

# Jie Li

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## ACADEMIC APPOINTMENTS

**John L. Loeb Associate Professor of the Humanities**, Department of East Asian Languages and Civilizations, Harvard University (2018-)

**Assistant Professor of East Asian Languages and Civilizations**, Department of East Asian Languages and Civilizations, Harvard University (2013-2018)

**Postdoctoral Fellow**, Society of Fellows in the Liberal Arts and Lecturer in East Asian Humanities, Princeton University (2012-2013)

**College Fellow**, Department of East Asian Languages and Civilizations, Harvard University, (2010-2012)

## EDUCATION

**Harvard University**, Ph.D., May 2010. East Asian Languages and Civilizations with a Secondary Field in Visual and Film Studies (2005-2010)

**University of Heidelberg**, Kurzzzeitstudium in modern German literature (2003-2004)

**University of Cambridge**, Harvard-Cambridge scholarship, Part II of the English Tripos with a focus on Commonwealth literature (2001-2002)

**Harvard University**, B.A. 2001. East Asian Studies, *summa cum laude*, Phi Beta Kappa (1997-2001)

## PUBLICATIONS

### Monographs

*Utopian Ruins: A Memorial Museum of the Mao Era* (forthcoming Dec. 2020, Duke University Press)

*Shanghai Homes: Palimpsests of Private Life* (Columbia University Press, 2014)

- \* Named one of the ten Best City Books of 2014 by *The Guardian*
- \* Finalist, 2017 ICAS Best Book Prize, International Convention of Asia Scholars
- \* Reviewed in *The Guardian*, *Times Higher Education*, *Journal of Urban History*, *The China Quarterly*, *H-Asia*, *The China Journal*, *China Information*, *New Books in East Asian Studies*, *LSE Review of Books*, *Slate.fr*, *Asian Review of Books*, *Localities*, *Los Angeles Review of Books*, and *Backlist: Historians Recommend the Books They Love*

### Edited Volume

*Red Legacies in China: Cultural Afterlives of the Communist Revolution*, co-edited with Enhua Zhang (Harvard Asia Center, 2016)

\* Reviewed in *The China Quarterly*; *Modern Chinese Literature and Culture*; *Journal of Chinese History*

### Peer-Reviewed Articles and Chapters

“The Hot Noise of Open Air Cinema,” *Grey Room* (forthcoming in fall 2020)

“Cinematic Guerrillas in Mao’s China,” *Screen* 61, no. 2 (2020), pp. 207-229.

“Revolutionary Echoes: Radios and Loudspeakers in the Mao era,” *Twentieth Century China* Vol. 45, No. 1 (2020), pp. 61-75.

“Gained in Translation: The Reception of Foreign Cinema in the Cultural Revolution,” *Journal of Chinese Cinemas*, Vol. 13, No. 1 (2019), pp. 61-75.

Revised reprint as “Gained in Translation: The Reception of Foreign Films in Cold War China” in *Cold War and Asian Cinema*, edited by Poshek Fu and Man Fung Yip (New York: Routledge, 2020)

“1965 Red Prison Files,” in David Der-wei Wang, ed., *A New Literary History of Modern China* (Harvard University Press, 2017), pp. 663-668.

Reprinted in *China Heritage*, July 2018 <http://chinaheritage.net/journal/red-prison-files/>

“From Landlord Manor to Red Memorabilia: Reincarnations of a Chinese Museum Town,” co-authored with Denise Y. Ho, *Modern China*, Vol. 42 (1) (2016), pp. 3-37.

“Are Our Drawers Empty? Nie Gannu’s Dossier Literature” in *Oxford Handbook of Modern Chinese Literatures*, ed. Carlos Rojas and Andrea Bachner (Oxford University Press, 2016), pp. 275-295.

A revised translation in Chinese is published in *Modern Chinese Literature [Zhongguo Xiandai Wenxue]*, No. 29, June, 2016 pp. 25-46.

“Introduction: Discerning Red Legacies in China” in *Red Legacies in China: Cultural Afterlives of the Communist Revolution*, ed. Jie Li and Enhua Zhang (Harvard University Asia Center, 2016), pp. 1-23.

Chinese translation published in *Remembrance [Jiyi]*, ed. Wu Di, Issue 243, Dec. 2018

“Museums and Memorials of the Mao Era: A Survey with Curatorial Proposals” in *Red Legacies in China: Cultural Afterlives of the Communist Revolution*, ed. Jie Li and Enhua Zhang (Harvard University Asia Center, 2016), pp. 319-354.

“Writing from Revolution’s Debris: Shen Congwen’s Family Letters in the Mao Era” in *A History of Chinese Letters and Epistolary Culture*, ed. Antje Richter (Leiden: Brill, 2015), pp. 582-617.

“Phantasmagoric Manchukuo: Documentaries Produced by the South Manchurian Railway Company, 1932-1940,” *positions: east asia cultures critique*, Vol. 22, 2014, pp. 329-369.

“A National Cinema for a Puppet State: The Manchurian Motion Picture Association” in *Oxford Handbook of Chinese Cinemas*, ed. Eileen Cheng-yin Chow & Carlos Rojas (Oxford University Press, 2013), pp. 79-97.

“Discoloured Vestiges of History: Black-and-White in the Age of Color Cinema,” *Journal of Chinese Cinemas*, Vol. 6, No. 3, 2012, pp. 247-262.

“Filming Power and the Powerless: Zhao Liang’s *Petition* and *Crime and Punishment*,” special issue on contemporary Chinese cinema for *China Perspectives*, March, 2010, pp. 35-45.

A revised version of the article has been published in the edited volume *DV-Made China: Digital Objects, Everyday Subjects*, ed. Zhen Zhang & Angela Zito (Hawaii University Press, 2015), pp. 76-96.

“Home and Nation amidst the Rubble: Fei Mu’s *Spring in a Small Town* and Jia Zhangke’s *Still Life*,” *Modern Chinese Literature and Culture*, Fall 2009, Vol. 21, No. 2, pp. 86-125.

“Virtual Museums of Forbidden Memories: Hu Jie’s Documentary Films of the Cultural Revolution.” *Public Culture*, Fall 2009, Vol. 21, No. 3., pp. 538-549.

“Salvaging the Rubble of Utopia: Wang Bing’s *West of the Tracks*,” *Jump Cut: A Review of Contemporary Media*, No. 50, 2008.

“From Autoethnography to Autobiography: Representations of the Past in Contemporary Chinese Cinema,” *Senses of Cinema*, No. 45, October-December 2007.

### **Non-refereed Essays**

“Brainwashed? Reflections on Propaganda in *One Child Nation*,” forthcoming in *ChinaFile*, February 2020. <https://www.chinafile.com/reporting-opinion/culture/what-picture-of-chinas-one-child-policy-leaves-out>

“Has Chinese Propaganda Won Hearts and Minds?” in Jennifer Rudolph & Michael Szonyi, eds., *The China Questions* (Harvard University Press, 2017), pp. 268-275.

“My Grandparents’ Shanghai Home: A Guided Tour,” *Harvard Design Magazine*, No. 41, F/W 2015.

### **Conference Reports / Book Reviews / Film Program Notes**

“Vigil and Memorial: Two Films by Wang Bing” Program Notes for the Harvard Film Archive, November 9-10, 2018 <http://hcl.harvard.edu/hfa/films/2018sepnov/wang.html>

Review of Amy Jane Barnes’ *Museum Representations of Maoist China: From Cultural Revolution to Commie Kitsch* for *The China Quarterly*, 2015, Issue 222, pp. 583-585.

“Re-envisioning the Chinese Cityscape: Tabula Rasa and Palimpsest,” review essay on Chang-tai Hung, *Mao’s New World* and Yomi Braester, *Painting the City Red*, in *Cross-Currents: East Asian History and Culture Review*, E-Journal No. 5 (December 2012), pp. 170-179.

Review of Sheldon H. Lu and Jianyan Mi (eds.), *Chinese Ecocinema in the Age of Environmental Challenge*. *China Perspectives*, 2012/3, pp. 89-90.

“Red Legacies in China: A Conference Report” (co-authored with Enhua Zhang) in *China Heritage Quarterly*, No. 22, June 2010.

Review of Rey Chow’s *Sentimental Fabulations*, *Contemporary Chinese Films: Attachment in the Age of Global Visibility*. *Journal of Film and Video*, Vol. 61, No. 3, Fall 2009, pp. 59-61.

### **Creative Nonfiction and Fiction**

Essays “The Taste of Mangoes” and “Uncles” in *Cerise Press: A Journal of Literature, Arts & Culture*, Vol. 1, No. 1, Summer, 2009. Selected for DZANC Best of the Web 2010 anthology (Westland, MI: Dzanc Books, 2010).

Short story “Gezi” (“Pigeons,” in Chinese), Special Issue on Sinophone Literature, *Shanghai Literature [Shanghai Wenxue]*, September, 2006.

Short story “Qianlou apo he houlou apo” (“Front-floor Grandma and Back-floor Grandma,” in Chinese), Sunday Literary Supplement of *World Journal [Shijie ribao]* & *Lianhe Bao*, May 2006.

### **Translations**

Dai Jinhua, “After the Post-Cold-War” and “*The Piano in a Factory*: Class, in the Name of the Father” in a volume of Dai’s essays, *After the Post-Cold War: The Future of Chinese History*, edited by Lisa Rofel (Duke University Press, 2018)

Chi Hui, “Rain Forest,” (from Chinese), Science Fiction Special Issue, *Renditions*, Oct, 2012.

### **Documentary Films**

*The Al-Hadji and His Wives* (50 min., 2006). Distributed by Documentary Educational Resources. Winner of the Second Prize at the 2008 Moscow International Festival of Visual Anthropology. French and Taiwanese TV broadcast as well as screenings at Maine African Film Festival (Portland), The Festival of Visual Culture (Finland), Moscow International Visual Anthropology Festival, Days of Ethnographic Film (Slovenia), American Anthropological Association, Mostra International Ethnographic Film Festival (Brazil), Africa World Documentary Film Festival (Nigeria) Pärnu International Documentary Film Festival (Estonia), Bilan du Film Ethnographique at Musée de L’Homme (France).

*A Village Across the World* (48 min., 2003). Screenings at the Tiburon Film Festival (2004), on campuses (Columbia, Georgetown, Harvard, Notre Dame, U.C. San Diego, 2003-2004), and on Taiwan and Chinese-American Television (Jan. & Aug. 2006)

### **Radio Interviews & Curatorial Work**

“Photography of the Great Leap Forward and Famine,” exhibition for the 2012 Taipei Biennial, Taipei Fine Arts Museum, Sept 2012-Jan 2013.

“Antonioni’s Chung Kuo – China.” Interviewed for “Night Waves,” BBC Radio 3, March 6, 2012.

“Hu Fayun and his Internet Novel.” Interviewed for “The Strand,” BBC World Service, September 27, 2011.

### **SELECTED TALKS AND PRESENTATIONS**

“Cinematic Guerrillas in Mao’s China,” keynote at the international conference *Histories of Tacit Cinematic Knowledge* Goethe University Frankfurt, September 25-27, 2020.

“Rustic Cinema: Animated Lanternslides in Socialist China,” *Inaugural Conference of the Association for Chinese Animation Studies*, May 11-20, 2020 [postponed until spring 2021]

“A Palimpsest History of Film Exhibition in Manchuria,” keynote lecture at McGill Graduate

Student Conference, co-sponsored by the Departments of East Asian Studies and Art History and Communication Studies, April 17, 2020. (canceled due to COVID-19)

“Cinematic Poison: Weeds, Demons, Opium, and Censorship as Exorcism,” Kempf Fund Lecture, Department of East Asian Languages and Literatures, Yale University, April 2, 2020 (canceled due to COVID-19)

“Revolutionary Congregations: Collective Cinemagoing and Radio Listening in Socialist China,” presentation at the Association of Asian Studies Annual Conference, Boston, March 21, 2020 (canceled due to COVID-19)

“Maoist Cinema as a Spirit Medium,” invited lecture at the Department of East Asian Studies at University of California, Santa Barbara, Nov 14, 2019.

“An Ecology of Hot Noise: Loudspeakers and Open-Air Cinema in Mao’s China,” invited talk at the conference *Thinking the Ecological in Media Studies*, Columbia University, Oct 24-25, 2019

“From Mobile Projectionists to DV Filmmakers: Chinese Cinema as a Spirit Medium,” panel presentation at MLA International Symposium: Remembering Voices Lost, July 23-25, 2019.

“The Cost of Cinema: The Political Economy of Film Projection in Socialist China,” Workshop on Material Culture in Mao’s China, King’s College London, May 17-18, 2019.

“The Multisensory Environment of Socialist Cinema” in *Beyond the Film: Interdisciplinary Approaches to Movie Audiences and their Environments*, Symposium, Washington University in St. Louis, April 6, 2019.

“Cinema at the Grassroots: Exhibition and Reception of Cinema in Socialist China,” invited presentation at the University of Freiburg, December 18, 2018.

“Radios and Loudspeakers: Technologies of Listening in the Mao Era,” Workshop “In the Realm of the Senses: Mapping China’s Modern Sensorium,” University of Edinburgh, June 19-20, 2018.

“Shanghai Alleyways in Literature, Film, and Everyday Life,” invited lecture at National Taiwan University, Dec 25, 2017 (in Chinese)

“Theories and Methods for the Study of Chinese Cinema,” invited lecture at Beijing University, April 17 2017 (in Chinese).

“Photography of the Great Leap Forward and Famine” and “Movie Teams and Maoist Cinema as a Spirit Medium,” invited talks for the seminar on contemporary Chinese visual culture at the University of Oxford China Centre, December 4-5, 2016.

“Filming against Amnesia and Surveillance: Cinematic Witnessing in Independent Chinese Documentary,” presented at the conference *Asia.Theory.Visuality*, Princeton University, November 3-4, 2015

“Writing from the Revolution’s Debris: Shen Congwen’s Family Letters in the Mao Era,” presented at the symposium “Shen Congwen and Modern China,” Harvard University, September 25, 2015.

## **COURSES TAUGHT**

“Documenting China on Film” (Fall 2018 and Fall 2019, Harvard)

“East Asian Cinema” (General Education course, springs 2015 and 2016, fall 2017, spring 2019 and 2020, Harvard)

“Chinese Musicals” (graduate seminar, spring 2016, Harvard)

“Media Cultures in the People’s Republic” (graduate seminar, spring 2015, fall 2017, spring 2020, Harvard)

“Chinese Cinema” (undergraduate lecture course, spring 2014, Harvard)

“Shanghai and Beijing: A Tale of Two Cities” (graduate seminar, spring 2014, fall 2015 and 2019, Harvard)

“Chinese Film and Media Studies” (graduate seminar, fall 2013)

“Contemporary Chinese Society and Culture” (undergraduate course, fall 2012, Princeton)

“East Asian Humanities II: Tradition and Transformation” (undergraduate course, spring 2013, Princeton)

“Shanghai: A Cultural History” (undergraduate seminar, fall 2011, Harvard)

“Chinese Revolutionary Cinema” (graduate seminar, fall 2011, Harvard).

“From Propaganda to Testimony: Modern East Asian History on Film” (graduate seminar, spring 2011, Harvard)

“East Asian Cinema” (undergraduate lecture course, fall 2010; spring 2012, Harvard).

## **OTHER PROFESSIONAL ACTIVITIES**

**Reviewer:** *Journal of Asian Studies; Public Culture; Screen; Modern Chinese Literature and Culture; Modern China; Twentieth Century China; Journal of Chinese Cinemas; Cross-Currents: East Asian History and Culture Review; China Perspectives; Journal of Japanese and Korean Cinemas; Palgrave Macmillan*

### **Conference, Workshop, and Film Series Organization**

Curator for “Emergent Visions: Independent Documentaries from China,” Fairbank Center, Harvard University, 2009-2020

Co-organizer (with Tomiko Yoda & Alexander Zahlten) of the International Conference on East Asian Media Studies, Harvard, May 6-7, 2017

Co-organizer (with Tomiko Yoda & Alexander Zahlten) of a Radcliffe Exploratory Seminar on East Asian Media Ecologies, Harvard, May 4-5, 2017

Conference Organizer for “Visual Memories: Cultural Revolution and Cinema,” April 16, 2016

Symposium Organizer for “Ang Lee and the Art of Transnational Cinema,” Oct. 25, 2013.

Speaker Series Co-organizer “East Asian Media Ecologies,” 2013-2017

Workshop Co-organizer for “Just Images: Ethics and the Chinese Documentary,” April 30, 2011.

Conference Co-organizer for “Red Legacy in China,” April 2-3, 2010.

## FELOWSHIPS, AWARDS AND HONORS

Roslyn Abramson Award for Excellent in Undergraduate Teaching	2020
International Convention of Asia Scholars (ICAS) Book Prize Finalist	2017
Dean's Competitive Grant for Promising Scholarship	2016
Anne and Jim Rothenberg Fund for Humanities Research	2016
Harvard Asia Center Junior Faculty Research Grant	2015 & 2018
Conference Grant from Harvard Yenching Institute	2016 & 2017
Elson Family Arts Initiative Fund	2014 & 2016
Princeton Society of Fellows in the Liberal Arts Postdoctoral Fellowship	2012-2013
ACLS / NEH American Research in the Humanities in China Fellowship	2012-2013
Mellon/ACLS Dissertation Completion Fellowship	2009-2010
Certificate of Distinction in Teaching, Harvard College	2008-2011
Paul & Daisy Soros Fellowship for New Americans	2007-2009
Film Study Center Harvard Fellowship	2004-2005
Harvard-Cambridge Scholarship (John Eliot Scholar in Jesus College)	2001-2002
Seymour E. and Ruth B. Harris Social Science Prize	2001
Thomas T. Hoopes Prize for Outstanding Undergraduate Thesis	2001