

Curriculum Vitae S. YING XIAO S.

Department of Languages, Literatures, and Cultures

Email: yx241@ufl.edu

University of Florida

Cell Phone: (212) 444-2968

P. O. Box 115565

Office Phone: (352) 392-6539

Gainesville, FL 32611-5565

Web: <http://languages.ufl.edu/people/faculty-alpha/ying-xiao/>

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: *Gender, Intellectual Identity, and the Question of Revolution 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

Transnational Chinese/Sinophone Film and Media
Popular Music and Youth Culture
Film Sound and Soundscape
Documentary, Identity, and Multiculturalism
Cultural Studies
Migration and Asian Diasporas in Film and Visual culture
Critical Theory of Globalization and Transnationalism
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 Global Cinema
Buddhism and Film
Documentary, Media, and Society
Imagineering the Technosphere
Intermediate Chinese
Advanced Chinese
Fourth Year Chinese
Modern Chinese Fiction in Translation
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
Global Hollywood and Multiculturalism

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, ed. Ping Jie). Shanghai: Wenhui Press, 2006. 204 pages.

Refereed Articles and Book Chapters

“Digital Anxiety and the New Verité Horror and SF film.” with Ai Qi and Zhang Yu (translated essay of Barry Keith Grant). *Dianying lilun yanjiu* [*Journal of Film Studies*] 3 (2024): 5-18.

“Homecoming, Border-Crossing, and Conjuncture Film: Hsia Moon, Hong Kong New Wave, and the Bluebird Trilogy, 1982-1984.” *Journal of Cinema and Media Studies* 63.1 (Fall 2023): 150-173.

“Popular Music in the Sinophone World.” with Chuan Wang. In *Oxford Bibliographies in Chinese Studies*, ed. Tim Wright. New York: Oxford University Press, 2023. DOI: 10.1093/OBO/9780199920082-0210.

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

- In the collection of *Zhongguo renmin daxue fuying baokan ziliao: Yingshi yishu* [*China Social Science Excellence: Film and Television Art*] 12 (2021): 82-93.
- In the collection of *Yingren yanjiu* [The Film People Reader], *Beijing dianying xuebao* [*The Journal of Beijing Film Academy*], April 14, 2023; *Beijing daxue yingshi xiju yanjiu zhongxin* [Center for Film, TV, and Theater Studies at Peking University], April 21, 2023.

“‘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*, ed. 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*, eds. 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*, eds. 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” [Zhang Jie and the New Exploration of New Women in the New Era]. *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 zijiu: zai xiyu zhong huhan dujie” [Yu Hua and in Search of Being: Shouts and Reflections of *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]*, ed. Yixing Zhang, 139-158. Beijing: Beijing Broadcasting Institute Press, 1999.

Book Reviews, Encyclopedia Entries, Exhibition Catalogs, and Translations

Review of Hentyle Yapp, *Minor China: Method, Materialisms, and the Aesthetic* (Durham: Duke University Press, 2021). *The Journal of Asian Studies* Vol. 81, Issue 2 (May 2022): 403-405.

“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 24, 2020).

“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], ed. 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], ed. 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 the 2005 Annual Conference of Asian Cinema Studies Society (June 2005): 357-360.

Work in Press or in Progress

“Strategies of Genre, Time-Space, and the Cinematic and Musical Imagination of Youth Across the Age of Media Con/Divergence” (forthcoming from *Xiju yu yingshi pinglun* [Theatre and Screen Media Review])

“‘Include Me Out:’ Mobility, Affect, and the Transpacific, Transmedia Encounters in Eileen Chang” (accepted and forthcoming in *Chinese Literature and Thought Today*)

ReFocus: The Films of Liu Miaomiao (sole-authored monograph, work in progress for the ReFocus: The International Directors series at Edinburgh University Press)

Screening and Sounding the Generations: The Image of Youth and Aging in Chinese-world Cinema (sole-authored monograph, work in progress)

The Eileen Chang Multiverse: Authors, Stardom, Fandom, and Transmedia Production Across the Pacific (work in progress)

Exchanging Screens, Switching Voices: Dubbing, Translating, and Imagining the Foreign Others in the Second Half of Twentieth Century China (work in progress)

INVITED LECTURES AND KEYNOTE SPEECHES

“Shanghai Cinema and Shanghai Film School in the Global Context,” invited lecture at the 3rd International Summit of Shanghai Film and Film Education at the 26th Shanghai International Film Festival, Shanghai, China, June 20, 2024.

“Screening Youth: Genre, Style, and the Cinematic and Musical Imagination of Generations Across the Age of Con/Divergence,” invited lecture, Shandong University, Jinan, China, June 13, 2024.

“Technology and Invention in the Pre-modern Asian Context,” invited lecture for the course of *Engineering the European Middle Ages*, University of Florida, March 28, 2024.

“‘Include Me Out:’ Mobility, Cosmopolitanism, and the Transpacific, Transmedia Encounters in Eileen Chang,” invited lecture for Global Asia Speaker Series, University of Kansas, Center for East Asian Studies, March 18, 2024.

“Migration in Film: *Everything Everywhere All at Once* (2022),” introduction and keynote speech, the Center for Arts, Migration and Entrepreneurship, University of Florida, March 4, 2024.

“Representation, Gender and Sexuality,” chair and invited discussant, at the Symposium of Hollywood & the Asian American Imagination, University of Richmond, February 20-22, 2024 (hybrid).

“Journeys to the Heterotopia and Atopia: Time-Space and Audiovisual Imaginary of Chinese Youth Picture in the Era of Digital Intermediation,” invited lecture, Shanghai Theater Academy, Shanghai, China, June 9, 2023.

“The New Mainstream and Youth Cinema Wave in the Era of the Chinese Dream,” invited lecture, New York University, April 19, 2023 (webinar).

“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)

“‘Yesterday No More:’ Nostalgia, Atopia, and the Cinematic and Musical Imagination of Youth in the Time of China Dream,” at the Rocky Mountain Modern Language Association Conference, Golden, Colorado, October 12-14, 2023.

“The Transpacific, Extra/ordinary, and Intermediality of Eileen Chang,” at the 119th Annual Conference of Pacific Ancient and Modern Language Association, Los Angeles, CA, November 10-13, 2022.

“Eileen Chang as Method: A Transpacific, Transmedial, Tactile Approach,” at the Association of Chinese and Comparative Literature International Conference (hybrid), National Taiwan University, Taipei, June 20-22, 2022.

“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

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| 2021-2024 | University Term Professorship Award, University of Florida, \$15,000. |
| 2022-2024 | A.I. & Cultural Analytics (co-PI with Daniel Maxwell), The University of Florida Informatics Institute. |
| 2021-2022 | Engaging Arts & Culture for Vaccine Confidence: We Share! We Care! We Do!, Center for Arts in Medicine, UF College of the Arts, \$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 with Churchill Roberts), \$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. |
| 2019 | We Care, Award of the 2020 Media Event of the Year (co-PI with Wei Lin), 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. |
| 2020 | 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 with Mario Poceski), \$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: Sophia Pan (English, 2024-), Chuan Wang (Political Science, 2017-2023), Fnu Dawayangzong (College of Education, 2020-2021), Hsiao-Yu Chang (College of Education, 2017-2022), Ningxin Dong (Political Science, 2016-2020), Buyi Wang (College of Education, 2021), Xiaochen Du (Curriculum and Instruction, 2021), Weisong Gao (English, 2019), 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: Sheng Dai (Mass Communication, 2022-), Fnu Dawayangzong (Anthropology, 2014), Tianning Li (Mass Communication, 2014), Jing Jin (Mass Communication, 2013), Yu Feng (Journalism, 2013).
- Faculty Senator, 2023-.
- Undergraduate Coordinator, Chinese Studies, 2017-.
- Member, Advisory Committee, Curriculum Committee, Quest Ad Hoc Committee, Merit Allotment Committee, Department of Languages, Literatures, and Cultures (LLC), 2010-.
- Member, Advisory Committee, The Harn Museum of Art, 2020-.
- Faculty Advisor, Chinese Student Association, Meteor. S Dance Crew, Chinese American Student Association, 2013-.
- Member, Search Committee for Assistant Professor of Chinese Literature and Culture, LLC, 2018-2019.
- Chair, Peer Review Committee, LLC, 2014-2017.
- Outreach Coordinator, Chinese Studies, 2012-2017.
- Scholarship Advisor, Chinese Studies, 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: *Chinese Literature and Thought Today, 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

- 2024 Executive Producer (with Tian Zhuangzhuang), *The Time of a Flower (Dai caiqiu de zhangpeng)*, colloquium with the faculty of Lanzhou University College of Journalism and Communication and post-screening panel discussion with Director Liu Miaomiao and Professor Xusheng Guo, Lanzhou University School of Life Sciences, July 18, 2024.
- 2020-2023 Judge, VIP, and advisory committee, the 23rd & 25th Shanghai International Film Festival, Shanghai, China, July 25-August 2, 2020 & June 09-18, 2023.
- 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.
- 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

Reportage and interview for “The Time of a Flower: Vignettes and Film Review,” *Meipian*, July 18, 2024,

https://www.meipian.cn/55c88qe6?first_share_to=group_singlemessage&first_share_uid=554744&s_uid=126419314&share_depth=5&share_to=timeline

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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 Action 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=bottom-latest-posts
- *Southeastern News*: http://xm.fjsen.com/2019-11/22/content_30067761.htm
- *Sohu News*: http://www.sohu.com/a/355689930_404525
- *Xiamen TV Network*: <http://xiamen.xmtv.cn/2019/11/20/VIDEOJq9QDLIdf0R0v0DsIL1191120.shtml>

Interview and Feature on “The U.S. Premiere of *Red Flower and Green Leaves* at the University of Florida and Its International Success,” April 10, 2019,

- *China.com*: <https://ent.china.com/movie/news/205/20190410/35629883.html>
- *Movie Channel*: <http://www.1905.com/news/20190410/1365710.shtml>
- *Itedou.com*: <http://news.movie.itedou.com/index.php/Home/Index/index/aid/36188.html>
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- *H.Tai Entertainment*: <http://huantaiyule.com/meitu/2019/0410/34165.html>
- *Film Circle*: <http://www.dianyingjie.com/2019/0410/36653.shtml>
- *Sina News*: https://k.sina.cn/article_2718398503_a207782700100fcpo.html?from=movie&sbch=film&http=fromhttp
- *Sohu News*: https://www.sohu.com/a/306953583_100044389?sec=wd
- *NetEase*: <http://dy.163.com/v2/article/detail/ECD5ID5V0517OQQ0.html>
- *Yidian News*: <https://www.yidianzixun.com/article/0LhIFv9R>
- *Phoenix TV News*: <https://feng.ifeng.com/c/7lkmy5191bg>
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Feature on “Hollywood and Made in Chinawood,” *Journal of Xiamen University Tan Kah Kee College*, December 24, 2018, <http://jgxy.xmu.edu.cn/index.php?c=Article&a=view&id=28148>

Interview and Feature on “A Big Applause for *Red Flower and Green Leaves* and Chinese Minority Film Festival,” *Daily Headlines, Sina News*, December 17, 2018, <https://kknews.cc/zh-cn/entertainment/z8xqrkp.html>

Interviewed by Harvard Business School for the class of Modern Business by Professor William C. Kirby pertaining to my monograph *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization* and 88rising (a New York-based media company focusing on Asian culture and popular music), April 30, 2018.

Interview and Feature on “Ecocinema and the Effect/Affect of *Under the Dome*.” *World Journal*, March 3, 2015,

<http://www.wenxuecity.com/news/2015/03/03/4073865.html>

Feature on “Keynote Speeches of the Two Extraordinary Scholars from the U. S.”

Journal of Xiamen University Tan Kah Kee College, November 9, 2014,

http://jgxy.xmu.edu.cn/index.php?c=YuanBao&a=doc&yb_id=18&paper_id=73&artid=508

Feature on “It’ll Get Even Colder,” *The Gainesville Sun*, January 3, 2014.

Feature on “Crouching Gator, Hidden Dragon,” *Gainesville Magazine*, January 10, 2013.

Interview and Feature on “Reel China Launches Chinese Documentaries into the World,” *Radio86*, May 01, 2012,

<http://gbtimes.com/life/reel-china-launches-chinese-documentaries-world>

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. Xiao (alias: Sherry Ying Xiao Shaw) 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 transnational Chinese/Sinophone films, 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 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 facilitated the Reel China Documentary Film Festival 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 involved in a number of international film festivals, serving as judges, programmers, and on advisory committees, and also been extensively interviewed and featured at many national and international news and media outlets.