

DAS INSTITUT FÜR OSTASIENWISSENSCHAFTEN/ SINOLOGIE

The Department of East Asian Studies/Chinese Studies is pleased to invite to two lectures on
“The Performance-Documentary Convergence”



Wang Chong 王翀

Director, Théâtre du Rêve Expérimental, Beijing

Theater-Making in the Age of Covid-19

Wang’s Online Theatre Manifesto, released in 2020, argues for the potential of online theatre to become an innovative public forum rather than simply a short-term solution to the absence of live performance enforced by the outbreak of Covid-19. His pandemic-age reworking of Beckett’s *Waiting for Godot* was performed on Zoom during the Wuhan lockdown in April 2020 and live-streamed to a record-breaking 290,000 audience. In 2021, he directed a live online performance of *The Plague* with artists from six continents. In this talk, Wang will discuss the challenges of online theatre-making and his creative activities during the pandemic in China. In the age of Zoom, is theatre dying or thriving?

Wang Chong is the founder and artistic director of Théâtre du Rêve Expérimental, based in Beijing. Renowned internationally for his multimedia and documentary theatre experiments, his works have been performed in 20 countries. Wang’s productions include *The Warfare of Landmine 2.0* (Festival/Tokyo Award winner, 2013); *Lu Xun* (Best Performance of the Year, *The Beijing News*, 2016); and *Teahouse 2.0* (One Drama Award winner 2017).

Bao Hongwei

University of Nottingham



Performance Queer at the Theatre-Documentary Convergence: Intermedia Queer Activism in China

This talk examines a particular type of queer activism in China in the new millennium, using filmmaker Fan Popo’s films and activist practices, which effectively brought together theatrical performance and documentary filmmaking. I suggest that such activism was widely practiced in China’s LGBTQ communities around 2010 because of its attention paid to cultural contexts, use of digital media, and because of the relatively relaxed political atmosphere at the time. I illustrate what we can learn about intermedia queer performance and activism from what I call the ‘theatre–documentary convergence’. I also suggest that, with its intermediality, flexibility and contingency, the ‘theatre–documentary convergence’ challenges the Western models of queer politics dominated by visibility, coming out, pride parades and identity politics.

Dr Hongwei Bao is Associate Professor in Media Studies at the University of Nottingham. He is the author of *Queer Comrades*, *Queer China*, *Queer Media in China* and *Contemporary Chinese Queer Performance*. Dr Bao is the co-editor of *Routledge Handbook for Chinese Gender and Sexuality* and serves on the editorial boards of *British Journal of Chinese Studies*, *Chinese Independent Cinema Observer*, *Journal of Contemporary Chinese Art*, and *Queer Asia* book series (Hong Kong University Press).

DATE: Thursday, November 10, 2022

TIME: 16:45 – 18:15 (Wang Chong); 18:30 – 20:00 (Bao Hongwei)

LOCATION: SIN 1, at the Department for East Asian Studies/Chinese Studies,
Altes AKH, Campus, Spitalgasse 2, Yard 2, Entrance 2.3



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