

Publications

Barbara Geilhorn, Ph.D.

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| Authored Books | |
|---|---|
| 2011 | <i>Weibliche Spielräume – Frauen im japanischen Nō- und Kyōgen-Theater</i> [Female Spaces – Women in Japanese Nō and Kyōgen Theatre]. Munich: iudicium (Monographien aus dem Deutschen Institut für Japanstudien; 48) http://www.iudicium.de/katalog/86205-036.htm |
| Edited Books | |
| 2017 | (with Kristina Iwata-Weickgenannt, eds): <i>'Fukushima' and the Arts – Negotiating Disaster</i> Routledge. https://www.routledge.com/Fukushima-and-the-Arts-Negotiating-Nuclear-Disaster/Geilhorn-Iwata-Weickgenannt/p/book/9781138670587 |
| 2012 | (with Eike Grossmann, eds): <i>Enacting Culture – Japanese Theater in Historical and Modern Contexts</i> . Munich: iudicium. (Monographien aus dem Deutschen Institut für Japanstudien; 51). http://www.iudicium.de/katalog/86205-039.htm |
| 2005 | (with “Identity and Difference” Graduate College, eds): <i>Ethnizität und Geschlecht – (Post-)Koloniale Verhandlungen in Geschichte, Kunst und Medien</i> . [Gender and Ethnicity: (Post-)Colonial Negotiations in History, Art and Media]. Cologne: Böhlau. http://boehlau-verlag.com/newbuchliste.aspx |
| Journal Articles (* peer reviewed) | |
| 2019* | A Multifaceted Fukushima—Trauma and Memory in Ōnoibu Pelican's <i>Kiruannya and U-ko</i> . <i>The Asia Pacific Journal</i> Vol.17, Issue 1, No.1, January 19. https://apjif.org/2019/01/Geilhorn.html |
| 2017* | Local Theatre Responding to a Global Issue – 3/11 seen from Japan's Periphery. <i>Japan Review</i> 31: 123-39. https://nichibun.repo.nii.ac.jp/?action=pages_view_main&active_action=repository_view_main_item_detail&item_id=6860&item_no=1&page_id=41&block_id=63 |
| 2015* | From Private <i>zashiki</i> to the Public Stage – Female Spaces in Early 20th Century Nō. <i>Asian Theatre Journal</i> 32.2: 440-63. https://www.jstor.org/stable/24737040?seq=1#metadata_info_tab_contents |
| 2012 | Innovationspotential und Selbstinszenierungsstrategien von Kultfiguren des modernen Nō am Beispiel von Kanze Hisao, Umewaka Rokurō und Ōkura Shōnosuke [Innovation Potential and Self-dramatisation of Iconic Figures in Modern Nō Theatre, Using Kanze Hisao, Umewaka Rokurō and Ōkura Shōnosuke as Examples]. In: Stanca Scholz-Cionca (eds): Beiträge des 14. Japanologentags in Halle, <i>NOAG</i> (Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens) 187/188: 5-17. |
| 2005 | Frauen und das Nō der Meiji-Zeit – Vom Zeitvertreib höherer Töchter zum körperlich-geistigen Schulungsprogramm der japanischen Staatsbürgerin [Women and Nō in the Meiji Period – From a Pastime for Young Ladies to a Method for Training the Body and Soul of Japanese Women]. <i>NOAG</i> (Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens) 177/178: 237-253. |
| Peer Reviewed Book Chapters | |
| 2017* | Women in a Man's World – Gender and Power in Japanese Noh Theatre. In: Madhavan, Arya (ed.): <i>Women in Asian Performance – Aesthetics and Politics</i> . Routledge, 28-38. |

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| 2017* | Challenging Reality with Fiction – Imagining Alternative Readings of Japanese Society in Post-Fukushima Theatre. In: Geilhorn, Barbara and Iwata-Weickgenannt, Kristina (eds): <i>'Fukushima' and the Arts – Negotiating Disaster</i> . Routledge, 162-176. |
| 2017* | (with Kristina Iwata-Weickgenannt) Introduction. In: Geilhorn, Barbara and Iwata-Weickgenannt, Kristina (eds): <i>'Fukushima' and the Arts – Negotiating Disaster</i> . Routledge, 1-20. |
| 2016* | Lehrer, Schüler, praktizierendes Publikum – Interdependenzen, Weitergabe von tradiertem Wissen und Inszenierung von Autorität im japanischen Nō-Theater [Teachers, Students, Lay Practitioners – Interdependencies, Transmission of Knowledge and Authority in Japanese Nō Theatre]. In: Renger, Almut-Barbara und Lee-Kalisch, Jeong-hee (eds): <i>Meister und Schüler. Master and Disciple: Tradition, Transfer, Transformation</i> . Weimar: VDG, 251-64. |
| Other Book Chapters and Encyclopedia Articles | |
| submitted | Female performers in the history of Noh. In: Yamanaka Reiko (ed.): <i>Nō Encyclopedia</i> . |
| submitted | Women in Noh Today – Challenges and Opportunities. In: Yamanaka Reiko (ed.): <i>Nō Encyclopedia</i> . |
| submitted | Women in Kyogen. In: Yamanaka Reiko (ed.): <i>Nō Encyclopedia</i> . |
| submitted | フィクションによりリアルを導き出す試み 〈フクシマ〉後に発表された岡田利規の演劇からこれからの日本社会を読み解く. In: Kimura Saeko and Bayard-Sakai, Anne (eds): 3.11 以後の文学批評～世界的視野をもとめて. Jinbun shoin. |
| 2016 | Women in Noh. In: Jonah Salz (ed.): <i>A History of Japanese Theatre</i> . Cambridge University Press, 43-44. |
| 2014 | Japanisches Theater zwischen Gesellschaftskritik und Traumaverarbeitung – Reaktionen auf die Dreifach-Katastrophe in Tōkyō und Tōhoku [Japanese Theatre Between Social Critique and Trauma Processing – Responses to the Triple Disaster from Tokyo and Tōhoku]. In: Gebhardt, Lisette und Schulz, Evelyn (Hg.): <i>Neue Konzepte japanischer Literatur? Nationalliteratur, literarischer Kanon und die Literaturtheorie. Referate des 15. Deutschsprachigen Japanologentags – Literatur II</i> . Berlin: EB Verlag, 203-222. |
| 2013 | Zwischen Bodytalk und Sozialkritik – Okada Toshikis super-reale Inszenierungen des japanischen Alltags [Between Body Talk and Social Critique – Okada Toshikis' Super-real Stagings of Everyday Life in Japan]. In: Grossmann, Eike and Tröster, Mirjam (eds): <i>Entfesselte Welt(en)? – Erlösungs- und Untergangsszenarien im modernen Theater Ostasiens</i> . Munich: iudicium, 73-86. |
| 2012 | Performing Social Criticism in Contemporary Japanese Theater – Okada Toshiki's <i>Hot Pepper, Air Conditioner, And the Farewell Speech and Five Days in March</i> . In: Geilhorn, Barbara and Grossmann, Eike (eds): <i>Enacting Culture – Japanese Theater in Historical and Modern Contexts</i> . Munich: iudicium, 251-263. |
| 2012 | (with Grossmann, Eike): Introduction. In: Geilhorn, Barbara and Grossmann, Eike (eds): <i>Enacting Culture – Japanese Theater in Historical and Modern</i> |

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| | <i>Contexts</i> . Munich: iudicium, 13-24. |
| 2012 | (with Grossmann, Eike): Preface. In: Geilhorn, Barbara and Grossmann, Eike (eds): <i>Enacting Culture – Japanese Theater in Historical and Modern Contexts</i> . Munich: iudicium, 9-12. |
| 2008 | Between Self-Empowerment and Discrimination – Women in Nō Today. In: Scholz-Cionca, Stanca and Balme, Christopher (eds): <i>Nō Theatre Transversal</i> . Munich: iudicium, 106-122. http://www.iudicium.de/katalog/797-1.htm |
| 2005 | Frauen auf dem Weg zur Bühne. Modernisierungstendenzen im japanischen Theater [Women Entering the Stage. Modernisation in Japanese Theatre]. In: Graduiertenkolleg “Identität und Differenz” (eds): <i>Ethnizität und Geschlecht. (Post)Koloniale Prozesse in Geschichte, Kunst und Medien</i> . Cologne: Boehlau, 281-298. |
| Other Publications | |
| forthcoming | (transl.) Kano Mikiyo: Der konstruierte Mythos von der besonderen Eignung der Frau zu monotoner Arbeit [On the Constructed Myth of Women’s Special Aptitude for Monotonous Work]. In: Michiko Mae and Ilse Lenz (eds): <i>Die Frauenbewegung in Japan. Gleichheit, Differenz, Partizipation</i> . Wiesbaden: VS Verlag für Sozialwissenschaften. |
| forthcoming | (transl.) Tanaka Mitsu: Befreiung von der Kloake [Liberation From the Gutter]. In: Michiko Mae and Ilse Lenz (eds): <i>Die Frauenbewegung in Japan. Gleichheit, Differenz, Partizipation</i> . Wiesbaden: VS Verlag für Sozialwissenschaften. |
| 2019 | Theatre and Society in the Japanese Regions. <i>DIJ Newsletter</i> , 60 (December): 2. |
| 2019 | I am convinced that academic mobility is crucial for innovative research – 5 in 10 with Barbara Geilhorn. In: <i>TRAF0 – Blog for Transregional Research</i> , 28.10.2019. https://trafo.hypotheses.org/19853 |
| 2011 | Frauenrolle im Falsett: Lange vor Europa entdeckte das Theater in Japan raffinierte Bühneneffekte in der Kunst des Kabuki. Das Masken-Theater des Nō hat westliche Regisseure inspiriert [Female Role in Falsetto: Kabuki theatre in Japan used special stage effects long before they were known in Europe. The mask drama of Nō inspired western stage directors]. <i>Spiegel Geschichte</i> 5/2011: 128-130. |
| 2008 | (transl.) Oda Sachiko: Features of Modern Nō: Staging <i>shinsaku-nō</i> . In: Scholz-Cionca, Stanca and Balme, Christopher (eds): <i>Nō Theatre Transversal</i> . Munich: iudicium, 99-105. |
| 2007 | Josei no nōgaku ni miru danseishakai e no shinshutsu [On Female Performers and How They Challenge the Male Domain of Nō]. <i>Kakehashi. Nichidoku kyōkai kikanshi</i> (Tōkyō) 609 (April): 6. |
| 2007 | Performing Gender on Stage from a New Perspective: Women Challenging the Male World of Japanese Nō Theatre in the Dynamics of Modernisation and Internationalisation. <i>DIJ Newsletter</i> 31 (June): 2 et seq. |
| 2005 | <i>Digital Research Guide to the Journal Nōgaku</i> (1902-1921), Trier/Tōkyō (with Stanca Scholz-Cionca, Oshikiri Hōko, Takemoto Mikio, Hirabayashi Kazunari, Eguchi Fumie, Kikuchi Kōsuke, Satō Kazumichi, Kanda Yūko and Yamamoto Hiroki). http://www.enpaku.waseda.ac.jp/db/nogaku/ |