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**From The World of Suzie Wong to Go, Or the Approximate Infinite Universe of Mrs Robert Lomax: The Performance Interventions of Justin Chin's Asian (house)boys**

This paper, a working chapter of my book, considers the transnational circulation of the Asian houseboy trope in performance using the work of a Asian American (Malaysian-Singaporean-Chinese) performance artist, Justin Chin. I argue that Chin's performance, a queer revision of the orientalist film/book/play, <sup>3</sup>The World Suzie Wong,<sup>2</sup> stages the white man/native boy dyad across the minor landscapes of Hong Kong, Singapore, China and Asia America. His show is all about upping the ante of queer and diasporic pathos, using the affect and narratives of Asian and Hollywood cinema, Korean and Japanese television soap opera, and random orientalist myths and motifs, like kabuki make-up, chop suey font, and Chinese godheads. It is the drama of self-conscious effacement, murderous rage, emotional excess, fake yearning, and insipid pleasure. In the U.S context, we might identify this as ethnic camp, a way of deforming the dyadic realism of white man/Asian boy by playing up its artifice or requisite masquerades; a way to screw up with irony, bad taste and other brazen acts the overdetermined and yet altogether vague cultural associations of being a gay Asian. Such a move is necessitated in part by the impervious borders of a U.S locality or American<sup>2</sup> mentality. This is a mentality that often parochializes queer and ethnic or Asian cultural production in the conventional terms of nonwestern otherness. Chin's play explodes these spatial and erotic conceptions with a queer critique that is constantly pushing up against its own boundaries.