

Jason McGrath

Department of Asian Languages and Literatures
University of Minnesota
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Education

PhD 2004 East Asian Languages and Civilizations, University of Chicago
Dissertation committee: Xiaobing Tang, Tom Gunning, Judith Zeitlin
MA 2001 East Asian Languages and Civilizations, University of Chicago
BA 1993 University of Texas at Austin (major: Asian Studies; minor: Chinese)

Academic Positions

University of Minnesota – Twin Cities (Fall 2009 – present)
Associate Professor, Department of Asian Languages and Literatures
Graduate affiliations: Moving Image Studies; Asian Literatures, Cultures, and Media

University of California – Berkeley (Fall 2011)
Visiting Associate Professor, East Asian Languages and Cultures

University of Minnesota – Twin Cities (Fall 2004 – Spring 2009)
Assistant Professor, Department of Asian Languages and Literatures

University of Chicago (Fall 2007)
Visiting Assistant Professor, Cinema and Media Studies

Publications (I = invited; R = refereed)

Books:

author:

Inscribing the Real: Realism and Convention in Chinese Fiction Film from the Silent Era to the Digital Age. Current project in process; to be sent by U of Minnesota Press for preliminary review in fall 2012.

Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age. Stanford: Stanford University Press, 2008. (R)

editor:

New Angles on Chinese Film History. Edited volume proposed for the AFI Film Readers series, Routledge.

The Chinese Film Theory Reader. Co-edited with Guo-Juin Hong and Victor Fan, in process for the Film Theory in Media History series, Amsterdam University Press.

Articles and Anthology Chapters:

- “Postsocialist Realism in Chinese Cinema.” In *Red Legacy in China: The Afterlives of the Communist Revolution in Contemporary Chinese Culture and Society*, edited by Enhua Zhang and Jie Li. Harvard University Asia Center, Contemporary China Series. (draft submitted; currently under revision) (I/R)
- “Acting Real: Cinema, Stage, and the Modernity of Performance in Chinese Silent Film.” In *The Oxford Handbook of Chinese Cinemas*, edited by Carlos Rojas and Eileen Cheng-yin Chow, 401-420. Oxford: Oxford University Press, 2013. (I/R)
- “The Urban Generation: Underground and Independent Films from the PRC.” In *The Chinese Cinema Book*, edited by Julian Ward and Song Hwee Lim, 167-75. London: British Film Institute, 2011. (I/R)
- “Cultural Revolution Model Opera Films and the Realist Tradition in Chinese Cinema,” *The Opera Quarterly. Performance + Theory + History* 26, no. 2-3 (spring-summer 2010): 343-76. (I/R)
- “Communists Have More Fun! The Dialectics of Fulfillment in Cinema of the People’s Republic of China.” *World Picture* 3 (Summer 2009): http://english.okstate.edu/worldpicture/WP_3/McGrath.html.
- “The Cinema of Displacement: The Three Gorges Dam in Feature Film and Video.” In *Displacement: The Three Gorges Dam and Contemporary Chinese Art*, by Wu Hung with Jason McGrath and Stephanie Smith, 33-46. Chicago: Smart Museum of Art, University of Chicago, 2008. (I)
- “The New Formalism: Mainland Chinese Cinema at the Turn of the Century.” In *China’s Literary and Cultural Scenes at the Turn of the 21st Century*, edited by Jie Lu, 207-21. London: Routledge, 2008. (I)
- “*Black Cannon Incident*: Countering the Counter-espionage Fantasy.” In *Chinese Films in Focus II*, edited by Chris Berry, 25-31. New York: Palgrave Macmillan/British Film Institute, 2008. (I/R)
(2nd, expanded edition of 2003 volume *Chinese Films in Focus: 25 New Takes*)
- “The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic.” In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, edited by Zhang Zhen, 81-114. Durham: Duke University Press, 2007. (I/R)
- “Metacinema for the Masses: Three Films by Feng Xiaogang.” *Modern Chinese Literature and Culture* 17.2 (Fall 2005): 90-132. (R)
- “*Black Cannon Incident*: Countering the Counter-espionage Fantasy.” In *Chinese Films in Focus: 25 New Takes*, edited by Chris Berry, 8-14. London: British Film Institute, 2003. (I/R)
- “Patching the Void: Subjectivity and Anamorphic Bewitchment in Shi Zhecun’s Fiction.” *Journal of Modern Literature in Chinese* 4.2 (January 2001): 1-30. (R)

Publications Abroad:

- “贾樟柯的独立电影—从后社会主义写实主义到跨国美学” [From postsocialist realism to a transnational aesthetic]. In 城市的一代：转变中的中国电影 [The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century], edited by Zhang Zhen 张真. Shanghai: Fudan University Press, forthcoming. (Entire Duke University Press volume currently being translated into Chinese)

“Die strukturierende Absenz des Anderswo. Jia Zhangkes *Zhantai (Platform)*” [The structuring absence of the elsewhere: Jia Zhangke’s *Zhantai (Platform)*]. In *Das chinesische Kino nach der Kulturrevolution. Theorien und Analysen*. [Chinese cinema after the Cultural Revolution: theory and analysis], ed. by Karl Sierek and Guido Kirsten, 292-316. Marburg: Schüren Verlag, 2011. Essay translated into German by Noll Brinckmann for anthology in the series Zurich Film Studies (Reihe: Zürcher Filmstudien). (I)

“我对贾樟柯电影的一些看法” [Some reflections on Jia Zhangke’s films], 《杭州师范学院学报》 [Journal of Hangzhou Normal University], no. 2 (2005): 68-74.

“Adaptations and Ruptures: Autonomies of Chinese Literature in the Culture Market of the 1990s.” *Journal of Modern Chinese Literature* (Korean Society of Modern Chinese Literature) 29 (June 2004): 195-218.

马杰声 [Jason McGrath], 张生, 郜元宝, “当代中国的一种知识考古 --- 从‘人文精神讨论’的反思开始” [A kind of archaeology of knowledge of contemporary China—proceeding from reflections on the “humanist spirit discussion”]. Panel discussion. 作家 [Writer] (February 2004).
<http://www.writermagazine.cn/2004/2/dangdai.htm>.

Reviews:

Cinema, Space, And Polylocality In A Globalizing China, by Yingjin Zhang (Honolulu: University of Hawai’i Press, 2010). *Pacific Affairs* 84, no. 1 (March 2011): 154-55.

Worrying about China: The Language of Chinese Critical Inquiry, by Gloria Davies (Cambridge, Mass.: Harvard University Press, 2007). Reviewed in *Journal of Asian Studies* 69, no. 2 (May 2010): 544-46.

Corruption and Realism in Late Socialist China: The Return of the Political Novel, by Jeffrey C. Kinkley (Stanford: Stanford University Press, 2007). Reviewed in *Chinese Literature: Essays, Articles, Reviews* 31 (December 2009): 144-47.

I Love Dollars and Other Stories of China, by Zhu Wen, translated by Julia Lovell (New York: Columbia University Press, 2007). Reviewed in *Modern Chinese Literature and Culture* (June 2007):
<http://mclc.osu.edu/rc/pubs/reviews/mcgrath.htm>

Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field, edited by Rey Chow (Duke University Press, 2000). Reviewed in *Bryn Mawr Review of Comparative Literature* 5, no. 2 (winter 2006): <http://www.brynmawr.edu/bmrc/L/Winter2006/Chow.htm>

Consuming Literature: Best Sellers and the Commercialization of Literary Production in Contemporary China, by Shuyu Kong (Stanford University Press, 2005). Reviewed in *China Review International* 12, no. 2 (fall 2005): 132-37.

China’s New Cultural Scene: A Handbook of Changes, by Claire Huot (Duke University Press, 2000). Reviewed in *Journal of Asian Studies* 60 (May 2001): 527-29.

Translations:

“Cultural Challenges of Globalization” (全球化的文化挑战), by Zhang Yiwu (张颐武), translated by Qiliang He and Jason McGrath, *Journal of Contemporary China* 17, no. 57 (November 2008): 733-46.

Papers Presented

- “Heroic Human Pixels: Mass Ornaments and Digital Multitudes in Zhang Yimou’s Art,” Recreating the Imperial Past in Contemporary China lecture series, East Asian Studies, Princeton University, February 16, 2012
- “Shanghaiing Hollywood in the 1930s,” Departments of Film and Media and East Asian Languages and Cultures, University of California, Berkeley, November 18, 2011
- “The Post Cultural Revolution Moment in Chinese Cinema and the Historical Dialectics of Realism,” Co-Sponsored by The Roundtable Series of the Art and Art History Department and the East Asian Studies Workshop, Stanford University, October 14, 2011
- “Realism and Chinese Independent Cinema,” Studies in Chinese Cinema, Confucius Institute for Scotland, University of Edinburgh, July 1, 2011 (book launch event for *The Chinese Cinema Book*, edited by Julian Ward and Song Hwee Lim, BFI)
- “Post-Socialist Realism in Chinese Cinema,” Department of East Asian Studies, New York University, April 29, 2011
- “Acting Real: Cinema, Stage, and the Modernity of Performance in Chinese Silent Film,” Chinese Cinemas: Rethinking the Field, Duke University, April 15-17, 2011 (workshop for contributors to *The Oxford Handbook of Chinese Cinemas*, edited by Carlos Rojas and Eileen Cheng-yin Chow)
- “Virtual Cameras and Pixelated Realism: Reevaluating Chinese Cinema in the Digital Age,” Pitt Film Studies speaker series, University of Pittsburgh, April 8, 2011
- “From Semiosis to Mimesis: Performance in Chinese Drama and Film Theory of the 1920s,” Cinema Across Media: The 1920s, First International Berkeley Conference on Silent Cinema, February 24-26, 2011
- “Chinese Postsocialist Realist Cinema as Post Socialist-Realism,” Film Colloquium, University of Wisconsin – Madison, November 18, 2010
- “The Known and the Unknown: Defining Two Modes of Realism through New Taiwan Cinema,” History, Literature, and *Auteurs*: Revisiting Taiwan New Cinema, Visual Culture Research Center, Academia Sinica, Taiwan, October 22-23, 2010
- “Reevaluating Chinese Cinematic Realism in the Age of the Digital,” delivered in three settings:
Mini Conference on Chinese Cinema, Film Studies Center & Visual Culture and Research Center, National Central University, Zhongli, Taiwan, May 12, 2010
Department of Chinese Studies, National University of Singapore, April 27, 2010
Institute for Cinema Studies, University of Toronto, March 30, 2010
- “The Language of Modernizing Film Language: Cinematic Discourse in the Early Deng Era,” Association for Asian Studies, Annual Meeting, Philadelphia, March 27, 2010
- “Film Theory and Dramatic Traditions in Non-Western Perspective,” XVII International Film Studies Conference, Udine, Italy, March 16-18, 2010.

- “The Ellipsis: Cinematic Aesthetics and East Asian Modernity,” Relocating Ozu: The Question of an Asian Cinematic Aesthetic, conference at the Center for Chinese Studies, University of California – Berkeley, February 19-20, 2010; also delivered at East Asian Cinemas Symposium, Department of Asian Studies, University of Texas at Austin, March 6-7, 2010.
- “Socialist Formalism: Cultural Revolution Model Opera Films and the End(s) of Chinese Revolutionary Cinema,” World Picture Conference, Oklahoma State University, October 23-24, 2009
- “The Libidinal (A)political: Repression, Masochism, and Generic Residua in Contemporary Chinese Cinema,” Asian/Pacific Studies Institute speaker series, Duke University, September 25, 2009
- “Cultural Revolution Model Opera Films and the Realist Tradition in Chinese Cinema,” Chinese Opera Films after 1949: Music, Theater, and Cinematic Arts, An Interdisciplinary Symposium at the University of Chicago, April 17-19, 2009
- “The Libidinal (A)political: Repression and Generic Residua in Contemporary Chinese Films,” Midwest Conference on Asian Affairs, 57th Annual Meeting, St. Olaf College, October 12, 2008
- “Acting Real: The Death of Ruan Lingyu and the Discourse of Realism in Early Chinese Cinema,” Association for Asian Studies, Annual Meeting, Atlanta, April 5, 2008
- “The Formal Drift: On the History of Chinese Revolutionary Cinema,” Center for Chinese Studies, University of California – Berkeley, March 20, 2008
- “Acting Real: The Death of Ruan Lingyu and the Discourse of Realism in Early Chinese Cinema,” Realism and the Audiovisual Media conference, Centre for World Cinemas, University of Leeds, December 3-5, 2007
- “Ruan Lingyu: Cinematic Realism, Star Performance, and Media Spectacle in 1930s Shanghai,” Dialectics and Society Workshop, University of Minnesota – Twin Cities, November 30, 2007
- “Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age,” The Arts and Politics of East Asia Workshop, University of Chicago, November 2, 2007
- “Postsocialist Modernity in China: Autonomies of Culture in the Market Age,” Cultural Production and Consumption in Contemporary China conference hosted by Overseas Young Chinese Forum, Center for Chinese Studies, and Michigan China Fellows, University of Michigan, May 25-27, 2007
- “Realism, Performance, and Media Spectacle: The Deaths of Ruan Lingyu,” Mass Culture Workshop, University of Chicago, May 18, 2007
- “Postsocialist Modernity: Chinese Culture in the Market Age,” Asian History Symposium: China Kaleidoscope, Minnesota State University – Mankato, April 13, 2007
- “Hou, Kiarostami, Panahi, and the Realist Elusion,” Association for Asian Studies, Annual Meeting, San Francisco, April 7, 2006
- “Worlds within Fragments: Chinese Cinema, Literature, and Criticism in the Market Age,” McKnight Summer Fellow presentation, University of Minnesota, November 16, 2005

- “The New Formalism: Mainland Chinese Cinema at the Turn of the Century,” Association for Asian Studies, Annual Meeting, Chicago, April 1, 2005
- “Intersections of Experimental Video and Feature Film: From Documentary Realism to the Fantasy Image,” Intersections: A Symposium on Experimental Chinese Photography, Video, and Film, University of Chicago, Oct. 2, 2004 (In conjunction with the exhibit “Between Past and Future: New Photography and Video from China,” shown in New York, Chicago, Seattle, Berlin, and Santa Barbara, 2004-2006)
- “Globalized Nationalism in Fin de Siècle Chinese Popular Culture,” Midwest Conference on Asian Affairs, 53rd Annual Meeting, University of Minnesota, Oct. 1, 2004
- “Chinese Entertainment Cinema in a Globalized Cultural Market: The ‘Holiday Films’ of Feng Xiaogang,” Mass Culture Workshop, University of Chicago, April 16, 2004
- “The Cinema of Infidelity: Gender, Geography, Economics, and Fantasy,” The Arts and Politics of East Asia Workshop, University of Chicago, January 23, 2004
- “Adaptations and Ruptures: Autonomies of Chinese Culture in the 1990s,” Department of Asian Languages and Literatures, University of Minnesota-Twin Cities, November 24, 2003
- “适应与断裂：1990年代市场文化中的中国大陆文学”[Adaptations and ruptures: mainland Chinese literature in the market culture of the 1990s], International Junior Scholars’ Conference on Sinology, Chi-nan International University, Puli, Taiwan, November 13-15, 2003
- “Postsocialist Realism in Sixth-Generation Chinese Cinema,” Association for Asian Studies, Annual Meeting, New York City, March 28, 2003
- “Feng Xiaogang and the New Year's Film Genre in Contemporary China,” China's Long 20th Century: Words and Images Workshop, University of Chicago, May 30, 2002
- “Beijingers in L.A.: Identity and Exchange in Feng Xiaogang's *Be There or Be Square*,” American Association for Chinese Studies, Annual Meeting, Chicago, October 28, 2001
- “Toward an Illegible Hong Kong: Wong Kar-wai's *Chungking Express* and *Fallen Angels*,” China's Long 20th Century: Words and Images workshop and Mass Culture workshop (joint meeting), University of Chicago, May 18, 2001
- “The Specter, the Spectator, and the Search for the Lost Object of Desire in Stanley Kwan's *Rouge*,” China's Long 20th Century: Words and Images workshop, University of Chicago, May 12, 2000

Public Lectures

- “Virtual China: Mass Ornaments and Digital Multitudes in Special-Effects Blockbusters,” invited lecture as part of a series connected to the exhibit Xu Bing: The Art of Rewriting China, University of Wisconsin – Stevens Point, February 23, 2012
- “The People's Republic of Cinema: From Revolution to Reform to Globalization,” Culture, Counter-Culture and Modernity Faculty Development Workshop, Infusing East Asia into the Undergraduate Curriculum, University of Wisconsin – River Falls, October 2, 2010

“Revolution and Reform in Chinese Cinema,” To Be Modern: From Revolutions to Reform in China, Humanities Education Center, St. Paul, Minnesota, February 16-17, 2007

“Mainland Chinese Cinema in the Postsocialist Age: Art, Commerce, and Globalization,” Understanding China in 2006: Opportunities and Challenges for Teaching and Learning, Minneapolis Community and Technical College, October 6, 2006

Fellowships and Awards

Sabbatical Salary Supplement, University of Minnesota, 2012-2013

McKnight Land Grant Professorship, University of Minnesota, 2008-2010 (\$75,000 in research funds + one year’s salary)

Resident Fellow, Institute for Advanced Study, University of Minnesota, spring 2007 (one semester’s salary)

McKnight Summer Fellowship, University of Minnesota, 2005 (\$5000)

Faculty Summer Research Fellowship, Graduate School, University of Minnesota, 2005 (\$5000)

Whiting Fellowship, Division of the Humanities, University of Chicago, 2003-04 (\$20,000)

Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship, U.S. Department of Education, 2002-03 (\$26,700)

Century Fellowship, Division of the Humanities, University of Chicago, 1997-2002 (\$70,000 + tuition)

Pre-dissertation Research Fellowship, Committee on Chinese Studies, University of Chicago, summer 2001 (\$2000)

Foreign Languages and Area Studies (FLAS) Fellowship, U.S. Department of Education, Inter-University Program for Chinese Language Studies, Tsinghua University, Beijing, summer 1999 (\$5900)

R.O.C. Ministry of Education fellowship, Mandarin Training Center, National Taiwan Normal University, 1993-94

Graduated with Highest University Honors and Asian Studies Honors, University of Texas, 1993

International Affairs Office Fellowship for study abroad, University of Texas, Mandarin Training Center, National Taiwan Normal University, summer 1992

Teaching Experience

University of Minnesota – Twin Cities:

ALL 5920 Topics in Chinese Culture: Chinese New Media and Intermediality (spring 2012)

Seminar on the emergence of modern visual and moving image media in China since the late 19th century, with a focus on remediation and other forms of intermediality

ALL 3337 Chinese Literature and Popular Culture Today (fall 2005, spring 2009, spring 2012)
Survey of Chinese literature and popular culture from the end of the Mao era to the present

ALL 3356W Chinese Film (fall 2004, fall 2005, spring 2008, spring 2011)
Introductory survey of Chinese cinema from the silent era to the present, including mainland China, Hong Kong, and Taiwan

HSEM 3014 Classical Cinema as Global Vernacular (spring 2011)
Honors seminar that first covers concepts of classical Hollywood narration and genre, then traces the transnational flows of such forms as “vernacular modernism”

MIMS 8001 Theories of the Moving Image (fall 2010)
Inaugural offering of the required advanced theory seminar for the new graduate minor in “Moving Image Studies,” covering the history of major theoretical debates in cinema and media studies

ALL 8001 Critical Approaches to Asian Literary and Cultural Studies (fall 2010)
Required graduate methodology seminar for the PhD program in Asian Literatures, Cultures, and Media; Department of Asian Languages and Literatures

ALL 5359 Early Shanghai Film Culture (spring 2009)
Advanced course covering Chinese films and related culture from 1922 to 1949, with a focus on the ways the Shanghai film industry and its products reflected the conditions of semicolonial modernity

ALL 1906 Early Film: Story and Spectacle (fall 2008)
Freshman seminar tracing the origins of cinema and the emergence of classical Hollywood narration from the earlier “cinema of attractions”

ALL 3336 Revolution and Modernity in Chinese Literature and Culture (spring 2005, fall 2006, fall 2008)
Survey of Chinese literature, critical thought, and visual culture from the late Qing to the end of the Mao era

ALL 5358 Chinese Revolutionary Cinema (spring 2008)
Graduate seminar tracing the transformations of Chinese revolutionary cinema from the Left-Wing Film Movement in 1930s Shanghai to the Socialist Realism of the Mao era to the genre deconstructions of the reform era

ALL 5356 Gender and Sexuality in Chinese Film (fall 2006)
Advanced course exploring representations of gender and sexuality in Chinese film (including Hong Kong and Taiwan) from the silent era to the present, with readings in feminist and queer film theory

ALL 5366 The Nation in Modern Chinese Film and Literature (spring 2006)
Advanced course exploring the various schools of realism in Chinese cinema from the silent era to the present, with extensive readings in film theory in general

“Teaching Asia with Film” Summer Institute, Institute for Global Studies (July 18-22, 2005)
Lead teacher for weeklong workshop for middle school, high school, and college teachers

ALL 5357 Chinese Cinematic Realisms (spring 2005)

Advanced course exploring the various schools of realism in Chinese cinema from the silent era to the present, with extensive readings in film theory in general

Teaching Workshops and Seminars Attended:

“Resources for Using Course Management Systems like Moodle & WebVista to Encourage Student Collaboration,” Center for Teaching and Learning, Feb. 3, 2010

“Responding to Non-native Graduate Writers,” Center for Writing, Feb. 27, 2008

“Plagiarism: A Discussion for Instructors Who Teach Writing,” Center for Writing, Dec. 3, 2004

“First Time Web Teaching,” Aug. 30, 2004

University of California – Berkeley (fall 2011):

Chinese 280 Modern Chinese Cultural Studies: New Media and Intermediality

Graduate seminar on the emergence of modern visual and moving image media since the late 19th century, with a focus on remediation and other forms of intermediality.

Chinese 188 Popular Culture in 20th-Century China: Chinese Fiction Film—Realism and Convention

Advanced undergraduate course surveying Chinese film history, highlighting the tensions between various claims for and schools of realism and the persistence of numerous mitigating conventions

Teaching Workshops and Seminars Attended:

“Awakening the Digital Imagination: a Faculty/Staff Fall Seminar on New Media” (fall 2011)
Ten-week professional development seminar offered by Educational Technology Services, UC-Berkeley

University of Chicago:

Cinema and Media Studies 64603, East Asian Languages and Civilizations 44603

Chinese Revolutionary Cinema (fall 2007)

Graduate seminar tracing the transformations of Chinese revolutionary cinema from the Left-Wing Film Movement in 1930s Shanghai to the Socialist Realism of the Mao era to the genre deconstructions of the reform era

Cinema and Media Studies 24606, East Asian Languages and Civilizations 24502/35402

Early Chinese Cinema (fall 2007)

Advanced undergraduate/graduate course on Republican-era Chinese cinema from 1922 to 1949

Humanities 110 Readings in World Literature (fall 2001: 2 sections)

Core curriculum course serving as a survey of world literature and introduction to scholarship methods in the humanities

Professional Service

Member, editorial board, *Journal of Chinese Cinemas*, fall 2011-present

Departmental Service

University of Minnesota – Twin Cities:

Member, Search Committee for Korean Pre-doctoral Fellow, summer 2008

Member, Senior Thesis Prize Committee, spring 2008

Chair, Search Committee for Vietnamese Teaching Specialist/Lecturer, 2004-2005

Member, Undergraduate Studies Committee, 2004-2005

University Service

University of Minnesota – Twin Cities:

Chair, Film Studies Advisory Committee, College of Liberal Arts, 2010-2011

Member, Film Studies Advisory Committee, College of Liberal Arts, 2008-present

Consultant and co-organizer, “People’s Republic of Cinema” film series, Walker Art Center & University of Minnesota, November 2009

Member and convener, Transnational Film and Media Studies Collaborative, Institute for Advanced Study, 2008-2009

Member, Search Committee for junior & senior film/media studies positions, Cultural Studies and Comparative Literature, 2008-2009 (searches cancelled due to budgetary concerns)

Seminar Instructor, “Early Film: Story and Spectacle,” CLA Sneak Preview, Aug. 25 & 31, 2008

Member, Studies in Cinema and Media Culture (SCMC) Advisory Committee, 2007-2008

Member, “Documenting China: Contemporary Photography and Social Change” exhibition advisory group, Weisman Art Museum September 29 – November 25, 2007

Member, China Center Advisory Committee, 2006-2007

Member, Film Collaborative, Institute for Advanced Study, 2006-2007

Member, Asian Film Collaborative, Institute for Advanced Study, 2005-2006, 2006-2007

Member, Interview and Evaluation Committee, National Security Education Program, David L. Boren Undergraduate Scholarships for Study Abroad, February 2005 and February 2006

University of Chicago (as Ph.D. student):

Workshop Leader, “Teaching China With Film,” Center for the Teaching of World History and Global Studies, November 1, 2003

Organizer and Presenter, “Recent Chinese Cinema: The New Formalism” Video Series, Center for East Asian Studies, University of Chicago, Autumn Quarter 2003

Researcher and Compiler, 87-page catalogue of several hundred titles in the Chinese cinema library, Center for East Asian Studies, University of Chicago, 2000-02

Coordinator, “China’s Long Twentieth Century: Words, Images, Voices” second annual graduate student symposium, University of Chicago, April 13-14, 2001

Coordinator, “China’s Long Twentieth Century: Words and Images” graduate workshop, University of Chicago, 1999-2000

Coordinator, “China’s Long Twentieth Century: Words and Images” first annual graduate student symposium, University of Chicago, April 14-15, 2000