

From
Performing China on the Global Stage
to
Staging China

从“寰球舞台演出中国”
走向
“舞台中国”

The meaning of 'China' in our project is a historical and cultural existence.
“中国”这个词在我们的科研项目里承载着历史与文化。

CONTEXT

Inspirations from 项目灵感来自于:

- Cao Yu's 2010 centenary in mainland China, Hong Kong, Macao, Tokyo and New York.

2010年曹禺百年诞辰

- Harvard's international symposium in 2011 *Staging the Modern: Theatre, Intermediality and Chinese Drama*, organized by David Wang, Edward C. Henderson Professor of Chinese Literature and Director of Chiang Ching-kuo Foundation Inter-University Centre for Sinological Studies.

2011年哈佛王德威教授组办的研讨会“舞台现代：剧场、媒介间性与中国戏剧”



Cao Yu: Pioneer of Modern Chinese drama at Frederic Wood Theatre, UBC,
Vancouver, Canada 5-30 November 2011

《曹禺：中国现代戏剧的先锋》，加拿大温哥华英属哥伦比亚大学弗莱德利
剧院，2011年11月5-30日



Lecture and exhibition at Wycombe Abbey School and Eton College: 28 April 2012
英国威考穆女子中学和伊登公学关于曹禺与中国戏剧的演讲和展览，
2012年4月28日



The Sun Is Not for Us, a devised theatre drawing on characters and plots from four canonical plays by Cao Yu, Leeds, 2011.

《太阳不是我们的》，根据曹禺四部剧本英国学生重新创作演出，2011年版

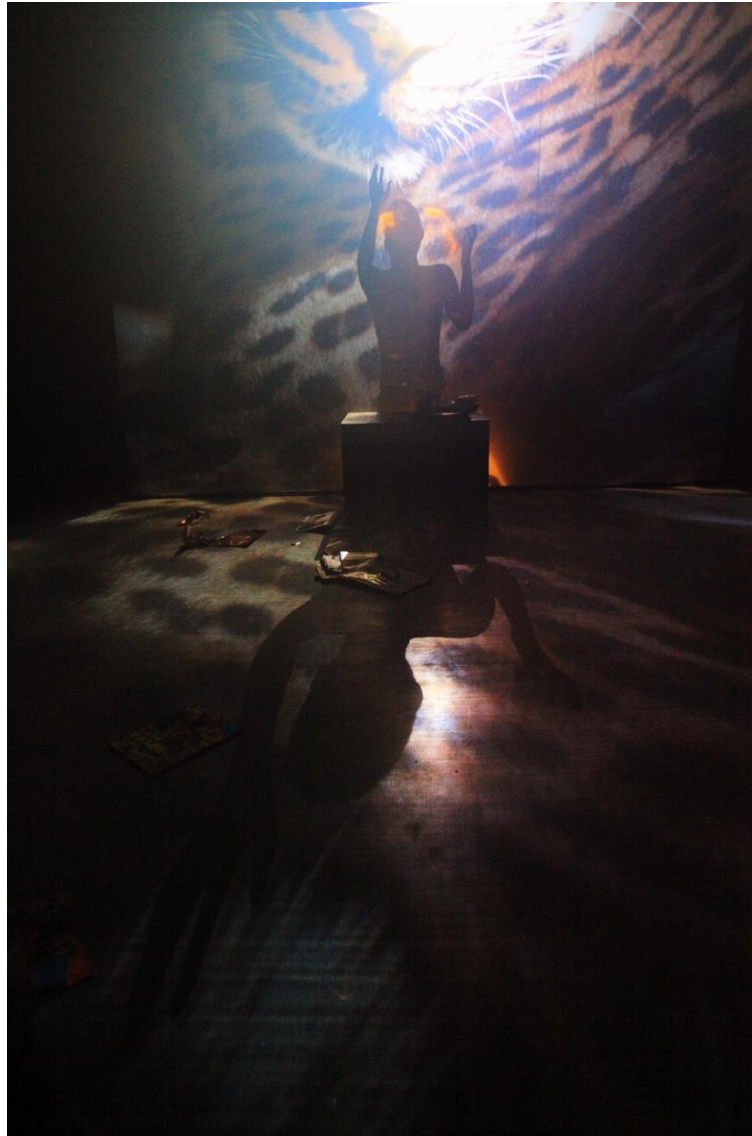


The Sun Is Not for Us, 2012, toured Edinburgh and three cities in China
《太阳不是我们的》，2012年版，在利兹、爱丁堡、上海、潜江与成都演出



Thunderstorm, play reading at Frederic Wood Theatre, UBC, Vancouver, Canada 6 November 2011

《雷雨》读剧，加拿大温哥华英属哥伦比亚大学弗莱德利剧院，2011年11月6日



Yesoo Company, Nanjing University
南京大学艺硕剧团



哈佛、9

Workshop: Exercises and Presentation, Edinburgh, 2012.

2012年爱丁堡艺穗节利兹、约克、南大、上戏、哈佛大学师生工作坊



Seminar: *Cross-culturalism and International Experimental Theatre*, Edinburgh 2012

2012年爱丁堡艺穗节跨文化与国际试验戏剧讨论会



The Sun Is Not for Us, 2012 toured 3 cities in China
《太阳不是我们的》，2012年版，在上海、潜江与成都演出



Cao Yu exhibition in the playwright's ancestral town Qianjiang
曹禺展览在家乡潜江



Giving lectures in China
在中国举行各类讲座



A one-day workshop with the acting company & actors' presentation based on Chinese poems and music, 25 August 2012.

Greg Doran, Artistic Director, felt the workshop had profound impact on the development of the production. It had been achieved through RL's ability to interpret written text with a visceral quality, making the participants feel closer to the text and its cultural context. The result of this was to give the company a greater sense of authority in the production. – interview notes by UoL Impact Case Study Team.

皇家莎士比亚剧团艺术总监认为工作坊对于演出形成产生极大的影响力。李如茹有能力把文字转译成情感，使演员们感到与剧本及其文化底蕴贴近了，使大家获得了很多信心⁴。

CAO YU ACTIVITIES: EXHIBITIONS, FILM SCREENS, LECTURES AND PRODUCTIONS

(Events done or requested up to March 2013)

- London Confucius Institute: 10-17-February 2011 (200 audience for the opening, public hall for 7 days);
- Leeds: 19-27-March 2011 (plus a production of *The Sun*), 600 audiences for 3 performances at stage@leeds and the exhibition being in a public hall for 8 days;
- Edinburgh CI for Scotland: 8-9 September 2011, 250 audiences for 2 days.
- Newcastle Northern Stage: 13-14 October 2011 (plus a play reading of *Peking Man*), 250 audiences for the opening.
- Frederic Wood Theatre, Vancouver, Canada: 5-30 November 2011 (plus a play-reading of *Thunderstorm* for 2 nights, 500 audiences each evening), exhibition audiences reach 10,000.
- Cove Park Residential Artists Centre, Scotland: ? - ? November 2011, 5 theatre practitioners involved.
- Horsforth Forum 2000, Leeds: 18 January 2012, over 100 audiences.
- Ohio State University: 1 February – 11 March 2012, in the public hall.
- Wycombe Abbey School and Eden College: 28 April 2012 , 70 school students plus teachers.
- London Meridian Society: 28 April 2012, 70 audiences.
- Hyatt Hotel, Capitol Hill, Washington DC: Annual conference of the Association of Asia Performance and Annual conference of Asian Studies, 1-4 August 2012, public hall for 4 days.
- *The Sun* presented at the Edinburgh Fringe (200 audiences for 6 performances), workshop and seminar with local teachers (each approx. 50 participants), 3-11 August 2012,
- Kennesaw State University: 14-19 October 2012,
- Exhibition, *The Sun* + workshop + seminar in Shanghai, Qianjiang & Chengdu, 3-14 November 2012 ;
- Exhibition, lecture and film screening at the Confucius Institute in Ann Arbor, January-March 2013.

自2011年开始曹禺展览、电影、讲座与演出在英国、美国、加拿大与中国很多地方举行。

NETWORK MEMBERS 项目成员 1

Great China Area and Asia:

- Hong Kong Hang Seng Management College
- Nanjing University
- National Academy of Chinese Theatre Arts
- Shanghai Theatre Academy
- Waseda University
- Zhejiang University

North America:

- British Columbia in Canada
- California, Davis
- Cornell
- Harvard
- Kennesaw State
- Michigan
- Ohio State

大中华地区与亚洲:

- 香港恒生管理学院
- 南京大学
- 中国戏曲学院
- 上海戏剧学院
- 日本早稻田大学
- 浙江大学

北美:

- 英属哥伦比亚，加拿大
- 加利福尼亚，戴维斯
- 考奈尔大学
- 哈佛大学
- 卡尼索州立大学
- 密西根大学
- 俄亥俄州立大学

NETWORK MEMBERS 项目成员 2

Australia:

- Griffith University
- University of Queensland
- University of Wellington

Britain and Europe:

- Reading
- SOAS
- University of Aarhus in Denmark
- University of Roma Tre in Rome in Italy

澳洲

- 格里菲斯
- 肯斯兰
- 威灵顿

欧洲

- 雷丁，英国
- 伦敦大学亚非学院
- 奥胡斯，丹麦
- 罗马第三大学，意大利

NETWORK MEMBERS 项目成员 3

THEATRE COMPANIES 有联系的专业戏剧团体

- Beijing People's Art Theatre
- Contemporary Legend Theatre
- Hong Kong Zuni Icosahedron (theatre company)
- Lin Zhaohua Theatre Studio
- Odin Teater
- Royal Shakespeare Company
- Shanghai Jingju Theatre
- Shanghai Spoken Drama Artistic Centre
- Sichuan People's Art Theatre
- Taiwan Guoguang Jingju Company
- Taiwan Research Centre for Theatre and Performance Studies
- Tian Qinxin Theatre Studio
- West Yorkshire Playhouse
- 北京人艺
- 台湾当代传奇剧场
- 香港进念二十面体
- 林兆华戏剧工作室
- 丹麦奥丁剧院
- 英国皇家莎士比亚剧团
- 上海京剧院
- 上海话剧艺术中心
- 四川人民艺术剧院
- 台湾国光京剧团
- 台湾戏剧演出研究中心
- 田沁鑫戏剧工作室
- 英国西约克郡剧院

Through this symposium, I'm sure our theatre company members will grow tremendously.

这次研讨会使我们认识了很多新的剧团的朋友，我相信我们的专业戏剧团体成员会大大增加。

RESEARCH OBJECTIVES 研究目的 1

- Explore how contemporary and historic China is constructed and projected through intra/inter/trans-cultural stage productions and what is happening when China is ‘performed’;

探讨“内文化” / “跨文化” / “超文化”舞台演出如何架构并在作品中投射当代与历史中国，探寻当“中国”被搬上舞台以后在做戏与看戏人群中可能产生的各种反应。

- Examine and analyze theatre productions in the Chinese language, in minority languages, plus non-Chinese productions about China in and outside of the Chinese-speaking regions;

审视、分析华文地区内外的戏剧作品，包括华文、少数族裔以及外语演出；

RESEARCH OBJECTIVES 研究目的 2

Develop Chinese theatre as an inter-disciplinary subject of Sinology, Cultural and Performance Studies and therefore to enhance the international status of Sinological research and to attract more young people to the subject;

将中国戏剧发展成为跨学科的研究，融中国学、文化与演出學為一体，弘扬中国學研究在国际学界的地位并吸引更多青年人学习中国学与中国文化。

Offer consultancy and help establish collaboration between researchers and practitioners, and between theatre companies in and outside of China.

提供专业咨询、帮助建立研究者与实践者、华文地区与海外院校、专业团体之間的合作。

Disseminate individuals' research work amongst researchers, institutions, theatre professionals to promote further collaborative work, and amongst the general public to enhance the international awareness of Chinese civilization.

在研究者、实践者、学术与演出的架构中，也在社会公众中推广个体研究成果，進一步提升各方合作，籍此加強国际上對於中华文明的认知。

REFINED RESEARCH QUESTIONS 研究课题 1

- How does theatre shape perception of China and Chinese culture through language delivery, directing, *mise en scène*, scenography, theatre management and national cultural policies?

戏剧演出如何通过舞台语言、导演、戏剧场面、场景构作、戏剧管理以及国家的文化政策来影响人们对于中国与中国的认识？

REFINED RESEARCH QUESTIONS 研究课题 2

- Why has the ancient play 'The Orphan' (first written in the 13th century based on historical events during 600-500BC) fascinated so many artists? What images are created by various Chinese productions (in the styles of indigenous song-dance theatre, Western-inspired spoken drama and Western opera) and now that of the RSC? How can a classical Chinese play be made relevant to today's British/Chinese youth and how are matters of language, culture and generation barriers approached by different companies?

(Work with Zhejiang University, its cross-discipline Drama Centre)

为什么一部写于十三世纪的关于春秋时代的《赵氏孤儿》令众多艺术家神往？不同的《孤儿》舞台诠释包括戏曲、话剧乃至韩语和英语演出让我们看到了什么样的形象？一部中国古典作品怎样可以和中英两国的当代青年发生关联？不同的演出团体怎样解决诸如语言、文化以及代沟方面的问题？

(与浙大的合作，浙大成立跨系科的“戏剧中心”)

REFINED RESEARCH QUESTIONS 研究课题 3

- How can intercultural theatres develop, based on a genuine dialogue in the highly complex global cultural landscape, engaging issues from broader perspectives involved in Sinology, Drama, Performance, Area and Cultural Studies?

目前全球文化空前繁复，跨文化戏剧作品如何可以在真正民族之间的对话基础上往前发展？又怎样可以和中国学、区域学、戏剧 / 演出 / 文化学等等领域所关心的问题相联系？

RESEARCH OUTCOMES 研究成果 1

CAO YU EXHIBITIONS AND RELATED EVENTS 曹禺项目及其相关活动

THE SUN IS NOT FOR US 《太阳不是我们的》

- Creation of original work with director Jiang, W devised from female characters of four plays of Cao Yu 2011 & 2012

在蒋维国导演的带领下，英国学生采用曹禺四个剧本中女性人物创造了这部演出。

- Performance Edinburgh 2012 in parallel with Nanjing University's *The Moon*

2012年爱丁堡艺穗节与南大的《我是一个月亮》共同演出

- Three cities China tour 2012: Shanghai, Qianjiang (Hubei province, CY's ancestral town) & Chengdu

2012年11月在中国上海、潜江与成都巡演。

- Performances at the Shanghai International Theatre Festival;
- Performances for local students in Qianjiang and Chengdu;
- Three workshops with local students from Shanghai Theatre Academy, Jiangnan Arts Vocational College, College of Humanities Sichuan Normal University;
- Seminar organized by STA and the National Dramatists Association SH Branch: Devised Theatre and Masterpieces, a discussion of the performance of *The Sun Is Not For Us*;
- Lectures in Qianjiang and Chengdu on Theatre in Education; the University of Leeds and building cultural bridges through theatrical activities;
- Discussion on co-operation with Sichuan People's Art Theatre & Sichuan Normal University.

除演出以外，上海剧协与上海戏剧学院举办了专家讨论会，也为学生举行工作坊、讲演等等活动。并

且与四川师大和四川人艺商讨进一步合作的可能性。

RESEARCH OUTCOMES 研究成果 2

- A two-day international symposium 26-27 March 2013.
2013年3月26-27日的国际研讨会。
- Two edited books, one in English and one in Chinese 两部书稿
 - a) English book: *Spoken Drama Productions in the Millennium: Theatrical Encounter with Politics, Society and Culture.*
《新世纪的话剧演出：政治·社会·文化》
 - b) Chinese book: 《中国形象：“赵氏孤儿”的跨文化研究》
Chinese Image: An intercultural Study of The Orphan of Zhao)
- Primary data on perceptions of China and performance.
为有关中国的演出以及对于中国的认识搜集有关资料。

RESEARCH OUTCOMES 研究成果 3

The embryo of an electronic repository of stage productions with bi-lingual annotation/critical essays.

关于建立舞台作品电子资料库的设想，包括双语的注解与批评文章。

The repository will include:

- a) Productions in and outside of China in the Chinese language;
- b) Productions in minority languages;
- c) English productions about China.

这些作品包括华文、少数民族语言以及外语有关中国的演出。

It will enable researchers/students/practitioners/teachers to gain knowledge of Chinese theatre, first-hand resources and offer an excellent method of studying the language and culture.

戏剧资料库可以帮助研究者、学生、戏剧实践者与教师获得关于中国戏剧的第一手资料，提供学习语言与文化的新方法。

This will provide the general public with a visual world of China, a country with increasing significance in the globe but still alien to most.

也可以提供普通公众具有视觉形象的中国。中国在国际上日益举足轻重，然而对于很多人来说仍然非常陌生。

PROJECT FUNDING 项目所获得的研究资金

Competitive awards:

- Arts & Humanities Research Council (AHRC) Translating Cultures network;
- Creative and Cultural Industries Exchange Innovation Fund (HEIF) Arts/PVAC Faculties;
- Funds for International Research Collaboration associated with the Worldwide Universities Network (WUN);
- Language Based Area Studies Fund for White Rose East Asia Centre (WREAC).

Other :

- Beijing People's Art Theatre;
- British Council;
- Chiang Ching-kuo Foundation;
- Chinese Community in Britain;
- Confucius Institute for Scotland
- Five North American universities (Cao Yu banner set);
- Host institutions;
- London Confucius Institute at SOAS
- Qianjiang local government and CCCP;
- Shanghai Theatre Academy;
- Sino-British Fellowship Trust;
- Sichuan People's Art Theatre;
- University of Leeds Alumni Association Shanghai.

Further development: *STAGING CHINA 2013* – 进一步发展：舞台中国 2013 – (1)

- Based on the current collaboration, partners have agreed that they wish to work to:
根据目前的合作情况，项目成员感到可以共同努力进行下列事项：
- Bring together arts and humanities academics, research students and practitioners to explore how theatre can act as a ‘cultural bridge’ to build a genuine dialogue and enhance the mutual understanding of cultural heritages, languages, narratives, values, beliefs and histories in the increasingly multi-interactive world.

在当今交流、互动与日俱增的世界里，让艺术与人文学科的研究者、研究生与戏剧实践者携起手来，共同探讨戏剧如何可以成为“文化桥梁”，形成真正的对话，并形成对于文化遗产、语言、叙述、价值、信念、以及历史各方面的相互理解。

Further development: *STAGING CHINA 2013* – 进一步发展：舞台中国 2013 – (2)

- Reinforce the next generation of language-based Area, Translation, Performance Studies by researching into languages and cultures involved in the intra/inter/trans-cultural theatre productions.

研究文化内、文化间及跨文化的语言与文化，籍此提高区域、翻译以及演出学年轻一代的能力与素质

- Develop methodologies and conceptual frameworks by exploring how contemporary and historic China is constructed and projected through intra/inter/trans-cultural stage productions and what is happening when China is ‘performed’;

通过探讨文化内、文化间及跨文化的戏剧作品中关于当代与历史中国的展示，以及这些演出可能对于人们所产生的影响，进一步完善方法论与概念结构。

- Create a new body of knowledge which can be applied to different disciplines and to the practical world. An electronic repository of stage productions with bi-lingual annotation/ critical essays is crucial.

希望可以形成新的知识，这些知识也可以被用在其他领域。电子戏剧资料库，拥有作品与双语的注解与批评文章是前提。

SUSTAINABILITY OF THE PROJECT 项目的持续性

- Repository (current collection of *The Sun*, *The Orphan*, National Academy's existing work)

戏剧资料库（目前有《太阳》、《孤儿》以及中国戏曲学院戏剧集锦。

- Continuing symposiums:

Staging China: On the Globe, Cross Straits, Around the Corner

Professor Chou Huiling at the Central University of Taiwan is committed to organize it in 2015.

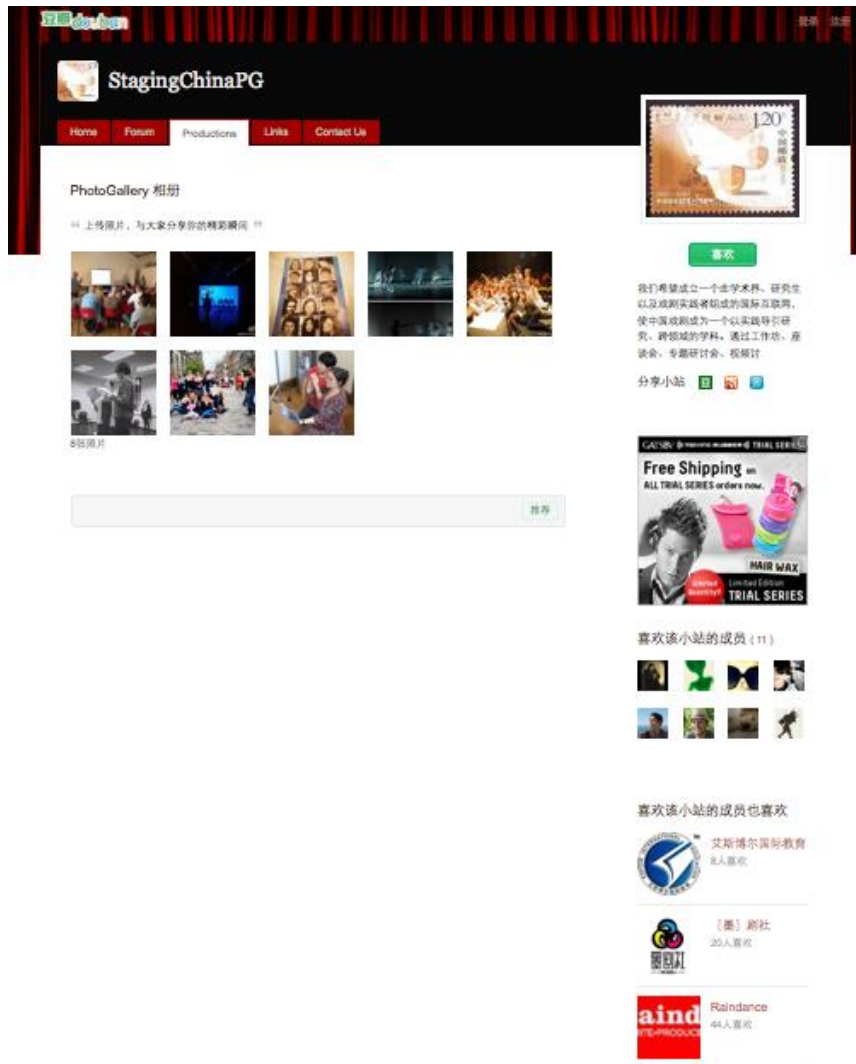
持续下去的研讨会。

台湾中央大学周慧玲教授 打算在2015年举办。

- Performance Projects

• 演出项目

- Interactive network, PG network (<http://site.douban.com/177592/>) via website
通过因特网，进行可以互动的联系，研究生的之间的联系：



Current PG network website douban organized by a Harvard PhD student Tarryn Chun

目前由哈佛大学陈俐敏主持的研究生互联网豆瓣组织