

## Notes on contributors

**Kati Fitzgerald** studied Theatre at Barnard College (B.A. 2010) and is now a PhD candidate in the department of Comparative Studies at The Ohio State University. Her Master's thesis (2015) focused on Nangsa Ohbum, a female character of Tibetan opera. Her doctoral research focuses on female conceptualizations of lineage and cultural preservation in the Nangchen region of Qinghai Province. Her work has appeared in *Asian Theatre Journal* and the *Routledge Handbook of Asian Theatre*, and is due to appear in late 2017 in *Asian Ethnology*.

**Isabelle Henrion-Dourcy** (Ph.D. 2004) teaches Anthropology at Université Laval in Québec. She has been researching Tibetan performing arts, with a special focus on *ache lhamo*, for the last 20 years, and more recently Tibetan media. Her main publications include a book (*Le théâtre ache lhamo. Jeux et enjeux d'une tradition tibétaine*, Mélanges chinois et bouddhiques / Peeters, 2017) and two edited journal issues: "The Singing Mask: Echoes from Tibetan Opera" (*Lungta, Journal of Tibetan History and Culture*, 15, Winter 2001) and "MédiaMorphoses: la télévision, quel vecteur de changements?" (*Anthropologie et Sociétés*, 36 : 1-2, 2012).

**Cuilan Liu** (Ph.D. Harvard University, 2014), is Assistant Professor of Buddhist Studies at Emmanuel College of Victoria University in the University of Toronto. Her sustained interests in Buddhist ethics, Law, Tang China, Dunhuang, and Tibet brought her to teach and conduct research in the United States, Germany, China, and Canada. Her current book project *Buddhism in Court: A Religious and Cultural History of Dunhuang* examines the interaction between Buddhism and the state in middle period China.

**Michael Monhart** is an independent scholar. He studied ethnomusicology at the University of Washington (M.A. 1995) and Tibetan Studies at Columbia University (M.A. 2011). He specializes in the research of Tibetan Buddhist and Japanese Buddhist ritual music. He is co-editor and translator, with Patricia Schiaffini, of *Enticement*, a collection of short stories by the Tibetan author and filmmaker, Pema Tsenden (SUNY Press, 2018). Michael Monhart practices psychoanalysis in New York City.

**Sangye Dondhup** (Sangs rgyas don grub, 桑吉东智) received his Ph.D. in Anthropology from Minzu University of China (M.U.C., 中央民族大学) in 2012. He has worked and published extensively on Tibetan Opera, including his 2015 book *Villagers and Drama: Research on ache lhamo in Central Tibet and on its actors* (乡民与戏剧：西藏的阿吉拉姆及其艺人研究. Beijing, Ethnic Peoples' Press 民族出版社). He is Senior Researcher at the Tibetan Arts Research Bureau (*Bod ljongs sgyu rtsal zhib 'jug khang*) in Lhasa and Editor-in-chief of the journal *Tibetan arts studies* in both Tibetan and Chinese (*Bod ljongs sgyu rtsal zhib 'jug / 西藏艺术研究*). He is currently collecting the oral history of *ache lhamo* actors.

**Tatsuya Yamamoto** (山本達也, Ph. D. 2009) is Associate Professor of Anthropology at Shizuoka University. His publications include several books and articles on Tibetan performing arts in exile, among which, *Butai no ueno Nanmin: Tibet Nanmin Geinou Shudan no Minzokushi (Refugees on the stage: an Ethnography of Tibetan refugee performing arts group*. Kyoto, Hozokan, 2013), and "Selling healing: A Case Study of Tibetan Chanting CD Production in Kathmandu" (in C. Ramble & U. Roesler, eds., *Tibetan and Himalayan Healing: An Anthology for Anthony Aris*. Kathmandu, Vajra Books, 2015). He is currently working on issues concerning Tibetan citizenship in India and Nepal, and is co-editing *Law and Democracy in India: Performing Rights* (London, Palgrave Macmillan, forthcoming).

