

2021 The 9th International Asian Theatre Studies Conference

“Theatricality and Audience in Contemporary Theatre”

**Each presentation including discussion takes
30min.

6th(Sat) Nov.

1st Session 14:00~16:00 (13:00~15:00, Shanghai & Taipei)

- Opening Address
- Game Theatre as Immersive Theatre: The Characteristics of the Interactive Narrative in NOLGONG's *Being Faust* (Jihyun Lee / KNUA)
- “Audience” in the Words of Juro Kara –Changes in Kara’s Theory of Audience in the Context of Changing Theatre Space (Shizuka ARAI / Osaka Univ.)
- Theatricality and Audience of Chinese Traditional Drama under the Perspective of “Internet Plus” (Yang Shiyao / Shanghai Theatre Academy)

Coffee Break 16:00~16:15 (15:00~15:15, Shanghai & Taipei)

2nd Session 16:15~17:45 (15:15~16:45, Shanghai & Taipei)

- Looking at Japan Through *Covered Eyes*: Changes and Issues in the Stage Adaption of Felix Régamey’s *Closed Eyes* (Junko KASHIWAGI / Osaka Univ.)
- A Study on the Adaptation of a Novel from the Same Culture into A Play: in the Case of *The Night on the Galaxy Train* (Soojin Jung / KNUA)
- Takarazuka Revue’s Performances That Were Set in China in Taisho Era: The Topic of Issei Hisamatsu’s Kageki “*Kantan*” (Feng Yuan, Osaka Univ.)

Coffee Break 17:45~18:00 (16:45~17:00, Shanghai & Taipei)

3rd Session 18:00~19:30 (17:00~18:30, Shanghai & Taipei)

- The Transformation of Determination and Negation -Re-exploring the Rebellion and Limitation of Chinese Avant-garde Drama (A Qi, TNUA)
- A New Way of Viewing Contemporary Chinese Opera -A Case Study of the Comments on Cao Cao and Yang Xiu and The Unicorn Purse in Bilibili (Yue Hong / Shanghai Theatre Academy)
- The Re-politicization of Chinese Contemporary Theatre after Reform and Opening Up: Taking Epic Theater *Che Guevara* as An Example (HU, Jian-Wei / TNUA)

7th(Sun) / Nov.

1st Session 10:30~11:30 (09:30~10:30, Shanghai & Taipei)

- The Female Characters' Agones as a Speech Act in Sophocles' Tragedies -Focusing on *Antigone* and *Electra* (Haennim Pyo / KNUA)
- Two Women's Silent Calls in *The Homecoming* and *Disgrace* (Hung-Chun, CHEN / TNUA)

Coffee Break 11:30~11:45 (10:30~10:45, Shanghai & Taipei)

2nd Session 11:45~12:45 (10:45~11:45, Shanghai & Taipei)

- The Characteristics and Limitations of Neil Simon's Early Comedy *The Odd Couple* through Its Attitude Toward Marriage and Divorce (Hiroshi Takijiri / Osaka Univ.)
- Exploring the Historical Consciousness in the Modern Drama from Walter Benjamin's *Concept of History* –Reconsidering Lion Feuchtwanger's *Warren Hastings* (An-Ting Liu / TNUA)

Lunch 12:45~13:45 (11:45~12:45, Shanghai & Taipei)

3rd Session 13:45~15:15 (12:45~14:15, Shanghai & Taipei)

- National Imagination and Its Fissure: Reexamining the Chinese National Drama Movement in the 1920s (Wei-Ting Tang / TNUA)
- The Phenomenon, Theory and Development Path of the Theatrical Transformation of XiQu (Ouyang Mengxia / Shanghai Theatre Academy)
- Theatre of Sources: The Ancient Corporality MPA in *Lanlingwang Ruzhenqu* (Yuling Li / TUNA)

Coffee Break 15:15~15:30 (14:15~14:30, Shanghai & Taipei)

4th Session 15:30~17:00 (14:30~16:00, Shanghai & Taipei)

- From YingXi to XiYing: On the Evolution of the Artistic Creation View of Film Form of Xiqu in the Past Century (Cheng JiaoJiao / Shanghai Theatre Academy)
- A Study on the Creative Adaption of Xiqu on Contemporary Korean Stage: Focusing on the Plays "The Orphan of Zhao: The Seed of Revenge" and "Camel Xiangzi" (Hanchul Park / KNUA)
- The Innovativeness of the Modern Communication of Traditional Chinese Opera -Take "White Snake" as an Example (Xu Ke / Shanghai Theatre Academy)

Closing Session & Award Announcement 17:00~17:15 (16:00~16:15, Shanghai & Taipei)