳大利亚与中国上海。他也是劳特利奇出版社学术刊物《戏剧、舞蹈与演出训练》的发起人与主编。

Pu Bo: A PhD candidate in the Department of Chinese Language and Literature at East China Normal University. Research Areas: Drama, Visual Art, and Space. In 2011, his article 'Interpretation and Transmutation in Contemporary Drama' was awarded the Second Prize of the National Tian Han Theatre Award, China.

濮波：华东师范大学中文系博士。研究领域：戏剧、视觉、空间。2011年论文《论戏剧性在当代的演绎和嬗变》获中国第25届田汉戏剧奖二等奖。

Pucci, Stephen is Modern Chinese alumnus, University of Leeds. Stephen gained an MA in Classical Acting, Central School of Speech and Drama. In 2011 he performed on Broadway in *Chinglish* – a new play by Tony Award-winning American-Chinese playwright, David Henry Hwang. Most recently, Stephen performed at the London Coliseum with the English National Opera in Vaughan Williams' morality opera, *The Pilgrim's Progress*. The production, directed by Japanese actor-director Yoshi Oida and choreographed by Hong Kong-born Carolyn Choa, featured strong elements of movement, puppetry, martial arts and dance, and gave Stephen the exciting opportunity to further explore his relationship with East Asian theatre practises.

史蒂文·普奇：英国利兹大学校友，2004年取得现代中国学荣誉学士学位，之后并在伦敦中央演讲和戏剧学院获取了古典表演硕士学位。2011年他在纽约百老汇演出了美籍华裔剧作家黄哲伦（David Henry Hwang）的新作《洋泾浜英语》，黄哲伦曾因《蝴蝶君》（*M. Butterfly*）一剧获得托尼奖。自去年从纽约回英国后，他在伦敦大剧院的英国国家歌剧院出演沃恩·威廉斯（Vaughan Williams）的道德剧《天路历程》。这部歌剧的导演是日本知名演员兼导演笈田胜弘（Yoshi Oida），舞蹈编导是香港编舞者卡罗琳·肖（Carolyn Choa），她运用了木偶戏、武术及舞蹈等特别元素，使普奇得以更深入地探索自身与东亚戏剧实践的关系。

Roberts, Rosemary is Senior Lecturer in Chinese studies at the University of Queensland, Australia. She is author of *Maoist Model Theatre: The Semiotics of Gender and Sexuality in the Chinese Cultural Revolution (1966-1976)* (Brill 2010) and has published extensively in Chinese gender and culture studies. She is currently working on projects on contemporary Chinese theatre; aesthetic theory and performance of the Model Works; and Red Classics in the new millennium.

罗斯玛丽·罗伯特：澳大利亚昆士兰大学中国研究高级讲师。她著有 *Maoist Model Theatre: The Semiotics of Gender and Sexuality in the Chinese Cultural Revolution (1966-1976)* (Brill 2010)（《从符号学的视角看中国文化大革命时期样板戏中的性别和性欲》），还发表过许多中国性别学和文化学的学术文章。她目前的研究项目包括中国当代戏剧、样板戏美学理论与舞台艺术和“红色经典”在新世纪的重现。

Tian Qinxin is Theatre Director of the National Theatre Company of China, and Vice Director of Institute of Film, Television and Theatre of Peking University. She is the most established and influential, cutting-edge theatre director of contemporary China. Blending the Chinese and Western classical plays with contemporary social issue, her works seek to reconcile oriental arts and aesthetics. Establishing an intriguing space-time structure for contemporary Chinese theatre Tian Qinxin has developed a school of her own. In 2005, after attending the Asia Theatre Director Exchange Project she directed a Korean Version of *The Field of Life and Death* for Korean Michoo Theatre Company. In 2006, she directed a Korean Version of *Orphan of Zhao* for Korean Michoo Theatre Company and in 2012, *Romeo and Juliet* for the National Theatre of Korea.

田沁鑫：中国国家话剧院导演，北京大学影视艺术中心副主任，亚洲当代最具实力和影响力的新锐导演。其作品对中外名著进行全新探索，敏感捕捉现当代社会话题，以当代艺术观念和东方美学相融合的舞台呈现，强调肢体表达和诗化语言融合的表演，复杂的时空结构，强烈的视觉冲击，在中国的戏剧舞台上独树一帜，对国际戏剧领域亦有深远影响。代表作品：话剧《生死场》、《赵氏孤儿》、《红玫瑰与白玫瑰》、《四世同堂》和《青蛇》。2005年参加韩国导演协会亚洲导演交流项目，为美丑剧团排演《生死场》，2006年为美丑剧团排演《赵氏孤儿》，2012年与韩国国立剧院合作导演话剧《罗密欧与朱丽叶》

Walling, Michael is Director of numerous productions in drama and opera genres across four continents, winning awards for example, for his *Two Gentlemen of Verona* (USA) and *Paul & Virginie* (Mauritius). Artistic Director of Border Crossings (www.bordercrossings.org.uk). Work has included co-productions with the National Theatre of Ghana and Shanghai Yue Opera Company. He has published extensively on theatre and related subjects, editing three Border Crossings' books and most recently written a book chapter on the plays of Mahesh Dattani. He is director of *Origins Festival of First Nations Theatre* (www.originsfestival.com), in which Border Crossings is producer. He is Visiting Professor at Rose Bruford College.

迈克尔·沃林：在世界的四大洲导演过许多戏剧与歌剧作品，并曾多次获奖，包括在美国演出的《维罗纳二绅士》与毛里求斯上演的《保罗与维吉妮》。沃林是越界戏剧公司的艺术总监 (www.bordercrossings.org.uk)。越界的出品包括与加纳国家剧院以及与上海越剧院合作的演出。沃林有关戏剧与其他相联题目的写作颇丰，也为越界公司编辑出版物。最新写作是为讲述马艾什·达塔尼戏剧撰写的章节。迈克尔导演了初始国戏剧节(www.originsfestival.com)的戏剧《起源》，该剧的制作人为越界戏剧公司。沃林是罗斯·布鲁。

Wang Yun is Professor at the Shanghai Theatre Academy, Head of Research Office and Deputy Director of the Research Institute of Arts. He holds a PhD in Comparative Literature from Fudan University and his research interests lie in arts theories, aesthetics, comparative literature and Chinese classics.

王云：复旦大学中文系比较文学博士，目前担任上海戏剧学院教授、科研处处长，艺术研究所副所长。主要研究兴趣包括艺术理论和美学、比较文学、中国古代文学研究。

Waterman, Zoë is currently Assistant Director on *The Orphan of Zhao* at the RSC. Her directing work includes *Amy's View* and *After Miss Julie* (Nottingham Playhouse); *Shining City* and *The Bogus Woman* (Theatre by the Lake, Keswick); *Aladdin* and *Sleeping Beauty* (The Maltings, Berwick-Upon-Tweed); *Philistines* (RWCMD); *The Europeans* (East 15); *13 and Arcadia* (Arts Educational School); *The Promise* (New Wimbledon Theatre Studio); and as Associate Director *Much Ado About Nothing* (Malmö Stadsteater); *All Quiet on the Western Front* and *Joking Apart* (Nottingham Playhouse and UK tour). Zoë was the recipient of the New Wimbledon Theatre's Emerging Director Award 2007.

佐伊·华特曼：目前为英国皇家莎士比亚剧团《赵氏孤儿》一剧的助理导演。她的独立导演作品包括：《艾米我的看法》、《朱莉小姐之后》、《闪闪发亮的城市》、《假女人》、《阿拉丁和睡美人》等；她也参与过《无事生非》与《西线无战事》等剧的导演工作。华特曼是 2007 年温布尔登戏剧青年导演奖的获得者。

Way, Charles is a playwright and member of the Welsh Academy of Authors, Charles specialises in work for young people. He has written over 50 plays which are performed worldwide. His awards include those from The Writer's Guild, The Arts Council's Children's Award, the German Children's prize and most recently The American Theatre and Education award for *Pirates*. In 2005 he wrote *The Dutiful Daughter*, a joint production between West Yorkshire Playhouse and Sichuan People's Art Theatre. Current projects include *Ragnorak* (East Angles Theatre Company England), *The Light Princess* (Seattle Children's Theatre, USA) and *Nivelli's War* (Cahoots NI, Northern Ireland).

查尔斯·威：创作过 50 多部戏剧，专长为儿童戏剧，他也是威尔士作家学会的会员。其戏剧曾在全世界各地演出，威曾获得作家协会奖、艺术委员会儿童文学奖、德国儿童文学奖、最近的《海盗》获得美国戏剧教育奖。威曾于 2005 年与英国西约克剧院和四川人民艺术剧院合作出品《好女儿》，他当下正在制作的戏剧包括：为东方之鹰戏剧公司制作有关北欧诸神的《诸神最后的日子》、为西雅图儿童剧院制作的《光明公主》，以及为北爱尔兰卡胡特剧院制作的《尼瓦里》。

Wichmann-Walczak, Elizabeth is Professor in the University of Hawai'i at Manoa Department of Theatre and Dance. She was the first non-Chinese to perform *jingju*(Beijing Opera) in PR China while carrying out field research for her doctoral dissertation. Her publications concern performance system and aesthetics in the contemporary Chinese song-dance theatre, and she regularly produces *jingju* training residencies at UHM, taught by professional *jingju* artists and culminating in productions which she translates and directs; three have toured China by invitation. Awards include the National Xiqu Music Association Kong Sanchuan Award for excellence in research, creation, and performance, and the National Festival of Jingju Golden Chrysanthemum Award for outstanding achievements in promoting and developing *jingju*.

魏莉莎：夏威夷大学戏剧与舞蹈系教授、博士生导师。在她为博士论文进行实地研究期间与梅兰芳弟子沈小梅先生学习了梅派经典剧《贵妃醉酒》，而成为第一位非中国人在中华人民共和国的京剧表演者，被誉为“洋贵妃”。她撰写出版关于中国戏曲的表演结构与美学的专著，且平均每 4 年在夏威夷大学组织京剧训练班，邀请沈老师和她的同事们来进行教学，跟他们合作翻译和导演工作，其中三出戏曾被邀请赴华进行演出。她在中国因在研究、创作和演出方面的杰出成就，她被授予中国戏曲音乐协会孔三传奖，并且为了表彰她在推动和发展京剧上的突出贡献，她还被授予第二届全国京剧艺术节金菊奖。

Wu Peiyi is a National-grade Actor in China, an expert who receives special government allowance from the State Council. He is regarded as the Top Arts & Culture Professional by the Ministry of Culture. In 1997, he was appointed judge of the Cao Yu Theatre Award. He is the Secretary of the Party Committee and legal representative of the Hubei Experimental Huaguxi Theatre. Mastering both practice and theory, his theatre work encompasses both professional and administrative aspects.

吴培义：国家一级演员，享受国务院特殊津贴专家，文化部文化艺术高级人才，1997 年曾受聘为中国曹禺戏剧文学奖评委。湖北省实验花鼓剧院党委书记、法人，担任数十台剧目主演且获奖无数。发表论文、报告文学、小说等数 10 篇并获奖，是一位集实践与理论、专业与管理于一身的戏曲艺术家。

Yan Haiping was formerly Professor of UCLA in Theatre, Film and Television and Cornell University in Theatre/Performance Studies, Comparative Literature and Asian Studies. Yan is presently University Professor of Cross-cultural Studies and the Director of the Institute for Advanced Study in Media and Society at Shanghai Jiaotong University, and Fellow at the Institute for the Study of Economy and Society at Cornell University. Yan's specialties include modern and contemporary theatre, cinema and literary studies, critical theory and transnational performance studies, and cultural history.

颜海平: 曾任美国加州大学洛杉矶分校戏剧、电影、电视系教授, 康奈尔大学戏剧理论、比较文学和东亚研究专业教授。现任上海交通大学讲席教授, 上海交通大学媒体文化与社会发展高等研究院院长, 康奈尔大学经济与社会研究所资深研究员。研究领域包括现当代戏剧、电影和文学研究, 批判理论、跨国表演与行为及文化历史学研究。

Yan Xiaorong is a PhD candidate in the Media and International Culture College at Zhejiang University. She entered the Aesthetics Research Institute of Zhejiang University in 2010, and has been supervised by Professor Hu Zhiyi. Her major is Aesthetics in Drama and Film, and her thesis is on Chinese Independent Documentary. She also researches in the field of drama.

严晓蓉: 浙江大学传媒与国际文化学院博士生, 2010年9月进入浙江大学美学研究所攻读戏剧影视美学方向博士学位, 师从胡志毅教授。目前从事中国民间纪录片研究, 对戏剧亦有浓厚兴趣。

Yu Qingfeng is a National Grade-A playwright, now working in the Hangzhou Arts Innovation and Research Centre. His playwriting covers a range of local operas. In a number of experimental works he has combined the traditional song-dance theatres with the Western style of musical, and has introduced Western operatic style into Chinese traditional genres. He has started working on TV series in the *yueju*, a local song-dance theatrical style. Prizes include the Cao Yu Scriptwriting Prize of the China Theatre Award, the National Dramatic Literature Golden Prize, Best Playwright Prize for Chinese Human Culture, the Golden Prize for the National Yueju Festival, Excellent Play Award for China Theatre Festival, Wenhua Excellent Play Award, Excellent Play Award for China Huangmeixi Festival.

余青峰: 国家一级编剧, 现供职于杭州市艺术创作研究中心。主要作品有越剧《被隔离的春天》、《黎斋残梦》(合作)、《赵氏孤儿》、《大道行吟》、《结发夫妻》、《烟雨青瓷》、《洪升》(合作)、《青藤狂歌》, 越剧音乐剧《女人街》, 越歌剧《简爱》, 锡剧《江南雨》, 绍剧《秋瑾》, 黄梅戏《半个月亮》、《李时珍》, 昆剧《琥珀匙》, 婺剧《天下第一疏》, 汉剧《天国有一盏灯》, 庐剧《焦仲卿妻》, 戏曲《兰陵王》、《李师师》, 越剧电视电影《李清照》等。出版有专著《大道行吟:余青峰戏文自选集》。曾获中国戏剧奖、曹禺剧本奖、中国戏剧文学金奖、中国人口文化奖最佳编剧奖、中国越剧节金奖、中国戏剧节优秀剧目奖、文华优秀剧目奖, 以及中国黄梅戏艺术节优秀剧目奖等。

Zhang Ping is a National Grade-A director working in the Henan Provincial Research Institute of Arts, with an MA (Nanjing University). He was awarded the title 'National Advanced Worker' by the Ministry of Culture, and is involved in the 'Talent Pool of Four Types Scheme' launched by Publicity Bureau of the Chinese Communist Party Henan Provincial Committee. Director of over sixty productions in a range of regional operatic styles, his work has five times been awarded the Five-One Project Prize by the Ministry of Publicity, CCCP, and the Wenhua Prize three times by the Ministry of Culture. His *yuju* production *Cheng Ying Saves the Orphan* was first in the list of winners of the Grand Culture Prize, earning him first position on the list of Wenhua Director Prize. This production also came first in the 2005 Top Ten Productions of National Classic Stage Arts Project.

张平: 南京大学艺术硕士, 河南省艺术研究院国家一级导演, 全国文化系统先进工作者, 河南省委宣传部“四个一批”人才。执导过十多种不同戏曲样式共六十多部剧目, 先后5次荣获中宣部“五个一工程”奖, 个人曾3次荣获文化部“文华导演”奖, 所执导的豫剧《程婴救孤》荣获第七届中国艺术节“文化大奖”榜首, “文化导演奖”榜首, 并荣获2005年度“全国十大舞台艺术精品工程”榜首。曾被中国文联授予“全国百名杰出青年文艺家”称号。

'Performing China' Post-graduate Research Student & Young Scholar Bursary Winners

March international symposium 2013

Feng Wei 冯伟	PhD candidate, Trinity College, Dublin, Ireland
Tang Renfang 唐仁芳	PhD candidate Hull University, UK
Yang Zi 杨子	Post-doctorate, China East Normal University, China
Chen Ying 陈莹	Lecturer and PhD candidate, Shanghai Theatre Academy, China
Sun Yunfeng 孙韵丰	PhD candidate Shanghai Theatre Academy, China

The Sun Is Not for Us and the Shanghai International Contemporary Theatre Festival, November 2012

Wu Qiong 吴琼	PhD candidate, Manchester University, UK
Lee, Adele	Lecturer University of Greenwich, London. UK
He, Amanda Man 何曼	Ohio State University, USA

The Sun Is Not for Us and Edinburgh Festival Fringe, August 2012

Chun, Tarryn 陈俐敏	Harvard University, USA
Wei Zhonghui 魏钟徽	Nanjing University, China
Xing Jie 幸洁	Zhejiang University, China
Walkling, Saffron	Lecturer & PhD candidate, York University, UK
Courage, Tamara	PhD candidate, University of Leeds, UK
Lee Meng-chian 李孟谦	PhD candidate, University of Leeds, UK

Stage@leeds

Venue Information

研讨会地点信息

Stage@leeds is the university's public licensed theatre complex situated in the PCI building which opened in August 2007. The complex comprises *Stage One*, a 180-seat auditorium, the *Alec Clegg Studio*, a 50-seat studio theatre; and a dance studio. There are spacious dressing rooms, technical workshops, a box office and front of house facilities. The high level of technical provision within the venue reflects the contemporary expectations of modern performance spaces.

大学的利兹舞台是 2007 年开始对公众开放的演出场地，演出文化产业学院坐落在其内。场地包括“舞台一号”（Stage One 180 个座位）、“埃里克·克莱格工作室”（Alec Clegg Studio 50 个座位）以及一间舞蹈工作室。具备宽大的化妆间、技术工作室、票房以及前台设施。可以提供高水平的技术支持，符合专业现代演出场地的要求。

Facilities:

设备:

Wi-Fi, along with two laptops will be available for free in the venue foyer for participant use. 会场提供两架手提电脑，供与会者使用互联网。

Toilets are situated on level one of the building and are clearly signposted- however there will be staff available on the day available to assist with directions. 男女厕所都在一楼，很容易找到。

stage@leeds is a non-smoking building however there are external smoking areas and ash trays situated outside the venue.

利兹舞台是无烟区。吸烟者敬请在室外允许吸烟处吸烟，备有烟灰缸。

The University Union shop is situated next door to Stage@leeds should you require any small person shopping or university souvenirs.

利兹大学学生会商店就在利兹舞台旁边，可以买到一些需用的简单物品以及大学纪念品。

(Lunch is provided for contributors and ticket holders).

（研讨会为正式参会者提供午餐）

Your Time in Leeds

Useful tips and advice for your stay

可以在利兹做什么？

Culture (文化)

The Stanley & Audrey Burton Gallery:
The gallery has a wide range of exhibitions throughout the year.
www.leeds.ac.uk/gallery
大学艺术馆

Millennium Square:

A great public space with events held all year round.
www.leeds.gov.uk/millenniumsqaure
城市新世纪广场

The Carriageworks:

This theatre in the heart of Leeds has a dynamic programme of dance, comedy and film.
www.carriageworkstheatre.org.uk
一家供社区非专业团体使用、非常活跃的演出场地，曾经是制造马车厢的工厂，现在就以此命名，举行喜剧与舞蹈演出也播放电影。

Leeds City Museum:

Making sense of the world, and sparking your imagination.
www.leeds.gov.uk/cityMuseum
城市博物馆

Leeds Art Gallery:

A world-class collection of 20th century art.
<http://artprints.leeds.gov.uk>
利兹艺术馆

Leeds Town Hall:

Home to Leeds International Concert season, vintage fashion markets and much more.
www.leedsconcertseason.com/view.aspx?id=8
市政府建筑，世界著名利兹钢琴比赛每三年在此举行一次。

Leeds Grand Theatre & Opera House:

A major milestone in Victoria theatre building.
www.leedsgrandtheatre.com
利兹大舞台与北方歌剧院

West Yorkshire Playhouse:

An innovative and fantastic venue, hosting award-winning international productions.
www.wyp.org.uk
西约克郡剧院

Bars & Cafés (酒吧与咖啡厅)

Old Bar:
On-Campus pub, food and drink available here.
老酒吧（在大学学生会内），供应食品与饮料。

The Wardrobe:

Stylish jazz bar, near the bus & coach station.
<http://www.thewardrobe.co.uk/>
服装间，在长途与市内公交车总站附近，经常举行爵士音乐演奏

There are also a wide variety of cafés outside the University, opposite the Parkinson Building.
大学大钟建筑（Parkinson Building）对面有很多小咖啡馆可以进食。

Important Information (重要信息) :

Hotel information 酒店地址与电话:

The Premier Inn, Leeds City Centre,
City Gate, Wellington Street,
Leeds, West Yorkshire,
LS3 1LW

Telephone (电话): 0871 527 8582

Calls cost 10p per minute + network extras

Wi-Fi: Available in room for an extra charge of £3 per day.
Also available for free in the hotel lobby

无线上网: 大堂免费, 房间内收费 3 英镑一天。

Using your phone:

UK country code: Add +44/0044 before the telephone number.

If you are phoning a Chinese number from a UK phone: Add 0086 before the telephone number.

使用电话:

英国的国家号码是 44。如果想从中国手机打英国电话, 需要在号码前用 0044 或者 +44。

中国的国家号码是 86。从任何英国电话打中国都需要加上 0086 或者 +86。

Enquiries contact e-mails (联系人):

Organisers (组织人员):

Li Ruru (李如茹):	R.Li@leeds.ac.uk
Steve Ansell:	S.Ansell@leeds.ac.uk
Susan Daniels:	S.M.Daniels@leeds.ac.uk

Symposium Management Interns:

Emily Dent:	pc10ed@leeds.ac.uk
Elliot Pannaman (潘大圣):	jl10ejap@leeds.ac.uk

In the event of an emergency please call and ask to be put through to Li Ruru:
0113 343 5494

发生紧急情况, 请拨打下面的号码, 要求大学保安帮助接通李如茹老师:
0113 343 5494

Local Emergency contact details: 999

英国国内应急电话号码: 999