

**organizer** Gender Studies Programme,  
The Chinese University of Hong Kong  
**sponsor** Lee Hysan Foundation

October

## VISITING SCHOLAR

● **Dorinne Kondo**

Professor of Anthropology and  
American Studies and Ethnicity  
Department of Anthropology  
The University of Southern California, US

**Dorinne Kondo** received her BA in Anthropology from Stanford University and her MA and PhD in Anthropology from Harvard University. She was Assistant Professor of Anthropology at Harvard and held the MacArthur Chair in Women's Studies and Anthropology at Pomona College. Currently, she is Professor of Anthropology and American Studies at the University of Southern California, where she was the Director of Asian American Studies for six years. Kondo is the author of *Crafting Selves: Power, Gender, and Discourses of Identity in a Japanese Workplace* (1990), the winner of the J.I. Staley Prize for a book having an impact on the field of Anthropology. It was also the best-selling anthropological monograph of the past decade for University of Chicago Press. Her second book *About Face: Performing Race in Fashion and Theatre* (Routledge, 1997) won the Cultural and Literary Studies Award from the Association for Asian American Studies. She is currently at work on a new book on race and performance in the United States. Kondo is also a playwright and dramaturge. Her first play *Dis(Grace)ful(l) Conduct* received a national comedy playwrighting award, and Asian American Repertory Theatre produced her multiracial relationship comedy *But Can He Dance?* Kondo was a dramaturge for the world premiere of renowned theatre artist Anna Deavere Smith's *Twilight: Los Angeles, 1992* and its filming for PBS. Her other dramaturgical work includes workshops for Smith's *House Arrest* and for the world premiere of Smith's latest play *Let Me Down Easy*.

## PUBLIC LECTURE

10.25

**topic** Gender-, Race- and Genre-bending  
in Contemporary U.S. Theatre

**date** Monday, 25 October 2010. 4:00 pm–6:00 pm

**venue** Lecture Theatre B6, Ho Tim Building,  
The Chinese University of Hong Kong

**abstract** Focusing on the work of contemporary artists of color—African American playwright-actress Anna Deavere Smith and playwright David Henry Hwang—the paper analyzes the ways their work destabilizes—and inevitably reinscribes—theatrical convention. Smith, a pioneer of documentary theatre, and Hwang, in his latest play “Yellow Face,” deploy cross-gender and cross-racial performance in their genre-bending plays, problematizing our notions of gender, race, genre and the notion of the “real” itself.

**chair** Tang Shu-wing Dean of Drama  
The Hong Kong Academy for Performing Arts

10.27

**topic** Seamless: A Play Reading with  
Commentary

**date** Wednesday, 27 October 2010. 7:30 pm–9:30 pm

**venue** Room 202, Duke of Windsor Social Service Building, 15 Hennessy Road,  
Wan Chai, Hong Kong (Wan Chai MTR Exit A2)

**abstract** When a fellow Harvard graduate interviews Diane, a successful Japanese American lawyer, about her parents' internment during WWII, she takes up a quest to prove that the past has no place in her seamlessly perfect present. A play about history, memory, the American Dream, and the (im)possibility of knowing the people you love most. Kondo will present selected scenes from her play SEAMLESS, analyzing the dilemmas of gender and racial representation she faces, and the implications of her position as an anthropologist “going native” as a playwright in the world of theatre.

**chair** Sealing Cheng Assistant Professor  
Department of Women's and Gender Studies  
Wellesley College, US

## POSTGRADUATE SEMINAR

# 10.26

---

- topic** Gender, Race and the Trope of Performance in Anthropology and Cultural Studies
- 
- date** Tuesday, 26 October 2010. 2:30 pm–4:30 pm
- 
- venue** Room 422, Sino Building, The Chinese University of Hong Kong
- 
- abstract** This paper examines the theoretical salience of gender and racial performance and performativity amid new work in media studies and recent “field-defining” works in Anthropology and Cultural Studies.
- 

## FACULTY ROUNDTABLE

# 10.29

---

- topic** Gender, Race, and Corporeal Epistemologies
- 
- date** Friday, 29 October 2010. 4:00 pm–6:00 pm
- 
- venue** Room 422, Sino Building, The Chinese University of Hong Kong
- 
- abstract** What difference does it make when particular gendered, raced, embodied subjects undertake research? What are the theoretical and political implications of a truly participatory form of ethnographic inquiry? Kondo argues that performance and ethnography constitute bodily ways of knowing and being in the world, using her own experiences as a playwright/dramaturge, and her work as an ethnographer in the worlds of fashion, theatre, and factory production.
-