

Curriculum Vitae Ying Xiao

Department of Languages, Literatures, and Cultures

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EDUCATION

2010 New York University, Ph.D., Cinema Studies.

- Dissertation: *More Than a Mass Noise!?: Popular Music and Polyphonic Soundscapes in Postsocialist Chinese Cinema, Media, and Culture*. Committee: Zhen Zhang, Dana Polan, Jonathan Kahana, Anna McCarthy, Sung-sheng Yvonne Chang.

2004 The University of Texas at Austin, M.A., Asian Studies.

- Secondary field in Radio-Television-Film, 2004. Honorable mention of Master's thesis. Thesis: *"To Be Different": Exploring the Music, Culture, and Identity of Hip Hop in Contemporary China*. Committee: Avron Boretz, Sung-sheng Yvonne Chang, S. Craig Watkins.

2001 Peking University, China, M.A., Chinese Literature and Culture.

- Thesis: *Negotiating Female Subjectivity, Intellectual Identity, and the Discourse of Nationality in Ding Ling's Writings in the 1940s*. Committee: Yuhai Han, Yiwu Zhang, Yang Li, Wenxuan Cao.

1998 Peking University, China, B.A. with distinction, Interdisciplinary Humanities with a concentration on Chinese Literature and Culture.

ACADEMIC POSITIONS

2018-Present Tenured Associate Professor, University of Florida.

- Graduate Faculty. Department of Languages, Literatures, and Cultures. Affiliate Faculty for the Center for Film and Media Studies, Department of Religion, Asian American Studies, the Center for Gender, Sexuality, and Women's Studies Research, and the Center for Arts, Migration, and Entrepreneurship.

2010-2018 Tenure-track Assistant Professor, University of Florida.

- Graduate Faculty. Department of Languages, Literatures, and Cultures. Affiliate Faculty for the Center for Film and Media Studies, Department of Religion, Asian American Studies, and Center for Gender, Sexuality, and Women's Studies Research.

- Summer 2019 Visiting Professor, Yangzhou University, China.
- Summer 2018 Visiting Professor, Xiamen University, China.
- Spring 2017 Visiting Fellow, Fudan University, China.
- 2008-2010 Adjunct Professor, New York University.
 • Department of Cinema Studies, Department of East Asian Studies.
- 2003 Lecturer, Princeton University-PIB.

RESEARCH AND TEACHING INTERESTS

Chinese Cinema and Sinophone Studies
Popular Music, Youth Culture, and Sound Studies
Popular Culture and Mass Media
Cultural Studies and Critical Theory
Globalization, Transnational, and Diaspora Studies
Gender, Sexuality, and Women's Studies
Modern Chinese Language, Literature, and Culture

COURSES TAUGHT AND PLANNED

Chinese Film and Media
Chinese Culture
Hong Kong, Taiwan, and the New Global Cinema
Buddhism and Film
Documentary, Technology, and Popular Media
Advanced Chinese
Fourth Year Chinese
Expressive Culture: Film
Television: History and Culture
Film Aesthetics: Acting
Martial Arts Fiction and Film
Women in Chinese Literature and Film
Contemporary Chinese Music and Art
China and the World

PUBLICATIONS

Books

China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization.

Jackson: University Press of Mississippi, 2017. 313 pages.

- Reviewed by Hanyun Huang for *Chinese Journal of Communication* 14 (1) 2020: 120-121.

- Reviewed by Ian Pettigrew for *Journal of Popular Film and Television* 46.4 (October 2018): 233-234.
- Reviewed by Chris Berry for *The China Quarterly* 235 (September 2018): 895-896.
- Reviewed by Panpan Yang for *China Review International* 24.1 (2017): 71-74.

Lingyan xiangkan: haiwai xuezhe ping dangdai zhongguo jilupian [Reel China: A New Look at Contemporary Chinese Documentary] (assistant editor and translator, edited by Ping Jie). Shanghai: Wenhui Press, 2006. 204 pages.

Refereed Articles and Book Chapters

“Hsia Moon and the Bluebird Trilogy: Hong Kong New Wave, Border-Crossing, and the Chinese Connections in the Early 1980s,” *Zhongguo renmin daxue fuying baokan ziliao: Yingshi yishu* [China Social Science Excellence: Movie and Television Art] 12 (2021): 82-93.

“Xiameng de huigui yu xiemu: kuaiyu shiye xia xianggang xinlangchao yu 20 shiji 80 niandai chu de dianying wenhua jiaohui” [Hsia Moon, Hong Kong New Wave, and Sinophone Film and Transcultural Linkage in the Early 1980s], *Beijing dianying xuebao* [The Journal of Beijing Film Academy] 7 (2021): 62-73.

“‘Yesterday Once More’: IP Film, Phantom/Fandom of Music, and the Youthful (Re)turn of Chinese Cinema in the Age of New Digital Media.” *Journal of Chinese Cinemas* 15.1 (2021): 87-103.

“Scroll Montage and the Cinematic: A Conversation with Director Gu Xiaogang on *Dwelling in the Fuchun Mountains*,” with Wei Lin, *Millennium Film Journal* 73 (Spring 2021): 66-75.

“In Search of a Chinese *Hamlet*: Translation, Interpretation, and Personalities in Postwar Film Cultural Exchange.” In *Representing Translation: Languages, Translation, and Translators in Contemporary Media*, edited by Dror Abend-David, 21-44. New York: Bloomsbury Academic, 2019.

“Shengyin, huamian, yu dazhong chuanmei: lianjie shijie yu zhongguo de meijie” [Overture: Sound, Image, and Popular Media at the Nexus of Global-China]. Translated by Li Jianpeng. *Dianying yanjiu* [Film Studies] 7 (2019): 47-54.

“‘Lust, Caution!?:’ Shanghai and the Transnational and Transgressive Imaginations in Classical Hollywood Cinema.” *Asian Cinema* 28.2 (October 2017): 139-159.

“Chinese Rock ‘n’ Roll Film and Cui Jian on Screen.” In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by Claudia Gorbman, John Richardson, and Carol Vernallis, 266-283. New York: Oxford University Press, 2013.

“‘Leitmotif’: State, Market, and Postsocialist Chinese Film Industry under Neoliberal Globalization.” In *Neoliberalism and Global Cinema: Capital, Culture, and Marxist Critique*, edited by Jyotsna Kapur and Keith B. Wagner, 157-179. New York and London: Routledge, 2011.

“‘Hip Hop Is My Knife, Rap Is My Sword’: Hip Hop, Cultural (Re)production and the Question of Authenticity and Authorship in Contemporary China.” Special issue of *Three Asias: Japan, S. Korea, China. Paradoxa: Studies in World Literary Genres* 22 (2010): 269-298.

“Xi zhangjie dui xin nvxing de tansuo” [An Exploration on the New Woman in Zhang Jie’s Works]. *Xi’an shiyou daxue xuebao* [Journal of Xi’an Petroleum University] (Social Sciences), no. 4 (2004): 56-60.

“‘Wo zai xiacun de shihou’ ji si wu shi niandai de wenyi lunzheng” [“My Stay at Xia Village” and Literary Polemics in the 1940s and 1950s]. *Jishou daxue xuebao* [University of Jishou University], no. 2 (2001): 51-54.

“Cuizai zhi jing de tanxun yu ziji: zai xiyu zhong huhan dujie” [Yu Hua and the Search of Being: A Reflection on *Cries in the Drizzle*]. In *Yucai zhi lu xin zuji: Beijing daxue zhoujie wenke zonghe shiyan ban* [A Pedagogical Breakthrough: The Anthology of the First Interdisciplinary Humanities Class at Peking University], edited by Yixing Zhang, 139-158. Beijing: Beijing Broadcasting Institute Press, 1999.

Book Reviews, Encyclopedia Entries, Exhibition Catalogs, and Translations

“Zhang Jie 1937—,” *Contemporary Literary Criticism: Criticism of the Works of Today’s Novelists, Poets, Playwrights, Short-Story Writers, Scriptwriters, and Other Creative Writers*, Vol. 482 (academic advisor and encyclopedia entry with Eva Shan Chou), 261-301. Farmington Hills: Gale, 2021.

“Yiqing zhong de foluolida” [Florida in the Time of COVID-19]. *Journal of Fudan Development Institute* (March 2020).

https://mp.weixin.qq.com/s?__biz=MjM5NjI2MDQ5MA==&mid=2654026342&idx=2&sn=2f8bc5912d9a2349275b8679e3a5a81d&chksm=bd2e65838a59ec95f03a1ac3fa3191672dd55af65ecc27f186b5f53cd9cce40b4e64b61a9a25&mpshare=1&scene=1&srcid=&sharer_sharetime=1585165191603&sharer_shareid=e08f4aaf737c1ec396d48e92604dc92a&exportkey=AkuZgG8fhYSZysY1CjUfzO4%3D&pass_ticket=cAnt3clV8CJb9JvwolqXb8p%2B0r2Z%2Bc1IOF5f%2B8BzxdrXuTxGT1B4k3eHpqDMxNGZ#rd

“In Memory of Our Youth: Mobility, Mediality, and Discursive Strategies in the Chinese Millennial Bildungsroman.” In *Ubiquitous Cinema: Education, Mobility, and Storytelling in the Digital Age*. The Proceedings of the International Academic Conference at Beijing Film Academy (April 2017): 45-46.

Review of Naomi Greene, *From Fu Manchu to Kung Fu Panda: Images of China in American Film* (Honolulu: University of Hawaii Press, 2014), *China Review International* Vol. 22, No. 2 (2015): 115-120.

Review of John Berra and Wei Ju, eds. *World Film Locations: Shanghai* (Bristol: Intellect Books, 2014), *China Review International* Vol. 21, No. 2 (2014): 107-110.

Translation of Ping Jie. "Introduction: Contemporary Ink Art Evolution" (from Chinese to English). In *Shuimo yanyi* [Contemporary Ink Art Evolution], edited by Ping Jie, 13-19. Beijing: The Art State Press, 2009.

Translation of Zheng Tiantian. "The Tip of the Hostesses' Iceberg?: On *Leave Me Alone* by Hu Shu" (from English to Chinese). In *Lingyan xiangkan: haiwai xuezhe ping dangdai zhongguo jilupian* [Reel China: A New Look at Contemporary Chinese Documentary], edited by Ping Jie, 133-139. Shanghai: Wenhui Press, 2006.

"Cross-national and Gendered Perspectives: The Cinematic Construction of Intellectual Melodrama in *The Second Handshake*." In *National, Transnational, and International: Chinese Cinema and Asian Cinema in the Context of Globalization*. The Proceedings of the Centennial Celebration of Chinese Cinema and Annual Conference of ACSS (June 2005): 357-360.

Work in Press or in Progress

"Homecoming, Border-Crossing, and Conjuncture Film: Hsia Moon, Hong Kong New Wave, and the Bluebird Trilogy, 1982-1984," forthcoming in *Journal of Cinema and Media Studies* in 2023.

Review of Hentyle Yapp, *Minor China: Method, Materialisms, and the Aesthetic* (Durham: Duke University Press, 2021), forthcoming in *The Journal of Asian Studies* in May 2022.

Eileen Chang as Method: Transpacific Network, Transmediality, and Affect in Relation"

"Slow Cinema, Realism, and the Growing Aestheticization of Popular Culture and Everyday Life in the Time of Internet"

"The New Moving Ethnoscape from *Crazy Rich Asians*, *The Farewell*, to Catastrophe and Media Pandemic at the turn of COVID-19"

"From Body Crossing to Border Crossing: Refiguring Gender, Genre, and (Trans)nationality in Cold-War Chinese Cinema"

Exchanging Screens, Switching Voices: Dubbing, Translating, and Imagining the Western Others in the Second Half of Twentieth Century China (second sole-authored monograph)

INVITED LECTURES AND KEYNOTE SPEECHES

“Eileen Chang as World Literature, Cinema, and Phenomenon,” keynote speaker, Linked/Culture Virtual Talk Series by Cultural Foundations of Zhendai He, Los Angeles, January 5, 2021.

“Home Where I Belong: The Formation and Transformation of Family-State in Early Urban Cinema,” invited speaker at the workshop “Mediation, Imaginaries, and Representations: The City in Early 20th-Century Chinese Literature and Culture,” Fudan University, Shanghai, China, February 29-March 1, 2020. (cancelled due to the COVID-19)

“‘Yesterday Once More:’ IP Film, Nostalgia, and the Youthful (Re)turn of Chinese Cinema in the Age of New Digital Media,” invited speaker at the conference “Media-Technology Nexus: Chinese Culture and Society,” Boston College, Boston, December 5-6, 2019.

“Film Education and Industry in China and around the World,” invited speaker at the Chinese Film Industry and Education Summit at the 28th China Golden Rooster and Hundred Flowers Film Festival, Xiamen, China, November 20, 2019.

“Sound, Image, and Popular Media at the Nexus of Global-China,” King’s College London, London, UK, November 6, 2019.

“China in the Mix: Cinema, Music, and Soundscape in the Neo-Global Era,” University College London, London, UK, November 5, 2019.

“Chinese Cinema and *Farewell, My Concubine*,” introduction and keynote speech at the Webster University Film Series: St. Louis’s Cinematic Alternatives Since 1979, Webster University, St. Louis, Missouri, September 3, 2019.

“Sino-Hollywood: Cultural Exchange, Aesthetic Style, and the Futurescape in the Age of (De)globalization,” Hohai University, Nanjing, December 21, 2018.

“Film, Visuality, and the Buddhist Dimension,” Xiamen University, Xiamen, China, July 12, 2018.

“Ubiquitous Media: Storytelling, Soundmaking, and Intersectionality in the New Digital Global Age,” Sun Yat-sen University, Guangzhou, China, June 12, 2018.

“History, Adaptation, and the Prospect of Sinophone Film in the Transnational Context,” Xiamen University Tan Kah Kee College, Xiamen, China, July 3, 2017.

“Cultural Exchange, Sino-American Film, and the Revival of Sound,” Fudan University, Shanghai, China, June 20, 2017.

“IP Film, Chinese Fandom, and the Capital of Youth in the Age of New Screen Cultures,” invited presentation at the international symposium “Contemporary Chinese Digital Media,” Duke Kunshan University, Kunshan, China, June 16, 2017.

“Chinese Cinema and the New Development of Audiovisual Media in the Age of AI,” Shanghai Ocean University, Shanghai, China, June 13, 2017.

“‘Lust, Caution!?:’ Shanghai and the Transnational and Transgressive Imaginations in Classical Hollywood Cinema,” co-organizer and keynote presentation at the international workshop “Shanghai in a Global Context: Cinema, Media, and the Crossing of Imaginations,” Fudan University, Shanghai, China, June 9-10, 2017.

“Lust, Caution!?: *Shanghai Express* and the Transnational Imaginary of Classical Hollywood Cinema,” University of Florida LLC Research Forum, December 2, 2016.

“China in the Mix: Cinema, Music, and Multilingualism in the Age of Global Vernacularism,” The Center for the Humanities and the Public Sphere Brown-Bag Series, The University of Florida, April 14, 2016.

“‘Grass Mud Horse Style:’ Voice of the Youth, Social and Media Revolution in the Age of New Digital Globalization,” The College of New Jersey, New Jersey, May 5, 2015.

“The *Déjà Disparu*: Time, Memory, and the Future of Sino-Cinema,” Xiamen University Tan Kah Kee College, Xiamen, China, July 7, 2014.

“Chinese Film and Media: History, Identity, and Culture,” Title VI Opening Doors to Asia Workshops, Santa Fe College, Gainesville, Florida, April 5, 2014.

“Hip Hop Network and the Changing Landscape of Image and Sound Making,” organizer and keynote lecture at the symposium “The Sound of China: Folklore, Rock ‘n’ Roll, and Chinese Hip Hop,” University of Florida, Gainesville, March 19-20, 2013.

“Global Hip Hop and Chinese Perspectives” & “Perspectives on Culture, Language, and Communities,” Albany State University, Albany, Georgia, January 28, 2013.

“Screening Rock ‘n’ Roll as Cultural Icons in Post-Mao Chinese Films,” keynote lecture and panelist at the symposium on “Rock ‘n’ Roll in Post-Mao China,” The College of New Jersey, New Jersey, November 15, 2011.

CONFERENCE PRESENTATIONS (SELECTED)

“Hsia Moon and the Bluebird Trilogy: Hong Kong New Wave and the Pan-Chinese Identity and Film Network in the Early 1980s,” at the international conference “100 Years of Chinese Film & Screen: Past, Present, and Futures,” University of Nottingham Ningbo China, May 14-15, 2021.

“Hong Kong New Wave and the Chinese Connections: Hsia Moon’s Cinematic Return from the Great Wall Crown Princess to the Bluebird Production Trilogy, 1982-1984,” invited presentation at the international conference “Embracing the World: China’s Transformation in the New Era, 1978-2019,” Webster University, St. Louis, Missouri, September 4, 2019.

“‘Yesterday Once More:’ Phantom/Fandom of Music, the Youthful (Re)turn and Heteroscape of Chinese Cinema in the Neo-Global Era,” at the Association of Chinese and Comparative Literature International Conference, Hunan Normal University, Changsha, China, July 17-19, 2019.

“Popular Music, Fanculture, and the Youthful (Re)turn of Chinese Cinema in the Age of New Digital Media,” at the 1st Guangdong, Hong Kong, and Macao Bay Area Cultural Forum, Guangzhou, China, June 9-10, 2018.

“Building the Chinese Bridge Through Language, Film, and Popular Music,” at the 4th Miami International Symposium on Chinese Cinema and Culture at the 35th Miami Film Festival, Miami, FL, March 16-17, 2018.

“IP Film, Chinese Fandom, and the Capital(ization) of Youth in the Age of New Screen Cultures,” at the 57th Annual Meeting of the Southeast Conference of the Association for Asian Studies, University of South Carolina, Columbia, SC, January 12-14, 2018.

“In Memory of Our Youth: Mobility, Mediality, and Discursive Strategies in the Chinese Millennial *Bildungsroman*,” at the conference of “Ubiquitous Cinema: Education, Mobility, and Storytelling in the Digital Age,” Beijing Film Academy and University of Amsterdam, Beijing, China, April 27-29, 2017.

“*The Flowers of War*, Sonic Truth, and the Fr(l)agrant Woman,” at the Society for Cinema and Media Studies Annual Conference, Atlanta, March 30-April 3, 2016.

“Chinese Cinema and the Unbearable Lightness of Memory and Commemorating in the Post-traumatic Era,” at the 2016 American Comparative Literature Association Annual Conference, Harvard University, Boston, March 17-20, 2016.

“‘It took more than one man to change my name to Shanghai Lily’: Race, Gender, and Hollywood’s Shanghai of the 1930s,” at the Association of Chinese and Comparative Literature International Conference, Fudan University, Shanghai, June 18-20, 2015.

“‘Lust, Caution’!?: Shanghai in the Transnational Imaginary of Classical Hollywood Cinema,” at the Society for Cinema and Media Studies Annual Meeting, Montreal, Canada, March 25-29, 2015.

“Recreating Shanghai and Elsewhere in Hollywood: Imaginative Geography and the Aesthetic of the Exotic and Erotic in the Film of von Sternberg,” paper presented at the

11th Asian Cinema Studies Society International Conference, University of Macau, Macau, July 14-16, 2014.

“Leitmotif: State, Market, and Post-socialist Chinese Film Industry under Neoliberal Globalization,” at the 7th International Conference on Global Studies, Shanghai University, Shanghai, China, June 19-21, 2014.

“Grass Mud Horse: Popular Resistance, the Politics and Poetics of Internet in Postsocialist Crisis,” at the Annual Conference of American Association for Chinese Studies, Rutgers, The State University of New Jersey, New Brunswick, New Jersey, October 11-13, 2013.

“From Body Crossing to Border Crossing: Refiguring Gender, Genre, and Transnational Imaginary in Postwar Chinese Cinema,” at the Society for Cinema and Media Studies Annual Meeting, Boston, March 21-25, 2012.

“The Spectacle of Sound: *Red Sorghum*, Popular Film Music, and Northwest Wind,” at the Music & The Moving Image Annual Meeting, New York University, May 20-22, 2011.

“‘Hip Hop Is My Knife, Rap Is My Sword’: Hip Hop and the Authenticity and Authorship of Cultural (Re)production in Contemporary China,” at the international workshop on “In the Mix: Asian Popular Music and Culture,” Princeton University, March 25-26, 2011.

“Growing Up to the Beat of Popular Music: Rock ‘n’ Roll and the ‘Moving’ Image and Voice of Chinese Urban Generation,” at the Music & The Moving Image Annual Meeting, New York University, May 21-23, 2010.

“‘Northwest Wind’: Music, Vernacular, and Film Culture of the Fifth Generation,” at the American Comparative Literature Association Annual Meeting, Harvard University, Boston, March 26-29, 2009.

“‘Leitmotif’: Cinema, Propaganda, and the Production of the Global, National and Regional,” at the Northeast Modern Language Association Annual Meeting, Boston, February 26-March 1, 2009.

“Cross-national and Gendered Perspective: The Cinematic Construction of Intellectual Melodrama in *The Second Handshake*,” at the Asian Cinema Studies Society Annual Meeting on “National, Transnational, and International: Chinese Cinema and Asian Cinema in the Context of Globalization—Centennial Celebration of Chinese Cinema.” Beijing University, June 5-7, 2005.

GRANTS, AWARDS, AND FELLOWSHIPS

2021-2024 University Term Professorship Award, University of Florida, \$15,000.

- 2021-2022 Engaging Arts & Culture for Vaccine Confidence: We Share! We Care! We Do!, Center for Arts in Medicine, University of Florida, \$7,600.
- 2021-2022 The Interdisciplinary Team-teaching Award, Center for the Humanities and the Public Sphere and the Honors Program, University of Florida (co-PI), \$9,000.
- 2018-2021 The Intersections Research-Into-Teaching Grant: Imagineering and the Technosphere, Andrew W. Mellon Foundation, Center for the Humanities and the Public Sphere (core team member), \$30,000.
- 2020 We Care, Award of the 2020 Media Event of the Year (co-PI), Hangzhou, China.
- 2020 Visiting Fellowship, Institute for Advanced Studies in the Humanities and Social Sciences, Zhejiang University (postponed due to the pandemic), \$10,350.
- 2019-2020 Sabbatical Leave, University of Florida.
- 2019 Grant for “Gender, Disability, and the Chinese Muslim’s Encounters with Cultural Traditions and a Modernized World” colloquium and film series, Center for the Humanities and the Public Sphere, Department of Language, Literatures, and Cultures, Department of Religion, Center for Global Islamic Studies, and the International Center, University of Florida, \$4,750.
- 2018 The 2018 International Educator of the Year (nominee), College of Liberal Arts and Sciences, University of Florida.
- 2018 The Global Fellowship, The International Center, University of Florida, \$5,000.
- 2017-2018 The Interdisciplinary Team-teaching Award, Center for the Humanities and the Public Sphere and the Honors Program, University of Florida (co-PI), \$8,000.
- 2017 Visiting Fellowship, The International Center for the Studies of Chinese Civilization, Fudan University, \$9,000.
- 2016-2017 Humanities Scholarship Enhancement Fund, University of Florida, \$10,797.
- 2016 University of Florida Publication Subvention Award in the Humanities, \$825.
- 2016 The Freeman Asian Studies Fund, University of Florida, \$1,000.

- 2015-2016 The Lieberthal-Rogel Center for Chinese Studies Asian Research Grant, University of Michigan, \$700.
- 2015 Rothman Summer Faculty Fellowship, University of Florida, \$3,000.
- 2013 Grant for “Sound of China: Folklore, Rock ‘n’ Roll, and Chinese Hip Hop” symposium, College of Liberal Arts and Science Dean’s office, Office of the Vice President for Research, the Center for the Humanities and the Public Sphere, Department of Language, Literatures, and Cultures, the School of Art and Art History, and the International Center University of Florida, \$2,350.
- 2013 American Association for Chinese Studies Travel Grant for Junior Scholars, \$500.
- 2011 Princeton University Asian Popular Music Conference Travel Grant, \$500.
- 2011 UF Asian Studies-National Consortium for Teaching About Asia Grant, \$1,000.
- 2011 Grant for “DV China and Social Change” film series and workshop, Office of the Vice President for Research, and the International Center, University of Florida, \$2,200.
- 2010-2011 Humanities Scholarship Enhancement Fund, University of Florida, \$11,697.
- 2008 Global Fellowship, New York University.
- 2004-2008 Corrigan Award, New York University.
- 2001 University Preemptive Fellowship, The University of Texas at Austin.
- 2000 Yu Jingshan Scholarship, Peking University, China.
- 1997 Li Qing Scholarship, Peking University, China.

ADMINISTRATIVE APPOINTMENTS AND PROFESSIONAL SERVICE

Service to University of Florida

- Membership on Doctoral Committees: Fnu Dawayangzong (College of Education, 2020-), Chuan Wang (Political Science, 2017-), Hsiao-Yu Chang (College of Education, 2017-), Buyi Wang (College of Education, 2021), Xiaochen Du (Curriculum and Instruction, 2021), Weisong Gao (English, 2019), Ningxin Dong (Political Science, 2016-), Yanchao Zhang (Religion, 2018), Rongrong Dong

- (Curriculum and Instruction, 2018), Yu-Jing Chen (Religion, 2017), Jadon J. Marianetti (Political Science, 2015).
- Membership on MA Committees: Fnu Dawayangzong (Anthropology, 2014), Tianning Li (Mass Communication, 2014), Jing Jin (Mass Communication, 2013), Yu Feng (Journalism, 2013).
 - Undergraduate Coordinator, Chinese Studies, 2017-present.
 - Member, Curriculum Committee, LLC, 2017-present.
 - Member, Search Committee for Assistant Professor of Chinese Literature and Culture, Department of Languages, Literatures, and Cultures (LLC), 2018-2019.
 - Member, Quest Ad Hoc Committee, LLC, 2018-2019.
 - Advisor, Chinese American Student Association, 2013-2019.
 - Chair, Peer Review Committee, LLC, 2014-2017.
 - Outreach Coordinator, Chinese Studies, 2012-2017.
 - Scholarship Advisor, Chinese Studies, 2013.
 - Member, Merit Allotment Committee, LLC, 2013.
 - Chair, Awards Committee, LLC, 2013.

Service to the Profession

- Membership of Editorial Boards: *International Journal of Literature and Arts*, *Cultural and Religious Studies*, *Journal of Modern Education Review*, *Philosophy Study*, www.academia.edu.
- Peer Reviewer for: *Critical Studies in Media Communication*, *The Journal of Cinema and Media Studies*, *Journal of Chinese Cinemas*, *Sound Studies: An Interdisciplinary Journal*, *Continuum: Journal of Media & Cultural Studies*, *Delos: A Journal of Translation and World Literature*.
- Manuscript Reviewer for: Edinburgh University Press.
- Grant/Award Reviewer for: Franklin Research Grant of American Philosophical Society, Fukuoka Prize of Japan.
- Advisor, Center for the Studies of Film and Media Art, Xiamen University Tan Kah Kee College, Xiamen, China, 2014-present.
- Member of Advisory Board for “The Sixth Generation,” *Humanities International*, Xiamen University, China, 2012.

ORGANIZED WORKSHOPS, FILM FESTIVALS, CREATIVE ACTIVITIES

- 2022 Co-organizer and moderator, “Labor, Love, and Homecoming: Towards a Trans-Asian and Global-Cultural Sisterhood” symposium and screening of *Money and Honey* and discussions with the guest speaker and filmmaker at Museum Nights: Year of the Tigeress, University of Florida, April 14-15.
- 2022 Organizer, Event Manager, and Media Creator for Engaging Arts & Culture for Vaccine Confidence: We Share! We Care! We Do!, University of Florida, March 29.
- 2020 Judge and advisory committee for documentary feature, the 23rd Shanghai

- International Film Festival, Shanghai, China, July 25-August 2.
- 2019 Invited speaker and honored guest at the 28th China Golden Rooster and Hundred Flowers Film Festival, Summit & Forum, Xiamen, China, November 19-23.
- 2019 Facilitator and invited guest, The 13th FIRST International Film Festival, Xining, China, July 20-28.
- 2019 Organizer, “Gender, Disability, and the Chinese Muslim’s Encounters with Cultural Traditions and a Modernized World” colloquium and screenings of *Red Flowers and Green Leaves* and *Dream Empire* and discussions with the filmmakers, University of Florida, April 2-3.
- 2018 Invited speaker and guest at the 4th Miami International Symposium on Chinese Cinema and Culture & the 35th Miami International Film Festival, Miami, FL, March 9-18.
- 2017 Co-organizer, “Shanghai in a Global Context: Cinema, Media, and the Crossing of Imaginations” workshop, Fudan University, Shanghai, China, June 9-10.
- 2013 Organizer, “Sound of China: Folklore, Rock ‘n’ Roll, and Chinese Hip Hop” symposium, University of Florida, March 19-20.
- 2011 Organizer, “DV China and Social Change” film series and workshop, University of Florida, February 2-4.
- 2004-2008 Curatorial Assistant and Project Officer, Reel China Biennial Documentary Film Festival, REC Foundation, New York and Shanghai.
- 2008 Curatorial and Research Assistant, “Contemporary Ink Art Evolution,” REC Foundation, New York and Shanghai.
- 2007 Assistant Producer and PR, *United Concerns & Family Impacts on Climate Change* (a documentary short screened at the 60th Annual DPI/NGO Conference, United Nations Headquarters in New York, September 5-7).

INTERVIEWS, MEDIA COVERAGE, AND FEATURED STORIES

Feature on 2020 Media Event of the Year, Hangzhou, *Xinhua News*, January 19, 2021.
<http://my-h5news.app.xinhuanet.com/xhh-pc/article/?id=2487a504-243a-40bd-b0c7-096e392e43b8>

Interview and Feature on “Mulancholy: How Disney’s Costume and Acton Drama *Mulan* Has Flopped in China,” *Weekendavisen* NR. 39 September 25, 2020.
<https://www.weekendavisen.dk/2020-39/kultur/mulankolsk>

Feature on “UF Class Turns Campus into an Interactive Game,” *University of Florida News*, March 6, 2020.

<https://news.ufl.edu/2020/03/quest-board-game/>

Interview and Feature on “Why ‘Star Wars’ Keeps Bombing in China,” *The New York Times*, January 14, 2020.

<https://www.nytimes.com/2020/01/14/movies/star-wars-china.html>

Live TV Interview and Feature on “Ying Xiao Talks About Chinese Women Take on Film Directing” for *Women at Work* at China Global TV Network, December 19, 2019.

<https://newsus.cgtn.com/news/2019-12-21/Ying-Xiao-talks-about-Chinese-women-take-on-film-directing-MAWNwPzFsY/index.html?from=timeline&isappinstalled=0>

Feature on “Chinese Film Industry and Education Summit for the 28th Golden Rooster and Hundred Flowers at Xiamen University,” November 20, 2019.

- *Xiamen University News*:
<https://news.xmu.edu.cn/2019/1123/c1552a387907/pagem.htm>
- *Sina News*: <https://news.sina.cn/2019-11-23/detail-iihnzahi2827431.d.html>
- https://wemp.app/posts/271d1797-963c-4746-897e40bbd59fbb02?utm_source=botom-latest-posts
- *Southeastern News*: http://xm.fjsen.com/2019-11/22/content_30067761.htm
- *Sohu News*: http://www.sohu.com/a/355689930_404525
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PROFESSIONAL AFFILIATIONS AND FILM FESTIVALS

Society for Cinema & Media Studies
The Association for Asian Studies
Asian Cinema Studies Society
American Comparative Literature Association
Modern Language Association
Cultural Studies Association
East Asian Popular Culture Association
American Association for Chinese Studies
The Association of Chinese and Comparative Literature
International Association for the Study of Popular Music

The Southeast Conference of the Association for Asian Studies
The Miami International Film Festival
The FIRST International Film Festival Xining
China Golden Rooster and Hundred Flowers Film Festival
Shanghai International Film Festival

SUMMARY OF BIOGRAPHY

Dr. Ying Xiao is an associate professor of global Chinese studies and film and media studies at the University of Florida. She received her Ph.D. from Cinema Studies at New York University. Her teaching and research interests primarily concentrate on Chinese-language films (mainland, Taiwan and Hong Kong), Chinese and Asians in the global context, Classical Hollywood cinema in the sound era, popular music, youth culture, sound studies, theories of globalization and transnationalism, Buddhism and film, and the discourse of gender and sexuality. She is the book author of *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization* (University Press of Mississippi, 2017) and has published many articles on neoliberalism and Chinese film industry, hip hop culture, Chinese rock 'n' roll film, documentary and transcultural media production. Before joining the University of Florida, she was involved in a series of TV and documentary productions. She has participated in the curatorship of Reel China Documentary Film Festival since 2004 and co/organized "DV China and Social Change" film series and workshop in 2011, "Sound of China: Folklore, Rock 'n' Roll, and Chinese Hip Hop" symposium in 2013, "Shanghai in a Global Context: Cinema, Media, and the Crossing of Imaginations" workshop in 2017, and "Gender, Disability, and the Chinese Muslim's Encounters with Cultural Traditions and a Modernized World" colloquium and film series in 2019, and "Labor, Love, and Homecoming: Towards a Trans-Asian and Global-Cultural Sisterhood" symposium and screening in 2022. Dr. Xiao holds various visiting professorships and fellowships in Fudan University, Yangzhou University, Xiamen University, Zhejiang University, and so on. She sits on a variety of editorial boards and serves as a reviewer for important academic journals, presses, grants, and awards. She has actively partaken in and facilitated a number of international film festivals and also been extensively interviewed and featured at many national and international news and media outlets.