

## REGINALD JACKSON

### *Departmental Address*

Theater Studies Program  
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## EDUCATION

- 2001-2007      **Princeton University**, Princeton, NJ.  
Ph.D. in East Asian Studies.  
(General Examinations completed: January 2004)  
Major Field: Pre-Modern Japanese Literature  
and Critical Theory; Minor Fields: Pre-Modern  
Japanese Drama, Pre-Modern Japanese Art  
History
- 2003-2005      **Kyoto Art Center**, Kyoto, Japan. Traditional  
(summers)      Theater Training  
Program, instruction in traditional Japanese  
drama (specialization: Noh). Formal Noh dance  
lessons
- 2002 (summer)      **Beijing Foreign Studies University**, Beijing,  
China.  
Princeton in Beijing (PIB), intensive Chinese  
language program (fourth-year level).
- 1997-2001      **Amherst College**, Amherst, MA.  
B.A. in East Asian Languages and Civilizations  
(June 2001)
- 2000 (summer)      **Institute for the Recruitment of Teachers**,  
Andover, MA.  
Graduate school preparatory program in  
critical theory and pedagogy for minority  
students interested in pursuing careers in  
teaching.
- 1999-2000      **Doshisha University**, Kyoto, Japan.  
Study Abroad student.

Dissertation: "Midare Performance and the Aesthetics of Decomposition"

Chair: H. Richard Okada

My dissertation, "Midare Performance and the Aesthetics of Decomposition," focuses on the concept of *midare* ("tangle," "disruption," "distortion," "disarray") and its aesthetic significance in pre-modern Japanese visual art (*Illustrated Handscrolls of the Tale of Genji*) and Noh drama. *Midare's* presence is thoroughly enmeshed within specific artistic frames, yet it simultaneously dilates performative spaces within those frames that allow and impel consequential shifts in style, tone, volume, rhythm—for drumbeats as well as brushstrokes. Both on paper and onstage, the *midare* moments of a work are temporal, spatial, and linguistic junctures wherein ink tones warp, tempos mount, and gendered bodies merge. By analyzing the particular techniques through which these 'aberrations' are expressed, I argue that *midare* resonates with a decompositional tenor whose graphic effects threaten to overrun the spaces in which they maneuver, even as this arrestingly corporeal and virtuosic movement bolsters and accentuates the framing limit it pressures against.

#### **TEACHING EXPERIENCE**

2004 (spring) Teaching Assistant, "Contemporary Japanese Society," Professor: Amy Borovoy (Anthropology/East Asian Studies)

2003-2005 (summers) Interpreter and assistant instructor of Traditional Theater Training Program, Kyoto Art Center, Kyoto, Japan

2001 (summer) Chicago Public Schools Summer Bridge Program (remedial program for 6<sup>th</sup> grade students) Assistant Teacher

2000 Japanese International Metal Workers' Union: English Conversation Teacher

#### **TEACHING INTERESTS**

Modern and Pre-modern Japanese Literature  
Pre-modern Japanese Drama and Art History  
Literary Theory

Transnational Performance Aesthetics, esp. African American /  
Japanese  
Comparative Poetics and Dramaturgy  
20<sup>th</sup> Century African American Music and Cultural Studies  
Translation

#### **EMPLOYMENT HISTORY**

2006 STV Media Fields, Translator for Noh  
Performance  
DVDs *Daihannya* and *Kantan*

2005 Associated Kyoto Program, Interpreter for  
lecture  
presentation given by traditional  
Japanese dance instructor Nishikawa  
Senrei

2001 Jones Public Library, Amherst, MA:  
Volunteer ESL Tutor

#### **FELLOWSHIPS AND HONORS**

2006-2007 Ford Foundation Diversity Dissertation  
Fellowship

2005-2006 Fulbright Foundation Graduate Research  
Fellowship  
Fulbright Research Fellow, Hôsei  
University, Noh Drama Research Institute  
Tokyo, Japan.

2006 Dodds Honorific Dissertation Fellowship  
(declined)

2005 Japan Foundation Graduate Research  
Fellowship (declined)

2001-present Princeton University Graduate  
Tuition Fellowship

2001 Awarded Doshisha Memorial Prize for best  
senior thesis on a topic related to East  
Asia. Honors thesis title: "A Robe By Any  
Other Name: An Investigation of Robe  
*Katami* in Japanese Literature and Drama"

#### **UNIVERSITY SERVICE**



## **PUBLICATIONS**

"Toward Tensile Humility: Gender, Race, and the Ethical Praxis of Slide Guitar"

*Women and Performance: A Journal of Feminist Theory*

Translation of review article on Mark D. West's *Law in Everyday Japan: Sex, Sumo, Suicide, and Statutes*

Social Science Japan Journal

Translation of article by Honda Yuki, "Focusing on Contemporary Japan's Youth Nationalism"

Social Science Japan Journal

## **LANGUAGE SKILLS**

English (native fluency)

Japanese (near-native fluency)

Classical Japanese (reading fluency)

Chinese (advanced proficiency)

French (reading proficiency)

Spanish (reading proficiency)

Pre-Modern Japanese Calligraphy (able to read 8<sup>th</sup>-12<sup>th</sup> cent.

Kana calligraphy)

Hieroglyphics (basic reading proficiency)

## **REFERENCES**

Richard Okada. Professor of Japanese Literature, Princeton University

Thomas Hare. Professor of Comparative Literature, Princeton University

Diana Fuss. Professor of English, Princeton University

Yoshiaki Shimizu. Professor of Art and Archaeology, Princeton University

Anne Cheng, Professor of English, Princeton University