APPLICATION FOR FALL 2015/SPRING 2016
SCHOLARS AND ARTISTS IN RESIDENCE

(please type)

Name: Yiju Huang

Department/Program: Dept of GREAL

Academic Rank: Assistant Prof.

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Title of Proposed Project: The Three Gorges Dam in Art = Ecocriticism, Hope and Contemporary China

Please indicate your availability for residency:

Fall term: ________ Spring Term: ________ Either term: ✓

THE ATTACHED APPLICATION MATERIALS MUST INCLUDE:
• Abstract of Project (350-word limit)
• Description of Project (8-10 double-spaced pages)
• Current Curriculum Vitae
• Budget, if relevant

SIGNATURES

Applicant: [Signature] Date: 10/22/14

Department Chair: [Signature] Date: 10/22/14

College Dean: [Signature] Date: 10/22/14

APPLICATION DEADLINE
Monday, October 28, 2014, by 5:00 pm. Please submit one print and one electronic copy (email) of the application packet to: Ellen Berry, Director, ICS, 230 East Hall, eberry@bgsu.edu. Please include ICS Graduate Assistant, Tori Arthur, tarthur@bgsu.edu, on the email submission of the electronic copy.

230 East Hall
Bowling Green, OH 43403-0023  419-372-0585 – voice
419-372-9399 – fax
www.bgsu.edu/officesics
Three Gorges Dam in Art: Ecocriticism, Hope and Contemporary China

(Abstract)

The construction of the Three Gorges Dam had been a perennial dream of modern China and her succession of leaders since Sun Yat-Sun in early 20th century. Twelve years in construction from 1994 to 2006, the dam is the largest hydroelectric project in human history. It testifies to China’s remarkable economic growth and successful integration into the transnational economic networks. This massive structure of wonder now sits in the flow of the Yangzi River in its poised stillness, generating one-ninth of China’s electric power – a clean alternative to the energy generated by coal. Chinese artists’ responses to the Three Gorges Project, however, have been overwhelmingly negative. Wide-ranging in forms, including literature, paintings, photographs, documentaries, and narrative films, the artistic representations of the Three Gorges Project mark a contrast in sensibility from the official story of a belated achievement of a cultural dream. Their arresting images and stories evoke themes including the displacement of millions of people, the demolition of homes, the alteration of landscapes, the loss of ancient cities, temples, and archeological sites, the contamination of Yangzi River and of unpredictable environmental repercussions. Focusing on Chinese artistic responses to the Three Gorges Dam, this project aims to understand their varied material and conceptual approaches to the dam and China’s unprecedented physical, cultural and environmental transformations.
An interdisciplinary study of developmentalism through the case of the Three Gorges Project, this project is responsive to the historical condition in which China is immersed, namely, accelerated modernization. This condition is compelling and dilemmatic in the sense that it supports our need and unchecked desire for development while it conceals past ruins and ongoing violence. I am interested in exploring the conflictive mood that envelopes China today – the elated and false confidence for the future as well as the unshakable burden of memory and mournfulness.
Title: The Three Gorges Dam in Art: Ecocriticism, Hope and Contemporary China

Description of Project

Objective

- Complete an article on Jia Zhangke and Liu Xiaodong for publication, which will also serve as a sample chapter
- Lay groundwork for next book
- Prepare a book proposal
- Make a substantial contribution to ICS’s interdisciplinary approach to the study of culture and society in the areas of the deep sociopolitical and environmental change, trauma, memory and representation.

General Description of Project

The construction of the Three Gorges Dam had been a perennial dream of modern China and her succession of leaders since Sun Yat-Sun in early 20th century. Twelve years in construction from 1994 to 2006, the dam is the largest hydroelectric project in human history. It testifies to China’s remarkable economic growth and successful integration into the transnational economic networks. This massive structure of wonder now sits in the flow of the Yangzi River, in its poised stillness, generating one-ninth of China’s electric power – a clean alternative to the energy generated by coal. Chinese artistic responses to the Three Gorges Project, however, have been overwhelmingly negative. Wide-ranging in forms including literature, paintings, photographs, documentaries, and narrative films, the artistic representations of the Three Gorges
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Jia Zhangke’s *Still Life* (*Sanxia haoren*) (2006) has received much critical attention and international acclaim since it won the Golden Lion at the Sixty-Third Venice International Film Festival.\(^2\) In the article I am proposing to write on Jia and his work, I attempt to advance a notion of *home*/*homesickness*/*homelessness* that resists an anthropocentric perspective. Nature in *Still Life* is not the milieu where the human tragedy unfolds but the other way around. The landscape is the ultimate agent foiled by the ethos of human stories. Far from a backdrop that appears to the

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\(^1\) The problems that China is facing today are emblematic of what is going on with our shared condition of living globally: unequal distribution of wealth, ongoing political violence, fetishism of the money, cultural homogenization, environmental degradation and etc.

human eye phenomenally, the landscape, in its ruined physicality, discloses extraordinary views that are able to shock and impel us beyond our familial realm of historical consciousness. Jia Zhangke’s film is an argument against the Three Gorges project in precisely the ways he establishes an ethos of renewed encounters with earth and reorganizes our cognitive perception of home.

Jia Zhangke tells a fictional tale while simultaneously documenting the actual geographical transformation of the two millennia-old town near the dam, Fengjie city, which is being demolished schematically and awaiting its imminent disappearance due to the anticipated flood. Against this documentary-style backdrop where the town is being continuously destroyed into crumbling heaps and piled-up wreckages, the human story gradually unfolds. The plot involves two parallel narrative threads. The initial one follows a coalminer, Han Sanming who has come to Fengjie in search of his wife and daughter. The second narrative trails after a nurse, Shen Hong, equally an outsider, who is trying to track down her husband in Fengjie. In an almost meditative manner, Sanming and Hong traverse through the deeply scarred and strange landscape mindfully and silently.

In her book chapter, “The Everyday in The Road Home and In the Mood for Love,” Rey Chow observes Contemporary Chinese cinema’s “sentimentalism in many respects is the sentimentalism of nostalgia or homesickness” (Chow, Sentimental Fabulations, Contemporary Chinese Films 2011, p.66). At first sight Still Life emanates precisely such sentimentalism. The two protagonists, Sanming and Hong, are plagued with homesickness. Traveling from Shanxi to the small town Fengjie, they are each on a parallel quest after a home. Hong, a middle-class nurse, is looking for her alienated husband Guo Bin who has not returned home for two years. When she finally finds him, the wife and husband dance their last dance as an intimate closure to their empty marriage. Sanmin, a coalminer, is seeking after his long-lost wife Missy and daughter. Sixteen years ago, Sanmin bought Missy from a trader of human beings. With the help from a policeman, Missy left Sanmin when she was pregnant with his child. Sanmin’s wish to
meet his daughter is never fulfilled. He is informed his sixteen-year-old daughter is working as a cheap laborer down in the south of China. The daughter is petrified into a ghostly presence in the photo upon which the father melancholically lingers his gaze. Still Life then seems to paint a rather bleak view of home: empty, treacherous, alienated and dispersed. Many scholars have discussed series of “losses” in the film — loss of husband, loss of wife, loss of daughter and loss of home within the materiality of the debris. But instead of treating home/homelessness as a human tragedy, I intend to analyze what is “generated” in Sanming and Hong’s pursuit of home in their homeless conditions. While home can certainly be imagined as interiorial realms of “domestic life, romantic oneness, and familial relationships,” this view of home obfuscates a more primal and essential meaning of home.

Methodically, my understanding of a home beyond human drama draws insights from both traditional Chinese thoughts and German philosopher Martin Heidegger’s later writings on technology and art. The ancient Chinese ideograph home 家 — a pig underneath the roof of a house — bears with it the very physicality of nature. Home, after all, is the human marking, making, domestication, and transformation of the earth. In short, home is our relationship to the earth. This view of home finds resonance in Martin Heidegger’s essay, “Building Dwelling Thinking,” in which he asserts that the plight of man’s homelessness does not lie in “the housing shortage,” or “the increase of the earth’s population,” or “the condition of the industrial workers” (Martin Heidegger, Basic Writings, David F. Krell, ed. 1977, 2008, p. 363). Rather, the real plight lies in the issue of dwelling, which is defined by Heidegger as “the manner in which mortals are on the earth” (p. 350). Heidegger cautions that as man “ever search anew for the essence of dwelling, that they must ever learn to dwell” (p. 363). The implication is that as we renew and develop, we have become oblivious of the truthful way of dwelling. The message is that we need to become mindful of the manners in which we are on the earth. What is then the truthful way of dwelling? And how should we learn to dwell again? Heidegger has an explicit
answer. And this answer can be quite strange to a modern man’s sensibility. In Heidegger’s own words, “By a primal oneness, the four – earth and sky, divinities and mortals – belong together in one” (p. 351). This metaphysical utterance of primal oneness, however ambiguous to a modern man’s sensibility, should nevertheless strike a cord in the Chinese ear as a meaningful echo of Tao or of the Confucian triad of heaven, earth and man.

Heidegger’s concepts of homesickness and dwelling allow me to read Still Life as a reconfiguration of home built not on “various imagined interiorities” but through a moral relation to the earth. This very reconfiguration defies the dominant interpretive structure of home and returns us to the primal question: how shall we dwell? My argument is then simply this: the rampant sentimentalism of homelessness and nostalgia in contemporary Chinese cinema should not be reduced to a human quantum and understood as interiorial problems. The prevailing sense of homelessness is a symptom of a deeper disease largely unrecognized and unaddressed, namely, man’s perverted and oblivious relation to the earth. Once man advances from his humble position of being situated in nature and protected by primal oneness, he is no longer a mindful dweller on the earth but a mindless orderer of “the standing-reserve,” to evoke Heidegger’s phrase (“The Question Concerning Technology,” Martin Heidegger, Basic Writings. David F. Krell, ed. 1977, 2008, p. 322). What is the worst possible aspect of this state of dwelling? The answer is the obliviousness, mindlessness and blindness from man’s part. In other words, this seemingly triumphant position where man orders, demands and rules is a concealment and thus immeasurably dangerous. What is philosophically generative about Still Life is that it pries open this dangerous obliviousness, mindlessness and blindness through making manifest our alienated presence on the earth. With glimpses of unconcealment, we then might be able to detect the root disease of our homelessness and learn to dwell mindfully on the earth – our home – again.

Another important element I hope to address in Still Life is the role of perception. This issue bears directly with the concealment and revelation of our historical condition. Still Life has a strong documentary taste to it. This documentary style functions as a pragmatic means to record
the actual physical transformation of the landscapes and towns along the Yangzi River in the very
documentarian sense. But I regard Still Life's documentary style as more than a clear-eyed
description of reality. Perhaps more crucially, it is an interventionist approach to lift the veil of
our routinized and standardized perception of the world. In other words, it makes this disarranged
world and the massive project of Three Gorges Dam somewhat banal and commonplace. As
Heidegger warns, the most dangerous aspect of our current relation to the earth is that we see it as
something neutral. For this routinized neutrality makes us utterly blind to the essence of our
being. The film's documentary style in a sense verifies our blindness and perverted perspective.
What is surreal seems utterly normal. The massive changes in topography rarely move us. But
Still Life provides a moral perspective. Moral is optical. The gaze of the two protagonists often
penetrates the banal façade of their surroundings, picks out a sudden interest, and blasts open the
oblivious state of perception. Hence this highly realistic film is at the same time brimming with
surrealistic visions. We experience these surrealistic jolts through the moral gaze of Hong and
Sanmin. Still Life tells a tale that reconfigures our conception of home and makes manifest our
oblivious and alienated relation to the earth.

Background and Timeline

Focusing on the Three Gorges Dam and its human and environmental cost, this project
reflects my sustained interest in exploring historical trauma, state-sponsored violence and deep
sociopolitical change through aesthetics. Interdisciplinary in nature, I believe my research fulfills
the principle goals articulated by ICS. I have been working at the intersection of aesthetics,
politics, and theory for the past few years, and this has resulted in:

- My first book, Tapestry of Light: Aesthetic Afterlives of the Cultural Revolution,
  which weaves different genres including works of fiction, memoir, painting and
film to reflect on the psychological, moral and social *aftermaths* of the Chinese Cultural Revolution, a landmark catastrophe of 20th century China.

- Organization and coordination of The ICS Trauma Cluster, which brings together like minds from different disciplines to read and reflect on issues of trauma, performance and cultural memory (AY 2012 – 2013, AY 2013 – 2014).

- An article titled, “On Transference: Alain Badiou and the Chinese Cultural Revolution,” which I was able to place in the highly regarded journal *Comparative Literature Studies* (an affiliated journal of ACLA).

- An article titled, “A Buddhist Perspective: Trauma and Reincarnation in Mo Yan’s *Life and Death are Wearing me Out*,” which is under review at *Modern Chinese Literature and Culture*.

I hope the ISC Scholars and Artists in Residence fellowship will allow me to advance my research. During my residence at ISC, should I be awarded the fellowship, I hope to engage with faculty from a range of disciplines including English, film studies, philosophy, history and art and benefit from their feedback discussing my work. With the help of the ICS support, I hope to achieve two goals:

- To complete an article on Jia Zhangke and Liu Xiaodong. I plan to do research on the realist oil painter, Liu Xiaodong, particularly his three compositions, *Migration at the Three Gorges (Sanxia da yimín)* (2003), *New Settlers at the Three Gorges (Sanxia xin yimín)* (2004), and *Hotbed (Wenchuang)* (2005). All three works share similar concerns in portraying laborers. But unlike the first two paintings, *Hotbed* was created along the Yangze River on top of a half-demolished building. Although representing different material approaches to the dam, the connection between *Still Life* and *Hotbed* is deep – there is an anecdotal connection as well as a conceptual one. When making *Still Life*, Jia Zhangke concurrently shot a
documentary titled Dong featuring the painter Liu Xiaodong and his process of creating Hotbed. The same group demolition laborers (actors) are thus subjects shared by both Still Life and Hotbed. By juxtaposing works by a filmmaker and a painter, I ultimately hope to bring together two key dimensions revealed by the construction of the dam – men’s alien presence on earth as well as the status of labor – and show how these two dimensions are deeply related.

- To complete a strong book proposal. This entails gaining an up-to-date knowledge of one of the most compelling movements in literary and cultural studies – ecocriticism and environmental literature. I am not without preparation to approach into this field. In this past summer, I attended an intensive seminar on ecocriticism, given by Scott Slovic, Professor of Literature and Environment from University of Idaho. I expect to read extensively on texts of ecocriticism and environmental writings from North America, which I already own, such as Rob Nixon’s seminal work, Slow Violence and the Environmentalism of the Poor and works by Terry Tempest Williams. I also expect to research on import Chinese works on the subject matter including the essential Taoist texts, Tao Te Ching and Zhuangzi, which I already plan to use for my article on Jia Zhangke and Liu Xiaodong.

I am most eager to delve into this new project. The opportunity to fully devote my time and attention will be essential to laying its foundation. The ICS support would provide just such opportunity. While I would prefer to be awarded an ICS residency during the fall semester 2015, I would be equally grateful for a spring residency.
YIJU HUANG
Department of German, Russian & East Asian Languages
Bowling Green State University

I. Academic Degrees

May 2011  Ph. D. in East Asian Languages and Cultures
University of Illinois at Urbana-Champaign

May 2006  Master of Arts in East Asian Languages and Cultures
University of Illinois at Urbana-Champaign

July 2001  Bachelor of Arts in English
Shaanxi Normal University, Xi’an, China

II. Academic Positions

A. Teaching Positions

Aug. 2011–  Assistant Professor, Bowling Green State University
Department of German, Russian and East Asian Languages

June 2005–May 2009  Instructor: University of Illinois at Urbana-Champaign
Department of East Asian Languages and Cultures

Dec. 2006–Dec. 2007  Instructor: University of Illinois at Urbana-Champaign
School of Literatures, Cultures and Linguistics

                   Intensive Foreign Language Instruction Program (IFLIP)

Aug. 2004–Dec. 2006  Teaching Assistant: University of Illinois at Urbana-Champaign
Department of East Asian Languages and Cultures

B. Administrative Positions

Summer 2013, 2014  Director BGSU Study Abroad Program in Beijing, China

Summer 2008, 2009  Resident Coordinator UIUC Public Health Program in Beijing, China

2007 to 2008  Language Coordinator of Elementary Chinese Program, UIUC

Summer 2005, 2006  Language Coordinator of Summer Chinese Program, UIUC

III. Non-academic Positions  n/a

IV. Teaching Experiences

A. Teaching Experience

Undergraduate Courses

Modern Chinese Literature, CHIN3120 (Fall 2013, Fall 2014)

Elementary Chinese I, CHIN 1010 (Fall 2013, Fall 2014)
Advanced Chinese I, CHIN 3010 (Fall 2013, Fall 2014)
Chinese Film, CHIN 4150 (Fall 2012, Spring 2014)
Chinese Literature. CHIN 4800 (Spring 2012)
Intermediate Chinese I, CHIN 2010 (Fall 2011, Fall 2012)
Chinese Culture, CHIN 2160 (Fall 2011, Spring 2013)
Selected Topics in Chinese, CHIN 3000 (Fall 2011)

B. Other Teaching – n/a
HNRS 4980: Honors Project Development (Spring 2014, Fall 2014)
HNRS 4990: Honors Project (Fall 2014)

V. Curriculum Development

A. Courses

CHIN 3120, Introduction to Chinese Literature, 3 cr. (fall or spring). A survey of modern Chinese literature, including canonical works by Lu Xun, Mao Dun, Ding Ling, and others. Examination of various literary genres, trends, and aesthetic aspects. Readings, writing, and lectures in English. Approved spring 2012.

CHIN 4150 Chinese Film (3) Cultural and literary aspects of Chinese film; emphasis may be on important developments in Chinese film styles, their aesthetic and historic qualities or on interrelationships between Western filmmaking and Chinese filmmaking. Two class meetings and required film screening per week. Approved spring 2012.

CHIN 3010 is designed for students who have completed two years of Mandarin at BGSU or the equivalent. The emphasis is on furthering reading, writing, oral communication, and listening comprehension skills. The goal of Chinese 3010 is to help students build vocabulary, develop communicative skills and proficiency in Chinese on a range of everyday and pre-professional topics, and to gain a deeper knowledge of Chinese culture. Approved spring 2012.

CHIN 3020 is designed for students who have completed five semesters of Mandarin at BGSU or the equivalent. Emphasis is on furthering reading, writing, oral communication, and listening comprehension. The goal of Chinese 3020 is to help students expand their vocabulary, develop communicative skills and proficiency in Chinese on a wide range of everyday and pre-professional topics, and to gain a deeper knowledge of Chinese culture. The main difference between CHIN 3010 and 3020 is the introduction of more formal speech and writing styles. Approved spring 2012.

CHIN 2000 is designed for students who are enrolled in Beijing Summer Study Abroad Program at Tsinghua University. The main goal is to gain knowledge and understanding of the language, culture and society of China through reading, learning, discussing in Chinese classrooms and fieldtrips in China. Students are expected to take intensive language classes, read classical and modern texts of philosophy, literature, and political treaties from Chinese cultural tradition. Students
will also get into direct contact with Chinese people including Chinese college students and teachers. Students are expected to design effective outreach programs in order to tell American people the various facets of China through their own learning and living experience in China.


B. Workshops – n/a
C. Educational Materials (filmstrips, films, TV materials, etc. Provide publisher, date of publication, etc.) – n/a

VI. Professional Development

Fall 2011, How to Facilitate Class Discussion Workshop, workshop at BGSU Center for Teaching and Learning

VII. Academic Advising  n/a

VIII. Research Interests

Modern and Contemporary Chinese Literature
Chinese Language Cinema
Theories of Trauma, Memory, and Justice
Psychoanalytic Theory
Buddhism

IX. Research Projects and Grants

2010–2011 Dissertation Completion Fellowship
School of Literatures, Cultures and Linguistics, University of Illinois at Urbana-Champaign

2009 Summer Research Fellowship
Department of East Asian Languages and Cultures, University of Illinois at Urbana-Champaign

Spring 2008 Conference Travel Grant Award
The Center for East Asian and Pacific Studies, University of Illinois at Urbana-Champaign

Spring 2008 Conference Travel Fellowship
Department of East Asian Languages and Cultures, University of Illinois at Urbana-Champaign

Fall 2007 Conference Travel Grant
Graduate College, University of Illinois at Urbana-Champaign

Fall 2006 Conference Travel Grant
Graduate College, University of Illinois at Urbana-Champaign

X. Publications and Equivalents

Books:
Tapestry of Light: Aesthetic Afterlives of the Cultural Revolution, forthcoming (Brill, 2014).

Articles:

“A Buddhist Perspective: Trauma and Reincarnation In Mo Yan’s Life and Death are Wearing me Out,” under review.


“Weaving a Dark Parody: A Psychoanalytical Reading of Zhang Yimou’s Curse of the Golden Flower,” Film International (Vol. 6, Issue 2).


Other:

Book Reviews:

XI. Papers Read to Professional Societies
Refereed papers:

“Through the Ghostly Eye: Slow Violence in Yu Hua’s The Seventh Day”
Will be presented at the Asian Studies Annual Conference in Chicago (March 2015)
“The Mnemonic World of Plants and Animals in Mo Yan’s Short Stories”
Will be presented at the MLA Annual Convention in Vancouver (January 2015)
Our session has been selected by MLA President, Margaret Ferguson to be included in
the group of sessions under the Presidential Theme: "Negotiating Sites of Memory."

“Noumenal Views in Jia Zhangke’s Still Life: Home beyond Human Drama”
Presented at the Asian Studies Annual Conference in San Diego (March 2013)

“Trauma Reincarnated in Life and Death Exhaustion: A Theological Approach”
Presented at the 2012 ACLA Annual Meeting at Brown University in Providence, RI
(March 2012)

“The painted skin/the flowing desire: fantasy, horror and the enigma of femininity”
Presented at the Seventeenth Annual Graduate Student Conference on East Asia,
Columbia University (February 2008)

“In the Shadow of the Greek Tragedy: Zhang Yimou’s The Curse of the Golden Flower”
Presented at the 56th Midwest Conference for Asian Affairs, Washington University in
St. Louis (October 2007)

“Mourning Modern Girl: A Man Awakened from Dreams,” presented at The British
Modernities Group Conference, “Competing Modernities,” University of Illinois at
Urbana-Champaign (April 2007)

“(Re) Creating Modern Chinese Music: Yang Ying, Erhu, and World Music,” presented
at the 55th Midwest Conference on Asian Affairs, University of Wisconsin, Madison,
Wisconsin (October 2006)

A. Non-refereed papers

BGSU Asian Studies Forum presentation, “Trauma Reincarnated in Life and Death

XII. Service

A. Department

   Member of Budget & Salary Committee, Fall 2013

   Established Summer Study Abroad in Beijing with Tsinghua University, Spring 2013

   Chinese Minor Advisor at Bowling Green State University, Spring 2012-

   Organized a Chinese calligraphy demonstration, 15 November 2011, BGSU School
   of Art

B. College

   Review Committee, College of Arts and Sciences Scholarship Selection, Spring 2014

   Advisory committee, Asian Studies Program, August 2011–

   Asian Studies Program honors and awards committee, August 2011–
Review Committee, Nakamoto Scholarship and Kitahara Scholarship Selection, Asian Studies Program, 2011- Present

C. University
ICS Trauma Cluster at BGSU (organizer and coordinator), Fall 2012-
Chinese Cultural Club at BGSU (advisor), Fall 2011 - present
M.A. Thesis Committee Member for Ning Zhang (Education), Spring 2013

D. Professional
Manuscript Reviewer for:

Modern Chinese Literature and Culture (MCLC)
The Rocky Mountain Review (RMMLA)

Panel Discussant: “Imagined Nation: Chinese Cinema before the 1980s.” 61th Midwest Conference on Asian Affairs at Western Michigan University, September 2012

Organizer and co-chair: “Catastrophe Narrated, Bodies Reconfigured: History in Chinese Literature.” American Comparative Literature Association (ACLA) conference at Brown University in Providence, RI, April 2012

XIII. Research or Professional Consultantships
Research Assistant (Spring 2009)
Prof. Ramona Curry in Film Studies, UIUC
Trading in Cultural Spaces: How Chinese Film Came to America

XIV. Membership in Professional Organizations

Modern Language Association
Asian Studies Association
American Comparative Literature Association

XV. Honors and Awards
A. Membership in Honor Societies  n/a

B. Awards (List award, date, sponsor, etc.)
Spring 2009 Ph.D. Qualifying examinations passed with distinction
2009, Outstanding Teaching Achievement Award. Department of East Asian Languages and Cultures, University of Illinois at Urbana-Champaign, only recipient of the year
Spring 2006, M.A. Qualifying examinations passed with distinction

2005–2008, Excellent Teacher, Center for Teaching Excellence, University of Illinois at Urbana-Champaign, on the “List of Teachers Ranked as Excellent by Their Students”