

## Carlos Rojas

Associate Professor  
of Chinese Cultural Studies,  
Women's Studies, and Arts of the Moving Image;  
Director of Graduate Studies,  
Co-Director of Story Lab  
Department of Asian and Middle Eastern Studies,  
Duke University  
and  
President,  
Association of Chinese and Comparative Literature

### **Education:**

Columbia University, New York, NY

Ph.D. *with distinction* in Modern Chinese Literature (2000).

Dissertation: *Flowers in the Mirror: Visuality, Gender, and Reflections on Chinese Modernity*. David Der-wei Wang, director.

Cornell University, Ithaca, NY

B.A., *summa cum laude* in Comparative Literature and East Asian Studies (1995).

Senior thesis: *Nietzsche and the Body Politic: Culture and Subjectivity in Modern Chinese Literature*. Edward Gunn and Geoff Waite, co-directors.

### **Employment:**

Associate Professor of Chinese Cultural Studies, Women's Studies, and Arts of the Moving Image, Duke University (2011-present).

Assistant Professor of Chinese Cultural Studies and Women's Studies, Duke University (2009-2011).

Assistant Professor of Chinese Literature and Film, University of Florida (2001-08).

### **Visiting Appointments:**

Visiting Assistant Professor, MIT (Fall, 2008).

Visiting Associate Professor, Shih-hsin University (Taipei, Taiwan) (2007-2008).

Visiting Assistant Professor, Yale (Spring 2004).

Wang-An Postdoctoral Fellow, Harvard University (2003-2004).

Adjunct Assistant Professor, Columbia (2000-01; Summer 2002).

Fang-Tu Postdoctoral Fellow, Columbia University (2001-2002).

Adjunct Lecturer, City College of New York (Spring 1999–Fall 1999).

## **Publications:**

### *Books:*

- A Unity of Fragments: Fruit Chan and Hong Kong Cinema* (Hong Kong: Hong Kong University Press, 2017; under contract and in preparation).
- Homesickness: Culture, Contagion, and National Transformation in Modern China* (Cambridge: Harvard University Press, 2015).
- The Great Wall: A Cultural History* (Cambridge: Harvard University Press, 2010).
- The Naked Gaze: Reflections on Chinese Modernity* (Cambridge: Harvard University Asia Center, 2008); translated into Chinese as *Luoguan: Zhongguo xiandaixing de fansi* (裸觀：中國現代性的反思), Rae Jui-an Chao, trans. (Taipei: Rye Field Press, 2015).

### *Edited volumes:*

- The Oxford Handbook of Modern Chinese Literatures*, Carlos Rojas and Andrea Bachner, eds. (New York: Oxford University Press, 2016).
- Ghost Protocol: Development and Displacement in Global China*, Carlos Rojas and Ralph Litzinger, eds. (Durham: Duke University Press, 2016).
- The Oxford Handbook of Chinese Cinemas*, Carlos Rojas and Eileen Cheng-yin Chow, eds. (New York: Oxford University Press, 2013).
- Rethinking Chinese Popular Culture: Cannibalizations of the Canon*, Carlos Rojas and Eileen Cheng-yin Chow, eds. (New York: Routledge, 2009).
- Writing Taiwan: A New Literary History*, David Der-wei Wang and Carlos Rojas, eds., (Durham: Duke University Press, 2007).

### *Book-length translations:*

- Jia Pingwa, *Lantern Bearer*, Carlos Rojas, trans., (CN Times Books Inc., 2016; under contract and in preparation).
- Yan Lianke, *Explosion Village Chronicles*, Carlos Rojas, trans. (New York: Grove/Atlantic Press, 2016; under contract and in preparation).
- Ng Kim Chew, *Slow Boat to China and Other Stories by Ng Kim Chew*, Carlos Rojas, editor and translator (New York: Columbia University Press, 2016).
- Yan Lianke, *Marrow*, Carlos Rojas, trans. (Beijing: Penguin/Random House, 2015).
- Yan Lianke, *The Four Books*, Carlos Rojas, translator (New York: Grove/Atlantic Press, 2015).
- Yan Lianke, *Lenin's Kisses*, Carlos Rojas, translator (New York: Grove/Atlantic Press, 2012).
- Yu Hu, *Brothers*, Eileen Cheng-yin Chow and Carlos Rojas, translators (New York: Pantheon, 2009).

### *Guest-edited journal issues:*

- “*Xiandai Zhongguo wenxue de shiliao chanshi yu chonggou*” (现代中国文学的史料阐释与重构) [Interpretation and Restructuring of Historical Sources Relating to Modern Chinese Literature], co-guest editor, together with LI Song, of a special issue of *Zhongguo xiandai wenxue* (中国现代文学) [Modern Chinese literature] (in preparation).

- “Yan Lianke’s Mythorealism and Modern Chinese Literature,” guest editor for a special forum of *Frontiers of Literary Study in China* (in preparation, slated for the fourth issue of 2016).
- “Time and Temporality,” guest editor of a special issue of *Frontiers of Literary Study in China* (in preparation, slated for the first issue of 2016).
- “Discourses of Disease,” guest editor of special issue of *Modern Chinese Literature and Culture* 23.1 (Spring, 2011).

*Peer-Reviewed Book Chapters:*

- “Before and After *The Midnight After: Occupy Central’s Specters of Utopia and Dystopia*,” in *Utopia and Utopianism in the Contemporary Chinese Context: Texts, Ideas, Spaces*, David Der-wei Wang and Zhang Yinde, eds. (Hong Kong University Press, volume in preparation).
- “Fruit Chan: An Aesthetics of Fragmentation,” *Transnational Cinematography Studies*, Lindsay Coleman, Diasuke Miyao, and Roberto Schaefer, eds. (Lexington Press, volume in preparation).
- “A Touch of Sin and Intermedial Imaginations,” in Tim Tausch, ed, *Martial Arts and Media Culture* (Bridge 21 Publications, volume in preparation).
- “At Home in the World,” in David Der-wei Wang, ed., *A New Literary History of Modern China* (Harvard University Press, 2016).
- “On Time: Anticipatory Futurity in Dung Kai-Cheung’s Fiction,” in *Oxford Handbook of Modern Chinese Literatures*, Carlos Rojas and Andrea Bachner, eds. (Oxford University Press, 2016).
- “Introduction: On Writing, Literature, and Diasporic Modernity,” in *Oxford Handbook of Modern Chinese Literatures*, Carlos Rojas and Andrea Bachner, eds. (Oxford University Press, 2016).
- “‘I am Great Leap Liu!’: Circuits of Labor, Information, and Identity in Contemporary China,” in Carlos Rojas and Ralph Litzinger, eds., *Ghost Protocol: Development and Displacement in Global China* (Duke University Press, 2016).
- “Introduction: Specters of Marx, Shades of Mao, and the Ghosts of Global Capital,” in Carlos Rojas and Ralph Litzinger, eds., *Ghost Protocol: Development and Displacement in Global China* (Duke University Press, 2016).
- “How to do Things with Words: Yang Jiang and the Politics of Translation,” in Christopher Rea, ed., *China’s Literary Cosmopolitans: Qian Zhongshu, Yang Jiang, and the World of Letters* (Brill, 2015).
- “Queer Utopias in Wong Kar-wai’s *Happy Together*,” in Martha Nochimson, ed., *A Companion to Wong Kar-Wai* (Wiley-Blackwell, 2015).
- “The Persistence of Form: Nation, Literary Movement, and the Fiction of Ng Kim Chew,” in Yingjin Zhang, ed., *A Companion to Modern Chinese Literature* (Wiley-Blackwell, 2015).
- “Speaking from the Margins: Yan Lianke,” in Kirk Denton, ed., *The Columbia Companion of Modern Chinese Literature* (Columbia University Press, 2015).
- “Time out of Joint: Commemoration and Commodification of Socialism in Yan Lianke’s *Lenin’s Kisses*,” in Jie Li and Enhua Zhang, eds., *Red Legacies in China: Afterlives of the Revolution in Contemporary Chinese Culture and Society* (Harvard University Asia Center, 2015).

- 「《孽海花》、置換與強迫性重複」 [*Flowers in a Sinful Sea*, displacement, and repetition compulsion], in Ko Chia-cian高嘉謙, ed., *文學、經典、現代意識* [Literature, the canon, and modern consciousness] (Taipei: 2014), 338-347.
- “Collective Creation and the Politics of Visibility,” in Hans Holzwarth, ed., *Ai Weiwei*, (Taschen, 2014), 403-420.
- “The Return of the Vagabond: Cui Jian and Political Iconoclasm,” in Eunice Rojas and Lindsay Michie Eades, eds., *The Role of Music in Multicultural Activism*, vol. 2 (Praeger Press, 2013), 311-328.
- “Viral Contagion in the *Ringu* Intertext,” in Daisuke Miyao, ed., *The Oxford Handbook of Japanese Cinema* (Oxford University Press, 2013), 416-437.
- “Along the Riverrun: Cinematic Encounters in the Work of Tsai Ming-liang,” in Carlos Rojas and Eileen Cheng-yin Chow, eds., *The Oxford Handbook of Chinese Cinemas* (Oxford University Press, 2013), 626-646.
- “Introduction: Chinese Cinemas and the Art of Extrapolation,” in Carlos Rojas and Eileen Cheng-yin Chow, eds., *The Oxford Handbook of Chinese Cinemas* (Oxford University Press, 2013), 1-20.
- “Danger in the Voice: Alai and the Sinophone,” in Shu-mei Shih, Chien-hsin Tsai, and Brian Bernards, eds., *Sinophone Studies: A Critical Reader* (Columbia University Press, 2013), 296-303.
- “Writing the Body: Performing Gender in Modern China,” in Howard Chiang, ed., *Transgender China* (Palgrave MacMillan, 2012), 199-224.
- “魯迅：一個精神上的醫生” [Lu Xun: A spiritual physician], in David Der-wei Wang, ed., *中国现代小说史大观：与夏志清先生对话* [An overview of the history of modern Chinese narrative fiction: A conversation with C.T. Hsia] (Taipei: Lianjing chuban gongsi, 2010), 165-178.
- “Alai and the Linguistic Politics of Internal Diaspora,” in Jing Tsu and David Der-wei Wang, *Global Chinese Literature: Critical Essays* (Leiden: Brill Press, 2010), 115-132.
- “Abandoned Cities Seen Anew: Reflections on Spatial Specificity and Temporal Transience,” in Rosalind Morris, ed., *Photographies East: The Camera and its Histories in East and Southeast Asia* (Durham: Duke University Press, 2009), 207-228.
- “Authorial Afterlives and Apocrypha in 1990s Chinese Fiction,” in Carlos Rojas and Eileen Cheng-yin Chow, eds., *Rethinking Chinese Popular Culture: Cannibalizations of the Canon* (New York: Routledge, 2009), 262-282.
- “Introduction: The Disease of Canonicity,” in Carlos Rojas and Eileen Cheng-yin Chow, eds., *Rethinking Chinese Popular Culture: Cannibalizations of the Canon* (New York: Routledge, 2009), 1-12.
- “Western Journeys of Journeys to the West,” in Eric Hayot, Haun Saussy, and Stephen Yao, eds., *Sinographies: Writing China* (Minneapolis: University of Minnesota Press, 2008), 333-354.
- “Jin Yong’s Martial Arts Picture Manuals,” in Ann Huss and Jianmei Liu, eds., *The Jin Yong Phenomenon: Chinese Martial Arts Fiction and Modern Chinese Literary History* (New York: Cambria Press, 2007), 241-270.

- "Of Motherlands and Maternities: Spectral Topographies in Li Yongping's *Haidong qing*," in David Der-wei Wang and Carlos Rojas, eds., *Writing Taiwan: A New Literary History* (Durham: Duke University Press, 2007), 324-347.
- "Introduction," in David Der-wei Wang and Carlos Rojas, eds., *Writing Taiwan: A New Literary History* (Durham, Duke University Press, 2007), 1-16.
- "The Coin of Gender in *Pinhua baojian*," in David Der-wei Wang and Shang Wei, eds., *From the Late Ming to the Late Qing: Dynastic Decline and Cultural Innovation* (Cambridge: Harvard University Asia Center, 2006), 297-324.
- "'Nezha was Here.' 'Structures of Dis/placement in Tsai Ming-liang's *Rebels of the Neon God*," *Modern Chinese Literature and Culture* 15:1 (Spring 2003), 63-89.
- "性別與表述：重讀《鏡花緣》" [Gender and representation: Rereading *Flowers in the Mirror*], in Chen Pingyuan, Wang Dewei, and Shang Wei, eds., *Wan Ming yu wan Qing: Lishi chuancheng yu wenhua chuangxin* (The late Ming and the late Qing: Historical dynamics and cultural innovations) (Wuhan: Hubei jiaoyu chubanshe, 2001), 298-313.
- "祖國與母性：李永平《海東青》之地形魅影" [Of motherlands and maternities: spectral topographies in Li Yongping's *Haidong Qing*], in Liu Jihui [Joyce Liu] and Zhou Yingxiong, eds., *Shuxie Taiwan: wenxueshi, houzhimin yu houxiandai* [Writing Taiwan: literary history, postcoloniality and postmodernity] (Taipei: Maitian chubanshe, 2000), 361-372.

*Peer-Reviewed Journal Articles:*

- "Writing on the Wall: Benjamin, Kafka, Borges, and the Chinese Imaginary," *452°F Journal of Literary Theory and Comparative Literature*, no. 13 (2015).
- "Footsteps on the Beach: SARS, Viral Knowledge, and Rethinking Political Community," *20th ICLA Congress Proceedings* (ICLA, 2015)
- "Mo Yan Through a Dog's Eyes," *Public Books*. Feb. 1, 2014.  
(<http://www.publicbooks.org/fiction/mo-yan-through-a-dogs-eyes>)
- "「我是思有邪」：四書、《四書》、與私書" (Mine is thought that doesn't swerve: Four Books, *Four Books*, and private books), in *Dongwu xueshu* 東吳學術 2014 (5): 62-64.
- "Humanity at the Interstices of Language and Translation," *Chinese Literature Today*, 2.2. (2012), 62-67.
- "Of Canons and Cannibalism: A Psycho-immunological Reading of 'Diary of a Madman,'" *Modern Chinese Literature and Culture* (Spring, 2011), 31-60.
- "Introduction: 'The Germ of Life,'" *Modern Chinese Literature and Culture* 23.1 (Spring, 2011), 1-13.
- "Flies' Eyes, Mural Remnants, and Jia Pingwa's Perverse Nostalgia," in *positions: east asia cultural critique* 14:3 (2006), 749-773.
- "A Tale of Two Emperors: Mimicry and Mimesis in Two 'New Year's Films' from China and Hong Kong," in *Cineaction* 60 (2003), 2-9.
- "Without [Femin]ism: Femininity as Axis of Alterity and Desire in Gao Xingjian's *One Man's Bible*," in *Modern Chinese Literature and Culture* 14: 2 (Fall, 2002), 163-206.

- “Cannibalism and the Chinese Body Politic: Hermeneutics and Violence in Cross-Cultural Perception,” *Postmodern Culture* 12:3 (May, 2002)  
<<[http://muse.jhu.edu/journals/postmodern\\_culture/toc/pmc12.3.html](http://muse.jhu.edu/journals/postmodern_culture/toc/pmc12.3.html)>>.
- “The Great Wall of China and the Bounds of Signification,” *Connect: art, politics, theory, practice* 2.2 (Spring 2002), 49-58.
- “Wu Jiwen and the Ruins of Representation,” *Journal of Modern Literature in Chinese* 5.1 (July 2001), 29-64.
- “Specular Failure and Spectral Returns in Two Films with Maggie Cheung (and one without),” in *Senses of Cinema* (issue 12, Feb-March 2001)  
<<<http://www.sensesofcinema.com/contents/01/12/cheung.html>>>.
- “Wang Shuo and the Chinese Image/inary: Visual Simulacra and the Writing of History,” *Journal of Modern Literature in Chinese* 3.1 (January, 2000), 23-57.
- “《天龍八部》與金庸圖譜的表象世界” [*Tianlong ba bu* and the representational world of Jin Yong’s picture manuals], *Jintian* [Today] (December, 1998), 98-105; republished in Lin Lijun, *Jin Yong xiaoshuo yu ershi shiji wenxue* [Jin Yong’s novels and twentieth century Chinese literature] (Hong Kong: Mingheshe chubanshe, 2000), 479-486.
- “Paternities and Expatriatisms: Li Yongping’s *Zhu Ling manyou xianjing* and the Politics of Rupture,” in “Literary Modernism the Pacific Rim Revisited,” special issue of *Tamkang Review* 29.2 (Winter, 1998), 22-44.

*Essays:*

- the naked gaze: politics, theory, and cultural critique*, personal blog  
(<http://www.nakedgaze.com>) (2006-present).
- “China’s Literary Nobel Complex is Defused,” *The New Republic*, Oct. 11, 2012.
- “Obama’s ‘Majestic’ Shot at the Great Wall of China,” *The Herald-Sun*, A7 (Nov. 28, 2009).
- “Our Embrace of Vampires Reflects the Needs of an Age,” *The Herald-Sun*, A7 (Nov. 20, 2009).
- “The Politics of Secondary Virginity” [translated into Danish as: “*Den genskabte mødoms politik: Om social satire i ny kinesisk litteratur*”], Jakob Ladegaard, trans., in *Litteraturmagasinet Standart* 1 (2007), 34-35.
- “Fables of the Reconstruction: Iconoclasm and Beyond in Recent Taiwan Documentaries,” in *Icon, Iconoclasm, and Neo-Iconolatry* (New York: Taipei Gallery, 2001), 29-32.

*Translations:*

- Dung Kai-Cheung, *Histories of Time* (excerpt), for Mingwei Song, Theodore Hutters, *Chinese Science Fiction* (Columbia University Press) (volume in preparation).
- Chang Cheng and Liao Yun-cheng, “Song of Exile, Four-Way Voice: The Blood and Sweat Writings of Southeast Asian Migrants in Taiwan,” Yan Lianke, “An Examination of China’s Censorship System,” Xia Xiaohong, “The Construction of the Concept of Modern Chinese ‘Drama,’” and Wang Hui, “Intuition, Repetition, and Revolution: Six Moments in the Life of Ah Q” (the final article is co-translated with Natascha Gentz), all of which will appear in *The Oxford*

- Handbook of Modern Chinese Literatures*, Carlos Rojas and Andrea Bachner, eds. (Oxford University Press, 2016).
- Wang Anyi, "Three Paradoxical Moments in my Mother's Literary Career," and Yu Hua, "The Birth of China's Literary Avant-Garde," in David Der-wei Wang, ed., *A New Literary History of Modern China* (Harvard University Press, 2015).
- Jia Pingwa, "My Views on Mo Yan," *Dongwu xueshu* 東吳學術 2015: 1, 45-46.
- Yan Lianke, "Finding Light in China's Darkness," *The New York Times* (Oct. 23, 2014), page A35. <http://www.nytimes.com/2014/10/23/opinion/Yan-Lianke-finding-light-in-chinas-darkness.html>
- Yan Lianke, "The Wild Child that is American Literature," in *Dongwu xueshu* 東吳學術 2014: 2, 11-20.
- Li Yongping, "The Fate of Language," and Zhu Tianxin, "Summer Mist," in Sung-sheng Yvonne Chang and Michelle Yeh, *Literary History of Taiwan: A Sourcebook* (Columbia University Press, 2014).
- Wang Jinkang, "The Beekeeper," *Pathlight* 2013.
- Wang Jinkang, "The Reincarnated Giant," for *Renditions* (special issue on Chinese science fiction), No. 77 & 78 (Spring & Autumn, 2012), 173-209.
- Louise Jackson Strong, "The Art of Creating Humanity," translated into Chinese by Suozi [Lu Xun], retranslated into English by Carlos Rojas (with introduction), *Renditions* (special issue on Chinese science fiction), No. 77 & 78 (Spring & Autumn, 2012), 70-77.
- Hsiao-hung Chang, "Asking Jin Yong, 'What kind of Thing is Sentiment?' – Gifts, Love Letters, and Tokens of Affection," in Carlos Rojas and Eileen Cheng-yin Chow, eds., *Rethinking Chinese Popular Culture: Cannibalizations of the Canon* (Routledge, 2009), 235-261.
- Dai Jinhua, "Revolution, Consumption, and the Red Classics," in Carlos Rojas and Eileen Cheng-yin Chow, eds., *Rethinking Chinese Popular Culture: Cannibalizations of the Canon* (Routledge, 2009), 151-178.
- Li Yijian, "Canonically "Rewriting" Jin Yong's Novels: A Consideration of Jin Yong Novels as Serialized Fiction," in Ann Huss and Jianmei Liu, eds., *The Jin Yong Phenomenon: Chinese Martial Arts Fiction and Modern Chinese Literary History* (New York: Cambria Press, 2007), 73-96.
- Chen Fangming, "Modern and Postmodern Taiwan Literature and Popular Culture," in David Der-wei Wang and Carlos Rojas, eds., *Writing Taiwan: A New Literary History* (Duke University Press, 2007), 26-50.
- Kim-chu Ng, "Techniques Behind Lies and the Artistry of Truth: Writing About the Writings of Zhang Dachun" in David Der-wei Wang and Carlos Rojas, eds., *Writing Taiwan: A New Literary History* (Duke University Press, 2007), 253-282.
- Yin Yangzi, "Dancing with Laborers," *Connect: art, politics, theory, practice* 4 (Spring 2002) [an abridged translation of interview with an avant-garde Chinese performance/conceptual artist], 106-118.
- Zheng Fuguang, "Humble Reflections on Specularity," *Connect: art, politics, theory, practice* 2 (Spring 2001) [an abridged and annotated translation, with critical introduction, of a mid-19th century treatise on optical theory], 71-80.

*Book reviews and encyclopedia entries:*

- Review of Song Hwee Lim, *Tsai Ming-Liang and a Cinema of Slowness*, in *Journal of Chinese Overseas* (11) 2015: 228-230.
- Review of Lee Haiyan, *The Stranger and the Chinese Moral Imagination*, in *Harvard Journal of Asian Studies*.
- “Mu Shiyong” and “Ng Kim Chew” entries in *The Routledge Encyclopedia of Modernism*, Stephen Ross, ed. (2014)
- Review of Jing Tsu, *Sound and Script in Chinese Diaspora*, in *American Historical Review* (2013)
- Review of Laikwan Pang, *Creativity and its Discontents: China’s Creative Industries and Property Rights Offenses*, in *Journal of Asian Studies* (2013)
- Review of Shuang Shen, *Cosmopolitan Publics: Anglophone Print Culture in Semi-Colonial Shanghai*, in *CLEAR (Chinese Literature, Essays, Articles, Reviews)* 33 (2011).
- Review of Xudong Zhang, *Postsocialism and Cultural Politics: China in the Last Decade of the Twentieth Century*, in *The Journal of Asian Studies*, volume 68, issue 03, 961-963.
- Review of Sheldon Lu, *Chinese Modernity and Global Biopolitics: Studies in literature and visual culture*, in *The China Journal*, 60 (2008), 208-211.
- Review of Wilt L. Idema, Wai-ye Li, and Ellen Widmer, eds., *Trauma and Transcendence in Early Qing Literature*, in *Journal of Asian History* 41 (2007), 198.
- “Wumingshi” entry for the *Modern Chinese Fiction Writers: 1900-1949* volume of the *Dictionary of Literary Biography*, edited by Thomas Moran (Brucoli Clary Layman, Inc., 2007).
- “Gao Xingjian” and “Chou Shu-jen” entries for Patrick O’Neil, *Great World Writers: Twentieth Century* (Marshall Cavendish, 2004), vol. 2, 225-244; v. 3, 377-388.
- “Li Yongping” entry for Edward Davis, ed., *Encyclopedia of Contemporary Chinese Culture* (New York: Routledge, 2005), 460.
- Review of Xiaobing Tang, *The Chinese Modern*, in *Journal of Asian Studies*, 62.1 (2003), 260-261.
- Review of Liu Kang, *Aesthetics and Marxism*, in *CLEAR (Chinese Literature Essays and Review)* 23 (2001), 164-167.

**Presentations:**

*Invited lectures:*

- Keynote address, Berkley-Stanford Graduate Student Conference in Modern Chinese Humanities, April 16-17.
- Keynote address, conference on “Re-imagining China: Identity Politics in Contemporary Chinese Fiction,” United International University, Zhuhai, China, October 22-23, 2015.
- “由岛至岛：翻译与中国” (From island to island: Translation and China,” Jiangnan lecture series, Jiangnan University, Oct. 12, 2015.
- “中国与全球化” (China and Globalization), Xi’an Peihua University, June 23, 2015



- “全球化中国” (Global China), Shanghai University, June 17, 2015.
- “从时间的角度阅读当代香港文化” (Reading Contemporary Hong Kong Culture through the Lens of Time), China East Normal University, June 16, 2015.
- “Parallel Texts, Intersecting Conversations: Representing Illness,” conversation with Teresa Kuan, Hong Kong Chinese University, March 6, 2015.
- “Language, Ethnicity, and Literary Taxonomy: Ng Kim Chew and Mahua Literature,” Cornell University, March 2, 2015.
- “离乡病’：疾病言语与政治设想” (“Homesickness”: Discourses of Disease and the Possibility of the Political), Henan University, June 17<sup>th</sup>, 2014.
- “弱势言语：谈文学与语言” (Minor Discourse: On Literature and Language), Fudan University, June 11<sup>th</sup>, 2014.
- “离乡病’：疾病言语与政治设想” (“Homesickness”: Discourses of Disease and the Possibility of the Political), Fudan University, June 11<sup>th</sup>, 2014.
- “离乡病’：疾病言语与政治设想” (“Homesickness”: Discourses of Disease and the Possibility of the Political), Suzhou University, June 9<sup>th</sup>, 2014.
- “Ng Kim Chew, Displacement, and the Languages of Diaspora,” Indiana University (April 25, 2013).
- “Made in China”: Dung Kai Cheung, Hong Kong, and Chinese Literary History,” Penn State University (March 25, 2013).
- “Corpses, Spirits, and Zombies: The Biopolitics of Yan Lianke’s *Lenin’s Kisses*,” University of Pennsylvania (April 19, 2012).
- “Inscription and Reinvention: *Dream of the Red Chamber* on the Internet,” Princeton University (April 12, 2012).
- “Alai, Internal Diasporas, and Rethinking Sinophone Literature,” University of Hong Kong Science and Technology (Feb. 24, 2010).
- “Alai, Internal Diasporas, and Rethinking Sinophone Literature,” University of Rochester (January 15, 2010).
- “Alai, Internal Diasporas, and Rethinking Sinophone Literature,” University of Michigan (October 27, 2009).
- “中國與其他” (China and its Other/s), National Taiwan University (May 25, 2008).

*Conference and workshop papers:*

- “地域、语言与文学创作” (Region, language, and literary creation), for a conference on “地域文学：中国经验与当代写作” (Regional literature: Chinese experience and contemporary writing), Jiangnan University, China Oct. 11-12, 2015.
- “杨健与统计美学” (Yang Jian and statistical aesthetics), for a conference on the Works of Yang Jian, Changshu, China, Sept. 21, 2015.
- “Word Made Flesh,” Association of Chinese and Comparative Literature biannual conference, Shanghai, June 18-21, 2015.
- “马华新文学与“私人语言”：从黄锦树谈起” (New Malaysian Chinese literature and “private language”: Reflections on Ng Kim Chew), conference on 中国新文学：语言与话语 (Chinese new literature: language and discourse), China East Normal University, June 13-14.

- “Discipline and Desire: Representations of Male Homoeroticism in Contemporary China,” Association for Asian Studies Annual Conference, Chicago (March 26-29, 2015).
- “‘Before and After The Midnight After: Occupy Central’s Specters of Utopia and Dystopia,” for the International Symposium on Utopia and Utopianism in the Contemporary Chinese Context,” University of Hong Kong, March 20-21, 2015.
- “《孽海花》、置換與強迫性重複” [*Flowers in a Sinful Sea*, displacement, and repetition compulsion], for conference on “文學、經典、現代意識” [Literature, the canon, and modern consciousness], National Taipei University, Taipei, Taiwan, December 23-24, 2014.
- “From Island to Island: Kim Chew Ng and the Figurations of Transnational Chinese Masculinity,” for conference on “Translating Chinese Masculinities; Chinese Men in a Global Context,” University of Hong Kong, Hong Kong, Dec. 12-13, 2014.
- “梦回起点：文学创作在网络的陰影中”(Dream of Returning to Origins: Literary Production in the Shadows of the Internet), for conference on “Dissemination and Reception,” Wuhan University, Sept. 19-20, 2014.
- “死亡、亲属关系、以及政治的解构” (Death, Kinship, and the Possibility of Politics), for workshop on “左翼文学诗学工作坊” (The poetics of left-wing literature), Fudan University, June 6-8, 2014.
- “談翻譯” (On translation), for the “Inaugural Workshop on the Translation of Contemporary Chinese Literature,” Shenyang, China (May 1-3, 2014).
- “On Time,” Workshop on Modern Chinese Literatures: Remapping a Discipline,” Duke University, April 3-6, 2014.
- “Literary Taxonomies: Language and Alterity in Chinese Literature,” Association of Asian Studies, annual conference, Philadelphia, March 27-30, 2014.
- “Chinese Heteroglossia: Ng Kim Chew and the Fractured Languages of the Chinese Diaspora in Southeast Asia,” Modern Languages Association, annual conference, Chicago, January 9-12, 2014.
- “Tsai Ming-liang’s ‘Taiwan Fever’ and the National Imaginary,” conference on “Viral Imaginaries,” University of Hong Kong, Dec. 5-6, 2013.
- “Cui Jian’s ‘Nothing to My Name’—From Icon to Iterant,” symposium on “Uncertain boundaries, fluid concepts, changing imagination,” Charles University, Prague, Czech Republic, Nov. 14-17, 2013.
- 「四書、私書與禁書」, 「閩連科文學創作國際學術研討會」, Taipei, Taiwan, October 15-20, 2013.
- 「通過狗之眼：重讀莫言文學寫作」, 「面對荒誕的世界，文學何為？——中國當代文學研討會」 Hong Kong University of Science and Technology, Hong Kong, Oct. 10, 2013.
- “Transplants and Translation: Literature on Organ Donation,” International Comparative Literature Association triennial conference, Paris, July 19-24, 2013.
- “Writing the Body,” “From Island to Island: Ng Kim Chew and Discourses of Identity and Separation,” and “Along the Riverrun: Cinematic Encounters in Tsai

- Ming-liang's *The River*," presentations at the Inter-Asia Cultural Studies Society annual conference, Singapore, July 3-5, 2013.
- "Corporeal Commodification and Commemoration in Yan Lianke's fiction," workshop on "Social Lives of Dead Bodies in Modern China," Brown University, June 14-16, 2013.
- "Lu Xun, Translation, and the Germ of Humanity," for conference on "Lu Xun and East Asia," Harvard University, April 5-6, 2013.
- "Ng Kim Chew and the Cold War's Traumatic Legacy," for workshop on "The Cold War in East Asia," Harvard University, April 4, 2013.
- "The Biopolitics of Yan Lianke's *Lenin's Kisses*," for workshop on Yan Lianke's fiction, Duke University, March 30, 2013.
- "From Island to Island: Yu Dafu, Ng Kim Chew, and the Chinese Diaspora in Southeast Asia," for workshop on "Regions and Regionalism: (East) Asia in a Global World," University of Singapore, December 14-15, 2012.
- "'中国制造': 董启章与文学史" ['Made in China': Dung Kai Cheung and literary history], for conference on "Chinese Literary History," Wuhan University, Dec. 8-9, 2012.
- "Mapping Hong Kong," workshop on "Affective Mapping of Chinese Cities," Rutgers, Nov. 16, 2012.
- "'. . . and it is not mine': Language in the Fiction of Ng Kim Chew," conference on "China after Comparison," Penn State University, Sept. 7-8, 2012.
- "'时序时代脱节了': 阎连科《受活》中的人、残人、与赤裸人" [Time is out of joint: Yan Lianke's humans, disabled, and bare life in *Lenin's Kisses*], conference on contemporary Chinese literature, Renmin University, July 9-10, 2012.
- "'I am Great Leap Liu!': Circuits of Labor, Information, and Identity in Contemporary China," workshop on "Development and Displacement in Global China, Duke University, May 11-12, 2012.
- "Epidemiological Semiotics," for panel on "The Theoretical Possibilities of Large-Scale Literary Studies," ACLA annual conference, Providence RI, April 1, 2012.
- "'Let's have a 'national unification'!" Translocal Dimensions of Language, Ethnicity, and Culture in Northern Sichuan," workshop on "Regions and Regionalism: (East) Asia in the Global World," Duke University, March 12, 2012.
- "Corpses, Spirits, and Zombies: The Biopolitics of Yan Lianke's *Shouhuo*," MLA annual conference, Seattle, Jan. 7, 2012
- "Courting Intercourse: Yu Hua and Translation," workshop on Yu Hua's *Brothers*, New York University, December 1, 2011.
- "Waiting for Modernity," conference on "Gao Xingjian: Freedom, Fate and Prognostication," Friedrich-Alexander-University Erlangen-Nuremberg, October 24-27, 2011.
- "X 你妈," for panel on "Chinese Connections," at the inaugural annual meeting of the ACL(x), Pennsylvania State University, September 30<sup>th</sup>-October 1<sup>st</sup>, 2011.
- "Between Private and Public: Documenting Sex Work in Contemporary China," conference on "Just Images: Ethics and Chinese Documentary," Harvard University, April 30<sup>th</sup>, 2011.

- "Cinematic Encounters in the Work of Tsai Ming-liang," conference on "Chinese Cinemas: Reframing the Field," Duke University, April 15-17, 2011
- "Language and Time," Symposium honoring Han Shaogong for his receipt of the Newman Prize for Chinese Literature, University of Oklahoma, Feb. 19, 2011.
- "How to do Things with Words: Don Quijote, Translation, and Perlocution," workshop on "Qian Zhongshu and Yang Jiang: Centennial Perspective," University of British Columbia, December 10-12, 2010.
- "Naked Transfigurations: Gender Performance in Contemporary Avant-Garde Art," workshop on "Trans Ventures: Trans/Formations of Gender in Sinophone Culture," Princeton University, May 2, 2009.
- "Missing Person's Report," Workshop on Republican Era Newspapers, University of California at Berkeley, April 17-18, 2009.
- "A Totality of Gaps: The Great Wall in the Contemporary Cultural Imagination," annual meeting of the Association of Asian Studies, Chicago, March 26-29, 2009.
- "Infernal Affairs: Lost in Translation," conference on "Loyalism and Betrayal," Harvard University, Dec. 6, 2008.
- "Alai and the Politics of Internal Diaspora," conference on "Globalizing Chinese Literature: Sinophone and Diasporic Writings," Harvard University (December 6-8, 2007).
- "尋人啟事：申報，1934" [Missing persons report: *Shenbao*, 1934], conference on "Newspapers as Source and Subject in Republican China," Shih-hsin University, Taipei (October 13-14, 2006).
- "The Shock of the New," workshop on "Reconfiguring Forms, Genres and Social Space in Modern China," Harvard University (April 29-30, 2006).
- "The Last Man," Roundtable on Lacan's Mirror Stage, workshop on "Mirrorings: Reflections on Reflection," Harvard Humanities Center Interdisciplinary Graduate Conference, Harvard University (April 7, 8, 2006).
- "The Face of Collective Identity: Inscriptions of Difference in Zhang Huan's Performance Art," ACLA, Yale University (March 23-26, 2005).
- "Authorial Afterlives and Apocrypha in 1990s Chinese Fiction," conference on "Arts and Culture in Contemporary China," Harvard University (October 15-6, 2004).
- "Specters of Corporeality in Tsai Ming-liang's *The River*," conference on "Taiwan's New Cinema: Images, Origins, and Economic Miracles," Yale University (October 31-November 2, 2003).
- "The Face of Collective Identity: Zhang Huan and Chinese Avant-Garde Performance Art," New England AAS, Harvard University (October 24-25, 2003).
- "After-Images of the Flesh: On Corporal Vestiges, Urban Ruins, and Visual Memory in Contemporary Beijing," Workshop on "Visual Cultures in Modern China," University of Washington (May 28-30, 2003).
- "Discourses of Discipline: The Materiality of the Corpus in Mo Yan's *The Sandalwood Sentence*," annual meeting of the American Comparative Literature Association, Cal State San Marcos (April 4-6, 2003).

- “Imperial Vestiges and the Metastases of Kinship,” annual conference of the Society for Media Studies: Boulder, Colorado (May 23-26, 2002).
- “Sex and the City: Serendipitous Encounters and Urban Alienation,” conference on “Mapping a New Cultural Geography: Taipei, Hong Kong, and Shanghai as Global Cities,” Washington University (May 3-4, 2002).
- “Western Journeys of Journey to the West,” Annual Meeting of the American Comparative Literature Association, University of Puerto Rico (April 11-14, 2002).
- “Flies’ Eyes and Jia Pingwa’s Perverse Nostalgia,” Biannual Conference of the Association of Chinese and Comparative Literature, Shanghai (June 14-17, 2001)
- “Cries of the Butterfly: Wei Hui and Contemporary Echoes of Mandarin Duck and Butterfly Fiction,” Conference on “Chinese Popular Culture Unveiled,” Columbia University (April 8-9, 2001).
- “Through the Mirror: Self-reflexivity in Contemporary Hong Kong Films,” Annual Meeting of the New England Chapter of the Association of Asian Studies, Brown University (October 1, 2000).
- “性別與表述：重讀《鏡花緣》” [Gender and Representation: Rereading Flowers in the Mirror], Conference on “From the Late Ming to the Late Qing and Beyond,” Beijing University (August 10-12, 2000).
- “A Chip off the Old Block: Lu Xun's Literary Modernism and Interest in Traditional Woodblock Engravings,” Conference on “Contested Modernities: Perspectives on Twentieth Century Chinese Literature,” Columbia University (April 8-9, 2000).
- “Li Yung-p'ing and China's Cartographic Unconscious: Re/viewing the Bounds of National Identity,” Conference on “Interdisciplinary Studies: In the Middle, Across, or in Between?” Annual Meeting of the American Comparative Literature Association, Yale University (February 25-27, 2000)
- “世紀末贈禮：李碧華，關金鵬《胭脂扣》中的還魂與還禮” [Fin-de-siècle Potlatch: Return of the Present in Lillian Lee's and Stanley Kwan's Rouge], Conference on “Spacing the Chiliad: An International Symposium on Critical Space and Society,” Tunghai University, Tai-chung, Taiwan (December 11-12, 1999).
- “The Price of Passion: Gender and Fetishism in *Pinhua baojian*,” Annual meeting of the New England chapter of the Association of Asian Studies, Yale University (October 9, 1999).
- “The Ruins of Desire in the Fiction of Wu Jiwen,” Conference on “The Politics of Difference: Taiwan Perspectives,” University of Washington (August 19-22, 1999).
- “Hearing the Cries of the Century’s Soul: Wuming Shi and Mid-Century Fin-de-siècle Consciousness,” Conference on “Chinese Literary Culture in the Age of Globalization: Inter-Continental Perspectives,” Annual meeting of the American Association of Chinese Comparative Literature, Vienna and Salzburg, Austria (June 9-12, 1999).

- “The Coin of Gender in *Jinghua yuan* and *Pinhua baojian*,” Conference on “From the Late Ming to the Late Qing: Dynastic Decline and Cultural Innovation,” Columbia University (November 6-7, 1998).
- “Of Motherlands and Maternities: Spectral Topographies in Li Yongping's *Haidong Qing*,” Conference on the “History and Culture of Taiwan,” Columbia University (August 20-23, 1998).
- “The Image of Jin Yong: Visualization through *Tianlong ba bu*,” Conference on “Jin Yong and Twentieth Century Chinese Literature,” University of Colorado (May 17-19, 1998).
- “Chu T'ien-wen's *Huangren Shouji* and the Anxiety of Articulation,” Conference on “Writing Taiwan: Strategies of Representation,” Columbia University (April 30-May 2, 1998).
- “Faithful Infidelity: History, Narration and Image-ination in Wang Shuo's novel *Dongwu xiongmeng* (Ferocious Animals) and the film version, *Yangguang canlan de rizi* (In the Heat of the Sun),” Conference on “Film and Literature,” Villanova University (November 1-2, 1996).
- “Woman and the Gibbon: Exogamy, Signification and the Uncanny in *Jinghua yuan*,” Annual conference of the NY area chapter of the Association of Asian Studies, Dowling College (October, 1996).

#### **Honors and Awards:**

- Chiang Ching-kuo Foundation for “Modern Chinese Literatures: Rethinking a Discipline” workshop (April, 2014)
- Provost’s grant for “Development and Displacement” workshop at Duke (May, 2012)
- Chiang Ching-kuo Foundation grant for “Chinese Cinemas: Rethinking a Field” workshop at Duke (April 2011)
- Asia/Pacific Studies Institute and Chiang Ching-kuo Foundation conference grants for “Viral Knowledge” workshop at Duke (March 20, 2010).
- Shih-hsin University, Cheng She-wo memorial postdoctoral fellowship (2007-08).
- Chiang Ching-kuo Foundation, Younger Scholar Grant (2007-08).
- Harvard University, Fairbank Center An-wang postdoctoral fellowship (2003-04).
- University of Florida Humanities Scholarship Enhancement Grant (Summer, 2002).
- University of Florida Asian Studies Summer Research Grant (Summer, 2002; Summer 2003).
- Fang-Tu Postdoctoral Fellow, Columbia (2000-01).
- Weatherhead Foundation research grant (Summer, 2000).
- Columbia University Summer Research Stipend (Summer, 2000).
- Chiang Ching-Kuo travel fellowship (June, 1999).
- Goodrich Fellowship, Columbia University Department of East Asian Languages and Cultures (1996-1997).
- President's fellowship, Columbia University Graduate School of Arts and Sciences (1996-2000).

#### **Service:**

*Administrative service:*

Director of Graduate Studies, Department of Asian and Middle Eastern Studies  
 (2013-present).  
 Board of Trustees, Shih Hsin University, Taipei, Taiwan (2012-2015).  
 Editorial Advisory Board, Duke University Press (2011-present).  
 James B. Duke and the Dean's Graduate Fellowship committee (2014-present).  
 Humanities Write Large steering committee (2013-present).  
 China Faculty Council sub-committee on research (2013-2014).  
 China Faculty Council, Duke (2011-2014).  
 Duke University Academic Council (Elected as an alternate for 2011-2012, full  
 member for 2012-2014, re-elected as full member for 2014-2016).  
 Chair, Faculty Scholar Award committee (2015-2016)  
 Faculty Scholar Award committee (2013-2015).  
 Executive Committee, Asian/Pacific Studies Institute, Duke University (2012-2014).  
 Director of Undergraduate Studies, Department of Asian and Middle Eastern Studies,  
 Duke University (2010-2013).  
 Durden Prize committee (renamed Aptman Prize in 2013), Duke University (2010-  
 present).  
 Graduate Studies Committee, Asian/Pacific Studies Institute, Duke University (2009-  
 present).  
 Executive Committee, Asian Studies Program, University of Florida (2005-7).  
 Chair, Search Committee for Assistant Professor in Hindi Cultural Studies, University  
 of Florida (2004-2005).  
 Undergraduate Coordinator, Chinese program, University of Florida (2002-3; 2005-  
 7).

*Academic service:*

Book Review Editor, *Chinese Literature, Essays, Articles, Reviews* (CLEAR) (2011-  
 present).  
 Editorial Board, *Frontiers of Literary Study in China*, 2014-present.  
 Editorial Board, *Wenxue* (literature), 2013-present.  
 Organizer of conference on "Modern Chinese Literatures: Reframing a Discipline,"  
 Duke University (April 3-6, 2013).  
 Organizer of a conference on "Development and Displacement: China and its Global  
 Footprint," Duke University Marine Lab (May 11-12, 2012).  
 Organizer of conference on "Chinese Cinemas: Reframing the Field," Duke University  
 (April 15-17, 2011).  
 Co-organizer of the Trans-Asian Media Cultures faculty research cluster (2011-12).  
 Organizer of a workshop on "Viral Knowledge: Infection and Information in Modern  
 China," Duke University (March 20, 2010).  
 Co-organizer of the "Politics of Representation" film series and workshop, Duke  
 (Fall, 2009).  
 Coordinator of author Yu Hua's talk and round-table discussion at Duke (March 20,  
 2009).  
 Organizer of "Revisiting Early Maoism" film series, UF (Fall, 2005).  
 Organizer of workshop on "Edward Yang and Contemporary Taiwan Cinema,"  
 University of Florida (April, 2003).

Co-organizer of conference on "Representations of Urban Space," UF (April, 2003).  
Co-organizer of the "Sub/Urban Alienation in Contemporary East Asia Film" film series, UF (October-November, 2002).  
Coordinator of author Bei Dao's visit to UF (February, 2002).  
Coordinator of author Wang Anyi's visit to UF (November, 2001).  
Co-organizer of conference on "Chinese Popular Culture Unveiled," Columbia University (April 8-10, 2001).  
Reviewed book manuscripts for Harvard University Press, Columbia University Press, Duke University Press, Stanford University Press, University of Hawaii Press, Hong Kong University Press, Routledge, Cambria, and Rowman and Littlefield (2000--)  
Reviewed article submissions for *Modern Chinese Literature and Culture*, *positions: east asia cultures critique*, and *Radical History Review* (2002--)  
Reviewed grant proposals for Research Grants Committee, Hong Kong (2004--)