

LING ZHANG

Associate Professor, Cinema and Television Studies,
Purchase College, State University of New York

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PROFESSIONAL APPOINTMENTS

- 2024-present** Associate Professor in Cinema Studies, Purchase College, SUNY
- 2025** Research Fellow, Fondation maison des sciences de l'homme (FMSH), Paris
- 2024-2025** IIAS Research Fellow, Leiden University, the Netherlands
- 2017-2024** Assistant Professor in Cinema Studies, Purchase College, SUNY
- 2019-20** Postdoctoral Fellow, Henry Luce Foundation/ACLS (American Council of Learned Societies) Program in China Studies
- 2016-2017** Visiting Assistant Professor in Cinema Studies, Purchase College, SUNY

EDUCATION

- 2016** **Ph.D., University of Chicago**, Department of Cinema and Media Studies
Dissertation: *Sound Images: Acoustic Culture and Transmediality in 1920s-1940s Chinese Cinema*
Committee: James Lastra (co-chair), Thomas Gunning (co-chair), Paola Iovene (East Asian Languages and Civilization), Daniel Morgan, Xinyu Dong
- 2002** **M.A., Beijing Film Academy** (Beijing, China): Department of Film Studies

AWARDS, HONORS & FELLOWSHIPS

- August-October 2025** Research Fellow, Fondation Maison des Science de L'homme (FMSH), Paris, France
- 2023** Summer Visiting Fellowship, Xi'an Jiaotong-Liverpool University
- 2017-18** Eugene Grant Inventive Research Award, SUNY Purchase College
- 2015-16** Doctoral Fellowship, Chiang Ching-kuo Foundation for International Scholarly Exchange
- 2014-15** Harper Dissertation Fellowship, Humanities Division, The University of Chicago
- 2013-14** Chinese Studies Dissertation Fellowship, Center for East Asian Studies, The University of Chicago
- 2012** Chinese Studies Pre-Dissertation Research Grant, Center for East Asian Studies, The University of Chicago

PUBLICATIONS

BOOKS

- 2026 Co-editor (with Kevin Donnelly and Jady Jiang), *The Politics of the Soundtrack* (in preparation)
- 2025 Co-editor (with Pao-chen Tang and Yuqian Yan), *Socializing Medicine: Health Humanities and East Asian Media* (Hong Kong University Press)
- In Progress “Sounding Wayward Journeys: Traveling Film and Media in China and the World, 1949-1989”
- In Progress *Unruly Sounds: Chinese Cinema and Transnational Acoustic Culture, 1929-1949*

PEER-REVIEWED ARTICLES

- 2026 “Accordion or Piano?: Working Class Transnational Musical Micro-politics in *The Piano in a Factory* (2010),” *Afterimage* (forthcoming)
- 2025 “A scratch Embellishing an Empty Face: ‘Shamate’ Subculture and Chinese Migrant Workers in *We Were Smart* (2019),” *The South Atlantic Quarterly* 124:4, October 2025, 809-836
- Project “Cinema is an Evening Class for People: ‘Pan-Africanism’ and the Unfinished of African Anti-Colonial Cinema,” *Film Art/Dianying Yishu*, Issue 5, 2025: 44-54
- “Dressing the Wounds: Medical Internationalism and Embodied Realism in *Dr. Bethune* (1965),” *Canadian Journal of Film Studies*, Volume 34 NO. 1, Spring 2025, 7-33
- 2022 “Sound Shimmers, Luminosity in the Darkness: Ear-witnessing Cold War Paranoia in Edward Yang’s *A Brighter Summer Day* (1991),” *JCMS: Journal of Cinema and Media Studies*, Volume 61, Issue 4, Summer 2022, 132-156.
- 2021 “From ‘Mystification’ to ‘Massification’: Canton Counterespionage Films and Cold War Geopolitics,” *The Journal of Popular Culture*, Vol. 54, No.6, 1309-1330.
- “Gender, Ethnicity and Socialist Modernity: Journey Narrative and Road Mode in *Five Golden Flowers*: 性别、民族与社会主义现代性: 《五朵金花》中的旅途叙事与公路形态,” *Journal of Chinese Women’s Studies* 妇女研究论丛, No. 4, 2021, 32-46.
- 2020 “Foreshadowing the Future of Capitalism: Surveillance Technology and Digital Realism in Xu Bing’s *Dragonfly Eyes* (2017),” *Comparative Cinema*, Vol. VIII, No. 14, 62-81.
- 2015 “Rhythmic Movement, the City Symphony and Transcultural Transmediality: Liu Na’ou and *The Man Who Has a Camera* (1933),” *Journal of Chinese Cinemas* 9.1: 42-61.
- 2013 “Shen and Cinema in 1930s Shanghai.” *CLCWeb: Comparative Literature and Culture* 15.2, <<http://dx.doi.org/10.7771/1481-4374.2226>>
- 2010 “Revolutionary Aestheticism and Excess: Transformation of the Idealized Female Body in *The Red Lantern* on Stage and Screen,” *The New Zealand Journal of Asian Studies* 12.1 (June): 67-92.

BOOK CHAPTERS

- 2026 “Thunderous Silence: Outcry of the ‘Mad’ Woman in *Little Toys* (xiaowanyi, Sun Yu, 1933),” in Martin Johnson and Liz Clarke, eds., *Teaching Companion to Silent Cinema*, Rutgers University Press (forthcoming).
- 2024 “Sound in Transition and Transmission: The Evocation and Mediation of Acoustic Experience in *Two Stars in the Milky Way* (1931),” in Jeremy Barham, ed. *The Routledge Companion to Global Film Music in the Early Sound Era*, Routledge.
- 2022 “*Taipei Story* (1985): Floundering in the City of Stone and Glass,” in Emilie Yeh and Wenchi Lin, eds., *Thirty-two New Takes on Taiwan Cinema*, University of Michigan Press. [peer reviewed]
- “Voicing New Life: Prostitute Reform and the Socialist Public Sphere in 1950s Chinese Cinema,” in Erica Stein, Germaine R. Halegoua and Brendan Kredell, eds., *The Routledge Companion to Media and the City* (Routledge), 89-99.
- 2020 “Sounding Travel Documentary in Wartime China: the Dual Journey of *Long Live the Nation*,” in James Cahill and Luca Caminati, eds. *Cinema of Exploration* (AFI/Routledge).
- 2018 “Navigating Gender, Ethnicity, and Space: *Five Golden Flowers* (1959) as a Socialist Road Movie,” in Timothy Corrigan and José Duarte, eds. *The Global Road Movie: Alternative Journeys*, Intellect [peer reviewed].
- “Rhythmic Movement, Metaphoric Sound, and Transcultural Transmediality: Liu Na’ou and *The Man Who Has a Camera* (1933)” in Emilie Yeh, ed., *Early Film Culture in Hong Kong, Taiwan and Republican China: Kaleidoscopic Histories*, University of Michigan Press [peer reviewed].
- 2015 “穿過記憶的聲音之膜：侯孝賢電影《戲夢人生》中的旁白與音景” [Through the Acoustic Membrane of Memory: Voice-over, Playback, and Soundscape in Hou Hsiao-Hsien’s *The Puppetmaster*] (reprint), in Wenchi Lin, Shiao-ying Shen and Chen-ya Li, eds. *Time of Theatre and Dream: City, History and Aesthetic in Hou Hsiao-Hsien’s Films* (戲夢時光：侯孝賢電影的城市，歷史，美學) (Taipei: Taipei Film Archive [台北電影資料館]) [peer reviewed].
- 2014 “Digitizing City Symphony, Stabilizing the Shadow of Time: Montage and Temporal-Spatial Construction in *San Yuan Li*,” in Matthew D. Johnson, Luke Vulpiani, Keith B. Wagner and Kiki Tianqi Yu, eds. *China’s iGeneration: Filmmakers, Films, and Audiences in a New Media Age* (Continuum Publishing Corporation), 105-24 [peer reviewed].
- 2011 “穿過記憶的聲音之膜：侯孝賢電影《戲夢人生》中的旁白與音景” [Through the Acoustic Membrane of Memory: Voice-over, Playback, and Soundscape in Hou Hsiao-Hsien’s *The Puppetmaster*], in Zeng Shaoqian and Xu Qiling, eds. *Stir/Still: Approaching the Field of Vision* (變遷流轉：視域之境). (Taipei: Shulin [台北：書林]) [peer reviewed].

ADDITIONAL PUBLICATIONS

- 2022 Book review of *Chinese Film Classics, 1922-1949*, by Christopher Rea (New York: Columbia University Press, 2021. 381 pp.), *China Review International*, Vol.27, No. 2, 2020.
- 2020 “Projecting Self-reflexivity: Curtains and Digital Screens in Beijing Opera Film *Dream of the Bridal Chamber* (2005),” *Yearbook for Traditional Music* 2020 (Cambridge University Press), Volume 52, 256-261.
- 2019 Book review of *Animated Encounters: Transnational Movements of Chinese Animation, 1940s-1970s*, by Daisy Yan Du (Honolulu: University of Hawai'i Press, 2019. 276 pp.), *ACAS* (Association for Chinese Animation Studies), October 6.
- 2017 “Rabbit In and Out of the Moon: A Retrospective of Emiko Omori,” *Film Quarterly*, Fall, 2017, 42-50.
- 2015 “后工業哥特/詩意與慢電影:蔡明亮電影《郊遊》中的廢墟意象” [Post-industrial Gothic/Poetic and “Slow Cinema”: The Imagery of Ruins in Tsai Ming-Liang’s *Stray Dogs* (2013)], *Journal of Guizhou University* (貴州大學學報), 29.3.
- 2014 “崑劇舞台與電影銀幕: 回首《十五貫》” [The Kun Opera Stage and the Film Screen: A Retrospect of *Fifteen Strings of Coins*], *Film Appreciation Journal* 電影欣賞. Taiwan. Summer, 31-36.
- 2012 “兩個版本崑曲電影《牡丹亭》中戲曲空間的電影化 (The Cinematization of Operatic Space in two Kun Opera Films of *Peony Pavilion*),” *Journal of the National Academy of Chinese Theatre Arts* (中國戲曲學院學報). Vol. 33, No. 4, 59-62.
- 2011 “數字化‘都市交響曲’, 捕捉時間的陰影: 《三元里》中的蒙太奇與時空構造,” 《文化研究》第11輯/陶東風、周憲主編, 北京: 社會科學文獻出版社, June.
- 2010 “穿過記憶的聲音之膜: 侯孝賢電影《戲夢人生》中的旁白與音景” [Through the Acoustic Membrane of Memory: Voice-over and Soundscape in Hou Hsiao-Hsien’s *The Puppetmaster*], *Film Appreciation* (電影欣賞) 7.2: 33-47.
- 2009 “Collecting the Ashes of Time: The Temporality and Materiality of Industrial Ruins in Wang Bing’s documentary *West of the Tracks* (Tiexiqu, 2002),” *Asian Cinema*, Spring/Summer, 16-34.
- 2008 “Filmic Witness and Memory in the Throes of Urbanization.” *Film Art* (Dianying yishu), No. 2.
- 2001 Contributor, *Film Appreciation Guide* [Dianying xinshang zhinan]. Beijing: Chinese Broadcasting and Television Press.
- 2000 “The Dream in the Jungle—A Textual Analysis on Julio Medem’s *Cows*.” *Journal*

of Beijing Film Academy.

TRANSLATIONS OF ACADEMIC ESSAYS (ENGLISH TO CHINESE)

- 2017** Tom Gunning, “描摹身體：攝影、偵探與早期電影” [Tracing the Individual Body: Photography, Detectives, and Early Cinema], in Tang Hongfeng 唐宏峰, ed. 現代性的視覺政體：視覺現代性讀本 *Visual Modernity Reader*, Henan University Press, 2018.
- 2015** Tom Gunning, “尤里斯·伊文思，二十世紀荷蘭與世界的導演” [Joris Ivens, Filmmaker of the Twentieth Century, Netherlands and the World], *Film Art* 電影藝術, Issue 5.
- Tom Gunning, “運動之吸引力：現代再現與運動影像” [The Attraction of Motion: Modern Representation and the Image of Movement], in *Cinema Studies* 電影研究.
- Tom Gunning, “色彩夜間何處尋?” [Where Do Colors Go at Night?], in *Cinema Studies* 電影研究, Issue 2.
- 2014** Trond Lundemo, “電影理論作為檔案理論” [Film Theory as Archive Theory], in *Film Art* 電影藝術, Issue 1, 109-133.
- 2012** Stuart Liebman, “為何克魯格?” [Why Kluge?], in *Independent Critique* 獨立評論, April.

INVITED TALKS AND PRESENTATIONS

- 2026** “Transnational Feminist Mediation: *The Other Half of the Sky* (1975) and US-China People’s Diplomacy,” University of Michigan, March 24
- “Transnational Feminist Mediation: *The Other Half of the Sky* (1975) and American Women’s Documentary,” Université Paris Nanterre, January 31
- “Silver Needle and the Silver Screen: Acupuncture Anesthesia in 1950s-1970s Chinese Cinema,” IIAS (International Institute for Asian Studies), Leiden, the Netherlands, January 15
- 2025** “Folk Songs Are Like the Spring River: *Third Sister Liu* (1960) and the Transnational Dissemination of Music Culture of New China,” Southwest University, Chongqing, China, November 20
- Online panel participant, “Resistance and Reinvention: The Past and Future of African Arts and Literature,” November 14
- “Specter of Acoustic Internationalism: ‘Voice of Malayan Revolution’ in China, 1969-1981,” SOAS University of London, November 11
- Online book launch event: “Socializing Medicine: Health Humanities and East Asian Media,” The University of Chicago Hong Kong center, November 7

- “The Kite, the Wind, and the Monkey Kin: Sino-French Cinematic Journeys, 1950s-1980s,” Maison Suger, Paris, October 9
- IIAS,
Leiden, the Netherlands, September 25
- Hybrid book talk: “Socializing Medicine: Health Humanities and East Asian Media,”
Leiden, the Netherlands, September 25
- Summer Course Instructor, “Cinema of the Global South,” East China Normal University, Shanghai, China, July 9-21
- “*Long Live the Bandung Spirit* (1965): Chinese Newsreels and the Afro-Asian Conferences,”
International Symposium on 70 Years Since the Bandung Conference, The London School of Economics and Political Science, United Kingdom, May 27
- “Accordion or Piano?: Working-Class Transnational Musical Micro-politics in *The Piano in a Factory* (2010),” “Sonic Histories of East Asia: Thinking History Through Sound” Workshop, Ca’Foscari University of Venice, Italy, May 16
- “Newsreels as Useful Films in Socialist China: 1960s Color Documentaries and Afro-Asian Solidarity,” Socialist and Postsocialist Useful Film Conference, UNATC, Bucharest, Romania, May 5
- “Specter of Acoustic Internationalism: “Voice of Malayan Revolution” in China, 1969-1981,” East Asia and South and Southeast Asia Night Talk Series, Leiden University, Den Haag, the Netherlands, April 30
- “Fire and Fury from Afar: Mexican Films in China and Sino-Latin American Cultural Diplomacy during the Cold War,” IIAS Fellow Seminar, Leiden, the Netherlands, April 17
- Discussant, A workshop on “Documenting and Disseminating: Histories of Labor and Social History in Southeast Asia,” Kuala Lumpur, Malaysia, January 16-17
- 2024** Panelist, “Academic Ontologies: Film/making as Research Strategy,” International Institute for Asian Studies (IIAS), Leiden University, the Netherlands, November 19
- “Modernization of Chinese Cinematic Language: 1980s Sonic Realism and Its Contemporary Resonance,” FUTURITIES: Film and Media Theory and Contemporary China Workshop, Columbia University, July 26
- “North African Cinema and Socialist China,” Fudan University, Shanghai, July 18
- 1969- “Specter of Acoustic Internationalism: “Voice of Malayan Revolution” in China, 1981,” AAS in Asia conference, Universitas Gadjah Mada, Yogyakarta, Indonesia, July 10
- “North and West African Cinema and Global Network,” “Asian, African, and Latin American Literature and History Studies” Workshop, Peking University, July 6
- “What Is Palestinian Cinema?” “West African Cinema, Colonialism, and Socialist

Network,” “Latin American Cinema and Neocolonialism,” Fudan University, Shanghai, China, Jun 26-28

“*Roadside Guitar Band* and “Red Song” Groups: Chinese Amateur Musical Culture in Public Spaces,” Emerging Voices of Sound Studies in East Asia Workshop, NYU Shanghai, June 22

“*Roadside Guitar Band* and “Red Song” Groups: Chinese Amateur Musical Culture in Public Spaces,” “Sonic Dialogues: Intersections of Art and Sound in Public Spaces” Workshop, University of Music and Performing Arts, Vienna, Austria, June 12

“Beyond the Assembly Line: The ‘Shamate’ Subculture in Global Capitalism,” in “Representation of Diversity in Mediated Popular Culture in the Twenty-first Century” Conference, Erasmus University, Rotterdam, the Netherlands, June 10

“Beyond the Assembly Line: The ‘Shamate’ Subculture in Global Capitalism,” University of Florida, April 12

“Film Sound: Theory and Practice,” Xi’an Jiaotong Liverpool University, April 7.

1969-1981-
of
“Specter of Acoustic Internationalism: “Voice of Malayan Revolution” in China, 1969-1981,” SCMS, Boston, March 15

“Holding Up Half the Sky: Working Women in Chinese Cinema,” in the sub-forum

“Empowering Women’s Leadership in Sustainable Rural Development,” NGO CSW (Committee on the Status of Women) 68, 2024, March 12

“1930s Chinese Film Sound and Transnational Connections,” Vassar College, February 27

“Film Music and the Chinese Cases,” Brown University, February 7

2023
“Specter of Acoustic Internationalism: ‘Voice of Malayan Revolution’ in China, 1969-1981,” “Lineages of the Present/Futures of Emancipation: A Symposium in Honor of Aijaz Ahmad,” Tufts University, Medford, September 30

“Pentatonic Internationalism: Paul Robeson and China,” Fudan University, Shanghai, June 2

“Dressing the Wounds: Medical Internationalism and Embodied Realism in *Dr. Bethune* (1965),” Xi’an Jiaotong Liverpool University, Suzhou, June 1

“Joris Ivens and Transnational Film Culture during the Cold War,” Shanghai Theater Academy, May 30

“Specter of Acoustic Internationalism: ‘Voice of Malayan Revolution’ in China, 1969-1981,” Tsinghua University, May 26

“Transcultural Imagination in 1980s Chinese Avant-garde Film Music,” Sun Yat-Sen University, Guangzhou, May 18

“Piano or Accordion: Workers’ Transnational Musical Culture in *The Piano in a Factory* (2010),” East China Normal University, Shanghai, May 10

“‘Collecting the Winds’: Transcultural Imagination in 1980s Chinese Film Music,” “Redressing the Global in Music for Cinema” Symposium, University of North Carolina, Greensboro, April 27

“Crystalizing Labor with Cinema: Salt Mining and Routine Rhythm in the Global South,” University of Toronto [virtual], March 31

2022 “Cinema and Women: The Overshadowed History,” Beijing Film Academy (virtual), December 7

“*Spring Comes to the Withered Tree* and Socialist Medical Culture,” East China Normal University (Shanghai) [virtual], December 1

“Spector of Acoustic Internationalism: ‘Voice of Malayan Revolution’ in China, 1969-1981,” The “Inter-Asian Intermediality” Workshop, University of Southern California, May 20-21

“Dressing the Wounds: Medical Internationalism and Embodied Realism in *Dr. Bethune* (1965),” The “Cinema of Global Solidarity” Symposium, University of Calgary, Canada (virtual), March 04

“Norman Bethune in China: Medical Internationalism and Embodied Realism in *Dr. Bethune* (1965),” “Medical Culture in East Asian Cinema and Media” International Workshop (virtual), organizer and presenter, SUNY Purchase College, University of Manchester (UK), and Zhejiang University (China), February 18-19

2021 “Sound Design in Martial Arts Films: King Hu Films as Examples,” Sun Yat-Sen University (virtual), November 26

“An Extraordinary Game: What’s Good about Peking Opera” (panelist), Columbia University (virtual), November 12

(virtual), “Soundscape in Genre Films,” University of Massachusetts at Dartmouth
November 4

the “Journeys of Three Continents: Oversea Exhibition of Chinese Films during Cold War,” Shanghai University (virtual), Oct 27

“*Five Golden Flowers*, Road Movies, and Cinematic Travels during the Cold War,” Brown University (virtual), Oct 7

“Cinema and Women: Writing Women and Women’s Writings,” Zhejiang Normal University (virtual), June 3

“Accordion or Piano? The Sound of Workers and the Postindustrial City in *The Piano in a Factory* (Zhang Meng, 2010),” Tsinghua University (Beijing, virtual), May 31

“Spectral Voice and Operatic Atmosphere: Audiovisual Aesthetic in *Spring in a Small Town* (1948),” University of Colorado-Boulder (Zoom), February 3

2020

“Methodology and Practice in Doing Research on Transnational Cinema Studies,” Sichuan Normal University, China (Zoom), November 29

“Politics of Sound: Cinematic Soundscape and Social Mobilization,” Nagoya University, Japan (Zoom), September 24

“Looking for the Root of Creativity (Architectural Phenomenology Forum Series),” Beijing Institute of Fashion Technology (Zoom), August 1

“The Sonic World of Cinema,” East China Normal University (Zoom), June 27

“Art and Politics in Espionage and ‘Anti-Spy’ Films,” public (Zoom), May 24

“Migration, Mobilization, and Moving Images: Imagination of ‘Nanyang’ in 1930s Chinese Cinema,” Washington University in St. Louis, February 21

“Folk Music and Mass Culture in Socialist China,” Brown University, February 10

“When the Left Eye Meets the Right Ear: Cinematic Fantasia and Comic Soundscape in *City Scenes* (1935) and 1930s Chinese Leftwing Music,” Sites of Cinema Seminar, Columbia University, January 30

2019

“Sound Shimmers, Luminosity in the Darkness: Ear-witnessing Cold War Paranoia in Edward Yang’s *A Brighter Summer Day* (1991),” Washington University in St. Louis, November 25

“Embodying the ‘Socialist New Women’ with Sound: *Li Shuangshuang* (1963) and Socialist Soundscape,” Shanghai Normal University, November 16-17

“Navigating Gender, Ethnicity and Space: *Five Golden Flowers* as a Socialist Road Movie,” East China Normal University, Shanghai, October 23

“Singing Through the Bamboo Curtain: *Third Sister Liu* and Folk Songs in the Cold War,” The 8th Para-curatorial Symposium, Times Art Center, Berlin, September 28-29

“Travel of Sound and Discourse of ‘Enlightenment’: 1980s Chinese Cinema and Experimental Music,” Image, Industry, Culture: Seventy Years Anniversary of Chinese Cinema Conference, Shanghai University, June 15-16

“Cinematic Soundscape and Modernization of Filmic Language in Zhang Nuanxin’s *Sacrificed Youth*,” Gender, Melodrama, Documentary: Works-in-Progress Symposium, New York City, Columbia University, April 26

Invited speaker, “Early Chinese American Film Professionals and Racial Discourse,” Museum of Chinese in America, New York City, April 10

“Projecting Self-reflexivity: Curtains and Digital Screen in *Dream*”

of the Bridal Chamber and Contemporary Chinese Opera Films,” Connecting the Dots Through Guo Baochang: Contemporary Chinese Opera, Film, TV Conference, The University of Chicago, February 23

“Foreshadowing the Future of Capitalism: The Ultra-real, the Surreal, and Surveillance Technology in *Dragonfly Eyes* (2017),” Utopian Decay: Cybernetic Systems in China and the Sinophone Worlds Conference, New York University February 15

2018 “Song of Night Fog: Soundscape and Landscape in Chen Yingzhen’s ‘White Terror Trilogy,’” Ecologizing Taiwan: Nature, Society, Culture Workshop, UC Davis, October 13

Invited speaker, “Chinese Independent Documentaries,” Washington and Lee University, May 4

2017 “Song of Volcano and Mine: The Imagery/Imagination of ‘Nanyang’ in 1930s Shanghai Cinema,” Sinophone Cinemas Workshop, University of Washington, Seattle, October 7

Invited speaker, “Workers in Chinese Cinema,” Earlham College, April 8

Invited speaker, “Wind and Sound in Joris Ivens’ *Une histoire de vent* (1988),” Toronto Film and Media Seminar, March 17

2015 “Volcano and Mines: The Imagery/Imagination of ‘Nanyang’ (Southeast Asia) in

1930s Chinese Cinema” (火山與礦山：三十年代中國電影中 “南洋”想像) “The World Imagination of the Chinese, 1839-1978” (海客談瀛洲——近代以來中國人的世界想像 1839-1978), Workshop at the International Center for Studies of Chinese Civilization, Fudan University, Shanghai, China, June 20-21

2014 “Picturing Sound, Sounding Space: The Evocation and Mediation of Acoustic Experience in Early 1930s Chinese Cinema,” Hollywood’s Musical Contemporaries and Competitors in the Early Sound Film Era Conference, University of Surrey, Surrey, United Kingdom, July 26-28

2013 “City Symphony and Modernist Transmediality: Liu Na’ou and *The Man with a Movie Camera*,” Chinese-Language Cinema: Text, Context and History International Conference, Hong Kong Baptist University, Hong Kong, June 6-7

2012 “Sound Realism in Fourth Generation Woman Filmmaker Zhang Nuanxin’s *The Drive to Win*,” Chinese Women Filmmakers Conference, University of South Carolina, Columbia, SC, October 19-20

2011 “Tracing the Derelict Body: Trauma and Industrial Ruins in Wang Bing’s Documentary ‘West of the Tracks,’” Conference on *Pain and Trauma in East Asian Cinema*, University of California-San Diego, San Diego, CA, May 14

2010 “Shimmering Sound, Light in the Darkness: Aural Tapestry in *A Brighter Summer Day*.” “Auteurs: Revisiting Taiwan New Cinema,” The International Conference of History, Literature, Academia Sinica, Taiwan, October 22-23

- 2009** “Through the Acoustic Membrane of Memory: Voice-over, Playback, and Soundscape in Hou Hsiao-Hsien’s *The Puppetmaster*,” 2009 International Conference on Visuality and Cultural Literacy, National Central University, Taiwan, December 12-13
- “The Cinematization of Operatic Space in two Kun Opera Films of *Peony Pavilion* (牡丹亭),” Chinese Opera Film Symposium at the University of Chicago, Chicago, IL, April 17-18

CONFERENCE PRESENTATIONS

- 2026** “Guerrilla Songs, Alternative Media, and Sino-Southeast Asian Revolutionary Musicscape,” Association of Asian Studies Conference, Vancouver, Canada, March 14
- “‘Amateur’ and ‘Professional’ Musical Culture in Socialist and Post-Socialist China,” AHA (American Historical Association) conference, Chicago, January 10
- 2025** Organizer and Presenter, “When the Third World Meets the Global South” Workshop, University of Chicago Beijing Center, August 1
- “*Long Live the Bandung Spirit* (1965): Chinese Newsreels and the Afro-Asian Conferences,” Inter-Asian Cultural Studies Conference, Nakhon Si Thammarat, Thailand, July 24
- “The Camera Has Emotions: Unyielding Algeria (1963) and Afro-Asian Solidarity,” European Network for Cinema and Media Studies Conference, Lisbon, Portugal, June 20
- “From ‘Transcontinental’ to ‘Tricontinental’: Media, Mobility, and Third World Solidarity,” Africa-Asia, A New Axis of Knowledge 3 Conference, Dakar, Senegal, June 11
- “From ‘Transcontinental’ to ‘Tricontinental’: Media, Mobility, and Third World Solidarity,” AAS in Asia, Kathmandu, Nepal, June 3
- “Chromatic Celluloid Bridge: 1960s Chinese Color Documentaries and Afro-Asian Solidarity,” Eye International Conference, Amsterdam, the Netherlands, May 25
- “A Scratch Embellishing an Empty Face: ‘Shamate’ Subculture and Chinese Migrant Workers in *We Were Smart* (2019),” 3rd Historical Materialism Athens Conference, Greece, April 26
- “Labor on Screen: Narrative Chinese Workers from the Cultural Revolution to the Economic Reforms,” Society of Cinema and Media Studies, Chicago, April 3
- “Fire and Fury from Afar: *Espaldas Mojadas* (1955) and Chinese-Latin American Cultural Diplomacy,” Association of Asian Studies Conference, Columbus, US, March 15
- 2024** “Labor on Screen: Narrating Chinese Workers from the Cultural Revolution to the Economic Reforms,” Historical Materialism Conference, Cluj/Kolozsvár, August 29-

- Marxism “Beyond the Assembly Line: The ‘Shamate’ Subculture in Global Capitalism,”
and the Digital Public Conference, University of Florida, April 13
- 1969- “Specter of Acoustic Internationalism: “Voice of Malayan Revolution” in China,
1981,” Society of Cinema and Media Studies Annual Conference, Boston, March 16
- 2023 “Dressing the Wounds: Medical Internationalism and Embodied Realism in *Dr.
Bethune* (1965),” European Network for Cinema and Media Studies (NECS), Oslo,
Norway, June 17
- “Battle Songs of the Socialist Experience: Soundscape in 1950s-1970s Chinese
Documentaries,” Society of Cinema and Media Studies Annual Conference,
Denver,
April 12
- 2022 “The Death of Cinema Again?: How to Imagine the Future of Cinema in the
Era
of Pandemic and Media Convergence,” Conference on “Boundary and
Borderless:
Technological Revolution, Audiovisual Language, and Common Imagination,”
Shanghai Theatre Academy (virtual), November 26-27
- “Accordion or Piano? The Sound of Workers and the Postindustrial City in *The
Piano in a Factory* (2010),” Historical Society of Twentieth-Century China
(virtual), August 12
- “Dressing the Wounds: Medical Internationalism and Embodied Realism in
*Dr.
Bethune* (1965),” Society of Cinema and Media Studies Annual Conference
(virtual), April 2
- “*Taipei Story* (1985): Floundering in the City of Stone and Glass,” International
Symposium on Taiwan Cinema, National Central University (Taiwan) and
Lingnan University (Hong Kong) (virtual), April 1
- 2021 “Flag of Peace: Chinese-Latin American Cultural Diplomacy and Mid-Twentieth
Century Internationalism,” The Seminar of “Diverse Destinations: Travel and
Cultural Diplomacy in the Mid-Twentieth Century,” Pontificia Universidad
Catolica de Chile (virtual), September 3
- “New Voice and New Life: Prostitution in 1950s Chinese Cinema,” The
Symposium of “Socialism, Gender, and Culture,” by *Journal of Chinese Women’s
Studies*, Beijing, PRC (virtual), August 1
- “Pentatonic Internationalism: Paul Robeson and ‘March of the Volunteers,’”
Asian Studies Annual Conference (virtual), March 24
- “*Spring Comes to the Withered Tree*: From Contaminated Nature to
Enlightening Landscape,” Society of Cinema and Media Studies Annual

Conference (virtual), March 21

of “The Resonance of Model Opera Films as Superstructure,” The Symposium

“Model Opera Play: The Cultural Revolution and Its Newest Art Forms,”
Tsinghua University, Beijing, PRC (virtual), March 11

“Sonic ‘National Style’ in Socialist Chinese Animation Films,” the inaugural
Conference of the Association for Chinese Animation Studies, Hong Kong
University of Science and Technology, Hong Kong, PRC (virtual), March 8

2019 “Screening Spring: Landscape, Lyricism and Socialist Realism in 1960s Chinese
Cinema,” “Airing the State”: Association of Chinese and Comparative Literature
2019 Biennial Conference, Hunan Normal University, July 16-17

“Migration, Mobilization, and Moving Images: Imagery/Imagination of
‘Nanyang’ in 1930s Chinese Cinema,” AAS in Asia Conference, Bangkok,
Thailand, July 1-3

“Singing through the Bamboo Curtain: *Third Sister Liu* and Folk Songs in the
Cold War,” Asian Studies Annual Conference, Denver, Colorado, March 21-24

“‘Enlightenment,’ Cinematic Soundscape, and (Trans)national Imagination in
1980s Chinese Cinema,” Society of Cinema and Media Studies Annual
Conference, Seattle, March 13-17

2018 “Singing through the Bamboo Curtain: *Third Sister Liu* and Folk Songs in the
Cold War,” 12th International ACS Crossroads in Cultural Studies Conference,
Shanghai University, August 12-15

“‘March of the Volunteers’: from Song of Resistance to National Anthem,”
Presented at the Music & ...Nationalism 2nd Global Conference, Palermo, Italy,
June 29-30

“Song of Night Fog: Sounding Chen Yingzhen’s ‘White Terror’ Trilogy,” Asian
Studies Annual Conference, Washington DC, March 22 -25

“Sounding Cinematic Explorations of the ‘Frontier Regions’ in Wartime China,”
Society of Cinema and Media Studies Annual Conference, Toronto, Canada,
March 14-18

2017 “Chinese Women’s Autobiographical Travel Writing after the Cultural
Revolution: Encounters with Ethnic Difference in Zhang Nuanxin’s *Scarified
Youth*,” Encounters with Difference: A Conference on Travel Writing and
Gender, Free University of Berlin, Germany, October 27-28

“Joris Iven’s Travel Films in China,” Visible Evidence Annual Conference,
Buenos Aires, Argentina, August 2-6

“‘Invisible’ Urban Ruins and Slow Cinema: Post-industrial Gothic Poetics in Tsai
Ming-Liang’s *Stray Dogs*,” The Association of Chinese & Comparative Literature
Conference, Chinese University of Hong Kong, June 21-23

- “Li Lili and the Kinetics of the Female Body in Chinese Silent Cinema,”
Histories, Her-stories, and Methods: Women and Silent Screen International
Film Conference, Shanghai Theater Academy, June 16-18
- “Taming the Wind: Joris Ivens’ Cinematic Journey in Socialist China,” Society of
Cinema and Media Studies, Chicago, IL, March 22-26
- “*Qi*, Body, and Sound in Joris Ivens’s *Une Histoire de Vent* (1988),” Association of
Asian Studies, Toronto, Canada, March 15-19
- 2016** “Migration, Moving Images, Mobilization: The Imagery/Imagination of
‘Nanyang’ in 1930s Chinese Cinema,” Rocky Mountain Modern Language
Association, Salt Lake City, UT, October 6-8
- “Animating the Cityscape: Horizontal Movement and Vertical Montage in Chris
Marker’s *Dimanche à Pékin* (1956),” Society for Cinema and Media Studies Annual
Conference, Atlanta, GA, March 30-April 3
- 2015** “Lambs Astray: The First Soviet Sound Film *Road to Life* and Its Afterlife in
1930s-1950s China,” Film & History Conference at the University of Wisconsin-
Madison, Madison, WI, November 4-8
- “The Cinematic Fantasia and Comic Soundscape: *City Scenes* (1935) and 1930s
Chinese Musical Comedy,” Society for Cinema and Media Studies Annual
Conference, Montreal, Canada, March 25-29
- “An Operatic and Poetic Atmosphere (*kongqi*): Female Voice-over and
Transmediality in Fei Mu’s *Spring in a Small Town* (1948),” Art and Politics in East
Asia Workshop, The University of Chicago, Chicago, IL, March 5
- 2014** “The Flowing Ambiguity of Soundscape: Female Voice-over in *Spring in a Small
Town*,” Society for Cinema and Media Studies Annual Conference, Seattle, WA,
March 19-23
- 2013** “Picturing Sound, Sounding Space: The Evocation and Mediation of Acoustic
Experience in Early 1930s Chinese Cinema,” Association of Asian Studies (AAS)
Annual Conference, San Diego, CA, March 23
- 2012** “Liu Na’ou, City Symphony, and Film Aesthetics in 1930s Shanghai,” Permanent
Seminar Conference: Histories of Film Theories in East Asia, University of
Michigan-Ann Arbor, Ann Arbor, MI, September 27-30
- “Spatial Depth and Pictorial Flatness in Two Filmic Versions of Kun Opera *Peony
Pavilion*,” 15th Annual Harvard East Asia Society Graduate Student Conference,
Harvard University, Cambridge, MA, February 24-26
- 2011** “Man with a DV Camera: *Meishi Street* and Ordinary Citizens’ Participation in
Filmmaking in Contemporary China,” Conference of *Chinese Cinema Today*,
Columbia University, New York, NY, October 21
- “*Meishi Street* and Ordinary Citizens’ Participation in Filmmaking in
Contemporary China,” 2011 Society of Cinema and Media Studies Conference,
New Orleans, LA, March 10-13

- 2010** “Digitizing City Symphony, Stabilizing the Shadow of Time: Montage and Temporal-Spatial Construction in *San Yuan Li*,” International Conference of *Space and Time in Chinese-language Cinema*, University of California-Davis, Davis, CA, November 5-6
- 2009** “Synthesis of Unification and Fragmentation: Mixed Montage in *Shanghai Document*,” New England AAS, Brown University, Providence, RI, October 3
- “Collecting the Ashes of Time: The Temporality and Materiality of Industrial Ruins in Wang Bing’s documentary *West of the Tracks* (Tiexiqu, 2002),” 18th Annual Graduate Student Conference on East Asia at Columbia University, New York, NY, February 6-7
- 2008** “The Obscure Object of Nostalgia: The Demolition and Reconstruction of Masculine Space in Jia Zhangke’s *Still Life*,” Conference on Gender and Chinese Cinema, Nanjing University, China, June
- 2007** “In Search of Lost Time: Cinematic Time and Private Memory in Tsai Ming-Liang’s *What Time Is It There?*” American Comparative Literature Association Conference, Puebla, Mexico, April 19-22

SELECTED OTHER PUBLICATIONS

BOOKS AND BOOK CHAPTERS

- 2025** Author, *Colors of Screen* 幕色白原. Shanghai: Shanghai Wenyi Chubanshe [Shanghai Literature and Art Publishing House] (forthcoming).
- 2011** Author, *A Collection of Film Reviews* 流影海徳園. Hefei: Anhui Educational Publisher.
- 2006** Contributor, *Cinema 2005* [*Dianying 2005*]. Shanghai: East China Normal University Press.
- 2005** Contributor, *Cinema 2004* [*Dianying 2004*]. Shanghai: Shanghai People’s Publishing House.
Contributor, *Watching Film through a Rear Window*. Nanning: Guangxi Normal University Press.
- 2004** Contributor, *Cinema 2003* [*Dianying 2003*]. Shanghai: Shanghai People’s Publishing House.
- 2003** Contributor, *Cinema 2002* [*Dianying 2002*]. Shanghai: Shanghai People’s Publishing House.
- 2001** Contributor, *Independent Spirits* [*Duli jingshen*]. Beijing: Modern Publishing House.
Contributor, *The Cinematic Forest of Wong Kar-wai*. Beijing: Modern Publishing House.
Contributor, *Cinematic Manual of 2000*. Nanning: Lijiang Publishing House.

ESSAYS

- 2019** “An ‘American Factory’ in the Era of Global Capitalism,” *Sixth Tone*, September

- 2011** “Digitizing City Symphony, Stabilizing the Shadow of Time: Montage and Temporal-Spatial Construction in *San Yuan Li*” (數字化“城市交響曲”，捕捉時間的陰影：《三元里》中的蒙太奇與時空構造), *Contemporary Art & Investment* (當代藝術與投資), Issue 1.
- 2006** “The Journey to Beauty Pageant or Dance: Reading *Little Miss Sunshine*.” *New Century Weekly* [Xinshiji zhoukan], August.
- “Yellow Image: Chinese American Films in San Francisco Asian American Film Festival 2006.” *Movie View* [Kandianying], No. 5.
- “The Childhood Lost in Brooklyn: Analyzing Noah Baumbach’s *The Squid and the Whale*.” *Movie View* [Kandianying], No. 2.
- 2002** “The Illusion of Nominal Postmodernism—Hong Kong Film *A Chinese Odyssey* and Popular Culture.” *Orient* [Dongfang], May.
- “Introduction to Taiwanese Screenwriter Chu Tien-wen.” *Cinematic Circle* [Yanyiquan], January.
- 2001-2** Column, interview with Chinese documentary directors Duan Jinchuan, Jiang Yue, Zhu Chuanming, and Feng Lei, among others, *Vision 21* [Shijue 21].
- 2001** “Taiwan Cinema: Struggling in the Predicament.” *Southern City Daily*, December.
- “The Representation of Shanghai in Chinese Films.” *Modern Art*, September.
- “A Critical Approach to Hou Hsiao-Hsien’s *City of Sadness*.” *Film Weekly of China*, April.
- “The Deserted Road of Heroic Zhang Yimou.” *Southern Weekend*, January.

CREATIVE WRITING, TRANSLATIONS, AND INTERVIEWS

- 2019** English subtitle translation: *Ballad of Roaming Spirits* (游神考, dir. Li Xiaofeng) [documentary].
- 2018** English subtitle translation: *Three Adventures of Brooke* (星溪的三次奇遇, dir. Zhu Yuanqing, 100 min) [fiction film].
- English subtitle translation: *A Silent Film* (默片, 2018, dir. Luo Wei 罗巍, 20 min).
- 2016** English subtitle translation: *The Shoeshiner’s Journey* (昨日狂想曲, 2016, dir. Li Xiaofeng 黎小鋒) [documentary].
- 2015** English subtitle translation: *One Hundred and Fifty Years of Life* (家, 2015, dir. Liu Yu 劉郁) [feature film].
- 2014** Interview: with Tibetan filmmaker Pema Tsenden included in the special book (in Spanish, Basque and English) published by the Punto de Vista Film

Festival, Navarra, Spain.

- 2011** Poem “初雪,” Lianhe wenxue 聯合文學 (Taiwan), November.
- 2010** English translation: Evan Osnos (歐逸文), “全景”[“The Long Shot: Can China’s Archly Political Auteur Please the Censors and Himself—and Still Find a Mass Audience?” *The New Yorker*, May 11, 2009], in *Duku 讀庫*, January.
- English subtitle translation (with Anne Rebull): *Petition* (《上访》), 2009, dir. Zhao Liang 趙亮, the 5-hour version) [documentary].
- 2008** English translation: Peter Hessler (何偉), “中國的速成城市”[“China’s Instant Cities,” *National Geographical Magazine*, June, 2007], in *Duku 讀庫*, November.
- English subtitle translation: *The Inspector and the Prince* (《廉吏于成龍》), dir. Zheng Dasheng 鄭大聖, 2008) [Beijing opera film].
- 2007** English translation: Peter Hessler (何偉), “遍走長城”[“Walking the Wall: Can One Man’s Obsession Solve the Mystery of an Ancient Structure?” *The New Yorker*, May 21, 2007], in *Duku 讀庫*, November.
- English translation: Peter Hessler (何偉), “胡同兒因緣：一條北京小巷的生生世世”[“Hutong Karma: The Many Incarnations of a Beijing Alleyway,” *The New Yorker*, February 13, 2006], in *Duku 讀庫*, April.

RESEARCH EXPERIENCE

- 2023** Visiting Fellow of “Health Humanities,” Xi’an Jiaotong-Liverpool University, China, May-June
- 2013** Visiting Researcher, Film and Media Arts, School of Communication, Hong Kong Baptist University, June
- 2012** Summer Research at the Institute of Chinese Literature and Philosophy, Academia Sinica, Taiwan, August

ACADEMIC SERVICE

- 2026** Dissertation defense Committee Member for Yiran Wei, “Collection and Reproduction of ‘Ethnic Cultures’ in Southwest China, 1920s–1960s,” University of Toronto, Canada, March 30
- 2025** Reviewer, *Prism, China Perspectives, Inter-Asia Cultural Studies, Journal of Chinese Cinemas*; Cornell University Press
- Chinese Dissertation defense Committee Member for Gong Ze, “The (In)audibility of

- Film Sound Practitioners: Production Conditions, Conventions, and Practitioners' Intentions," Nanyang Technological University, Singapore, October 22
- 2024** Participant, CMENAS Curriculum Development Workshop, SUNY Binghamton University, August 13, 2024
- Dissertation defense Committee Member for Yixin Sun, "Political Ideology, Power, and Contradictions in the Chinese Popular Cinema: from the 2012 Turn to Nowadays," Pompeu Fabra University, Spain, March 19
- Reviewer, *Positions: Asia Critique* (Duke University Press); *Inter-Asia Cultural Studies*; *Journal of Chinese Cinemas*
- 2023** Reviewer, Amsterdam University Press; Peter Lang; *Modern Asian Studies* (Cambridge University Press), *Modern Chinese Literature and Culture* (MCLC), *CINEJ Cinema Journal*
- 2022** Member of the Kovacs Book Award Committee, Society of Cinema and Media Studies
- Dissertation defense Committee Member for Yang Fan, "Chinese Women's Cinema through a Feminist Lens," University of Amsterdam, the Netherlands, January 12
- Reviewer, *Feminist Media Studies*, *Journal of Chinese Cinemas*, *Modern Chinese Literature and Culture* (MCLC), *Journal of Chinese Women's Studies* (*funv yanjiu luncong*, China), *Film Art* (*dianying yishu*, China), *Twenty-First Century* (*ershiyi shiji*, Chinese University of Hong Kong)
- Editorial board member since 2015, *Mediapolis: A Journal of Cities and Culture*: <https://www.mediapolisjournal.com/>
- 2021** Reviewer, *Film Art* (*dianying yishu*), mainland China; *Modern Chinese Literature Studies* (zhongguo xiandai wenxue yanjiu congkan), mainland China; *Journal of Art Studies* (*yishuxue yanjiu*), National Central University, Taiwan; *Chinese Literature* (*Zhongguo xiandai wenxue*), Taiwan.
- Participant in SCMS (Society of Cinema and Media Studies) Mentor Program, advising two graduate students on academic development, March 26
- 2020** Reviewer, *Positions: Asia Critique* (Duke University Press); *Asian Cinema*; *Journal of Chinese Cinemas*
- 2019** Reviewer, *Studies in Documentary*; *Journal of Chinese Cinemas*; *Hypatia: A Journal of Feminist Philosophy*
- 2018** Reviewer, *Positions: Asia Critique* (Duke University Press)
- 2017** Reviewer for *Film Quarterly*, *Journal of Chinese Cinemas*, *CLCWeb: Comparative Literature and Culture*
- 2016** Reviewer, *ASIANetwork Exchange: A Journal for Asian Studies in the Liberal Arts*

2015 Reviewer for *Southeast Review for Asian Studies*
Editorial Board Member, *Mediapolis*
Editorial Board Member, *Film Art* (China)

TEACHING EXPERIENCE

SUNY Purchase College (Purchase, NY)

Fall 2017-present **Assistant Professor**
“Bazin, Realism, and Cinema,” “Film Sound: Technique and Theory,”
“Topics in Film Theory,” “Transnational Asian Cinemas,” “Intro to
Cinema Studies II,” “Cinema and Revolution,” “Contemporary Global
Cinema and Media,” “Close Analysis”

Fall 2016 –
Spring 2017 **Visiting Assistant Professor**
“Cinema and the City,” “Women and Cinema,” “Documentary History
and Theory,” “New Wave in East Asian Cinema,” “Introduction to
Cinema Studies I”

The University of Chicago (Chicago, IL)

Spring 2012 **Lecturer**, “Introduction to Film”

Spring 2010-
Winter 2016

Teaching Assistant

Language courses: “Elementary Modern Chinese,” “Elementary Modern
Chinese II,” “Advanced Modern Chinese”
Cinema studies courses: “International Film History II: 1927-1960,”
“Feminist Theory and Counter Cinema,” “International Film History I,”
“Cities in Sinophone Cinema”

University of Washington-Seattle

Summer 2008 **Teaching Assistant and Translator**, Chinese Cinema Summer Program
at the Beijing Film Academy

Beijing University of Aeronautics and Astronautics

Spring 2001 **Lecturer**, “Film Analysis”

Beijing Film Academy

Fall 2000 **Lecturer**, “Film Analysis”

Beijing Institute of Technology

Summer 2000 **Lecturer**, “Film Appreciation”

Liaoning University

Fall 1998 **Lecturer**, “Television Production”

RELATED PROFESSIONAL AND PUBLIC SERVICE

2024 Discussant for Lisa B. Armstrong (Smith College)’s book talk, *Bury the Corpse of
Colonialism: The Revolutionary Feminist Conference of 1949* (UC Press, 2023), SUNY
Purchase College, February 28
Introduction and Post-screening Discussion, *We Were Smart* (Li Yifan, 2019),
SUNY Purchase College, Cinema Studies Film Series, February 14

2023 Discussant, “Women Filmmakers and Their Cinema,” Another Bookstore, Beijing,
Jun 10

Organizer of Screening and Q & A by animator and experimental filmmaker Lei Lei (in collaboration with Colgate College), April 4
Co-organizer of panel discussion of *Crip Camp* (2020) with Disabled Student Union and DEIC Committee, March 29
Organizer of Man-Fung Yip's talk, "Landscape, Identity and War: The Poetic Revolutionary Cinema of North Vietnam," SUNY Purchase College, March 14
Introduction and Post-screening Discussion, *Perfumed Nightmare* (Kidlat Tahimik, 1977), SUNY Purchase College, Cinema Studies Film Series, February 5

2022 Faculty facilitator, "Mobilizing for a Sustainable Future," SDG Phase Two Orientation event, SUNY Purchase College, August 26
Discussant, "Documenting Dongbei Workshop," Xi'an Jiaotong-Liverpool University (XJTLU) and University of the Arts London (UAL) (virtual), August 20
Discussant of Kristine Harris article "Ten Thousand Waves Revisited," Modern China Seminar, Columbia University, April 21
Participant of ACLS (American Council of Learned Societies) Global Engagement Strategy Meeting, March 10

2021 Organizer of "Careers in Cinema Studies Alumni Panel," School of Film & Media Studies, SUNY Purchase College, April 16
Organizer of Lingzhen Wang's talk, "Wang Ping and Women's Cinema in Socialist China," SUNY Purchase College, April, 12
Panelist, "A panel discussion of the film, *Shanghai Ghetto* (2002)," Saratoga Jewish Community Arts, March 14
Panelist, Social Justice Forum: "Women Choose to Challenge," SUNY Purchase College, March 10
Guest Lecturer, "Early Chinese Cinema," Prof. Martin Louis Johnson's "Film History" course, University of North Carolina at Chapel Hill, March 3
Guest Lecturer, "Women on and off Chinese Silver Screen," Prof. Quincy Ngan's "Gender and Sexuality in Asian Art" course, Yale University, February 17
Guest Lecturer, "Chinese Film Music," Prof. Lu Wang's "20th Century Chinese Music" Course, Brown University, February 10

2019 Public speaker, "Secret of Film Sound and Music," with composer Yao Chen and sound designer Zhu Xiaojia, University of Chicago Beijing Center, June 29
Public speaker, "*Dragonfly Eyes* (2017): Hyper-realism, Surrealism and Surveillance Technology," FA Art Space in Shanghai, June 22
Q & A Moderator and Commentator of Malcolm Clarke's documentary *Better Angels* (2019), Guotai Film Theater in Shanghai, June 19
Organizer of Visit and Screening of experimental and non-fiction films by Wenhua Shi of University of Massachusetts Boston, "Monumentalizing the Everyday: Expanded Experimental Non-Fiction Practice," May 8
Organizer of invited talk by film sound designer Xiaojia Zhu, "Sonic Realism in Cinema," April 29
Organizer of Screening and Talk by Charles Musser of Yale University, *Our Family Album* and "Jay Leyda and the Documentary Mode," April 24
Q & A Moderator and Commentator of Louisa Wei's documentary *Golden Gate Girls* (2013), CineCina Film Festival, New York City, April 07
Invited speaker, "Soundscape in 1920s-1940s Chinese Cinema," Columbia University, March 29
Introducer of Chinese woman filmmaker Huang Shuqin's *Woman Demon Human* (1987) as part of the "Cinematic Expression" film series at Purchase College,

March 27

- 2018** Invited participant as film critic, Hainan International Film Festival, December 09-16
Organizer of invited talk by Jane Gaines of Columbia University, “Alice Guy and the First Fiction Film Controversy,” October 30
Invited speaker, “Contemporary Chinese Low-budget Cinema,” University of Chicago Beijing Center, July 28
Organizer of Visit and Screening (*The Shoeshiner’s Journey*) by Chinese documentary filmmaker Li Xiaofeng at SUNY Purchase, February 14
- 2017** Organizer of Visit and Screening (*The Chinese Mayor*) by Chinese documentary filmmaker Zhou Hao at SUNY Purchase, November 21
Panelist, “Diversity in Chinese Cinema—Women, Minorities, and LGBT Filmmaking in China,” Los Angeles Chinese Film Festival, November 19
Jury Member, Los Angeles Chinese Film Festival, November 17-19
Organizer of Visit and Screening (*Still Tomorrow*) by Chinese documentary filmmaker Fan Jian at SUNY Purchase, November 13
Organizer of Visit and Screening (*Transformer: A Premake*) by film critic and video essayist Kevin Lee at SUNY Purchase, September 26
Organizer of Visit and Screening (*Of Shadows*) by Chinese-Canadian filmmaker Yi Cui at SUNY Purchase, April 18
Organizer of Visit and Screening (*Mr. No Problem*) by Chinese screen-writer and director Feng Mei at SUNY Purchase, February 15
- 2016** Invited speaker, “Film Sound and Cinematic Aesthetic,” Beijing Film Academy, December 22
Invited speaker, “Cinematic Sound and Early Chinese Cinema,” Beijing Normal University, December 21
Invited speaker, “Chinese Film Studies in American Academia,” Sun Yat-Sun University in Guangzhou, December 20
Organizer of Visit and Screening (*Iron Moon* 我的詩篇) by Chinese documentary filmmaker Feiyue Wu 吳飛躍 at SUNY Purchase, November 9
Panelist, “Women in Films,” Washington DC Chinese Film Festival, September 25
Jury Member, Washington DC Chinese Film Festival, September 22-25
Organizer of Visit and Screening (*The Search* 尋找智美更登) by Tibetan filmmaker Pema Tsenden 萬瑪才旦 at SUNY Purchase, September 21
Assistant-organizer (with Paola Iovene) of workshop, “Under the Ground: Coal, Water, and Labor in Environmental Documentary from mainland China and Taiwan,” the University of Chicago, May 25-27
Panel discussant, “The Music of Sound” Conference, The University of Chicago, May 7
- 2015** Co-organizer (with Pao-chen Tang and Yuqian Yan) of the silent film screening *A Trip Through China* (1916, Benjamin Brodsky) with live musical accompaniment: <https://filmstudiescenter.uchicago.edu/events/2015/trip-through-china>, November
Jury Member, *The 3rd International Women’s Film Festival* (Beijing)
Guest Speaker, “Film Education and Cinephile Culture,” Beijing Film Academy and China Film Archive, June 29
Invited speaker, “Sound Aesthetic in Robert Bresson’s *A Man Escaped* (1956),”

- Los Altos Public Library, Los Altos, California, April 19
Invited speaker, “Film Canons and Cinematic Style,” Milpitas Library, Milpitas, California, January 3
- 2014** Jury Member, Washington DC Chinese Film Festival (September)
- 2013** Organizer of Visit and Screening by documentary filmmakers Cong Feng 叢峰 and Mao Chenyu 毛晨雨, November: <http://arts.uchicago.edu/event/stratum-1-visitors-and-chinese-peasants-war-film-night-chinese-independent-filmmakers-cong>
Organizer of Visit and Screening by Chinese filmmaker Liu Yu 劉郁, October: <http://arts.uchicago.edu/event/blinding-sunlight-%E5%88%BA%E7%9C%BC%E7%9A%84%E9%98%B3%E5%85%89>
Invited speaker, “Urban Space and Contemporary Chinese Independent Cinema,” The School of the Art Institute of Chicago, February 13
- 2012** Participant, “Critical Theory and Contemporary Chinese Literature Studies.” Organized by New York University and Beijing University
Invited Talk, “Film Criticism and Film Studies.” Tongji University, Shanghai September 26
Invited speaker, “Film Historiography.” Beijing Normal University, Beijing September 23
Workshop presenter, “Film Sound in Early Chinese Cinema.” Tsinghua University, Beijing (09/13)
Invited speaker, “Feminist Theory and Contemporary Chinese Cinema.” Sun Yat-sen University, Guangzhou (07/07)
Invited speaker, “Film Studies and Audiovisual Culture,” Shanghai University, Shanghai (07/01)
Invited speaker, “Contemporary Chinese Independent Cinema,” Zhejiang Normal University, Jinhua City, Zhejiang Province (09/03)
Organizer of Visit and Screening by Chinese filmmaker Li Xiaofeng 黎小鋒, November
Organizer of Visit and Screening by Tibetan filmmaker Pema Tsenden 萬瑪才旦, May: <https://filmstudiescenter.uchicago.edu/events/2012/silent-holy-stones>
- 2011** Organizer of film series “1980s Mainland Chinese Cinema,” January to June, the University of Chicago
- 2010** Organizer of Visit and Screening by Chinese filmmaker Zhao Liang 趙亮, April: <https://filmstudiescenter.uchicago.edu/events/2010/petition-screening-and-discussion-zhao-liang>
Organizer of visit and screening by Chinese filmmaker Huang Weikai 黃偉凱, March: <https://cas.uchicago.edu/workshops/artpoliticseastasia/2010/03/01/march-5-disorder-screening-and-discussion-with-chinese-filmmaker-huang-weikai/>
- 2009** Coordinator for Art and Politics in East Asia Workshop, Department of East Asian Languages and Civilizations, The University of Chicago
Participant, “Global Urban Studies, Shanghai,” Organized by University of California-Irvine and the Shanghai Academy of Social Sciences
- 2008** Curator, “Transformation, Transplantation, and Transgression: Contemporary Chinese Art Cinema after 2000,” Center for East Asian Studies Noontime Film

Series, The University of Chicago, September-December

2006 Co-editor and Contributor to the overseas Young Chinese Forum's (OYCF) online journal *Perspective* (<http://oycf.org/>), June 2006-present

2001 Committee Member, Chinese Media Prize for Chinese Films, *Southern Urban Daily*

TELEVISION AND DOCUMENTARY PRODUCTION EXPERIENCE

2023 Co-director (with Yi Cui), shot documentary footage about a medical team in Senegal, Africa

2001. Director, documentaries for the CCTV 6 program *Focus on Film* (Film Channel of Central China Television)

2000. Director, documentaries for *Films and Filmmakers* (Beijing TV Station)

1999. Director, documentaries about the lives of young people (Liaoning TV Station)

LANGUAGES

English (fluent), Chinese (native), French (reading), Spanish (reading)