

## CURRICULUM VITAE

Yomi Braester

Byron W. And Alice L. Lockwood Professor in the Humanities  
University of Washington in Seattle

Editor-in-Chief, *Journal of Chinese Cinemas*

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### EDUCATION AND ACADEMIC POSITIONS

#### University of Washington

BYRON W. AND ALICE L. LOCKWOOD PROFESSOR IN THE HUMANITIES (2016–2018).  
PROFESSOR, Comparative Literature, Cinema and Media  
(Assistant Professor, 2000; Associate Professor, 2003; Professor, 2009).  
DIRECTOR OF GRADUATE STUDIES, Comparative Literature, Cinema and Media (2016–).  
FOUNDING DIRECTOR, UW Summer Program in Chinese Film History and Criticism  
at the Beijing Film Academy, 2006–2011.  
ADJUNCT PROFESSOR, Department of Asian Languages and Literature.  
CORE FACULTY MEMBER, Graduate Certificate in Cinema Studies.  
MEMBER, China Studies Program, Jackson School of International Studies.  
MEMBER, Program in Theory and Criticism.  
RESOURCE FACULTY MEMBER, M.S. in Architecture, History/Theory Stream.

#### Advanced Innovation Center for Future Visual Entertainment (AICFVE), Beijing Film Academy

PROJECT TEAM LEADER, Workshop on Interactive Technology, 2017–.  
PROJECT TEAM LEADER, Permanent Symposium on the Future of Cinema, 2017–.

#### University of Georgia

ASSISTANT PROFESSOR AND DIRECTOR OF THE CHINESE LANGUAGE PROGRAM,  
Comparative Literature Department, 1998–2000.

#### University of California, Berkeley

POSTDOCTORAL FELLOW, Center for Chinese Studies, 1997/98.

#### Yale University: PH.D., 1997

Program in Comparative Literature, 1992–1997.  
Dissertation: *Writing Terror: Crises of Testimony in Modern Chinese Literature and Film*  
Advisors: Michael Holquist and Leo Ou-fan Lee.

#### Inter-University Program in Taipei, 1994/5.

#### Columbia University, EXCHANGE SCHOLAR, Spring 1994.

#### Harvard University, EXCHANGE SCHOLAR, Fall 1993.

#### Yale University: M.A., 1992

Graduate program in History of Art, 1991/2.

#### Hebrew University in Jerusalem: M.A., 1991; B.A. 1985

Program in East Asian Studies. 1987–1991. M.A. *magna cum laude*.  
M.A. Thesis: *Chinese Theories of Painting, 1912–1937, and Contemporary Intellectual Trends*.  
Advisor: Professor I. Eber.

Program in East Asian Studies. 1982–1985. B.A. *magna cum laude*.

Major: East Asian Studies – Chinese.

Minors: East Asian Studies – Japanese; Arabic Language and Literature; Philosophy of Science.

HONORS, FELLOWSHIPS, AND AWARDS

EXTERNAL

- Guggenheim fellow** (in Film, Video, and Radio Studies),  
The John Simon Guggenheim Memorial Foundation, 2013.
- The Joseph Levenson book prize** (post-1900 category),  
The Association for Asian Studies, 2012.
- President**, The Association of Chinese and Comparative Literature, 2006–2008.
- Distinguished Visiting Professor**,  
Chinese Film Education Research Center, Beijing Film Academy, 2016–.
- Distinguished Overseas Scholar**, Renmin University, 2016.
- Project head**, Permanent seminar on Sinoophone Visual Culture  
Chiang Ching-kuo Inter-University Center for Sinology, 2015–2017.
- Distinguished Visiting Professor**, Hubei Normal University, 2016–2018.
- Postdoctoral fellow**, Center for Chinese Studies, University of California, Berkeley, 1997/8.
- Pacific Cultural Foundation research grant**, Pacific Cultural Foundation, Taiwan, R.O.C., 1997.
- China Times Cultural Foundation award**, China Times Cultural Foundation, 1996/7.
- Research fellow**, Center for Chinese Studies, National Chinese Library, R.O.C., 1996.
- Paolo Beonio-Brocchieri Prize in East Asian Philosophy**,  
Associazione Italiana Amici dell'Universita di Gerusalemme, 1992.

INTERNAL

- Mellon Fellow** (Reaching New Publics Initiative),  
Simpson Center for the Humanities, University of Washington, Summer 2018.
- Society of Scholars fellow**,  
Simpson Center for the Humanities, University of Washington, 2003/4; 2017/18.
- Byron W. And Alice L. Lockwood Professor in the Humanities**,  
University of Washington, 2015–18.
- Royalty Research Fund**, University of Washington, 2001/2; 2012/13.
- Research grants**, China Studies Program, University of Washington, 2003–7; 2012/13, 2014/15.
- Course development awards**, East Asia Center, University of Washington, 2003; 2007.
- Writing in the Majors initiative**,  
University of Washington, 2005 (jointly with other Cinema Studies faculty).
- Course development award**, Freeman Initiative, University of Washington, 2004.
- Sarah Moss fellowship**, Office of Instructional Development, University of Georgia, 1999.
- Summer travel grant**, SCIE Asian Council, summer 1999.
- Dissertation research grant**, Council on East Asian Studies, Yale University, 1997.
- University dissertation fellowship**, Yale University Graduate School, 1996/7.
- Tuition waiver and full fellowship**, Yale University Graduate School, 1991–95.
- John F. Enders Fellowship**, Yale University Graduate School, 1996.
- Full-year fellowship**, Inter-University Program in Taipei, 1994/5.
- Summer research fellowships**, Council on East Asian Studies, Yale University, 1992 and 1993.
- Giamatti Fellowship**, Department of History of Art, Yale University, 1991/2.
- Fellowship of the Institute of African and East Asian Studies**, Hebrew University of Jerusalem, 1988.
- Dean's Honors List**, School of Humanities, Hebrew University of Jerusalem, 1983; 1984.

PUBLICATIONS

MONOGRAPHS

2. *Painting the City Red: Chinese Cinema and the Urban Contract.*

Duke University Press, 2010; xiv+405 pages.

Awarded the Joseph Levenson Book Prize, post-1900 category, on behalf of the China and Inner Asian Council of the Association for Asian Studies, 2012.

- Reviews: - Emily Baum, *Journal of Asian Studies* 70.2: 507–508.  
 - See also a response to Baum: Christopher Lupke, “Reflections on Situating Taiwan in Modern Chinese Cultural Studies,” *Journal of Asian Studies* 71: 57–61.  
 - Andrew Chan, *Film Comment* 46.4: 77–78.  
 - Jing Jing Chang, *China Quarterly* 208: 1057–59.  
 - Jeroen de Kloet, *China Information* 26.3: 397–398.  
 - A. Hirsch, *Choice* 48.3.  
 - Jenny Huangfu, *The China Journal*, 65: 252–254.  
 - Jie Li, “Re-envisioning the Chinese Cityscape: Tabula Rasa and Palimpsest,” *Cross-Currents Cross-Currents: East Asian History and Culture Review* 5.  
 - Paola Iovene, *American Historical Review* 117.1: 178–79.  
 - Olivia Khoo, *Media International Australia* 137: 157.  
 - Wendy Larson, *Modern Languages Quarterly* 73.1: 112–114.  
 - John A. Lent, *Asian Cinema* 21.2: 336.  
 - Siyuan Liu, *New England Theatre Journal* 21: 188–190.  
 - Joshua Neves, *Reviews in Cultural Theory* 3.1, [www.reviewsinculture.com/?r=87](http://www.reviewsinculture.com/?r=87).  
 - Michael Sheringham, *Asian Affairs* 42.3: 541–44.  
 - Robin Visser, *Chinese Literature: Essays, Articles, Reviews* 33: 202–205.  
 - Zhuoyi Wang, *China Review International*, 18.1: 36–39.  
 - Madeleine Wilcox, *Books and Ideas*, [booksandideas.net](http://booksandideas.net), March 2011.  
 - Zou Yijie, *Dianying yishu (Film Art)* 2011.6: 155–156.

1. *Witness against History: Literature, Film and Public Discourse in Twentieth-Century China.*

Stanford University Press, 2003, reissued in paperback 2008; xii+264 pages.

- Reviews: - Chris Berry, *China Quarterly* 179: 813–815.  
 - Paul Clark, *China Review International* 14.2: 385–387.  
 - Carles Prado-Fonts, “Against a Besieged Literature: Fictions, Obsessions and Globalisations of Chinese Literature.” *Digithum* 10: [www.uoc.edu/digithum/10/dt/eng/prado.pdf](http://www.uoc.edu/digithum/10/dt/eng/prado.pdf), unnumbered page 3.  
 - Clemens Treter, *China Information* 18.3: 493.  
 - Paola Voci, *New Zealand Journal of Asian Studies* 7.2: 202–204.  
 - Edward Q. Wang, *Comparative Literature Studies* 44.1–2: 190–194.  
 - Yiman Wang, *Journal of Asian Studies* 63.4: 1095–1097.  
 - Peter Zarrow, *American Historical Review* 109.2: 494–495.  
 - See also: Ji Jin, “Meiguo de Zhongguo xiandai wenxue yanjiu guankui” [Modern Chinese literary studies in the U.S.]: <http://www.literature.org.cn/Article.aspx?ID=31355>

1a Translated as *Fanzheng lishi*

(Invited by Fudan University Press, 2006 and Hunan University Press, 2008, rejected by censors; reviewed and accepted by Peking University Press, 2009, currently under review by censors.)

MONOGRAPHS IN PROGRESS

3. *Cinephilia for the Masses: Viewing Communities and the Ethics of the Image in the People's Republic of China.*

2. *Keywords for the Digital City: New Media and the Reassemblage of Public Space.*

1. *Cinematic Endgames: Postcards from the End of Film.*

PUBLICATIONS (CONTINUED)

JOURNAL EDITOR-IN-CHIEF

*Journal of Chinese Cinemas* (together with Weihong Bao), 2017–.

EDITED VOLUMES

3. *The Oxford Handbook of Chinese New Media* (with Carlos Rojas; proposal in progress).
2. *The Routledge Handbook on Global Chinese Cinema* (proposal in progress).
1. *Cinema at the City's Edge: Film and Urban Networks in East Asia*.  
Co-edited with James Tweedie. Hong Kong: Hong Kong University Press, 2010; xii+204 pages.

EDITED JOURNAL ISSUES

3. Special issue: "Intermediality in Global and Sinophone Contexts," *Concentric* 43.2 (September 2017).
2. Special issue: "The Missing Period: 1949–1976 in the PRC," *Journal of Chinese Cinemas* 5.1 (2011; co-edited with Tina Mai Chen).
1. Special issue on Taiwan cinema, *Modern Chinese Literature and Culture* 15.1 (Spring 2003; co-edited with Nicole Huang).

SCHOLARLY ESSAYS (asterisked entries are peer-reviewed; does not include conference proceedings)

47. "Red Legacy and Sepia Memory: *Film Legends* and the Re-Canonization of Maoist Film" (in progress).
46. "Urban Development as Spectacle: An Ethnography of the Design Office yu+Co.," (in progress)
45. "VR, Precarity, and Cinephilia" (with Kathy Morrow and Tess Takahashi) (in progress).
44. "Virtual Reality for Agnostics: Can Space-time Exist?" (in progress).
43. "Panorama as Method," *PRISM* special issue: "On Method" (in progress).
42. "Zhang Yimou: Annotated References." In *Contemporary Literary Criticism* (Gale, forthcoming).
41. "Cinema as Historiography" in *New Angles on Chinese Film History*, ed. Jason McGrath (Routledge, AFI Film Readers, forthcoming).
40. "Contemporary Mainstream PRC Cinema" [thoroughly revised], in *The Chinese Cinema Book, Second Edition*, edited by Song Hwee Lim and Julian Ward (British Film Institute / Palgrave MacMillan, forthcoming).
39. "We Have Never Been Chaste: Sexuality and Cinephilia in Post-Maoist Cinema." *Cinema & Cie*, special issue: "Reinventing Mao: Maoisms and National Cinemas" (forthcoming).
38. "Digital Geopolitics: New Media in East Asia," *Concentric* 43.2 (September 2017).
37. "The Red Lantern: Model Plays and Model Revolutionaries," in *A New Literary History of Modern China*, edited by David Der-wei Wang (Harvard University Press, 2017), 680–85.
36. "For Whom Does the Director Speak? Identity Politics, Self-Reflexive Ethics, and Auteurist Cinephilia in Documentary Film Criticism," in *Filming the Everyday: Independent Documentaries in Twenty-First-Century China*, edited by Yingjin Zhang and Paul Pickowicz (Rowman and Littlefield, 2016), 33–49.
35. "The City as Found Footage: The Reassemblage of Chinese Urban Space," in *Global Cinematic Cities: New Landscapes of Film and Media*, edited by Johan Andersson and Lawrence Webb (Wallflower, 2016), 157–177. (Shortlisted for the British Association of Film, Television, and Screen Studies award for Best Edited Collection.)
34. "Traces of the Future: Beijing's Politics of Emergence," in *Ghost Protocol: Development and Displacement in Global China*, edited by Carlos Rojas and Ralph Litzinger (Duke University Press, 2016), 15–35.
33. "The Post-Maoist Politics of Memory," in *A Companion to Modern Chinese Literature*, edited by Yingjin Zhang (Wiley-Blackwell, 2015), 434–451.
32. \* "The Spectral Return of Cinema: Globalization and Cinephilia in Contemporary Chinese Film." *Cinema Journal* 55, no. 1 (November 2015): 29–51.
31. "Cinephiliac Engagement and the Disengaged Gaze in *In the Mood for Love*," in *The Wiley/Blackwell Companion to Wong Kar-wai*, edited by Martha Nochimson (Wiley-Blackwell, 2015), 467–484.

## PUBLICATIONS (CONTINUED)

## SCHOLARLY ESSAYS (continued)

30. "The PRC: Professionalization and Its Discontents," in *The Education of the Filmmaker in Europe, Australia, and Asia*, edited by Mette Hjort (Palgrave MacMillan, 2013), 207–219.
29. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City." In *The Spectacle and the City*, edited by Jeroen de Kloet and Lena Scheen (Amsterdam: Amsterdam University Press, 2013), 59–73.
28. "A Genealogy of Cinephilia in the Maoist Period," in *The Oxford Handbook of Chinese Cinemas*, edited by Eileen Chow and Carlos Rojas (Oxford: Oxford University Press, 2013), 98–115.
27. "Political Power," in *World Film Locations: Beijing*, edited by John Berra and Liu Yang (Bristol, U.K.: Intellect, 2012).
26. "From Urban Films to Urban Cinema: The Emergence of a Critical Concept," in *A Companion to Chinese Cinema*, edited by Yingjin Zhang (Wiley-Blackwell, 2012), 346–358.
25. "Ha-zikaron ha-rishon, ha-tmuna ha-aharona: *ha-tsad ha-rvi'i shel ha-matbe'a k-masa ba-zman*" [The first memory, the last image: *Description of a Memory as time travel*]. Accepted for *Takriv* [Close-Up: Online Magazine for Discussion and Critique of Documentary Film] 3 (December 2011). [takriv.net/index.php?option=com\\_content&view=article&id=55](http://takriv.net/index.php?option=com_content&view=article&id=55).
24. "Contemporary Mainstream PRC Cinema," in *The Chinese Cinema Book*, edited by Song Hwee Lim and Julian Ward (British Film Institute / Palgrave MacMillan, 2011), 176–184.
23. "Introduction: Missing in Plain Sight," *Journal of Chinese Cinemas* 5.1 (2011): 5–12 (with Tina Mai Chen).
22. "Zhongguo chengshi de houkongjian yu houdianying" [The postspatial and postcinematic in Chinese cities], in *Dushi fanhua: Yiqian wubai nianlai de dongya chengshi shenghuo shi* [Urban splendor: a history of urban life in East Asia in the past fifteen hundred years], edited by the Fudan University Humanities and History Research Institute (Beijing: Zhonghua shuju, 2010), 514–517.
21. "Excuse Me, Your Camera Is in My Face: Auteurial Intervention in PRC New Documentary," in *The New Chinese Documentary Film Movement: For the Public Record*, edited by Chris Berry, Lu Xinyu, and Lisa Rofel (Hong Kong UP, 2010), 195–215.
20. "Introduction: The City's Edge" (with James Tweedie), in *Cinema at the City's Edge: Film and Urban Networks in East Asia*, edited by Yomi Braester and James Tweedie (Hong Kong University Press, 2010).
19. \* "Photography at Tiananmen: Pictorial Frames, Spatial Borders, and Ideological Matrixes," *positions: east asia cultures critique* 18.3 (Winter 2010): 633–70.
18. "In Search of History Point Zero: Stan Lai's Drama and Taiwan's Doubled Identities," *Journal of Contemporary China* 17.57 (November 2008): 689–98.
17. "The Political Campaign as Genre: Ideology and Iconography during the Seventeen Years Period," *Modern Language Quarterly* 69.1 (March 2008): 119–140.
  - 17a Partially translated into Chinese as "Zuowei leixing de zhengzhi yundong: Shiqi nian dianying zhong de xiangzheng yu yishixingtai guanlian," *Shanghai daxue xuebao (shehui kexue ban)* [Journal of Shanghai University—Social Sciences] 13.4 (July 2006): 19–24.
  - 17b Partial translation reprinted in *Lishi yu dangdai shiye xia de Zhongguo dianying* [Chinese cinema in the historical and contemporary visual fields], edited by Chen Xihe (Guilin: Guangxi shifan daxue chubanshe, 2010), 215–227.
  - 17c Translated into Chinese as "Zuowei leixing de zhengzhi yundong: Shiqi nian de yishi xingtai yu xingxianghua," *Dangdai zuojia pinglun* [Contemporary Writers Review] 2011.6:79–88.
16. "Nostalgia and Beyond: Cinematic Inventions of Shanghai," in *Shanghai Kaleidoscope*, edited by Christopher Phillips (Royal Ontario Museum, 2008), 52–61.
15. "Tracing the City's Scars: Demolition and the Limits of the Documentary Impulse in New Urban Cinema," in *The Urban Generation: Chinese Cinema and Society at the Turn of the 21<sup>st</sup> Century*, edited by Zhen Zhang (Durham: Duke UP, 2007), pp. 161–180.
  - 15a Translated into Chinese as "Chongmiao chengshi de shanghen—chaiqian yu jishi qushi de xiandu," in a volume edited by Zhang Zhen (Shanghai: Fudan UP, in progress).

## PUBLICATIONS (CONTINUED)

## SCHOLARLY ESSAYS (continued)

14. "The Impossible Task of Taipei Films," in *Cinema Taiwan: State of the Art, States of the Mind*, edited by Darrel Davis and Robert Chen (Routledge, 2007), pp. 51–59.
  - 14a Translated into Chinese as "Shikui de shigong dai: Qu Youning de Sharen jihua yu Taibei dianying de bukeneng renwu," *Dianying xinshang* (Autumn 2005): 69–75.
  - 14b Abridged Chinese translation available at <http://www.funscreen.com.tw/fans.asp?period=20>.
13. \* "A Big Dying Vat": The Vilifying of Shanghai during the Good Eighth Company Campaign." *Modern China* 31.4 (October 2005): 411–447.
12. \* "Chinese Cinema in the Age of Commercials Advertisement: The Filmmaker as a Cultural Broker," *China Quarterly* 183 (September 2005): 549–564.
  - 12a Reprinted in Michel Hockx and Julia Strauss, eds., *Culture in the Contemporary China* (Cambridge: Cambridge University Press, 2005), pp. 27–42.
  - 12b Translated into Hebrew as "Kinuy ehad l'omanim dgulim ul'eilei nadlan," *Mitaam: A Review of Literature and Radical Thought* 17 (February 2009): 97–112.
  - 12c Reprinted in *Chinese Media*, edited by Michael Keane and Wanning Sun (London and New York: Routledge, 2013), vol. 2.
11. "Tales of a Porous City: Public Residences and Private Streets in Taipei Films," in *Contested Modernities in Chinese Literature*, edited by Charles Laughlin (New York: Palgrave, 2005), 157–170.
10. "From Real Time to Virtual Reality: Chinese Cinema in the Internet Age," *Journal of Contemporary China* 13.38 (February 2004): 89–104.
  - 10a Reprinted in *China's Literary and Cultural Scenes at the Turn of the 21st Century*, ed. Jie Lu (London: Routledge, 2008).
9. "Introduction," *Modern Chinese Literature and Culture* 15.1 (Spring 2003) (with Nicole Huang).
8. \* "If We Could Remember Everything, We Would Be Able to Fly": Taipei's Cinematic Poetics of Demolition," *Modern Chinese Literature and Culture* 15.1 (Spring 2003): 29–61.
7. "Chengshi jingguan yu lishi jiyi—guanyu Longxugou" [Urban spectacle and historical memory: on *Dragon Whisker Creek*], in *Beijing: Dushi xiangxiang yu wenhua jiyi* [Beijing: Urban Imagination and cultural memory], edited by Chen Pingyuan and Wang Dewei (Beijing: Beijing daxue chubanshe, 2005), 410–431.
  - 7a Reprinted in *Xiandai Zhongguo* [Studies in Modern Chinese] 5 (2003): 103–121.
6. \* "Farewell My Concubine: National Myth and City Memories," in *Chinese Films in Focus: 25 New Takes*, edited by Chris Berry (London: British Film Institute, 2003), 89–96.
  - 6a Reprinted in *Chinese Films in Focus II*, edited by Chris Berry (London: British Film Institute, 2009), 106–113.
5. \* "Memory at a Standstill: Street-Smart History in Jiang Wen's *In the Heat of the Sun*," *Screen* 42.4 (winter 2001): 350–362.
  - 5a. Translated as "Jiyi tingdun," translated by Wang Zhuoyi, *Wenxue* (Spring/Summer 2015): 98–112.
4. \* "Revolution and Revulsion: Ideology, Monstrosity and Phantasmagoria in Ma-Xu Weibang's Film *Song at Midnight*," *Modern Chinese Literature and Culture* 12.1 (Spring 2000): 81–114.
3. "Taiwanese Identity and the Crisis of Memory: Post-Chiang Mystery," in *Writing Taiwan*, edited by David Der-wei Wang and Carlos Rojas (Durham: Duke UP, 2007), pp. 213–232.
  - 3a Translated into Chinese as "Taiwan rentong yu jiyi de weiji: Jiang hou de mitai gushi," in *Shuxie Taiwan: Wenxueshi, houzhimin yu houxiandai* [Writing Taiwan: literary history, post-colonialism and postmodernism], edited by Zhou Yingxiong and Liu Jihui (Taipei: Maitian, 2000), 233–252.
2. "Modern Identity and Karmic Retribution in Clara Law's *Reincarnations of Golden Lotus*," *Asian Cinema* 10.1 (Fall 1998): 58–61.
1. \* "Shanghai's Economy of the Spectacle: The Shanghai Race Club in Liu Na'ou's and Mu Shiyong's Stories," *Modern Chinese Literature* 9.1 (Spring 1995): 39–57.

ANTHOLOGY ENTRIES

8. Four entries in *World Film Locations: Beijing*, edited by John Berra (Intellect and University of Chicago Press, accepted for publication in 2013).
7. Four entries in *The Encyclopedia of Modern China*, ed. David Pong et al. (Detroit: Charles Scribner's Sons, 2009).
6. "Mo Yan," in *The Encyclopedia of Literature and Politics*, ed. M. Keith Booker (Westport: Greenwood Press, 2005).
5. Six entries in *The Encyclopedia of Contemporary Chinese Culture*, ed. Edward Davis (New York: Routledge, 2003).
4. "Mo Yan and Red Sorghum," in *The Columbia Companion to Modern East Asian Literature*, ed. Joshua Mostow (New York: Columbia UP, 2003).
  - 4a. Revised and reprinted as "Mo Yan," in *The Columbia Companion to Chinese Literature*, ed. Kirk Denton (New York: Columbia UP, forthcoming).
3. "Lu Xun," in *Encyclopedia of Asia* (Berkshire Reference Works, 2002).
2. Eighteen entries on Scandinavian and Japanese poets in *The Routledge Who's Who in Twentieth-Century World Poetry*, ed. Mark Willhardt (London: Routledge, 2000).
1. Seven entries in *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-P'ing Collection* (New Haven: Yale UP, 1994).

BOOK REVIEWS

5. Eric Hayot, *The Hypothetical Mandarin: Sympathy, Modernity, and Chinese Pain*. *Comparative Literature Studies* 47.3 (2010): 390–393.
4. Paul G. Pickowicz and Yingjin Zhang, eds., *From Underground to Independent: Alternative Film Culture in Contemporary China*. *China Quarterly* 193 (March 2008): 182–84.
3. Lydia H. Liu, ed., *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900–1937*. *Journal of Modern Literature in Chinese* 7.1 (December 2005): 135–140.
2. Carma Hinton, Geremie Barmé and Richard Gordon, *Morning Sun*. *The American Historical Review* 109.3 (June 2004): 886–87.
1. Ban Wang, *The Sublime Figure of History: Aesthetics and Politics in Twentieth-Century China*. *CLEAR* 20 (December 1998): 206–9.

TRANSLATIONS AND INTERVIEWS

5. "The Emperor's New Clothes: An Interview with Cang Xin regarding *Identity Exchange* (2002–2007)," *Inter-Asia Photographic Review* 2.1 (fall 2011). <http://hdl.handle.net/2027/spo.7977573.0002.106>.
4. Da Jiangfu, Ma Lin, and Zhu Mu, "Neighbors: Excerpts," with Translator's Introduction. *Renditions* 71 (Spring 2009): 65–75.
3. "The Future of China's Memories: An Interview with Feng Jikai," *Journal of Modern Literature in Chinese* 5.2 (January 2002): 131–48 (with Enhua Zhang).
2. Wu Yonggang, *The Goddess*. subtitles for the film, on video CD (2001).
1. Xue Yongnian, "Declining the Morning Blossoms and Inspiring the Evening Bud: The Theory and the Practice of Tung Ch'i-ch'ang's Calligraphy," in *Proceedings of the Tung Ch'i-Ch'ang International Symposium*, Nelson-Atkins Museum, Kansas City, April 1992, pp. 6.1–6.30 (co-translator).

PUBLICATIONS (CONTINUED)

ESSAYS IN NON-ACADEMIC VENUES

9. “Ningmeng yu diannao: cong youjiti dao yishu” [The lemon and the computer: from organism to art,” in *Surface* (China edition), September 2011.
8. “The Iconography of Revolutionary Heroism: *Daughters of China*,” in *Hung Liu: Daughters of China, 1938*. Rena Bransten Gallery 2007.
  - 8a Translated as “*Zhonghua nü'er*: geming yingxiong zhuyi xiaoxiang.” Beijing: F2 Gallery exhibition catalog, 2008.
  - 8b Reprinted in *Hung Liu: Prodigal Daughter* (Hong Kong: 10 Chancery Lane Gallery, 2009).
7. “*Sharen jihua de bukeneng renwu*” [The impossible task of *My Whispering Plan*], in *Fangying zhoubao* ([http://funscreen.com.tw/ShowFans.asp?F\\_NO=26&period=20](http://funscreen.com.tw/ShowFans.asp?F_NO=26&period=20)). August 2005.
6. “Dragons at the Doorstep: Recent Trends in Asian Cinema,” *Reel News*, Spring 2001.
5. “Yinxing guomin zuokun youtai guodu” [Invisible Citizens of the Jewish State], *China Times Renjian Book Review* 4.14.1994.
4. “Guojia wenxue’ qijianqi de chuangtong” [The Labors of Incipient National Literature], *China Times Renjian Book Review* 8.27.1993.
3. “Meinü yu laji” [The Beauty and the Garbage], *China Times Renjian Book Review* 5.7.1993.
2. “Fensui ‘Yiseli shenhua’” [Shattering Israel’s National Myths], *China Times Renjian Book Review* 3.12.1993.
1. “Ltsayyer ktav, likhtov tsiyyur” [Painting Script, Writing Painting], *Studio 24* (July–August 1991): 10–11.

RESEARCH AREAS

**Fields of interest:** Chinese cinema, new media, modern literature and drama, theories of art, visual culture, and urban planning; critical theory, with special emphasis on theories of space and vision; collective memory; discourses of Enlightenment; Third Cinema; Israeli film and literature.

**Languages:** *Fluent:* Chinese, English, Hebrew, Romanian; *Reading knowledge or better:* Arabic, Danish, Dutch, French, German, Italian, Japanese, Norwegian; Spanish, Swedish, Yiddish.

PROFESSIONAL MEMBERSHIPS

Association of Chinese and Comparative Literature — ACCL (former president)  
 Association for Asian Studies — AAS (lifetime member)  
 Society for Cinema and Media Studies — SCMS  
 North American Taiwan Studies Association — NATSA (member and advisor)  
 American Comparative Literature Association — ACLA  
 Asian Cinema Studies Society — ACSS  
 Modern Language Association — MLA



TEACHING

UNIVERSITY OF WASHINGTON

Regular courses

- “Inter-Asian Cinema in a Global Context” (C LIT 596, Autumn 2017).
- “Cinema Studies Capstone Course: Cinephilia” (C LIT 400, Autumn 2015, CMS 480 Spring 2017).
- “What Makes a Great Director? A World Cinema Perspective” (on Zhang Yimou) (C LIT 271, Winter 2013; Winter 2011; Winter 2009; Winter 2003; Winter 2002 CMS 271, Winter 2017).
- Incoming graduate class practicum (C LIT 599, Autumn 2016).
- “The 1980s in the Sinophone Sphere” (C LIT 597, Autumn 2016).
- “Ethical Considerations in Modern Chinese Literature, Film, and Visual Culture” (C LIT 596, Autumn 2015).
- “The Politics of Memory in Modern Chinese Literature, Film, and Art” (C LIT 596, Winter 2013).
- “Chinese Cinemas: A Graduate-level Methodological Introduction” (C LIT 596, Winter 2007; Autumn 2012).
- “Film in the Digital Age: Parables of Virtual Existence” (C LIT 398, Summer 2012).
- “Cinephilia: Cinematic Experience in Historical Context” (C LIT 596, Winter 2012).
- “History of Cinema: 1989 to the Present (and the Rise of the International Film Festival)” (C LIT 313, Spring 2006; Spring 2007; Spring 2009; Spring 2010; Spring 2011; Spring 2012; Spring 2016).
- “Histories of Cinema in the Digital Age” (C LIT 596, Spring 2011).
- “East Asian Genre Films” (C LIT 315, co-taught with Donghee Han, Spring 2010).
- “Asian Martial Arts Films” (C LIT 272 / ASIAN 207, co-taught with Chris Hamm, Spring 2005; Winter 2006; Winter 2008; Autumn 2009; Autumn 2011; Autumn 2013; Winter 2016; Winter 2018). Support provided in 2005 by the Freeman Foundation.
- “Toward the Domination of the Image: Recent China Scholarship in Visual Studies” (C LIT 576, Spring 2009).
- “Chinese Film: A Cinema of Temporal Disjunction” (C LIT 317, Autumn 2008).
- “Accented Cinemas and the Challenge of Non-Western Films” (C LIT 596, Spring 2008).
- “Testimony and Allegory in World Literature” (C LIT 322, Spring 2001; Spring 2002; Autumn 2007; Winter 2012).
- “Theories of Third Cinema” (C LIT 302, Autumn 2007).
- “Architectural and Cinematic Spaces of Memory” (Danz course, co-taught with Vikram Prakash, Spring 2006).
- “The Figure of History in Modern Chinese Literature and Film” (C LIT 596, Winter 2006).
- “Modern Chinese Drama in Chinese (CHIN 482, Winter 2005).
- “Beijing in Transition through the Eyes of Filmmakers, Writers, Artists and Urban Planners” (C LIT 322, Autumn 2004).
- “What Is Comparative Literature? An Open-Ended Question” (C LIT 596, Autumn 2004).
- “The Horror Film: Conventions, Institutional History, and Ideology” (C LIT 272, Winter 2004).
- “Modern Chinese Drama and the Historical Imagination” (C LIT 322 / CHIN 381, Autumn 2003).
- “Cinema, Space, Memory” (C LIT 596, Autumn 2002).
- “Chinese Urban Film in Literary Context” (CHIN 560, Autumn 2001).
- “The Urban Imagination” (C LIT 322, Autumn 2001).
- “History of Chinese Cinema” (C LIT 397, Winter 2001).
- “Texts and Films on the Cultural Revolution” (CHIN 560, Winter 2001).
- “Phantoms and Monsters in Literature and Film” (C LIT 357, Autumn 2000).

FOR COURSE DESCRIPTIONS AND SYLLABI, SEE <http://faculty.washington.edu/yomi/courses.html>

## TEACHING (CONTINUED)

## UNIVERSITY OF WASHINGTON (continued)

## Study abroad

- “Paris: City, Cinematic Experience, and Personal Experimentation” (CLIT 320, offered as part of the Comparative Literature Paris Program, Autumn 2010).
- “Beijing Prepares for the Olympics.” Summer Program in Chinese Film History and Criticism at the Beijing Film Academy (Comparative Literature Departmental Study Abroad Program) (2008).
- “Beijing in Film.” Summer Program in Chinese Film History and Criticism at the Beijing Film Academy (Comparative Literature Departmental Study Abroad Program) (2006, 2007, 2010, 2011).
- “Beijing in the Streets, on Stage, and on the Silver Screen.” Exploration Seminar in Beijing (Early Autumn Quarter 2004 and Early Summer Quarter 2005).

## Courses taught as independent study

- “Intellectual Trends in 1980s China and their Aftermath” (CLIT 600, Autumn 2013).
- “Maoist cinema” (CLIT 600, Spring 2013).
- “National Cinemas: Theoretical Approaches” (CLIT 600, Spring 2010).
- “Middle Eastern Literature and the Israeli-Palestinian Conflict” (CLIT 490, Autumn 2007).
- “Guided Translation of Modern Chinese Texts” (CHIN 600, Spring 2005).
- “Postcolonial Theory” (CLIT 600, Winter 2005).
- “Aesthetics and Ideology in Modern China” (CLIT 600, Winter 2004).
- “Modern Chinese Vernacular Fiction and Film” (CLIT 600, Winter 2004).
- “Traditional Stage Conventions and Martial Arts Films” (CLIT 490, Autumn 2001).
- “Taiwanese Literature in the Colonial Period” (CLIT 600, Autumn 2000).

Senior thesis advisor: Carrie Novak (2002); Thomas Fitzgerald (2006); Shawn Boyd (UW-Tacoma; 2010); Jueun Moon (2012); Andrew Paroff (2012); Haylee Park (2012).

Student organization advisor: “Cross-Cultural Performances.”

NOMINATED FOR THE UNIVERSITY-WIDE DISTINGUISHED TEACHING AWARD, 2002 and 2005.

## Graduate student mentoring (UW and other institutions)

- Darren Byler (Anthropology, UW). Ph.D. committee, 2016–18. Dr. Byler graduated in 2018.
- Shi Xiaoxi (Peking University), visiting student to the UW, 2017/18.
- Adrian Alarilla (JSIS, UW), M.A. committee, 2017–18. Mr. Alarilla has graduated and is pursuing a Ph.D. in History at the University of Hawaii.
- Xu Pan Yiru (JSIS, UW), M.A. advisor, 2017. Ms. Xu has graduated from the UW.
- Richard Boyechko (CLCM, UW), Ph.D. committee, 2016–.
- Ungsan Kim (English, UW), Ph.D. committee, 2016–.
- Deng Lin (Tsinghua University), visiting student to the UW, 2017.
- Zhao Can (CLCM, UW), M.A. adviser, Spring 2015; Ph.D. committee chair, 2016.
- Jian (Gladys) Ge (Anthropology, UW), Graduate Studies Representative. Degree conferred 2016.
- Qian Belinda He (Comparative Literature, UW), Ph.D. committee chair.
- Xu Lihong (Communication University of China), visiting student to the UW, 2016/17. Dr. Xu has graduated and is now working at the Beijing Film Archives.
- Li Ning (Peking University), visiting student to the UW, 2016/17.
- Ge Jian (Anthropology, UW), Ph.D. committee, 2016.
- Chen Yanjiao (Nankai University), visiting student to the UW, 2015/16.

## TEACHING (CONTINUED)

## UNIVERSITY OF WASHINGTON (continued)

## Graduate student mentoring (continued)

- Xiqing Zheng (Comparative Literature, UW), Ph.D. principal advisor. Ph.D. conferred 2016. Dissertation: “Borderless Fandom and Contemporary Popular Cultural Scene in Chinese Cyberspace.” *Dr. Zheng is a professor at the Chinese Academy of Social Sciences in Beijing.*
- Wang Xiaonan (Tsinghua University), visiting student to the UW, 2014/15. *Dr. Wang works at the China Film Archives.*
- Zhang Junjun (Peking University), visiting student to the UW, 2014/15. *Dr. Zhang is Assistant Professor at the Zhejiang University of Media and Communications.*
- Nicole Talmacs (East Asian Studies, University of Sydney), Ph.D. committee. Thesis: “Cinema of Class: Audience Engagement and Social Change in Contemporary China.” Dissertation submitted 11/18/2014. *Dr. Talmacs is a Lecturer at Xi’an Jiaotong–Liverpool University in Suzhou.*
- Jennifer Eyun Kim (Built Environment, UW), Ph.D. committee, 2014-. Graduated June 2018.
- Zhang Yu (East Asian Languages and Cultures, Stanford University), Ph.D. external reader, Spring 2014.
- Nobuko Yamasaki (Comparative Literature, UW), Ph.D. committee, 2011–2014. Dissertation: “Embodied Empire: Racing and Gendering the Nation.” Ph.D. conferred 2014. *Dr. Yamasaki is Assistant Professor at Lehigh University.*
- Liang-Hua Yu (Comparative Literature, New York University), Ph.D. committee, 2013. Dissertation: “Unoriginal Sin: Transborder Media Flow, Visual Consumption, and the Emergence of a New Middle Class in Global China.” Ph.D. conferred 2014.
- Hang Tu (English, UW), M.A. co-advisor, Spring 2014; Ph.D. committee, 2014/15. *Mr. Tu is a Ph.D. student at Harvard University.*
- Josiah Byers (Jackson School, UW), M.A. committee, 2013.
- Munib Rezaie (Communication, Georgia State University), Ph.D. committee, 2013.
- Mavis Tseng (Comparative Literature, Rutgers U), Ph.D. outside reader. Ph.D. conferred 2013. *Dr. Tseng is Assistant Professor in the Center for Liberal Arts in Taipei Medical University.*
- Alicia Akins (Asian Studies, UW), M.A. committee, 2012.
- Zhuoyi Wang (Comparative Literature, UW), Ph.D. principal advisor. Dissertation: “Revolutionary Twins: Gender and Sexuality in Chinese Cinema, 1949–1966.” Ph.D. conferred 2009. *Dr. Wang is an Associate Professor at Hamilton College.*
- Shuli Chen (Comparative Literature, UW), Ph.D. committee. Dissertation: “Third World Filmmaking and the City: Spatiality in Taiwanese, Mexican, and Iranian Urban Films.” Ph.D. conferred 2009. *Dr. Chen was a postdoctoral fellow at Washington University in St. Louis in 2009–2012.*
- Tami Blumenfield (Anthropology, UW), Ph. D. Committee. Ph.D. conferred 2010. *Dr. Blumenfield is Assistant Professor at Furman University.*
- Li (Lucy) Yang (Asian Studies, University of Texas-Austin), Ph.D. committee. Ph.D. conferred 2010. *Dr. Yang is Assistant Professor at Lafayette College.*
- Chia-ying Shi (AL&L, UW), Ph.D. comps committee. Comps passed 5/26/09.
- Or Rogovin (Comparative Literature, UW), Ph.D. Comps committee. Comps passed 5/8/09. *Dr. Rogovin is Assistant Professor at Bucknell University.*
- Yizhong Gu (Comparative Literature, UW), M.A. advisor. Thesis: “‘The Three Prominences’— An Impossible Aesthetic?” M.A. conferred 2007. Ph.D. principal advisor. Comps passed 11/9/2009.
- Dror Kochan (East Asian Studies, Hebrew University in Jerusalem), Ph.D. committee. Dissertation: “Urban Change in Contemporary China: The Socio-Spatial Interlinking of Migration, Planning and the State.” *Dr. Kochan received his Ph.D. in 2014 and is now affiliated researcher at the Truman Institute, the Hebrew University of Jerusalem.*
- Laura Eshleman (Comparative Literature, UW), M.A. advisor. Thesis: “Dismembering Speech: Negotiation of Authority and Criminal Judgment in Li Boyuan’s *Wenming Xiaoshi*.” M.A. conferred August 2006. Ph.D. principal advisor. Ph.D conferred 12/2016. *Dr. Eshleman is a lecturer at Kirkland University.*
- Yang Yang (Comparative Literature, UW), M.A. advisor, 2008/9.

## TEACHING (CONTINUED)

### UNIVERSITY OF WASHINGTON (continued)

#### Graduate student mentoring (continued)

- Lihong Tang (Comparative Literature, UW), Ph.D. principal advisor. Dissertation: “Laughable Speech: A Study of Nonsense in Contemporary Popular Chinese Films and Literature.” Ph.D. conferred 2008.
- William Mitchell (Comparative Literature, UW), M.A. advisor. Thesis: “Nation and the Individual in *Midnight’s Children*.” M.A. conferred 2005. Ph.D. comps committee. Comps passed 6/5/07.
- Elena Pollacchi (East Asian Studies, Cambridge University), external Ph.D. examiner. Ph.D. exam passed 4/10/2006. *Dr. Pollacchi is Professor at the University of Gothenburg.*
- Gossamer Kuik (Comparative Literature, UW), Ph.D. principal advisor. Dissertation: “The Formation of Chinese Colonial Modernity in Medical Discourse.” Comps passed 11/23/04; dissertation expected 2010.
- Nai-huei Shen (Comparative Literature, UW), Ph.D. dissertation committee. Dissertation: “The Age of Sadness: A Study of Naturalism in Taiwanese Literature under Japanese Colonization.” Degree conferred 2003. *Dr. Shen is Chair and Associate Professor, Department of English, National Dong Hwa University.*
- Shuishan Yu (Art History, UW), Ph.D. comps committee. Dissertation: “To Achieve the Unachievable: Chang’An Avenue and the Modernization Process in Chinese Architecture.” Ph.D. conferred 2006. *Dr. Yu is Associate Professor at Northeastern University.*

NOMINATED FOR THE MARSHA LANDOLT DISTINGUISHED GRADUATE MENTOR AWARD, 2006.

#### Sponsorship of visiting scholars

- Li Yueyang (The Communication University of China), visiting scholar to the UW, 2017/18.
- Cui Jun (Henan University), visiting scholar to the UW, 2017/18.
- Li Li (Chongqing University of Posts and Telecommunications), visiting scholar to the UW, 2016/17.
- Shen Hongfen (Beijing Language and Culture University), visiting scholar to the UW, 2015–16.
- Li Daoxin (Peking University), visiting scholar to the UW, 2015.
- Li Bin (Beijing Film Academy), visiting scholar to the UW, 2014/15.
- Wen Fengqiao (Ocean University of China), visiting scholar to the UW, 2009/10.

#### Select pedagogical presentations and forums

- Cinema Studies teaching Workshop, 9/2016.
- Workshop on Guo-Juin Hong’s book manuscript, *Dire Straits: Post-1945 Taiwan Cinema and Nation in Contention*. Duke University, 11/2009.
- Introduction to the Taiwan Film Series, UW, 10/2006.
- “Using Chinese Films in the K-12 Classroom,” UW, 5/2006.
- “Bertolucci’s *Last Emperor* and Chinese History on Film,” Seattle Art Museum, 2/2005.
- “Three Versions of the New Taipei,” UW Built Environment Colloquium, 4/2005.
- “Teaching UW students in China: Lessons from the 2004 Exploration Seminar in Beijing,” 1/05
- Incoming student orientations, UW, September 2003, 2004, 2005.
- Fellows Orientation: “Technology in the classroom,” UW, 1/2003.
- Seminar for the Teachers as Scholars Program: “Testimony and Allegory on the Cultural Revolution,” UW, 2/2002.

TEACHING (CONTINUED)

UNIVERSITY OF GEORGIA

**Curriculum development and supervision:** All Chinese language instruction, 1998–2000.

**Courses**

- “East Asian Cinema” (CMLT 4200, Fall 1999).
- Classical Chinese (CHNS 4020, Spring 2000).
- Beginning Chinese (CHNS 1001, Fall 1999 and Fall 1998).
- “Ghost Stories in the Chinese Narrative Tradition” (CMLT 8980, Spring 1999).
- “Literature and the Visual Arts” (CMLT 4220/6220, Fall 1998).

**Study abroad**

- Supervised all instruction and taught the practicum class at the University System of Georgia Summer Program in Nanjing, Summer 2000.

**Educational software authored**

- “Chinese Center”: a HyperCard-based audio-visual companion to *Integrated Chinese, Levels I–II* (1999, revised 2000).
- “Click and Listen”: HTML-based on-line quizzes and listening comprehension exercises (co-authored with Qu Junfeng) (2000).

NOMINATED FOR THE SANDY BEAVER AWARD FOR EXCELLENCE IN TEACHING, 1999.

YALE UNIVERSITY

**Teaching Assistant:**

- “Introduction to Literary Theory” (LITERATURE 300, Spring 1994 and Spring 1996).
- “Introduction to Post-Colonial Literatures” (ENGL 343, Fall 1993, and Fall 1995).

## ACADEMIC PRESENTATIONS

(asterisked entries are refereed, competitive, or honorary)

172. “The Chronotope in Shackles: Virtual Reality and its Discontents.” “Workshop: “Chronotopia—urban space and time in post-2000 Sinophone film and fiction,” Lund University, 8/2018.
171. “Quanjing yu chengshi shijue de xin fazhan” [Panorama and New Developments in Urban Vision]. Shanghai University, 5/2018.
170. “The Chinese City as a Painted Scroll,” Cornell University, 4/2018.
169. “City of Shards: Chinese Urban Spaces in the Age of Digital Fragmentation.” Hamilton College, 4/2018.
168. “Panorama as Method: Stretching the Urban Canvas,” Symposium: “X as Method,” Duke University, 4/2018.
167. “Onscreen Futures: An Ethnography of the Design Office yu+Co.,” Symposium: “Emergent Potentials: Adjacency and Urban Screens.” Nanyang Technological University, 3/2018.
166. “Sinophone and Intra-Asian Film Studies,” Beijing Normal University, 3/2018.
165. “Chinese Cinema Studies outside China,” Peking University, 3/2018.
- 164 “The Chinese City as a Painted Scroll.” Reed College, 11/2017.
163. “Collecting Film Memorabilia: Cinephilia as a Time-lagged Practice.” Conference: ““Shadow History: Archive and Intermediality in Chinese Cinema.” UC-Berkeley, 10/2017.
162. “Architecture as Metaphor (Redux).” Workshop: “China Rising? India Shining? The Art of Comparison.” Duke University, 9/2017.
161. “The Painted Scroll: A Media Archaeology.” Meeting of the Association of Chinese and Comparative Literature, Chinese University of Hong Kong, 6/2017.
160. “The Painted Scroll: A Media Archaeology.” Workshop on digital media, Duke Kunshan University, 6/2017.
159. “Cong yidi malatang tanqi — shuma texiao ruhe gaibian le dianying de dingyi” [Talking of a Drop of Spicy Soup: How digital special effects have redefined cinema]. Shanghai Film Academy, 6/2017.
158. “Urban Space and Advertisement Space in Contemporary Shanghai.” Workshop: “History, Development, and Transnational Imagination: Mediation in Shanghai and World Cinema and Culture.” Fudan University, 6/2017.
157. \* “The Digitized Scroll: A Media Archaeology.” Keynote speech at the conference: “Ubiquitous Cinema - Education, Mobility, and Storytelling in the Digital Age,” Beijing Film Academy, 4/2017.
156. “Wu Wenguang and Chinese New Documentary.” Hebrew University, lecture series, 4/2017.
155. \* “Saving the Audience from Bad Films: Cinephiliac Criticism in 1980s PRC.” Annual meeting of the Society for Cinema and Media Studies, Chicago, 4/2017.
154. \* “Canju: dianying de weijin yu houpiping” [Cinematic Endgames: Crisis and Post-Criticism], Distinguished Overseas Scholar lecture series, Renmin University, 12/2016.
153. \* “Wode hanxue licheng” [My path to China studies], Hubei Normal University, 6/2016.
150. “Miying yu guanzhong xue” [Cinephilia and audience studies], Beijing Film Archives, 6/2016.
152. “Ziliao jingtou, bingdu meijie yu dushi kongjian” [Found Footage, Viral Media, and Urban Space], Fudan University, 6/2016.
151. “Shanshuihua juanzhou yu xin meiti” [Painting scrolls and new media], Beijing Normal University, 6/2016.
150. \* Invited Participant and guest moderator, Workshop on Sino-foreign Film Translation and Cooperation, organized by The State Administration of Press, Publication, Radio, Film and Television of the People’s Republic of China, Beijing and Shanghai, 6/2016.
149. “From Panorama to Scroll: Metaphors of Mediality.” Symposium: “Film Theory in Media History: ‘Nodes’ and ‘Edges.’” Shanghai University, 6/2016.
148. “Trains, Rivers, Panoramas, and Scrolls: A Genealogy of the Digitized City.” Workshop on New Media in the Sinophone Sphere, University of Washington, 5/2016.
147. “The Cinematic Reconstruction of History in Chen Guanzhong’s novels,” Northwest China Forum, University of Washington, 4/2016.
146. “The Red Guards as Film Critics: Notes on Cultural Revolution Writings on Cinema by an Alien from Outer Space,” Symposium: “The Cultural Revolution and Cinema.” Harvard University, 4/2016.

## ACADEMIC PRESENTATIONS (continued)

145. \* “Hidden in Plain Sight: “Forgotten” Films and the Cinephiliac Impulse.” Panel: ““The Forgotten, the Repressed, and the Marginalized in Chinese Film History, 1940s–2010s,” Annual meeting of the Association for Asian Studies, Seattle, 3/2016.
144. “The Last Refuge: Chinese and Jewish Refugees in Wartime Shanghai”; “The City as Found Footage: Media Reassemblage in Contemporary China.” University of Hawaii, 2/2016.
143. “Not Only Big Brother: Surveillance Cameras and Video Art in China” (in Hebrew). Haifa University, 12/2015.
142. “The City as Found Footage.” Symposium: “Digital Culture in China.” Oxford University, 12/2015.
141. “Performing Citizenship: Mobile Screens and Surveillance Cameras in Contemporary Chinese Urban Space.” University of London — School of Oriental and African Studies, 12/2015.
140. “Paris of the East and Its Wartime Downfall: Shanghai through the Eyes of Jewish Residents”; “Forget Paris: Inventing Socialist Shanghai in Film,” University of Arizona, 11/2015.
139. “The Politics of Memory and Identity Politics in Contemporary Independent Documentary.” University of Pittsburgh, 10/2015
138. Invited discussant, Conference: “New Angles on Chinese Film History. University of Minnesota, 8/2015.
137. “Dianying jiaoyu de zhuan yehua yu miying pinglun de yichan” [The professionalization of film education and the legacy of cinephiliac criticism]. Beijing Film Academy/Beijing Film Archives, 6/2015.
136. “Miyong pinglun de yichan yu Zhongguo dianying” [The legacy of cinephiliac criticism and Chinese cinema]. Peking University, 6/2015.
135. \* “Chongdie chaoben, shoujuan, he yinmu: Beijing shishenhua de shixiang” [The palimpsest, the scroll, and the screen: visualizations of gentrified Beijing]. Meeting of the Association for Chinese and Comparative Literature, Fudan University, 6/2015.
134. “The Ethics of the Image and Chinese Cinema Studies,” Workshop on Chinese and Sinophone Cinemas, University of Washington, 5/2015.
133. Discussant for the panel “Popular Serials: Radio, TV dramas, and Graphic Novels.” Symposium: “Serialization in Asia.” University of Washington, 5/2015.
132. “*In the Mood...* : How to Make Love with a Camera.” Keynote lecture. Event “Asia: Love and Other Obsessions.” Boston University, 4/2015.
131. \* “The Palimpsest and the Screen: Gentrified Beijing as Spectacle.” Panel: “Spectacular China: The Grandeur, the Better?” Annual meeting of the Association for Asian Studies, Chicago, 3/2015.
130. “Chongdie chaoben, shoujuan, he yinmu: Beijing shishenhua de shixiang” [The palimpsest, the scroll, and the screen: visualizations of gentrified Beijing]. Symposium: “Urban and Imperial Fringes.” Duke Kunshan University, 3/2015.
129. Ning Ying’s *Perpetual Motion* and Urban Cinema,” National Chengchi University (in Chinese, by Skype), 12/2014.
128. “From Scroll to Virtual Reality: Navigating Urban Space in China” (as Urban Humanities Initiative visiting Scholar). UCLA, 12/1014.
127. “Chinese Cinephilia Today.” China Onscreen Biennial public forum, UCLA, 11/2014.
126. \* “Palimpsest, Scroll, Screen: Cinematic Visualizations of Gentrified Beijing.” Annual meeting of the Society for Cinema & Media Studies, Seattle, 3/2014.
125. “From Scroll to Virtual Reality: Navigating Urban Space in China” Harvard University, 2/2014.
124. “Digital Effects and Cinephiliac Ethics: Chinese Film under the Sign of Globalization,” Wellesley College, 2/2014.
123. \* “The Spectral Return of Cinema: Globalization and Cinephilia in Contemporary Chinese Film,” Rutgers University, 1/2014.
122. “Asian Cinergy: Intra-Asian Synergies of Independent Cinema,” Jawaharlal Nehru University, Delhi, 1/2014.
121. “Virtual Beijing: Palimpsests of the Future.” Dong Hwa University, 12/2013.
120. “The Spectral Return of Cinema: Globalization and Cinephilia in Contemporary Chinese Film.” Conference: “Altering Archives: The Politics of Memory in Contemporary Sinophone Cinema.” Institute of Chinese Literature and Philosophy, Academia Sinica, Taipei, 12/2013.

ACADEMIC PRESENTATIONS (continued)

119. "The City beyond the Pale: Migrants and the Urban Cosmopolitan Fantasy in Film." Symposium: "Cosmopolitan Shanghai," UCLA 10 /2013.
118. "The Spectral Return of Cinema: Globalization and Cinephilia in Contemporary Chinese Film," Hong Kong Baptist University, 6/2013.
117. "Bulldozers, Virtual Cityscapes, and A Crying Child, or How I Stopped Worrying about Demolition and Started to Love Beijing," Asian Studies Focus colloquium, Portland Community College, 5/2013.
116. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City," Stanford University, 4/2013.
115. Author's talk on *Painting the City Red*, East Asian Studies colloquium, Stanford University, 4/2013.
114. "Virtual Beijing: Palimpsests of the Future." Symposium: "Telling Imaginaries: Places, Histories, and the Global," Arizona State University Institute for Humanities Research , 4/ 2013.
113. \* "Cinephilia in Early Post-Maoist China: 'Film Criticism of the Masses.'" Annual meeting of the Society for Cinema & Media Studies, Chicago, 3/2013.
112. Author's talk on *Painting the City Red* (in Hebrew). Haifa University, December 2012.
111. "Mr. Director, You'd Do Anything for a Laugh: Films after Mo Yan's Works" (in Hebrew). Hebrew University in Jerusalem, 12/2012.
110. "The City as Texture: Affective Resistance to the Cartography in Recent Video Art," Workshop: "City and Affect," Rutgers University, 11/2012.
109. "Digital Effects and the Ethics of the Gaze: Chinese Film under the Sign of Globalization," Princeton University, 11/2012.
108. "Rock'n'roll in Chinese Films: Sound, Music, and Symbol," The College of New Jersey, 11/2012.
107. "Digital Effects and the Ethics of the Gaze: Chinese Film under the Sign of Globalization," Yale University, 11/2012.
106. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City." Hamilton College, 10/2012.
105. "Chinese Cinephilia: Middlebrow Film Theory," Conference: "Histories of Film Theories in East Asia." University of Michigan, 9/2012.
104. "The PRC: Between the Beijing Film Academy and the Fanhall Workshop." Symposium: *Practice-Oriented Film Education around the World*, Lingnan University, 5/2012.
103. "The Erased Palimpsest: The New Asian City and the Politics of Emergence." Workshop on contemporary Chinese urbanization and migration. Duke University, 5/2012.
102. "A Genealogy of Cinephilia in the Maoist Period." Workshop on culture in Maoist China, University of Pennsylvania, 4/2012.
101. "NO CITY: Post-Cinematic and Post-Spatial Utopias in China." Whitman College, 4/2012.
100. \* "The Right to Cinematic Representation: Challenges to the *gongnongbing* Doctrine and the Development of Chinese cinephilia." Also panel chair: "Workforce: Representations of Labour." Annual Meeting of the Association for Asian Studies, Toronto, 3/2012.
99. \* "Walter Benjamin Doesn't Live Here Anymore: The City as a Sign." Keynote speech at the conference: "Placing East Asia: A Graduate Student Conference on Urbanism and the Production of Space." UC-Berkeley, 3/2012.
98. \* "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City." Part of the University Honors Program Lecture Series: "The Visual City." Kansas University, 2/2012.
97. \* Participant in the MLA Executive Committee panel "China and the World." Modern Languages Association annual convention, Seattle, 1/2012.
96. "Duli jilupian yu daoyan ziwo yishi" [Independent documentaries and directorial self-consciousness], Li Xianting Film School, 7/2011.
95. \* "In Search of the Next Big Thing: Discourses of Urgency in Contemporary Chinese Cinema." Keynote speech at the conference: "New Generation Chinese Cinema." King's College, 5/2011.
94. "Chinese Cinema and the Origins of Chinese Cinephilia." Workshop for *The Oxford Handbook of Chinese Cinemas*. Duke University, 4/2011.
93. "From Mao to Cui Yongyuan: Revolutionary Chinese Cinema through a Postsocialist Lens" (in Hebrew). Hebrew University in Jerusalem, December 2010.



## ACADEMIC PRESENTATIONS (continued)

92. "Weibi yinyong: Wang Hui xiang haiwai xuezhe de yingxiang" [Referencing Unnecessary: Wang Hui's Influence on Overseas Scholars]. Symposium: "Bieqiu xinsheng: Wang Hui de xueshu shijie yu dangdai Zhongguo sixiang de jinlu" [Do Not Seek New Voices: Wang Hui's Scholarship and the Path of Contemporary Chinese Thought]. Peking University, 7/2010. Conference proceedings publication in progress.
91. \* Workshop participant: "Film Historiography and Chinese Cinemas." Society for Cinema and Media Studies annual meeting, Los Angeles, 3/2010.
90. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City" (in Hebrew). Haifa University, 6/2010.
89. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City." University of Edinburgh, 6/2010.
88. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City." Conference: "Spectacle and the City – Urbanity in Popular Culture and Art in East Asia." University of Amsterdam, 6/2010.
87. "Red Legacy and Sepia Memory: *Film Legends* and the Re-Canonization of Maoist Film." Conference: "Red Legacy in China." Harvard University, 4/2010.
86. "The Architecture of Utopia: From Rem Koolhaas's Scale Models to RMB City." University of North Carolina, 4/2010.
85. "Taipei—the Invisible City on Film." Symposium: "East Asian Cinemas." University of Texas–Austin, 3/2010.
84. "The Instant City and the Postspatial Turn in Chinese Cinema." University of Washington China Studies Colloquium, 2/2010.
83. "The Instant City and the Postspatial Turn in Chinese Cinema." UC-Berkeley, 10/2009.
82. "The Instant City and the Postspatial Turn in Chinese Cinema." U of Oregon, 10/2009.
81. "Taipei Is Gone: The Invisible City on Film." Symposium: Sixty Years of Relations across the Taiwan Straits. UC-Berkeley, 9/2009 (in absentia).
80. "Zhongguo chengshi de houkongjian yu houdianying" (The postspatial and postcinematic in Chinese cities). Public talk at the "Meilongzhen New City" Cultural Salon, 4/2009.
79. "Zhongguo chengshi de houkongjian yu houdianying" (The postspatial and postcinematic in Chinese cities). Conference: City Life in East Asia. Fudan University, 3/2009.
78. "Urban Film as Genre: Between Subjective Experience and Official Policy." Columbia University, 2/2009.
77. "The Postspatial City and the Postcinematic Imagination." Pratt Institute, 2/2009.
76. "The Instant City and the Postspatial Turn in Chinese Cinema." Yale U, 2/2009.
75. "Architectural Modeling in China: Art, Commerce, and Politics." Reed College, 11/2008.
74. "Literary Studies between History and the Figure of History." Conference: Presenting China: Theory and Pedagogy. Washington University in St. Louis, 10/2008. 73. "Taipei—the Invisible City on Film." Emory University, 10/2008.
72. \* "Remainders and Reminders: Figures of History in Modern Chinese Literature and Film" (chair). Annual Meeting of the Association for Asian Studies, Atlanta, 4/2008.
71. "On Becoming a Father: *Crystal Boys* after Twenty-Five Years." Symposium: Modernism Revisited: The Taiwan Modernist Literary Movement in Historical Perspective. UC- Santa Barbara, 5/2008.
70. "Excuse Me, Your Camera Is in My Face: Auteurial Intervention in PRC New Documentary." University of Michigan, 4/2008.
69. \* "Chinese Cinema as an Agent of Urban Policy: Media and Political Design." Society for Cinema and Media Studies annual meeting, Philadelphia, 3/2008.
68. "Staging the Postsocialist City: The Politics of Architectural Modeling." Duke University, 2/2008.
67. "Nationalist Catharsis and Regionalist Reconciliation: Ideological Dissonance in Portrayals of the Resist Japan War." University of Victoria, 1/2008.
66. "The Future of Genre Film in China." Panel discussion with director Zhang Qi. *Yingxiang fangying* forum, Beijing, 8/2007.
65. "From Urban Culture to Urban Policy, or, How I Stopped Loving Modernity and Started Worrying about the Environment." ACCL biannual meeting, Sichuan University, 8/2007.

ACADEMIC PRESENTATIONS (continued)

64. \* “Revolutions in the Superstructure: Approaches to Cultural Popularization in Mid-Twentieth Century China” (chair and discussant). Annual Meeting of the Association for Asian Studies, Boston, 3/2007.
63. “I Love Beijing’s Tiananmen’: Carving Out Monumental and Everyday Spaces at Tiananmen Square.” Robert L. Lehman Lecture series. Reed College, 11/2006.
62. Roundtable participant, *Modernism: Chinese Art and Poetry in Global Context*. Pacific Lutheran University, 5/2006.
61. “The Political Campaign as Genre: Iconography and Ideological Affinity in the Cinema of the Seventeen Years.” Symposium on Chinese Film. CUNY-College of Staten Island, 10/2005.
60. \* “A Prehistory of New Urban Cinema.” Conference: National, Transnational, and International: Chinese Cinema and Asian Cinema in the Context of Globalization, Beijing and Shanghai, 6/2005.
59. “The Ghostly Passing of Transnational Cinema.” Symposium: Romancing Passing. Haverford College, 4/2005.
58. “Beyond the Urban Culture Paradigm: The Cinema as a Participant in Urban Planning.” Chinese Urbanism Workshop. University of British Columbia, 4/2005.
57. “Psychokinesis and Cinekinesis: The Cross-Border Tentacles of East Asian Horror Films.” Conference: “Asia in a Globalizing World.” UI, Urbana-Champaign, 4/2005.
56. \* “From Cinematic Drama to Staged Film: Preliminary Thoughts on the Performing Arts during the Seventeen Years Period.” Also panel chair: “The Shadowy Theater of Chinese Cinema: Traversing the Boundaries between Twentieth Century Chinese Cinema and Drama.” Annual Meeting of the Association for Asian Studies, Chicago, 3/2005.
55. “Commercial Cinema, Independent Films, and Blurry Borderlines.” Panel: “Contemporary Artistic Expression in China.” Seattle Art Museum, 3/2005.
54. “Urban Planning as a Metaphor: Beijing on the Silver Screen” (in Hebrew). Haifa University, 12/2004.
53. “The Purloined Hazard Tape: Arthur Chu’s *My Whispering Plan* and the Impossibility of Taiwanese Cinema.” 2004 International Conference on Taiwan Cinema. National Central University, Taiwan, 12/2004.
52. \* “Concrete, Chromo, and Celluloid: Three Versions of the New Taipei.” GASS3 Conference, Singapore National University, 12/2004.
51. \* “Feature and Documentary Films: Propaganda and Aesthetics.” Annual Meeting of the West Coast Association of Asian Studies, University of Washington, 10/2004.
50. “Chinese Cinema in the Age of Commercial Advertisement: The Filmmaker as a Cultural Broker.” *China Quarterly* Workshop on Arts and Culture in Contemporary China. Harvard University, 10/2004.
49. “Documenting the Moment: Recent Documentary Films.” Forum on “The Documentary Impulse.” China Institute, New York, 6/2004.
48. “Feature and Documentary Films: Propaganda and Aesthetics.” Annual Meeting of the West Coast Association of Asian Studies. University of Washington, 10/2004.
47. “Urban Development and Citizen Resistance.” Forum on Public Spaces and the Public Sphere. University of Washington, 5/2004.
46. Panel Discussant. Conference: Chinese Cosmopolitanism: New Perspectives on the Location of “Cultural China.” Harvard University, 5/2004.
45. \* “Cityscapes in Virtual Space: Urban Change and Recent Digital Art.” Annual Meeting of the Association for Asian Studies, San Diego, 3/2004.
44. “Neighborhood Renewal Projects in the PRC: On the Connection among Urban Design, Politics, and the Cinema.” Hebrew University, 3/2004.
43. “The New Cinema as a Paradigmatic Barrier: Insights Gleaned from Recent Publications.” Conference: Taiwan Cinema and Hollywood Hegemony: Aesthetics, Genre, Industry. National Taiwan University, 11/2003.
42. “Documentary Filmmaking as Civic Resistance.” Conference: Taiwan’s New Cinema: Images, Origins, and Economic Miracles. Yale University, 11/2003.
41. “*Longxugou*—dushi jingguan yu lishi jiyi” [Dragon Whiskers Creek: Urban Spectacle and Historical Memory]. Conference: Beijing: Urban Culture and Historical Memory. Peking University, 10/2003.
40. “Eastern Spirituality in Translingual Garb: Theories of Linear Perspective in the Republican Period.” Workshop on Visual Culture in Modern China. University of Washington, 5/2003.

ACADEMIC PRESENTATIONS (continued)

39. "Public Residences, Private Streets: The Urban Semiotics of Edward Yang's *Mahjong*." Symposium on Edward Yang's Films. University of Florida, 4/2003.
38. "Politics and Entertainment in Recent Chinese Cinema." Wang Center symposium on China in the 21<sup>st</sup> Century. Pacific Lutheran University, 4/2003.
37. "Taiwan's Construction Boom: A Look through the Movie Camera." Meeting of the Intercollegiate Taiwanese American Students Association. University of Washington, 4/2003.
36. \* "From the Founding Ceremony to *The Founding Ceremony*: Tiananmen in Documentary, Docudrama, and Fictional Films." Also panel chair and organizer: "Mighty Real: Realisms in Chinese Cinema." Annual Meeting of the Association for Asian Studies Chicago, 3/2003.
35. \* "Shanghai's Cinematic Memory and the Forgotten Good Eighth Company Campaign." Annual Meeting of the Association of Asian Studies of Japan, Sophia University, 6/2002.
34. "The Conundrum of Taiwanese Drama at the End of the Century: On Stan Lai's Recent Works." Annual Conference for Taiwanese History and Culture. Washington University in St. Louis, 5/2002.
33. \* "In Search of History Point Zero: Taiwan Drama at the Turn of the Century." Annual Meeting of the Association for Asian Studies, Washington DC, 4/2002.
32. "Post-memory: the Cultural Revolution in Postsocialist Cinema." Symposium: Cultural Productions and the Cultural Revolution. University of British Columbia, 3/2002.
31. "What Time Was it There: an Archeology of Taiwan's Millennial Anxieties." Symposium on Taiwan Culture. University of Wisconsin, Madison, 3/2002.
30. "The Cultural Revolution in Film: From Criticism to Nostalgia." Symposium: What the Cultural Revolution Means Today? University of Washington, 2/2002.
29. "Pedagogical Lessons from the Reception of *Crouching Tiger, Hidden Dragon*." Symposium: Taiwan Studies at the Millennium. Texas University, Austin, 8/2001.
28. "How the American distribution system influences the American taste in Chinese films (in Chinese)." Beijing Film Academy, 7/2001.
27. \* "Memory at a Standstill: Cinematic Memory in *In the Heat of the Sun*." Meeting of the Association for Chinese and Comparative Literature, Fudan University, 6/2001.
26. Panel participant: "Dragons at the Doorstep: Recent Asian Cinema." Seattle International Film Festival. Seattle, 6/2001.
25. \* "A Blinding Red Light: The Displacement of Rhetoric in Post-Cultural Revolution Cinema." Annual Meeting of the Association for Asian Studies, Chicago, 3/2001.
24. "The Big Paint Vat: Shanghai's Changing Cinematic Images, 1949–1964." International Conference on Shanghai. New York University, 4/2001.
23. "Beyond the Exotic: Chinese Cinema in the 1990s." Contemporary Art in the PRC Lecture Series University of Victoria, 3/2001.
22. "The Ruins of Memory: Demolition, Trauma and Nostalgia in Chinese Urban Cinema." Conference: The Urban Generation: Chinese Cinema and Society in Transformation. New York University, 3/2001.
21. \* "A Cinematic History of Forgetting: Construction Boom and Social Unrest in '80s Taipei." Annual Conference for Taiwanese History and Culture, UCLA, 10/2000.
20. "After Maospeak: Cinema in the Wake of the Cultural Revolution." Workshop on the Cultural Revolution. UC-Berkeley, 4/2000.
19. "Taipei and Beijing Cinematic Poetics of Demolition." Conference: Contested Modernities. Columbia University, 4/2000.
18. \* "Revolution, Monstrosity and Phantasmagoria in Ma-Xu Weibang's *Song at Midnight*." Annual Meeting of the Association for Asian Studies, San Diego, 3/2000.
17. \* "Too Much Memory: Visual Overload in PRC War Films." Comparative Literature Association Conference, Yale University, 2/2000.
16. "A Blinding Red Light: Cinema and Political Authority during the Cultural Revolution." Symposium: Picturing Politics: A Symposium on the Chinese Creative Woodblock Print Movement. Pittsburgh University, 10/1999.
15. \* "Fin-de-Siècle Splendor and the Politics of Comparison." The Eighth Quadrennial International Conference on Comparative Literature in the Republic of China, Tamkang University, 8/1999. Published in the Conference Proceedings, 43–54.

14. \* "The Everyday and the Sublime: Art and Aesthetics of Asia" (discussant). Southeast Regional Conference of the Association for Asian Studies, University of Georgia, 1/1999.
13. "Taiwanese Identity as the Unknown: Post-Chiang Mystery." Conference: Writing Taiwan: Strategies of Representation. Columbia University, 5/1998.
12. "On the Historical Consciousness of Fictional Characters." Symposium: History in Modernity: Shanghai and Beyond. UC-Berkeley, 4/1998.
11. \* "Negotiating Historical Experience and Private Time: Zhang Xianliang's *My Bodhi Tree*." Annual Meeting of the Association for Asian Studies, Washington DC, 3/1998.
10. "The Betrayal of History: 'Paradoxes of Redemption in Twentieth-Century Chinese Fiction.'" UCLA China Workshop. UCLA, 11/1997.
9. Discussant: Center for Chinese Studies Workshop. UC-Berkeley, 10/1997.
8. \* "Dialogics and Cinematics of Representation" (discussant). Association for Asian Studies New England Conference, Wesleyan University, 10/1997.
7. Discussant at the conference: Maritime China: Culture, Commerce, and Society. UC-Berkeley, 3/1998.
6. "Purple Ashes of Time: Chen Yingzhen's 'Mountain Path.'" Conference: Critiques of Gender, Cultural, and National Discourses of Taiwan. Columbia University, 8/1997.
5. "Race at the Races: Subversive Spectatorship at the Shanghai Horse Race Club." Conference: Mapping Race: Bodies of Knowledge, Boundaries of Difference. Yale University, 5/1997.
4. \* "The Cruelty in Writing: Lu Xun's 'Diary of a Madman' and Authorial Complicity." The Sixth Annual Graduate Conference on French, Francophone and Comparative Literature, Columbia University, 3/1996. Published in the Conference Proceedings, 49-54.
3. \* "Writing Across the Historical Abyss: Contending Temporalities in Zhang Xianliang's *Grass Soup*." Also discussant: "Defining the New: Literary Production in the 1920s." The Sixth Annual Graduate Student Conference on East Asia, Columbia University, 2/1997.
2. "Violence and Authorship in Lu Xun's *Call to Arms* and Li Ang's *The Butcher's Wife*." Wesleyan University, 10/1996.
1. "The Binding of Isaac in Hebrew Poetry: In Memory of Yitzhak Rabin." Yale University, 11/1995.

#### MEDIA APPEARANCES

6. "Tiananmen, simbol de poder i de revolta," Catalonia Ràdio, July 2014.
5. "Censored, Ironic, and Too Big to Ignore," interview with Wen Liu on contextchina.com. May 3, 2013.
4. "The Seattle International Festival, the U.S.'s Largest" (in Chinese), report by Chao Shau-Lee for the Voice of America. June 2007.
3. *That's Beijing* report on Feng Xiaogang by Gwynn Guilford., August 2006.
2. "Dialogue", TV program, CCTV International (anchor: Tian Wei). On the current state of Chinese cinema. July 2006.
1. "What's the Word?: Mystery Stories Around the World," National Public Radio, produced by Sally Placksin and supported by the Modern Language Association, 1998.

## ACADEMIC SERVICE AND ADMINISTRATION

**Editorial responsibilities**

Editor-in-Chief (together with Weihong Bao), *Journal of Chinese Cinemas*, 2017–.  
 Book Review Editor (film and media), *Modern Chinese Literature and Culture*, 2003–2014.  
 Book Review Editor, *Modern Languages Quarterly*, 2003/04.

**National and international boards and committees**

Member, American Comparative Literature Association (ACLA) Charles Bernheimer Prize committee for best dissertation, 2018–2021.  
 Scientific Advisory Board, Audiovisual Translation and Dissemination committee (AVTD China), China Alliance of Radio, Film and Television, 2017–present.  
 Editorial Board, “Documentary and Method” book series, China International Broadcast Publishing House, 2017–present.  
 Advisory Board, *Huayu dianying* [journal of Chinese-language cinema], University of Shanghai.  
 Panel selection committee for the annual meeting, American Comparative Literature Association, 2014.  
 President, The Association of Chinese and Comparative Literature, 2006–2008.  
 Overseas Academic Committee, Institute for Cultural Studies, Capital Normal University, PRC, 2013–present.  
 Association for Asian Studies, post-1900 Levenson Book Prize Committee, 2015; committee chair, 2016.  
 Editorial Board, East Asian film series, Edinburgh University Press, 2012–present.  
 Editorial Board, *Modern Language Quarterly*, 2003–present.  
 Advisory Board, *Journal of Chinese Cinemas*, 2006–2016.  
 Editorial Board, *Concentric*, 2011–present.  
 International Advisory Board, “TransAsia: Screen Cultures” series, Hong Kong University Press, 2006–present.  
 Editorial Board, “Literary Conjugations” book series, UW Press, 2003–present.  
 Seattle Jewish Film Festival Programming Committee, 2010/11.  
 Curatorial Committee, China Institute in America project for remastering Chinese films, 2003.  
 Houston, Texas Committee for Administering the HSK Standardized Test, 1998/9.

**Reviewing**

External Reviewer, University at Buffalo Asian Studies Program, 2018.  
 Member, Academic Consultation Panel, assessment visit for the School of Communication, Hong Kong Baptist University, 2018.  
 Manuscript reviewer for *Affirmations: of the Modern*, Brill, British Film Institute, Cambria, *China Information*, *China Quarterly*, *CLEAR*, Columbia University Press, *Concentric*, *Critical Asian Studies*, *Cross-Currents*, *Cultural Critique*, Duke University Press, Edinburgh University Press, *Frontiers of Literary Studies in China*, Harvard University Press, Hong Kong University Press, I.B. Tauris, Indiana University Press, *International Journal of Cultural Policy*, *Journal of Chinese Cinemas*, *Journal of Korean Studies*, *Journal of Modern Literature in Chinese*, Layman Poupard Publishing, *Modern China*, *Modern Chinese Literature and Culture*, *Modern Language Quarterly*, *positions: east asia cultures critique*, Routledge, *Societies*, Stanford University Press, *Twentieth-Century China*, Weatherhill East Asian Institute, University of Hawaii Press, University of Illinois Press, University of Minnesota Press, University of Washington Press.  
 Reappointment and tenure reviewer: over thirty cases in U.S., Taiwan, and Hong Kong universities.  
 Grant reviewer (CUNY, Marsden Fund, NRC-CNRC, RGC-Hong Kong, UCHRI).

**Administrative positions**

Graduate Program Coordinator (Comparative Literature, Cinema and Media, UW), 2016–  
 Director, Summer Program in Chinese Film History and Criticism (Comparative Literature Departmental Study Abroad Program, hosted at the Beijing Film Academy), 2006–2011.  
 Director, the Chinese Language Program at the University of Georgian in Athens, 1998–2000.  
 Resident Director, the University System of Georgia Summer Program in Nanjing, 2000.

ACADEMIC SERVICE (CONTINUED)

**International conference and event organization**

Symposium: “The Future of Cinephilia,” sponsored by the Beijing Film Academy (UW, October 2018).  
 Workshop: Redefining the Sinophone Cinema Sphere,” sponsored by the Chiang Ching-kuo Inter-University Center for Sinology (UW, October 2017).  
 Multi-panel co-director: “New Media and Mediality,” meeting of the Association of Chinese and Comparative Literature, Chinese University of Hong Kong, 6/2017.  
 Workshops: Wu Wenguang and Chinese New Documentary (Hebrew University, Jerusalem Cinemateque, Tel Aviv University, Tel Aviv Cinemateque, and Van Leer Institute, April 2017).  
 Workshop: New Media in the Sinophone Sphere,” sponsored by the Chiang Ching-kuo Inter-University Center for Sinology (UW, May 2016).  
 Workshop: “The Current State of Sinophone Cinema Studies,” sponsored by the Chiang Ching-kuo Inter-University Center for Sinology (UW, June 2015).  
 Workshop on independent Chinese documentary, with Wu Wenguang (UW, November 2014).  
 Taiwan Film Festival (UW, Autumn 2007; 2008).  
 Literature, Media, and the Environment: Biannual meeting of the Association for Chinese and Comparative Literature (University of Sichuan, August 2007).  
 Cinema at the City’s Edge: Film and Urban Space in East Asia—co-organizer (UW, April 2006).  
 REEL CHINA documentary film festival (UW, Autumn 2004; 2007).  
 Speaker series on Chinese Cities—co-organizer (UW, Autumn 2004).  
 Symposium on Visual Culture in Modern China (UW, May 2003).  
 Annual Meeting of the Asian Cinema Studies Society (UW, May 2003).  
 History in Modernity: Shanghai and Beyond—co-organizer (UC-Berkeley, May 1998).

**International research group organization**

Permanent seminar on Chinese Visual and Media Studies, Chiang Ching-kuo Inter-University Center for Sinology (project head), 2015–2018.

UNIVERSITY OF WASHINGTON: **Departmental and university-wide committees:**

Chair, promotion committee, James Tweedie (2018).  
 Faculty Senate, 2004–6; 2015–7.  
 Director of Graduate Studies, 2016–.  
 Chair, search committee for cinema lecturer, 2013/14.  
 Comparative literature executive committee, 2002–5; 2007–present.  
 Comparative literature graduate admissions committee (CMS), 2015–present.  
 Comparative literature graduate studies committee, 2000–02, 2004–06; 2008–10; 2011–14.  
 Arts, Humanities, and Social Sciences subcommittee of the Royalty Research Fund, 2012–  
 Promotion committee, Eric Ames (2012).  
 Tenure committees: James Tweedie (2010); Joze Alaniz (2008); Jennifer Bean (2006).  
 Chair, reappointment committees, Sudhir Mahadevan (2011); Francisco Benitez (2008).  
 Reappointment Committee, James Tweedie, 2005.  
 Comparative Literature Diversity Committee, 2009–10.  
 Cinema studies executive committee, 2000–present.  
 Chair, search committee for South Asian cinema, 2007/8.  
 East Asia Center committee for course development awards, 2008.  
 China Program colloquium committee, 2006; 2008.  
 Committee on student exchange with China, 2005.  
 Felliniana conference committee, 2002–3.  
 Search committee for cinema studies, 2003.  
 Graduate School representative (multiple Ph.D. committees).

ACADEMIC SERVICE (CONTINUED)

UNIVERSITY OF GEORGIA: **Departmental and university-wide committees**

University System SCIE Asian Council, 1998–2000.  
Franklin College Computing Committee, 1999/2000.  
International Education Strategy for Asia Committee, 1998/9.  
Georgia Museum of Art Film Committee, 1998–2000.  
Comparative Literature Ad hoc Assessment Committee, 1999/2000.  
Search Committee for Korean Language and Literature, 1998/9.  
Dissertation Committees — Wei Qin; Huang Shu-ying; David Kelman.  
Comparative Literature Web Committee, 1998–2000.  
Comparative Literature Computer Consultant Search Committee, 1998.

UNIVERSITY OF WASHINGTON: **Funded research groups**

Next City, Now Urbanism, Mellon Foundation Sawyer Seminar (core member), 2010–2011.  
Visual Praxis Collective: Cross-Disciplinary Research Cluster (fellow investigator), 2007/8.  
Rockefeller Foundation grant for Critical Asian Studies II: Forum on Trauma, History, and Asia (application co-author and core faculty), 2002–5.  
Project Cinema: Film Studies in the Twenty-First Century, UW Simpson Center for the Humanities (co-investigator), 2001/2.  
“Public Spaces and the Public Sphere: Multidisciplinary Inquiries into Urban Change in the Pacific Rim,” lecture series, Institute for Transnational Studies (co-investigator), 2002/3.

UNIVERSITY OF GEORGIA AND UNIVERSITY OF WASHINGTON: **Grants obtained for university activities**

Confucius Institute of Washington, multiple grants for hosting guest scholars on campus, 2015, 2016.  
Beijing Film Academy, Annual Symposium on the Future of Cinema, 2018–.  
Chiang Ching-kuo Inter-University Center for Sinology, Annual Seminar on Sinophone Visual Culture, 2015–2017.  
UW Simpson Center for the Humanities funding for Interdisciplinary Projects: Moving Image Research Group (MIRG) (co-investigator), 2010-13.  
Danz Lectureship for Yitzhak Laor, 2007/8.  
Institute for Transnational Studies, project grant for “Picturing the Global Megacity” (co-investigator), 2007/8.  
Vice Provost for Global Affairs, UW, Grant for the Summer Program in Chinese Film History and Criticism, 2006; 2007.  
Institute for Transnational Studies support for “Cinema at the City’s Edge” conference, 2006.  
Simpson Center for the Humanities support for “Cinema at the City’s Edge” conference, 2006.  
East Asia Center support for “Cinema at the City’s Edge” conference, 2006.  
UW China Program Fritz Endowment support for hosting the Reel China documentary film festival, 2004.  
Freeman Foundation scholarships for Beijing Exploration Seminar participants, 2004.  
UW China Program Fritz Endowment support for Workshop on Visual Culture in Twentieth-century China, 2003/5.  
East Asia Center support for Asian Cinema and Chinese Visual Culture: Conference and Workshop, 2003/5.  
UW Simpson Center for the Humanities funding for Interdisciplinary Projects (Asian Cinema and Chinese Visual Culture: Conference and Workshop, 2003/5).  
UGA Center for the Humanities and Arts support for invited public lecture, 1999.  
UGA Associate Dean’s funds for Audio-visual equipment, 1999.  
UGA Associate Dean’s funds for the Chinese & African Computer Lab, 1999.  
UGA Franklin College Computing Committee Instructional Technology Award, 1999.  
UGA Center for Asian Studies fund for the Chinese Language Program, 1998/9.  
UGA Associate Dean’s funds for the Chinese Language Program, 1998/9.

ACADEMIC SERVICE (CONTINUED)

**Web design and maintenance**

Webmaster for the Association of Chinese and Comparative Literature (2006–2008).

Webmaster for the Asian Cinema Studies Society (2001–2004).

University of Washington: Course websites; Felliniana website (first version).

University of Georgia: Course websites; Home page for the Department of Comparative Literature; Home page for the Chinese Language Program.

Last updated July 2018