

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	
2021	(with Peter Eckersall, Andreas Regelsberger, and Cody Poulton, eds): <i>Okada Toshiki & Japanese Theatre</i> . Aberystwyth, UK: Performance Research 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)	
2021*	Towards a Culture of Responsibility – Relating Fukushima, Chernobyl, and the Atomic Bombings in Setoyama Misaki’s Theatre. <i>Japan Forum</i> . https://www.tandfonline.com/doi/abs/10.1080/09555803.2021.1942138?src=&journalCode=rjfo20
2019*	A Multifaceted Fukushima – Trauma and Memory in Ōno 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. http://doi.org/10.15055/00006840
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.
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.
Book Chapters (* peer reviewed)	
2021	Barbara Geilhorn: Reflections on Precarity and Emotional Fulfillment in

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	Everyday Life in the Theatre of Okada Toshiki. In: Barbara Geilhorn, et al., eds: <i>Okada Toshiki & Japanese Theatre</i> . Aberystwyth, UK: Performance Research Books, 114-23.
2021	Barbara Geilhorn et al.: Introduction. In: Barbara Geilhorn et al., eds: <i>Okada Toshiki & Japanese Theatre</i> . Aberystwyth, UK: Performance Research Books, 13-17.
2021	「現実を変容させるフィクション」岡田利規の演劇からこれからの日本社会を読み解く (Fiction that transforms reality: understanding the future of Japanese society through the plays of Toshiki Okada). In: Kimura Saeko and Bayard-Sakai, Anne (eds): <i>Sekai bungaku toshite no shinsaigo bungaku</i> . Akashi shoin, 97-118. https://www.akashi.co.jp/book/b559656.html
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. https://www.routledge.com/Women-in-Asian-Performance-Aesthetics-and-politics/Madhavan/p/book/9781138917828
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.
2016	Women in Noh. In: Jonah Salz (ed.): <i>A History of Japanese Theatre</i> . Cambridge University Press, 43-44. https://www.cambridge.org/core/books/history-of-japanese-theatre/5CD3ECD9FD43041982771BE891E7B477
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</i> and <i>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-

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2012	(with Grossmann, Eike): Introduction. In: Geilhorn, Barbara, and Grossmann, Eike (eds): <i>Enacting Culture – Japanese Theater in Historical and Modern 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	
2020	(mit Nora Kottmann) Erste interdisziplinäre Vortragsreihe Gender and Sexuality am DIJ Tokyo. <i>Weltweit vor Ort. Das Magazin der Max-Weber-Stiftung</i> 02/20: 16.
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>TRAFO – 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/