

# 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)

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## EDUCATION

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

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## PUBLICATIONS

### Monographs

***Cinematic Guerrillas: Maoist Propaganda as Spirit Mediumship*** (full manuscript under review)

This book is a cultural history of Maoist film exhibition, reception, and audiences that offers fresh insights into the “what,” “when,” “where,” and “who” of world cinema. Drawing on historical archives, memoirs, interviews, and ethnographic fieldwork, it examines the media networks and environments, discourses and practices, experiences and memories of film projectionists and their grassroots audiences from the 1940s to the 1980s. Watch a 20-minute [video presentation](#) (keynote lecture for the Histories of Tacit Cinematic Knowledge conference) highlighting some the book’s key themes; read related journal articles published in [Screen](#), [Grey Room](#), and [The Journal of Chinese Cinemas](#).

[\*Utopian Ruins: A Memorial Museum of the Mao Era\*](#) (Duke University Press, 2020) This book traces the creation, preservation, and elision of memories about China's Mao era by envisioning a virtual museum that reckons with its utopian yearnings and cataclysmic reverberations. The book's memorial exhibits include blood writing and police files from erstwhile revolutionaries who were revolutionized, photography of the Great Leap Forward and documentary films from the Cultural Revolution, as well as socialist factory ruins and red memorial collections that testify to Chinese Revolution's unrealized dreams and unmourned ghosts. Reviewed in [\*The China Quarterly\*](#) and [\*PRC History Review\*](#). Podcast interviews on [\*New Books Network\*](#) and [\*Made in China journal\*](#). Featured in [\*The Los Angeles Review of Books\*](#). Book reviews forthcoming in *American Historical Review*, *Critical Inquiry*, *The Journal of Asian Studies* (November 2021), *Memory Studies*, *Modern Chinese Literature and Culture* (July 2021), *China Information* (November 2021), *Twentieth-Century China* (January 2022), *Prism: Theory and Modern Chinese Literature*.

[\*Shanghai Homes: Palimpsests of Private Life\*](#) (Columbia University Press, 2014). This microhistory excavates a century of memories embedded in two vibrant, culturally mixed Shanghai alleyways destined for demolition. Exploring three dimensions of private life—territories, artifacts, and gossip—this book re-creates the sounds, smells, look, and feel of home for successive generations and weaves a complex social tapestry reflecting the lived experiences of ordinary people struggling to absorb and adapt to historical change. Named one of the ten [\*Best City Books of 2014\*](#) by *The Guardian*. Shortlisted for [\*2017 ICAS Best Book Prize\*](#), International Convention of Asia Scholars. Podcast interview on [\*New Books Network\*](#). Reviewed in *The Guardian*, [\*Times Higher Education\*](#), [\*Journal of Urban History\*](#), [\*The China Quarterly\*](#), [\*H-Asia\*](#), [\*The China Journal\*](#), [\*China Information\*](#), [\*LSE Review of Books\*](#), [\*Slate.fr\*](#), [\*Asian Review of Books\*](#), [\*Localities\*](#), and [\*Los Angeles Review of Books\*](#).

### **Edited Volumes**

[\*Red Legacies in China: Cultural Afterlives of the Communist Revolution\*](#), co-edited with Enhua Zhang (Harvard Asia Center, 2016) This essay collection examines what contemporary China has inherited from its socialist past in the cultural realm. Organized into five parts—red foundations, red icons, red classics, red bodies, and red shadows—the book's chapters analyze visual and performing arts, literature and film, language and thought, architecture, museums, and memorials. [Reviewed in [\*The China Quarterly\*](#); [\*Modern Chinese Literature and Culture\*](#); and [\*The Journal of Chinese History\*](#).]

### **Peer-Reviewed Journal Articles**

["The Hot Noise of Open Air Cinema,"](#) *Grey Room*, No. 81 (Fall 2020), pp. 6–35. This essay, the lead article in its issue of *Grey Room*, parses the sensorium of open-air cinema in Socialist China into “extra-filmic” sights, sounds, smells, taste, and touch, synthesized and theorized as *renao* or “hot noise.”

["Cinematic Guerrillas in Mao's China,"](#) *Screen*, Vol. 61, No. 2 (2020), pp. 207–229. This essay develops the concept of “cinematic guerrillas” as media infrastructure, filmic representation, exhibition practice, and audience reception in the Chinese socialist context.

["Revolutionary Echoes: Radios and Loudspeakers in the Mao era,"](#) *Twentieth-Century China*, Vol. 45, No. 1 (2020), pp. 61–75. Examining the wireless and wired soundscape in socialist China, this

essay argues that a media revolution of radios and loudspeakers served propaganda, surveillance, and mass mobilization, from enhancing the Mao cult to engendering violence.

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

[“From Landlord Manor to Red Memorabilia: Reincarnations of a Chinese Museum Town,”](#) co-authored with Denise Y. Ho, *Modern China*, Vol. 42, No. 1 (2016), pp. 3–37.

[“Phantasmagoric Manchukuo: Documentaries Produced by the South Manchurian Railway Company, 1932–1940,”](#) *positions: east asia cultures critique*, Vol. 22 (2) (2014), pp. 329–369. [A [Chinese translation](#) was published in the journal *Contemporary Cinema (Dangdai Dianying)*, November 2018.]

[“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\*,”](#) *China Perspectives*, March (2010), pp. 35–45.

[“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*, Vol. 21, No. 2 (2009), pp. 86–125.

[“Virtual Museums of Forbidden Memories: Hu Jie’s Documentary Films of the Cultural Revolution,”](#) *Public Culture*, Vol. 21, No. 3. (2009) 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 (2007).

### **Peer-Reviewed Chapters in Edited Volumes**

“Mobile Projectionists and the Things They Carried,” *Material Contradictions in Mao’s China*, edited by Jennifer Altehenger & Denise Y. Ho (University of Washington Press, forthcoming).

“The Hot Noise of Open Air Cinema,” *Mapping China’s Modern Sensorium*, edited by Xuelei Huang & Shengqing Wu (Routledge, forthcoming) [Note: this is a revised reprint of the 2020 *Grey Room* journal article.]

[“Gained in Translation: The Reception of Foreign Films in Cold War China,”](#) *Cold War and Asian Cinemas*, edited by Poshek Fu and Man Fung Yip (New York: Routledge, 2020) [Note: this is a revised reprint of my 2018 *Journal of Chinese Cinemas* article.]

“1965 Red Prison Files,” *A New Literary History of Modern China*, edited by David Der-wei Wang (Harvard University Press, 2017), pp. 663–668. [Reprinted in [China Heritage](#), July 2018; Chinese translation of the anthology was published by Taipei’s Rye Field press in 2021.]

[“Are Our Drawers Empty? Nie Gannu’s Dossier Literature”](#) in *Oxford Handbook of Modern Chinese Literatures*, edited by Carlos Rojas and Andrea Bachner (Oxford University Press,

2016), pp. 275–295. [A revised translation in Chinese was 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*, edited by Jie Li and Enhua Zhang (Harvard University Asia Center, 2016), pp. 1–23. [A Chinese translation was published in *Remembrance* [*Jiyi*], ed. Wu Di, No. 243 (December 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*, edited by Antje Richter (Leiden: Brill, 2015), pp. 582–617.

“Filming Power and the Powerless: Zhao Liang’s *Petition* and *Crime and Punishment*,” [DV–Made China: Digital Objects, Everyday Subjects](#), edited by Zhen Zhang & Angela Zito (Hawaii University Press, 2015), pp. 76–96. [Note: this is a revised reprint of my 2010 *China Perspectives* journal article.]

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

### **Non-refereed Essays**

“[Brainwashed? Reflections on Propaganda in One Child Nation](#),” *ChinaFile*, February 2020.

“[Has Chinese Propaganda Won Hearts and Minds?](#)” in Jennifer Rudolph & Michael Szonyi, eds., *The China Questions* (Harvard University Press, 2017), pp. 268–275. [Chinese [translation](#) of this book was published by the City University of Hong Kong Press in 2019].

“[Dazibao Exhibitionism](#),” essay for an exhibition of big character posters at the Fairbank Center for Chinese Studies, Harvard University, 2017.

“My Grandparents’ Shanghai Home: A Guided Tour,” [Harvard Design Magazine, No. 41](#), F/W 2015.

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

[Review of \*Circuit Listening: Chinese Popular Music in the Global 1960s\*](#) by Andrew F. Jones, *Twentieth-Century China*, Vol. 46, No. 2 (May 2021)

[The Stormy Night, Program Notes for the Harvard Film Archive](#), March 2, 2019

“[Vigil and Memorial: Two Films by Wang Bing](#),” Program Notes for the Harvard Film Archive, November 9–10, 2018

[Review of \*Museum Representations of Maoist China: From Cultural Revolution to Commie Kitsch\*](#) by Amy Jane Barnes, *The China Quarterly*, Vol. 222 (2015), pp. 583–585.

[Review of \*Modernity with a Cold War Face: Reimagining the Nation in Chinese Literature Across the 1949 Divide\*](#) by Xiaojue Wang, *Chinese Literature: Essays, Articles, Reviews (CLEAR)* 36 (2014): 224–28.

[Review of \*Chinese Ecocinema in the Age of Environmental Challenge\*](#), edited by Sheldon H. Lu and Jiayan Mi, *China Perspectives*, 2012/3, pp. 89–90.

[“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 \*Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility\*](#) by Rey Chow, *Journal of Film and Video*, Vol. 61, No. 3 (2009), pp. 59–61.

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

### **Creative Nonfiction and Fiction**

“Gede jiekou de lao fangzi” (“The Old House on Goethe Street”), essay published in *Nanfang zhoumo (Southern Weekend)*, Feb 21, 2014.

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).

“Gezi” (“Pigeons”), short story in Chinese published in a special issue on Sinophone Literature, *Shanghai wenxue (Shanghai literature)*, September, 2006.

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

### **Translations (from Chinese)**

Dai Jinhua, “After the Post-Cold-War,” [After the Post-Cold War: The Future of Chinese History](#), edited by Lisa Rofel (Durham: Duke University Press, 2018), pp. 1-24.

Dai Jinhua, “The Piano in a Factory: Class, in the Name of the Father,” [After the Post-Cold War: The Future of Chinese History](#), edited by Lisa Rofel (Durham: Duke University Press, 2018), pp. 91-108.

[Chi Hui, “Rain Forest,”](#) Science Fiction Special Issue, *Renditions*, Oct, 2012 [Reprinted in [The Reincarnated Giant: An Anthology of Twenty-First-Century Chinese Science Fiction](#), edited by Mingwei Song and Theodore Hutters (Columbia University Press, 2018)]

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## **INVITED LECTURES**

“Cinematic Guerrillas in Mao’s China,” Department of Asian and Middle Eastern Studies, Duke University, September 23, 2021.

“From Red Songs to Yellow Music,” virtual guest lecture, seminar “Music in China—A

Transcultural Affair,” University of Heidelberg, July 6, 2021.

“Memory and Forgetting in China and Taiwan,” joint virtual book talk with Kirk Denton and Margaret Hillenbrand, hosted by Young China Watchers, July 1, 2021.

“[1971, Listening to Enemy Radio in the Socialist Media Ecology](#),” virtual lecture series “Living the Socialist Modern,” Centre for Asian and Transcultural Studies, University of Heidelberg, June 30, 2021.

“Poisonous Weed Cinema and Maoist Censorship as Exorcism,” virtual lecture, Institute for East Asian Studies/Sinology, University of Vienna, June 23, 2021.

“[Utopian Ruins: A Memorial Museum of the Mao Era](#),” virtual book talk, Center for the Study of Contemporary China, University of Pennsylvania, March 5, 2021.

“[Poisonous Weed Cinema and Maoist Censorship as Exorcism](#),” Kempf Fund Lecture (via Zoom), Department of East Asian Languages and Literatures, Yale University, February 2, 2021.

“Utopian Ruins: A Memorial Museum of the Mao Era,” virtual book launch, School of Humanities, University of California, Irvine, December 10, 2021.

“Socialist Hot Noise: Loudspeakers and Open-Air Cinema in Maoist China,” virtual lecture, East Asian Studies Department, New York University, October 9, 2020.

“[Cinematic Guerrillas in Mao’s China](#),” keynote virtual lecture, International Conference on Histories of Tacit Cinematic Knowledge, Goethe University Frankfurt, September 25–27, 2020.

“A Palimpsest History of Film Exhibition in Manchuria,” keynote lecture, 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).

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

“Cinematic Guerrillas: Mobile Film Exhibition in Socialist China,” [Beyond the Film: Interdisciplinary Approaches to Movie Audiences and their Environments](#),” Washington University in St. Louis, April 6, 2019.

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

“Museums and Memorials of the Mao Era,” Heidelberg Centre for Transcultural Studies, July 4, 2018.

“Shanghai Alleyways in Literature, Film, and Everyday Life” (in Mandarin), National Taiwan University, Dec 25, 2017.

“Gained in Translation: The Reception of Foreign Films in the Mao Era,” Harvard Asia Center Seminar Series, November 30, 2017.

“Dazibao Exhibitionism” at Exhibition Opening and Panel Discussion “Black and Red Revolution: Dazibao and Woodcuts from 1960s China,” Harvard University, November 9, 2017.

“The Reception of Foreign Films in the Cultural Revolution” (in Mandarin), Institute of Chinese Literature and Philosophy, Academia Sinica, Taiwan, August 7, 2017.

“The Film Culture of Mainland China” (in Mandarin), National Taiwan University, June 6, 2017

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

“Photography of the Great Leap Forward and Famine,” University of Oxford China Centre, December 4–5, 2016.

“Movie Teams and Maoist Cinema as a Spirit Medium,” University of Oxford China Centre, December 4–5, 2016.

“Madame Mao and Cinema: Actress, Critic, Censor, and Producer,” Newhouse Center for the Humanities, Wellesley College, April 24, 2014.

“Questions in Chinese Cinema Studies: Film History, Theory, and Audience,” Cotsen Seminar, Princeton University, October 2012.

“ ‘Just Images’ of the Cultural Revolution: Antonioni’s *Chung Kuo* (1972) and Ivens/Loridan’s *How Yukong Moved the Mountain* (1976),” Institute of East Asian Studies, University of California, Berkeley, December 2010.

“The Past is *Not* Like Smoke: Remembrances of the Maoist Era,” Fairbank Center Lunchtime Seminar, Harvard University, May 2009.

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## CONFERENCE PRESENTATIONS (selected)

“[Socialist Hot Noise: The Sound and Fury of Maoist Campaigns](#),” virtual presentation at the Association of Asian Studies Annual Conference, March 25, 2021.

“How Radio and Cinema Revolutionized Experiences of Space and Time in the People’s Republic of China,” invited presentation at the virtual workshop “Revolutionary Experiences Compared: Russia and China under Communist Rule,” University of Oxford, January 22, 2021.

“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).

“An Ecology of Hot Noise: Loudspeakers and Open-Air Cinema in Mao’s China,” invited presentation at the conference “[Thinking the Ecological in Media Studies](#),” Columbia University, October 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,” invited presentation at the workshop “Material Culture in Mao’s China,” King’s College London, May 17–18, 2019.

“Radios and Loudspeakers: Technologies of Listening in the Mao Era,” invited presentation at the workshop “In the Realm of the Senses: Mapping China's Modern Sensorium,” University of Edinburgh, June 19–20, 2018.

“Filming against Amnesia and Surveillance: Cinematic Witnessing in Independent Chinese Documentary,” invited presentation at the conference [Asia.Theory.Visibility, Princeton University](#), November 3–4, 2015.

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

“A National Cinema for a Puppet State: the Manchurian Motion Picture Association,” invited presentation at the workshop on [The Making and Unmaking of Manchukuo](#), April 11, 2014.

“Projecting Models and Model Projectionists: Maoist Cinema as a Spirit Medium,” invited presentation, “East Asian Cinema Workshop,” Princeton University, March 14, 2014.

“Projecting Models and Model Projectionists: Maoist Cinema as a Spirit Medium,” Annual Meeting of the Association of Asian Studies, March 28, 2014.

“Cinematic Guerrillas: Mobile Movie Projection Units of the Mao Era,” invited presentation at the workshop on “Micropolitics of Maoist China: Learning the Language of Socialism in Comparative Perspectives,” East China Normal University, Shanghai, July 13–14, 2013.

“Madame Mao’s ‘Poisonous Weeds’: Cinephobia as Political Campaign in the Mao Era,” Permanent Seminar of the History of Film Theories, University of Michigan, September 2012.

“A National Cinema for a Puppet State: the Manchurian Motion Picture Association,” Society of Cinema and Media Studies Annual Conference, Boston, March 2012.

“The Cultural Revolution Museum: Memory Places of the Mao Era,” ACL(x): A Conference of the American Comparative Literature Association, Penn State University, September 2011.

“Phantasmagoric Manchukuo: Documentaries Produced by the South Manchurian Railway Company, 1932-1940,” Visualizing Asia in the Modern World: A Conference on Image-Driven Scholarship, Harvard, May 2011.

“The Cinema of Colonial Manchuria,” invited presentation, Chinese Cinemas Workshop, Duke University, April 2011.

“Prison Writings in Blood: The Transmission of Lin Zhao’s Manuscripts,” International Conference on Manuscript Culture in the Chinese Tradition, Harvard University, May 2010.

“Museums of the Maoist Era: A Survey and Some Curatorial Propositions,” International Conference on Red Legacy in China, Harvard University, April 2010.

“China's Salvation Through Women's Souls? Reception of Documentary Images of Lin Zhao, Chai Ling, and Song Binbin,” New England Conference of the Association for Asian Studies, Brown University, October 3, 2009.

“Just Images of the Cultural Revolution: Antonioni’s *Chung Kuo* and Ivens/Loridan’s *How Yukong*

*Moved the Mountains*,” Alt-SCMS: The JIU Media Studies Department Media Workshop, Tokyo, May 21, 2009.

“The Four Olds Through Three Writers: Excavations, Exhibitions, and Conflagrations,” Annual Meeting of the Association of Asian Studies, Chicago, March 2009.

“Confessions and Denunciations of the Cultural Revolution: The Practice of Everyday Graphomania,” Loyalism and Betrayal in Modern Chinese Literature and Culture: an International Conference, Harvard University, December 2008.

“Studying Modern Chinese Literature in the United States” (in Mandarin), Teaching Modern Chinese Literature Conference, Shanghai, June 2008.

“The Nation Shattered: Rubbles and Ruins in Fei Mu’s *Spring in a Small Town*,” Society of Cinema and Media Studies Annual Conference, Philadelphia, March 2008.

“Intimate Relics of a Violent Death: A Documentary on the Chinese Cultural Revolution,” Visible Evidence Conference, Bochum, Germany, December 2007.

“History on Stage: A Nostalgic Performance of the Cultural Revolution” (in Mandarin), Fifth International Junior Scholars’ Conference on Sinology, Taipei, November 2006.

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## DOCUMENTARY FILMS

[\*The Al-Hadji and His Wives\*](#) (50 min., 2006). A film portrait of a Mbororo Fulani patriarch, his savvy wives, and their rebellious daughters in Northwest Cameroon. Distributed by Documentary Educational Resources. Winner of the Second Prize at the 2008 Moscow International Festival of Visual Anthropology. Reviewed at the [Anthropology Review Database](#).

### Selected Screenings:

Apr. 2010	Maine African Film Festival, Portland, USA
Nov. 2009	African Studies Association Annual Meeting, New Orleans, USA
Oct. 2009	The Festival of Visual Culture (Viscult), Joensuu, Finland
Oct. 2008	Moscow International Visual Anthropology Festival, Russia
May 2008	Radio-télévision Française d’Outre-mer
May 2008	Days of Ethnographic Film, Ljubljana, Slovenia
Nov. 2007	American Anthropological Association / Society for Visual Anthropology Film Festival, Washington D.C., USA
Nov. 2007	Mostra International Ethnographic Film Festival, Brazil
Nov. 2007	Africa World Documentary Film Festival, Nigeria & USA
July 2007	Pärnu International Documentary Film Festival, Estonia
Mar. 2007	Bilan du Film Ethnographique at Musée de L’Homme, France

*Shaoshan Pilgrims* (12 min, 2010) an essay film exploring the deification and vulgarization of Mao in his hometown, co-produced with Enhua Zhang, screened as part of the roundtable “Red Legacy in China.” Annual Meeting of the Association of Asian Studies (Philadelphia, March 2010) and at the conference “Red Legacy in China” (Cambridge, MA, April 2010)

*A Village Across the World* (48 min., 2003), a documentary following a group of foreign English-teaching volunteers into the cultural and emotional landscape of a Chinese village. 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).

## **CURATORIAL WORK AND RADIO INTERVIEWS**

“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.

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## **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).

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## ADVISING

### Undergraduate theses advised:

Hillary McLaughlin, *State of the Art: Contemporary Chinese Art in the Age of Surveillance*, Senior Thesis in East Asian Studies and History and Literature, a winner of the Thomas Hoopes Prize, 2020.

Memie Osuga, *Keep in Touch* (animated film), Senior Thesis in Art, Film, and Visual Studies, 2020.

Alexander Zhang, *Transitional Chinese Hip-Hop Culture and the War of Authenticity*, Senior Thesis in East Asian Studies and Social Studies, 2020.

Josh Bean, *The Myth of Madame Mao and Her World: Re-Examining Jiang Qing's Gendered Legacy in Nixon in China and Beyond*, Senior Thesis in Music and East Asian Studies, 2016.

Athena Bowe, *Foreign and Domestic Media Perception in China*, Senior Thesis in Anthropology and East Asian Studies, 2015.

Rachel Wong, *The Long March: History, Propaganda, Myth*, Senior Thesis in Social Studies and East Asian Studies, a winner of the Thomas Hoopes Prize, 2014.

### M.A. theses advised:

Andrew O'Keefe (2019), "*From Propaganda to Pop Culture: How Maoist Propaganda Transformed into a Global Art Commodity*", M.A. Thesis, Harvard Extension School, 2019.

Jeremy Korn, *Crouching Directors, Hidden Producers: Using Social Networks to Untangle the Rise of the Mainland Chinese Film Industry*, Regional Studies East Asia (RSEA) M.A. Thesis, Honorable Mention for the Joseph Fletcher Prize, 2016.

Rachel Wong, *Zunyi: Red Tourism on the Postsocialist Periphery*, RSEA M.A. Thesis, Winner of the Joseph Fletcher Prize, 2015.

Michael Chenkin, *Should We Laugh At That? The Origins and Development of Comedy Films in Maoist and Early Post-Mao China (1950s–1970s)*, RSEA M.A. Thesis, 2014.

Cheryl Sim, *Red and Gendered Spaces: Auteurisms in the "Xie Jin Model,"* RSEA M.A. Thesis, 2012.

Melissa Lefkowitz, *Revolutionary Friendship: The Image of the African from Mao to Now (1955-2012)*, RSEA M.A. Thesis, 2012.

Nicholas Koh, *Shanghai Symphonies: Archaeologies of the City on Screen*, RSEA M.A. Thesis, Honorable Mention for the Joseph Fletcher Prize, 2011.

### Ph.D. Primary Advisees:

Huanruo Wang (EALC G6), dissertation working title: *Virtual China: Pan Documentary, Media Infrastructure, and the Production of Realities*

Peng Hai (EALC G5), dissertation working title: *Habitus of the Minor: Ethnocracy, Choreography and Visuality of Non-Han Peoples in Modern China*

Shaowen Zhang (AFVS G3), planned dissertation topic: color in socialist China

Tim Shao-hung Teng (EALC G3), planned dissertation topic: early cinema in the media environment of China and Taiwan

Alina Scotti (EALC G3), planned dissertation topic: antiquity in the visual culture of late Qing and early Republican era China

Menglan Chen (EALC G2) planned dissertation topic: photography and cinematography in modern China

### **General Exam and/or Ph.D. Dissertation Committee Member**

Yedong Chen (EALC G4), general exam field in Chinese media studies, tentative dissertation topic: theories of acting in modern China

Keisha Knight (AFVS G4), general exam field in film history with a focus on global revolutionary cinemas, tentative dissertation topic: the circulation of images of enslaved people

Janet Louie (EALC G4), general exam field in Sinophone film and media studies

Dingru Huang (EALC G6), general exam field in Chinese film and visual studies; dissertation working title: *Between Animal and Machine: Wartime Ecologies, Technologies, and Modernisms in 1930s–40s China*

Jannis Chen (EALC G6), general exam field in Chinese film and media; dissertation working title: *The Literature of Things*.

Benny Shaffer, *Ecological Mediations: Art, Cinema, and Performance in Contemporary China*, Anthropology Ph.D. Dissertation, defense scheduled for September 2021.

Jessica Tan, *Sinophone Circuits: Chinese-language Cultural Production, South-east Asia, and the Cold War*, EALC Ph.D. Dissertation, 2021. Currently Assistant Professor of Modern Chinese Literature, Lingnan University.

Hang Tu, *Revolution Remains: Literature, Thought, and the Politics of Emotion in Reform China*, EALC Ph.D. Dissertation, 2020. Currently Assistant Professor of Chinese Studies at the National University of Singapore.

Keung Yoon “Becky” Bae, *A Hall of Mirrors: Film Regulation and Industry Strategy in Choson Korea under Empire and its Aftermath*, EALC Ph.D. dissertation, 2020. Currently Assistant Professor of Korean, School of Modern Languages, Georgia Institute of Technology.

Dylan Suher, *Getting Electrocutted”: Media and the Author in Postsocialist China*, EALC Ph.D. dissertation, 2020. Currently Postdoctoral Fellow, Society of Fellows in the Humanities, the University of Hong Kong.

Kyle Shernuk, *Transculturating China: Sinophone Articulations of Ethnicity and Chineseness at the Turn of the 21st Century*, EALC Ph.D. dissertation, 2020. Currently Postdoctoral Associate,

Council on East Asian Studies, Yale University.

Alice Xiang (Comparative Literature, 2017 graduate), general exam field in contemporary Chinese cinema. Currently Assistant Professor of World Literature, Duke Kunshan University.

Tarryn Chun, *Stage Technology in Modern China: The Media of Revolution and Resistance*,. EALC Ph.D. dissertation, 2016. Currently Assistant Professor, Department of Film, Television, and Theatre, University of Notre Dame.

Huan Jin, *When Heaven Collapsed: Writing the Taiping Civil War (1851–1864)*, EALC Ph.D. dissertation, 2016. Currently Assistant Professor, Hong Kong University of Science and Technology.

Sean O'Reilly, *Re-viewing the Past: The Uses of History in the Cinema of Japan, 1925-1945*, EALC Ph.D. dissertation, 2015. Currently Associate Professor, Japan Studies Program, Akita International University.

### **External Committee Member or Examiner for Ph.D. Dissertations Outside of Harvard**

Zhaoyu Zhu (King's College London), *A Critical History of Film Technology in Maoist China: 1949–1979*, Ph.D. viva scheduled for fall 2021

Nan Hu (Washington University, St. Louis), *Voicing the Foreign: Practices and Politics of Film Dubbing in Socialist China (1949–1976)*, Ph.D. defense scheduled for summer 2021

Xueli Wang (Yale University), dissertation working title: *Carnal Spaces: Aesthetics of Embodiment in Postsocialist China*.

Shiqi Lin (UC Irvine), dissertation working title: *Transmedial Relays of Documentation in Contemporary China* (dissertation working title)

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## **ACADEMIC SERVICE**

### **Manuscript Reviewer:**

*Journal of Asian Studies; Public Culture; Screen; positions: east asia cultures critique; Journal of Material Culture; 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; Columbia University Press; Palgrave Macmillan*

### **Editorial Board Member:**

*Association for Chinese Animation Studies; Jiyi [Remembrance]; Journal of Chinese Cinemas; Journal of Chinese Film Studies*

### **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,” 2013–2019

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.

### **Committee Service at Harvard**

Faculty Council, Faculty of Arts and Sciences (2018–2021)

Graduate Admissions Committee, East Asian Languages and Civilizations (2019–2020)

Harvard-Yenching Institute Faculty Advisory Committee (2019–2020)

Harvard China Fund Steering Committee (2018–2021)

Committee on Undergraduate Curricular Initiatives in the Humanities (2018–2019)

East Asian Languages and Civilizations Department Academic Program Committee (2017–2018)

Harvard University Asia Center Council (2017)

East Asian Language Programs Advisory Committee (Spring 2015)

Advisory Committee, Fairbank Center for Chinese Studies (2013–present)

Standing Committee for Film and Visual Studies in the Department of Art, Film, and Visual Studies (2013–present)

Admissions and Standing Committee on the A.M. Degree in Regional Studies of East Asia (2013–2014)

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### **SELECTED FELOWSHIPS, AWARDS AND HONORS**

Roslyn Abramson Award for Excellent in Undergraduate Teaching	2020
Chiang Ching-kuo Foundation Scholar Grant	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
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