**Po-Shek Fu**

 **Department of History**

 **University of Illinois at Urbana-Champaign**

 **810 South Wright Street**

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**EDUCATION**

**Stanford University**, Stanford, CA

Ph.D, 1989

M.A. 1983

**University of Toronto**, Toronto, Canada

B.A. (with High Distinction), 1978

**ACADEMIC POSITIONS**

**University of Illinois**, Urbana, IL

Professor of History, Asian American Studies, Global Studies, 2004-Present

Director, Center of East Asian and Pacific Studies, 2008-2011

Assistant to Associate Professor of History, 1995-2004

 **Chinese University of Hong Kong,**

Distinguished Visiting Professor, Faculty of Social Science, March 2016

**East China Normal University,** Shanghai, China

Visiting Zijiang Professor of Humanities, 2011-2017

**Colgate University**, Hamilton, NY

Assistant Professor of History, 1989-1995

 **Stanford University**, Stanford, CA

 Lecturer, Departments of Asian Languages, 1988-1989

**BOOKS**

Author*. Hong Kong Media and Asia’s Cold War*, New York: Oxford University Press, forthcoming in 2023 in hardcover, paperback, and electronic forms simultaneously.

Co-editor (With Su Tao). *顺流与逆流：重写香港电影史* (Against the Currents: Rewriting Hong Kong Film History), Beijing: Peking University Press, 2020.

Co-editor (with Man Fung Yip). *The Cold War and Asia Cinemas*, New York: Routlege 2019, paperback edition, 2021.

Author. *灰色上海 1937-1945：中國文人的隱退，反抗与合作* , Beijing: Joint Publishing Co. Ltd, 2012, reprinted 2016 (with new Preface).

Co-editor (with Liu Hui). *中国在香港：邵氏电影* (China in Hong Kong: Shaw Brothers Cinema). Hong Kong: Oxford University Press, 2011.

Editor. *China Forever: Shaw Brothers and the Making of A Diasporic Cinema*. Urbana: University of Illinois Press, 2008.

Author. *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas*, Stanford: Stanford University Press, 2003, hardback and paperback.

Author. *双城故事:早期中国电影的文化政治***,** Beijing:Peking University Press, 2008 (with new Preface).

Co-editor. 文化中国：邵氏影视帝国 (Imagining Cultural China: The Shaw Brothers Media Empire), Taipei: Rye Field Press, 2003.

Co-editor (with David Desser). *The Cinema of Hong Kong: History, Arts, Identity, 1900-1997*, New York: Cambridge University Press, 2000; paper edition, 2002.

Author*. Passivity, Resistance, and Collaboration: Intellectual Choices in Occupied Shanghai, 1937-1945*, Stanford: Stanford University Press, 1993; paper edition, 1996.

**FELLOWSHIPS, HONORS AND AWARDS**

**Research:**

Outstanding Paper Award, Academy of Hong Kong Studies (in the field of Language, Literature, and Arts) for the Year 2018-2019

Distinguished Humanities Lecture Series, Renmin University (Beijing), May 2018

Member and AMIAS Fellow, School of Historical Studies, Institute for Advanced Study, Princeton, 2014-2015

General Research Fund Grant, Hong Kong Research Grant Council, Co-PI (HK$845,000),

2011-2013

Chiang Ching-kuo Foundation Grant, ($22,000), 2008-2012

Fulbright Scholar (Shanghai Academy of Social Science), 2008-2009

David Lam Institute for East-West Studies Distinguished Lecture, Hong Kong

Baptist University, 2005-2006

College of Liberal Arts and Science Alumni Services Award, University of Illinois, 2003-2004

Mellon Foundation Humanities in A Globalized World Special Initiative Grant, PI ($25,000) 2002-2003

Center for Advanced Study Fellow, University of Illinois, 1998-1999

Hewlett Grant for Innovative Teaching (funding for creating the first campus-wide course on U.S. race relations), University of Illinois, 1997-2000

Beckman Research Award, University of Illinois, 1997-1998

William and Flora Hewlett International Research Grant, University of Illinois, 1997-1998

Major Grant, Colgate University, 1994-1995

Picker Fellowship, Colgate University, 1993-1994

Center for Chinese Studies Post-doctoral Fellowship, University of California, Berkeley, 1991

Dean's Office Grant for Innovative Teaching, Stanford University, 1988-1989

John D. and Catherine T. MacArthur Foundation Fellowship, 1988-1989

Mabelle McLeod Lewis Fellowship, 1987-1988

University Fellowship, Stanford University, 1981-1985

**Teaching:**

List of Teachers Ranked as Excellent, University of Illinois

2020, 2018, 2013, 2012, 2006, 2005, 2000, 1999, 1998, 1997

George S and Gladys W Queen Excellence in Teaching Award, Department of History, University of Illinois, 2000

**INSTITUTIONAL GRANTS**

U.S. Department of Education Title VI National Resources Center Grant and FLAS, PI ($2.6 million), 2010-1014

Freeman Foundation Freeman Fellows Program Grant, PI ($180,000), 2011-2012.

U.S. Department of Education Title VI National Resources Center Grant and FLAS, PI ($2.6 million), 2010-1014

Freeman Foundation Undergraduate East Asian Studies Initiative II Grant (Revised) PI ($380,000), 2010-2012

**REFERRED JOURNAL ARTICLES AND BOOK CHAPTERS**

(With Man Fung Yip). “La politica dello spettacolo: il cinema di Hong Kong, 1946-1976” (The Politics of Entertainment: Hong Kong Cinema), *Cinema e storia: Rivista di studi interdisciplinary* (Fall, 2021), Italy, pp.123-139,

(With Qin Yameng). “柯灵的危城生涯與道德反省” (The Life and Morality of Ke Ling under Japanese Occupation), *中国现代文学研究丛刊* (Modern Chinese Literature Studies), No.11 (December 2020), pp.28-48.

“香港国语电影的黄金时代:电懋, 邵氏与冷战” (Golden Age of Hong Kong Mandarin Cinema: MP&GI, Shaw Brothers and the Cold War), in *顺流与逆流：重写香港电影史* (Beijing: Peking University Press, 2020), pp. 77-97.

“Entertainment and Propaganda: Hong Kong Cinema and Asia’s Colds War,” in The Cold War and Asian Cinemas, New York: Routledge, 2019, pp.238-262.

“文化冷战在香港：中国学生周报与亚洲协会,1950－1970,” (The Cultural Cold War in Hong Kong: Chinese Student Weekly and the Asia Foundation), *二十一世纪* (Chinese University of Hong Kong) **Part I**, No.173 (June 2019), pp.47-62; **Part II**, No.174 (August 2019), pp.67-82.

“More Than Just Entertaining: Cinematic Containment and Asia’s Cold War in Hong Kong, 1949-1959, ” *Modern Chinese Literature and Culture*, v. 30 n.2 (Fall 2018), pp.1-55. Winner of

Outstanding Paper Award, Academy of Hong Kong Studies, 2018-2019

“Trans-Pacific Cultural Connections: University of Illinois and China,” *Journal of American-East Asian Relations*,” n.24 (Spring 2017), pp27-39.

“Cold War and Mid-twentieth-Century Hong Kong Cinema” in Carols Rojas and Eileen Chow eds., *Oxford Handbook of Chinese Cinema*, New York: Oxford University Press, 2013, pp.116-133.

“Ordinary Shanghai Woman in an Extraordinary Time: A View from Postwar Popular Cinema,” in Christian Henriot and Wen-hsin Yeh eds., *Visualizing China: Life/Still Images in Historical Narratives*, Leiden: Brill 2012, pp.261-281.

“Popular History: Filming Opium War in Occupied Shanghai,” David Lam Institute for East-West Studies Working Paper, n.96, 2010.

“沦陷区电影中的鸦片战争” (Opium War in Occupation Cinema) , *二十一世纪* (Chinese University of Hong Kong), n.110 (December 2008), pp.63-71.

“Japanese Occupation, Shanghai Exile, Postwar Hong Kong Cinema,“ in *The* *China Quarterly*, no. 194 (June 2008), pp.380-394..

\*Translated into Chinese as “上海’流亡影人’与战后香港电影,” *现代中文期刊 (*Shanghai*)*, n.10 (February 2011), pp.30-38.

“Introduction: The Shaw Brothers Pan-Chinese Cinema.” In *China Forever: Shaw Brothers and the Making of A Diasporic Cinema,* University of Illinois Press, 2008, pp. 1-26.

\*Translated into Chinese as “在香港建构中国：邵氏电影的大中华视野,” *当代电影* (Beijing), n.4, 2006, pp.64-70.

“Modernity, Diasporic Capital, and 1950s Hong Kong Mandarin Cinema” in *Jump Cut; A Review of Contemporary Media*, n.49 (Winter 2007).

“中国本地化与邵氏电影” (Localizing China: The Shaw Brothers Cinema.” In Kwai-cheung Lo ed., 杂牌时代, Hong Kong: Oxford University Press, 2005, pp.1-12.

“走向全球：邵氏電影史初探” (The Shaw Brothers: A Global History). In Liao Jinfeng et al. eds., 文化中國：邵氏影視帝國, Taipei: Rye Field Press, 2003, pp.115-128.

“Eileen Chang, Woman’s Film, and Domestic Shanghai in the 1940s.” *Asian Cinema*, v.11 n.1 (Spring 2000), pp.97-113.

\*Translated into Chinese as “女人话语：张爱玲的太太万岁” in Chen Zishan ed., 重读张爱玲, Shanghai: Shanghai Press, 2008, pp.270-283.

"Resistance in Collaboration: Chinese Cinema in Occupied Shanghai, 1941-1945," in D. Barrett and Larry Shyu eds., *Collaboration and Resistance: New Perspectives on Wartime China, 1932-1945*, Stanford: Stanford University Press, 2000, pp.180-198.

"Between Nationalism and Colonialism: Mainland Emigres, Marginal Culture, Hong Kong Cinema." In *The Cinema of Hong Kong: History, Arts, Identity, 1900-1997*, New York: Cambridge Press, 2000, pp. 199-226.

"The Sixties: Modernity, Youth Culture, and Hong Kong Cantonese Cinema." In *The Cinema of Hong Kong: History, Arts, Identity*, pp.71-89.

\*Reprinted in Chris Berry, *Chinese Cinemas*, New York: Routledge 2012, vol. 3, Ch.16.

“娱乐至上：沦陷时期上海电影的文化政治“ (The Cultural Politics of Shanghai Occupation Cinema). In 彭小妍 ed., *文艺理论与通俗文化* (Literary Theory and Popular Culture), Taipei: Academic Sinica Press, 1999, v.2, pp.577-99.

"Selling Fantasies in War: Production and Promotion Practices of Shanghai Cinema,” in Sherman Cochran ed., *Inventing Nanking Road: Commercial Culture of Republican Shanghai*, Ithaca: Cornell East Asian Series, 1999, pp.187-205.

"Projecting Ambivalence: Chinese Cinema in Semi-Occupied Shanghai, " in Wen-hsin Yeh ed., *Wartime Shanghai*, New York: Routledge Press, 1998, pp.86-109.

\*Reprinted in Chris Berry, *Chinese Cinemas*, New York: Routledge 2012, Part 1, Ch. 6.

"The Ambiguity of Entertainment: Chinese Cinema in Occupied Shanghai, 1941-1945." In *Cinema Journal*, v,37 n.1 (Fall 1997), pp.66-84.

"Wang Tongzhao and Symbolic Resistance: Passivity in Occupied Shanghai." In *Modern Chinese Literature*, Fall 1989, pp.219-46.

**INVITED PUBLICATIONS**

“论*清宫秘史* 与战后香港电影男性危机“(On *The Secret History of the Qing Court*:

Masculinity Crisis and Postwar Hong Kong Cinema) in Zhang Yan and Zhou Xing eds.,

*跨世纪定格：香港电影百年*, Beijing: Chinese Film Press, 2014, pp.93-103.

“大时代小女子：张爱玲与《太太万岁》”（An Ordinary Woman in An Extraordinary Time: Zhang Ailing and Long Live Missus,” in *Academia Historica Research Newsletter* (Taipei), n.4, 2013, pp. 95-107.

“Cinema, Cold war, and Hong Kong,” as part of the “Masters and the Movies Series” in *Perspectives on History*(American Historical Association), v.50 n.4 (2012), pp.15-18.

“中国全球: 1997 以后的香港电影” (China Global: Post-1997 Hong Kong Cinema), *当代电影,* n.4 2007, pp.62-70. Reprinted in Zhang Wenyan ed.,香港电影十年 (Ten Years of Hong Kong Cinema) Beijing: China Film Press 中国电影出版社, 2009, pp.6-12.

“重塑羅明佑的電影人生”(Rewriting Luo Mingyou: A Boundary-Crossing Cinematic Life), in Wong Ainling ed., *Canton-Hong Kong: A Cinematic Connection*, Hong Kong: Hong Kong Film Archive, 2005, pp.82-93

“Hong Kong and Singapore: A History of the Cathay Cinema, 1955-1965” with Chinese translation, in Wong Ainling ed., *The Cathay Story*, Hong Kong: Hong Kong Film Archive, 2002, pp.60-76.Reprinted in Chris Berry, *Chinese Cinemas*, New York: Routledge 2012, Part 4, Ch.21.

“Going Global: A Cultural History of the Shaw Brothers Studio, 1960-1970," with Chinese translation. In Law Kar ed., *Border Crossings in Hong Kong Cinema*, Hong Kong: Leisure and Cultural Services Department, 2000 (24th Hong Kong International Film Festival Retrospective), pp.36-51.

“民族主義與殖民主義：香港三十年代電影試論” (Hong Kong Cinema of the 1930s). *當代* (Taipei), n.145 (September, 1999), pp.110-25 .

“Telling A Woman's Story: Eileen Chang and Long Live Missus," with Chinese translation. In Law Kar ed., *Transcending the Times: King Hu and Eileen Chang, 1940s-1970s*, Hong Kong: Urban Council, 1998 (22nd Hong Kong International Festival Retrospective), pp.127-34.

"Decade of Turbulence: Modernity, Youth Culture, and Cantonese Filmmaking in Hong Kong, 1960-1970," with Chinese translation, in Law Kar ed., *Hong Kong Cinema: Fifty Years of Electric Shadows*, Hong Kong: Urban Council, 1997, pp.34-62.

"Creating Race," "Kung Fu Film," "Human Rights" in Charles Stewart and Peter Frietzche eds*., Imagining the Twentieth Century: Exploring the Odd Passages and Side Doors of Our Collective Memory*, Urbana: University of Illinois Press, 1997.

"August Thirteenth Incident," "Ba Jin," "Street Drama," in James Hiffman and Ke-wen Wang eds*., Encyclopedia of East Asian Nationalism*, New York: Garland Press, 1997.

"Patriotism or Profit: Hong Kong Cinema During The Second World War," with Chinese translation, in Law Kar ed., *Early Images of Hong Kong and China*, Hong Kong: Urban Council, 1995 (19th Hong Kong International Film Festival Retrospective), pp.69-79.

"Struggle to Entertain: The Political Ambivalence of Shanghai Film Industry under the Japanese Occupation, 1941-1945," with Chinese translation, in Law Kar ed., *Cinema of Two Cities: Hong Kong-Shanghai*, Hong Kong: Urban Council, 1994 (18th Hong Kong International Film Festival), pp.39-62.

**SELECTED PROFESSIONAL SERVICES**

External Examiner, Hong Kong Studies Program, University of Hong Kong, 2022-2026

Past President, Midwest Conference on Asian Affairs, 2021-2022

President, Midwest Conference on Asian Affairs, 2020-2021

Vice-President, Midwest Conference on Asian Affairs, 2019-2020

Chairperson, Program Review Panel of Bachelor of Education (Honours) in History, Education University of Hong Kong, Spring 2021

External Reviewer, “Master Program in Hong Kong History” Faculty of Arts, University of Hong Kong, 2021

External Member, Review Panel of Programs of Hong Kong Studies, Korea Studies, and Global Media Studies, Faculty of Arts, University of Hong Kong, Spring 2019.

**American Historical Association**

John O’Conner Film Award, 2019-2022

Nominating Committee, 2008-2011

Program Committee (AHA Convention), 2007-2008

AHA Film Festival, 2008

**Society for Cinema and Media Studies**

Editorial Board, *Cinema Journal*, 2008-2014

Chair, Kovacs Essay Award Committee, 2005-2006

Kovacs Essay Award Committee, 2004-2005

Kovacs Book Award Committee, 2003-2004

**BOOK SERIES**

Co-Editor (with Man Fung Yip), “Crossings: Asian Cinemas and Media Cultures,” Hong Kong: Hong Kong University Press, 2018-Present.

Series Editor, “Politics and Popular Culture in Asia-Pacific,” Urbana: University of Illinois Press, 2011-2016.

**ADVISORY AND EDITORIAL BOARD**

“Hong Kong Studies: Humanities Perspectives and Global Dialogues,” London: Brill, 2020-Present, Book series co-edited by Stephen Chu and Shuk Man Leung.

电影理论研究 (Journal of Film Studies, Shanghai University), 2019-Present

现代中文学刊 (*Journal of Modern Chinese,* East China Normal University), 2012-Present

*Cinema Journal,* 2008-2014

Journal of the Royal Asiatic Society, 2016-Present

**Reviewers and External Examiners**

Promotion: Boston College; Northwestern University; University of New Orleans; Saint Louis University; University of Oregon, Illinois State University; University of Oklahoma; University of Hong Kong; Chinese University of Hong Kong; Hong Kong Baptist University; National University of Singapore; Hong Kong University of Science and Technology

Ph.D Committee: University of Hong Kong; Peking University; Hong Kong Baptist University; Chinese University of Hong Kong; National University of Singapore; La Trobe University

Grants: Social Science Research Council, Institute for Advanced Study (Princeton); Research Grants Council (Hong Kong).

**SELECTED PRESENTATIONS**

\*Keynote Address. “The Cold War: Re-Periodization of Hong Kong Cinema,” in “Forgotten Popular Culture: Asian Cinema and Film History,” Leicester University, United Kingdom, May 2022

\*Chair and Organizer, “Presidential Panel: Hong Kong in the Age of China,” 70th Midwest Conference in Asian Affairs Meeting, October 2021.

“電影與歷史：跨學科方法 “ (Researching Film and History: An Interdisciplinary Approach), Shanghai Film Academy, Shanghai University, January 19, 2021.

\*Keynote Address. “Union Press, Asia Foundation, and The Cold War,” Conference on “Cantonese Connections: Chinese Periodicals in the Age of Digitization,” Hang Seng University of Hong Kong, May 16-17, 2019.

“Hong Kong Culture and The Cultural Cold War,” Workshop on “Early Cold War Hong Kong: Narratives, Cultures, Imaginations,” Hong Kong Polytechnic University, May 9, 2019.

\*Keynote Address. “Beyond Kung Fu Fighting: A Century of Hong Kong Cinema,” Conference on Chinese Cinemas in Global Context: Past and Present, University of Idaho, April 14-15, 2019.

\*“Global Hong Kong Cinemas: A Cultural History,” Distinguished Humanities Lecture Series, Renmin University, May 12-16, 2018.

Inaugural Lecture. “Containing Mao’s Cinema: Cold War Politics of Hong Kong Cinema,”, Hoover Institution Twentieth-Century China Lecture Series, Stanford University, August 1-10, 2016.

“Cold War Pan-Chinese Societies,” Transnational East Asian Humanities II Seminar, Princeton University, April 15, 2015.

“Mandarin Cinema and Cultural Cold War in Asia,” Departments of East Asian Languages and Civilizations and Comparative Literature, University of Pennsylvania, April 13, 2015.

"Containing Asia: Cultural Cold War and Chinese Cinema," China Humanities Seminar: Mapping Chinese Cities, Rutgers University, April10, 2015.

 “The Politics of Entertainment: Cinematic Cold War in Hong Kong,” Fairbank Center for East Asian Research, Harvard University, March 4, 2015.

"Cold War City: Rethinking the Politics of Mandarin Cinema," East Asian Seminar, IAS School of Historical Studies, December 8, 2014.

“The Politics of Entertainment: Cold War and Chinese Cinema,” School of Historical Studies Lunchtime Colloquia, Institute for Advanced Study, October 2, 2014.

“上海沦陷：挣扎与尊严“(Shanghai Occupied: Resistance and Collaboration), “大时代小女子：战后上海电影的性别政治” (Gender Politics and Post-War Shanghai Cinema), “冷战文化：邵氏电影的娱乐政治” (Cold War Culture: The Politics of Shaw Brothers Entertainment), Lectures at Simian Institute for Advanced Study in Humanities, East China Normal University, June 11-19, 2014.

 “冷战文化与电影史研究“ (Cold Ear Culture and Film History), College of Film and Media Production, Shanghai University, June 18, 2014.

\*Keynote Speech. “Chinese Politics, Cold War Culture, and Hong Kong Cinema,” Conference on “Chinese-Language Cinema: Text, Context, and History,” Hong Kong Baptist University, June 2013.

“Re-viewing China in War: Postwar Hong Kong Exile Cinema,” Lecture, Faculty of Arts, Hong Kong Baptist University, March 2013.

“Introduction: The Politics of Hong Kong Action Film” Doc Films festival, November 8, 2012 (Doc Film is the oldest and most prestigious student-run film festival in the US).

“Between ‘Left’ and ‘Right:’ The Cultural politics of Cold War Hong Kong Cinema” presented at the East Asia: Transregional Histories Workshop, University of Chicago, November 2012.

“大時代小女子：談《太太萬歲》”(Ordinary Woman in Extraordinary Times: On Long Live Missus), public lecture at Academia Historicia (國史館), Taiwan, June 2012

“Masculinity in Crisis: Qinggong mishi, Hong Kong Cinema, Postwar China” presented at the Fourth International Conference on Sinology（漢學會議）, Academia Sinicia, Taiwan, June 2012.

“日占上海与战后香港流散电影“(Occupied Shanghai and Postwar Hong Kong Exile Cinema,” East China Normal University, June 2011; Shanghai University, June 2011; Nanjing University, June 2011; Beijing University, July 2011.

**“**Popular History: Revisioning the Opium War,”Luncheon Lecture, Mid-American Conference on History,Little Rock, Arkansas, September 2010**.**

“Rewriting Chinese Film Industry: A History Reexamined,” presented at “Early Chinese Cinema(s) Revisited,” an international conference co-organized by Hong Kong Film Archive, University of Hong Kong, and University of Illinois, Hong Kong, December 2009.

“Building China in Hong Kong: Postwar Cinema” Distinguished Lecture, College of Communications, Hong Kong Baptist University, June, 2009.

“談情說愛：淪陷區的鴉片戰爭” (Opium War in Occupied China), College of Humanities, Zhejiang University, May 2010, Simian Institute of Humanities, East China Normal University, May 2009; Shanghai Academy of Social Sciences, June 2009.

“History Goes to Movie,” presented at the international conference “Representing China,” Washington University at St. Louis, October 2-5, 2008.

“Representing Greater East Asia: Chinese and Japanese Popular Cultures in War,” presented at the conference, “Japanese Imperialism in East Asia, “Aiichi University, Nagoya Japan, August 2008.

“Japanese Cinema in Occupied China and, Chinese History in Wartime Cinema” Center for East Asian Studies, University of California at Davis. April 2008.

“History Film, Globalization, and Ang Lee,” lecture at East Asian Studies, Washington University at St. Louis, March 7, 2008.

Keynote Speech. “Globalization and China Connection: Hong Kong Film Industry After 1949” conference on “From the Queen to the Chief Executive: Hong Kong Films 10 Years After the Handover,” University of Toronto Asia Institute, Reel Asian International Film Festival, and the Hong Kong Economic and Trade Office, May 4-6, 2007.

“Re-visioning the War: Postwar Exile Cinema in Hong Kong” presented at the France-Berkeley Workshop on “War and Warfare: Visual History,” University of California at Berkeley, August 23-25, 2006

Plenary session presentation, “Constructing China in Hong Kong: Chinese Diaspora, Cold War, and Shaw Brothers Empire,” at the conference, “Asian Horizons: Cities, States and Societies,” National University of Singapore. August 1-3, 2005.

“Constructing China in Hong Kong: The Global Pan-Chinese Cinemas of the Shaw Brothers,” East Asian Studies and China Program, University of Washington, October 8, 2004.

Plenary session presentation,, “Localizing China: Modernity and Hong Kong Mandarin Cinema,” Conference on “Cultural identity, Gender, Everyday Life Practice: Hong Kong Cinema of the 1970s,” Hong Kong Baptist University and Hong Kong Film Archive, August 15-17, 2004.

Plenary session presentation, “Projecting China: Shaw Brothers and the Pan-Chinese Cinema of Hong Kong,” Second International Conference on “The Shaw Brothers on the International Movie Stage,” Hong Kong Baptist University, May 28-30, 2002.

“Shanghai-Hong Kong-Singapore: Diaspora Culture and Chinese Cinema,” the First International Conference on “The Shaw Enterprise and Asian Urban Culture: Interdisciplinary Studies and Cross-Regional Comparison,” National University of Singapore, July 26-28, 2001.

“Hong Kong Cinema and Diaspora Studies,” Department of History and Program in Film Studies, University of Toronto, April 9, 2001.

“Revisioning China: Diaspora Chinese and Transnational Hong Kong Cinema in the 1960s,” paper at the conference, “On the Edge, Over the Edge: Hong Kong Cinema and Popular Culture,” University of Wisconsin, Madison, March 1-5, 2000.

“On Transnational Chinese Cinema: Nationalism, Colonialism, and Modernity,” Center for Asian and Pacific Studies, University of Iowa, October 16, 2000.

“Going Global: The Transnational Cinema of the Shaw Brothers Studio, 1960-1970 at The 2nd International Conference on “ Year 2000 and Beyond: History, Technology, and Future of Transnational Chinese Film and Television”, Hong Kong Baptist University, April 19-21, 2000.

“Between Nationalism and Colonialism: Marginality, Exile, and Hong Kong Cinema, 1937-1941,” at the international conference, Hong Kong Literature and Cinema: 30th Anniversary of Hong Kong Lingnan University, April 16-18, 1998.

“Eileen Chang and the Exile Culture in Chinese Cinema,” public lecture sponsored by the Hong Kong Film Archive, Hong Kong International Film Festival, and Hong Kong Urban Council, April 18, 1998.

“Woman at Center: Domesticity and The Invention of Woman's Film in Post-War Shanghai,” at the international conference, Transcending the Times: King Hu and Eileen Chang, Hong Kong International Film Festival, Hong Kong, April 1998.

"The Ambiguity of Entertainment: The Cultural Politics of Occupation Cinema in Shanghai," Workshop of East Asian Cultural Studies, Harvard University, November 13, 1997; Indiana University Center for East Asian Studies, March 1998.

"Cultural Collaboration and Wartime Cinema, 1937-1945," at the conference, “Sixtieth Anniversary of the War of Resistance, National Chengchi University and Institute of Modern History, Academia Sinica, Taipei, July 1997.

"Tears and Laughter: The Cultural Politics of Occupied Chinese Cinema," at the conference “Literary Theory and Popular Culture, 1940s-1960s, Institute of Chinese Literature and Philosophy conference, Academia Sinica, Taipei, July 1997.

"My City: Nationalism, Cultural Revolution, and The Construction of A Hong Kong Identity in Cantonese Cinema, 1960-1975," presented at the conference, “Hong Kong Cinema: Fifty Years of Electric Shadows, Hong Kong International Film Festival, Hong Kong, April 1997.

"Framing Identity: Mainland Emigres, Marginal Culture, and Hong Kong Cinema, 1937-1941," presented at the conference “Narratives, Arts, and Ritual: Imagining Nationhood in East Asia, University of Illinois, November 1996.

"To Defend China: The Cultural Politics of Hong Kong Cinema during World War II," presented at the conference “Reassessing The Sino-Japanese War: New Sources and Interpretations, Vancouver, December 1995.

"The Second World War Starts Here: The Sino-Japanese War, 1937-1938," "A Protracted War: The Sino-Japanese War, 1939-1945," and "The Black Christmas: The Unknown Battle of Hong Kong," Ohio State University, November 1995.

"Selling Fantasies in War: Production and Promotion Practices of Shanghai Film Industry, 1937-1941," presented at the Luce Seminar, “Commercial Culture of Republican Shanghai”, Cornell University, July 1995.

"Projecting Loyalty: The Marginality and Ideological Ambivalence of Occupied Shanghai Cinema," presented at the Luce Seminar. “Twentieth Century Urban Shanghai”, University of California at Berkeley, December 6-8, 1994

"Beyond Good and Evil: Literature and Cinema in Occupied Shanghai," a public talk sponsored by the Hong Kong Institute for Promotion of Chinese Culture, Hong Kong, July 1994.

"After Hollywood: The Shanghai Cinema under Japanese Occupation, 1941-1945," presented at the Luce Seminar. “Shanghai's Business under The Japanese Rule,” Cornell University, September 1993.

“Writing Guilt: The Ambiguity of Literary Collaboration in Occupied Shanghai," Center for East Asian Studies Colloquium, Stanford University, January 1993.

"An Ordinary Man at An Extraordinary Time: Ke Ling in War, 1937-1945," presented at the conference “War, Reconstruction, and Creativity in East Asia, 1920-1960, University of Maryland, April 1992.

"Theater of Commitment: Li Jianwu and Intellectual Resistance, 1937-1945," Center for Chinese Studies Regional Seminar, University of California, Berkeley, November 1990.

**CONFERENCE PRESENTATIONS**

“再論華語電影的滬港紐帶” (Rethinking Shanghai-Hong Kong Nexus in Chinese-language Cinema), present at “From Silent to Sound: Hong Kong Films of the 1930s and 1940s” 20th Anniversary of the Founding of the Hong Kong Film Archive, January 2021.

“Cultural Cold War and The Asia Foundation: Hong Kong Media,” 13th Crossroads in Cultural Studies Conference, Lisbon, Portugal, July 2020. [Cancelled]

Co-Organizer and presenter, “The Cold War in Asian Cinemas: Transnational Connections and Local Formations,” Association for Asian Studies Annual Meeting, Boston, March 2020.

“Cold War Entrepreneurship and Shaw Brothers Entertainment Empire,” Association for Asian Studies Annual Meeting, Boston, March 2020.

 Chair and Discussant, “Cold War Circuits and Crossings: Literature, Film, and Dance Networks in East Asia,” Association for Asian Studies Annual Meeting, Washington, March 2018.

“From Cold War Volunteers to Cold War Dissent: The History of Hong Kong Chinese Student Weekly,” Association for Asian Studies Annual Meeting, Seattle, March 2016.

“Asian Cold War: The Politics of Entertainment,” Association for Asian Studies Annual Meeting, Chicago, March 2015.

Chair and discussant, “Film Genres and Historical Contexts in Chinese-Language Cinema,” Association for Asian Studies Annual Meeting, Philadelphia, March 2014.

Chair, Rountable on “Globalization: The State of the Field in Asian History” American Historical Association Meeting, January 2008.

“Nation-Building in Hong Kong: Cold War and Shaw Brothers Cinema,” Society for Cinema and Media Studies Annual Meeting, Vancouver, March 2006.

Chair and presenter, “Trans-Asian Cinema in the 1960s: Shaw Brothers and Asian Film Festival,” at the panel, “Trans-Asian cinema”, Fourteenth International Convention of Asian Scholars, Shanghai, August 12-16, 2005.

Chair and Discussant, panel, “War and Modernity: Remapping Chinese Resistance Aesthetics and Politics, 1937-1945,” Association for Asian Studies Annual Meeting, San Diego, March 4-7, 2004.

Chair and Discussant, “Made in China and Japan: Remade in Hollywood, or Vice Versa,” Society for Cinema and Media Studies Annual Meeting, Minneapolis, March 6-9, 2003.

Chair and Discussant, “Cinema and the Politics of Culture in Early Twentieth-Century China,” Association for Asian Studies Annual Meeting, Chicago, March 2000.

"Remembering and Forgetting the Opium War under Japanese Occupation" Association for Asian Studies Annual Meeting, San Diego, March 2000.

"Dissent in Disguise: The Politics of Film Culture in Occupied China," Association for Asian Studies Annual Meeting, Boston, March 1998.

"The Begonia: Love and Loyalty in Occupied Shanghai," Association for Asian Studies Annual Meeting, Chicago, April 1997.

"Framing History: Popular Film Culture in Gudao Shanghai, 1937-1941," Association for Asian Studies Annual Meeting, Washington D.C., April 1995.

"China under Japanese Occupation: The Current State of the Field," Historical Society For Twentieth Century China in North America, New Orleans, April 1991.

"Collaboration as Anachronism: The Case of Wen Zaidao," Asian Studies on the Pacific Coas Annual Meeting, Stanford, July 1990.

"Passivity and Resistance in Shanghai under Japanese Occupation," Association for Asian Studies Annual Meeting, San Francisco, March 1988.

**CONFERENCE ORGANIZER**

“Transpacific China in Cold War,” an international conference sponsored by the Institute of or Historical Studies, Center for Asian American Studies, and Department of History at the University of Texas, Austin, April 18-20, 2013.

“Constructing Pan-Chinese Cultures: Globalism and The Shaw Brothers Cinema,” the third international Shaw Brother cinema conference, University of Illinois at Urbana-Champaign, October 2-4, 2003.

 “Shaw Brothers on the International Stage,” the second international Shaw Brothers cinema conference, sponsored by the College of Communication, Hong Kong Baptist University, May 30-June 1, 2002.

“Hong Kong Cinema: History, Arts, Identity, 1900-1997,” an international conference at the University of Illinois at Urbana-Champaign, October 10-12, 1997.

“Narratives, Arts, and Ritual: Imagining and Constructing Nationhood in Modern East Asia,” an international conference held at the University of Illinois, Urbana-Champaign, November 1-3, 1996.

**SELECTED COMMITTEE WORKS**

Provost Office’s General Assembly on Learning Outcomes Working Group: Historical and Philosophical Perspectives, 2019-2020

Department of History Undergraduate Studies Committee, 2013-Present

Department of History Academic Program Review Committee, 2016-2018

Provost’s Council of Academic Program Review, 2013-2016

Chair, Department of History Graduate Diversity Committee, 2012-2014

University Senate Education Policy Committee, 2009-2011

Chair, Modern Japanese History Search, 2008

Advisory Committee, Center for East Asian and Pacific Studies, 2007-2009

Co-Chair, African-American and Asian-American Search Committee, 2006-2007 Department of History Graduate Admission Committee, 2006-2007

Chair, Department of History Race Programming Initiative, 2006-2008

Advisory Committee, Illinois Program for Research in Humanities, 2004-2006

Chair, Modern Japanese History Search Committee, 2004-2005

Co-Chair, Community Studies Search Committee, Asian American Studies, 2004-2005

Elected Member, Executive Committee, Department of History, 2003-2005

College of Liberal Arts and Sciences Humanities Council, 2003-2005

Graduate Advisor, History Department, 2002-2005

Elected member, Executive Committee, Unit for Cinema Studies, 2002-2004

Council on General Education, College of Liberal Arts and Sciences, 2002-2004

Department of History Non-West Woman History Search Committee, 2002-2003

Co-Chair, Hewlett Interdisciplinary Faculty Seminar, “Constructing Race: Asians,

Africans, Latino/as and Native Americans in America," 1998-2001

Curriculum Committee, Unit of Cinema Studies, 2000-2001

Department of History Asian American Search Committee,1998-2000

Chair, Hong Kong Film Festival, Urbana-Champaign, October 8-15, 1997

**COURSES TAUGHT**

Between Two Worlds: Hong Kong Cinema

Public History Seminar: From Second World War to Cold war: China and the United States

Graduate seminar: Cold War Culture

Chinese Cinema, Law, and Social Changes

Graduate Seminar: Globalization, Identity, and Popular Culture in Modern China

Modern China: A Cinematic Journey

Pan-Chinese Cinemas: In Search of Modernity and Globalization

Graduate Seminar: Being Chinese in Twentieth-Century China

Ford Seminar: Transnational Cultural Industries and Local Identities

Constructing Race: Asians, Africans, Latinos/as, Native Americans in U.S.

Culture and Politics of Republican China

East Asian Civilizations: China, Japan, Korea

Undergraduate Seminar: Reading Shanghai Culture

**LANGUAGES**

Chinese (Cantonese, Mandarin, Shanghainese)

Japanese (Reading)