Participant Bios

Session 5: Political Economy of Culture

Chair: Meiling Cheng, USC

Meiling Cheng is Associate Professor of Theatre/Critical Studies and English at the University of Southern California and Director of Critical Studies at USC School of Theatre. She studied dramatic criticism and theatre arts at Yale University, School of Drama, from which she earned her MFA and DFA degrees. She has written and lectured widely on performance art, visual and kinetic theatre, time-based art and site-specific installations. Her book In Other Los Angelese: Multicentric Performance Art (University of California Press, 2002) deals with minoritarian subject formation and the links between visuality and theatricality in live art activities in Los Angeles. Since 2004, she has published a series of essays on Chinese xingwei yishu (performance art) and xingwei-zhuangzhi (performative installation) in the US-based journals, TDR, TheatreForum, Public Art Review, in the UK’s Performance Research, and in Australia’s Performance Paradigm, in addition to numerous anthologies. She is currently finishing up a book manuscript entitled Beijing Xingwei: Contemporary Chinese Time-Based Art, for which she received the support of a 2006 Zumberge Individual Research Award from USC and a 2008 Guggenheim Fellowship.

Bill Tsutsui, Professor, Southern Methodist University

William M. Tsutsui is Professor of History and Dean of Dedman College of Humanities and Sciences at Southern Methodist University in Dallas, Texas. A specialist in the business, economic, and cultural history of twentieth-century Japan, he is the author of Banking Policy in Japan: American Efforts at Reform During the Occupation (Routledge, 1988), Manufacturing Ideology: Scientific Management in Twentieth-Century Japan (Princeton University Press, 1998), Godzilla on My Mind: Fifty Years of the King of Monsters (Palgrave, 2004), and Japanese Popular Culture and Globalization (Association for Asian Studies, 2010). He is the editor of Banking in Japan (Routledge, 1999), A Companion to Japanese History (Blackwell, 2006), (with Michiko Ito) In Godzilla’s Footsteps: Japanese Pop Culture Icons on the Global Stage (Palgrave, 2006), and (with Michael Baskett) The East Asian Olympiads: Building Bodies and
Nations in Japan, Korea, and China (Global Oriental, forthcoming). He received the 1997 Newcomen Society Award for Excellence in Business History Research and Writing, the 2000 John Whitney Hall Prize (for best book on Japan or Korea published in 1998) of the Association for Asian Studies, and the 2005 William Rockhill Nelson Award for non-fiction.

**JungBong Choi, Assistant Professor, Tisch School, NYU**

Jung-Bong Choi is Assistant Professor in the Department of Cinema Studies at New York University where he teaches theories of new media, cultural globalization, and Korean and Japanese cinema/media. He also teaches at colleges in Korea on a regular basis: National University of the Arts, Ewha, Sogang, and Korea University. He authored Digitalization of Television in Japan: State, Economy, and Discourse (2008) and co-edited Globalization, Television and Japan (2010). He is the guest editor for the special edition “Unsettling the National in Korean Cinema” in Journal of Korean Studies (forthcoming, Nov 2011) and currently working on a book manuscript tentatively titled Transnational Vector of National Cinema. His first documentary Mad about You: Yon Sama fan club in Manhattan is in progress.

**Stan Rosen, USC**

Stan Rosen is Professor of Political Science and Director of the East Asian Studies Center at the University of Southern California. He specializes in politics in the People’s Republic of China, Chinese film, and Chinese society.