

Kenny K.K. NG
 Hong Kong Baptist University
 Academy of Film

hm96nkkk@alumni.ust.hk
<https://hkbu.academia.edu/KennyNg>
<http://af.hkbu.edu.hk/en/faculty-members/kenny-ng>
<https://scholars.hkbu.edu.hk/en/persons/KENNYKKNNG>

<https://scholar.google.com/citations?user=tFXoMykAAAAJ&hl=en>
<https://scholar.google.com/citations?user=yTvqOIkAAAAJ&hl=en>

ORCID ID: 0000-0003-1346-1810

EDUCATION

- Harvard University, Ph.D., East Asian Languages & Civilizations, June 2004
- Cornell University, School of Criticism and Theory, Summer 1999
- U. of Washington, Seattle, Doctoral Program, Comparative Literature, 1997-99
- Hong Kong U. of Science & Technology, MPhil in Humanities, June 1996
- Chinese University of Hong Kong, BA, English Literature, June 1991

DISSERTATION

- “Monumental Fictions: Geopoetics, Li Jieren, and Historical Imagination in Twentieth-Century China,” Harvard University, 2004

EMPLOYMENT

7/2004 – 6/2005	Visiting Assistant Professor, Division of Humanities Hong Kong University of Science & Technology (HKUST)
7/2005 – 6/2007	Research Assistant Professor, Division of Humanities, HKUST
7/2007 – 6/2014	Assistant Professor, Division of Humanities, HKUST
8/2014 – 7/2015	Assistant Professor, School of Humanities, Open Univ. of Hong Kong
8/2015 – 6/2017	Assistant Professor, Dept. of Chinese and History (Cultural Heritage) City University of Hong Kong
7/2017 –	Associate Professor, Academy of Film Hong Kong Baptist University

RESEARCH AREAS

- Literary and Film Theories
- Sinophone Cinema and Censorship
- Adaptation and Transmedia Studies
- Heritage Studies and Cultural Memory
- Comparative Literature and Media Studies
- Modern Chinese Literature and Popular Culture
- Transnational Chinese Cinema and the Cultural Cold War
- Narrative Fiction, Historical Imagination, and Cultural Geography

COURSES TAUGHT**Undergraduate Courses**

- China in Film
- Film Histories
- Film and the City
- Hollywood Cinema
- Hong Kong Cinema
- Art of Short Stories
- Modern Chinese Literature
- Film Art and Cinema Culture
- Literary and Cultural Theories
- Photography and Visual Culture
- Texts in Chinese Art and Culture
- Literary Classics in Visual Culture
- Cultural Contacts in Global Context
- Readings in Popular Literature and Film
- Verbal and Visual Representation of China
- Globalization, Literature and Modern Culture
- The Other Cinema: Cult, Exploitation, Experimental Films

Postgraduate Courses

- Historical Imagination: Literature, Film, and Culture
- Sinophone Cinema and Literary Culture
- Theory and Practice in Film Studies
- Film Theories and Methodologies

PHD CANDIDATES IN SUPERVISION

- ZHU Zixuan, Control and creativity in Chinese Wuxia digital games and gamers
- XIE Rui (HKPHD Fellow), Narrating Chinese eco-cinema and waste.

PHD SUPERVISED AND COMPLETED

- Ou Huixian, Hong Kong tenement drama films and colonial urbanity, 2024
- Lu Tian, Korean fandom studies, 2024
- ZHANG Yiyuan, Chinese boy's love adaptations in new media, 2023
- Liu Sicheng, Minority cinema in Western China, 2023
- Morawski, Jakub, "Contemporary continental critical theories and cinema after postmodernism," 2021
- Chen Fangyu, The post-2000 Hong Kong film worker, 2020

RGC POSTDOC FELLOWS (NOMINATED) IN COLLABORATION

- Morawski, Jakub K, 2022–2025
- Chen, Shu Hazel, 2021–2024

PROJECTS & GRANTS

- RGC's General Research Fund (GRF), 09/2021–08/2024, HKD485,209
“Between Politics and Aesthetics on the Left Screen: Rewriting the History of the Chinese Cinema of Hong Kong, 1937-1997”
- HKBU COMM Faculty Niche Research Area (FNRA): “A Study of Hong Kong Leftist Cinema (1937–1997): History, Survival, Legacy,” 07/2020–06/2022, HKD969,900
- UGC's Humanities and Social Sciences Prestigious Fellowship (HSSPFS)
“The Cultural Cold War and Contested Chineseness in Hong Kong Cinema”
01/2020–12/2020, HKD448,000
- RGC's General Research Fund (GRF), 01/2019–12/2021, HKD590,000
“Cold War Cosmopolitanism: Chang Kuo-sin's Asia Enterprises and Cultural Legacies”
- RGC's General Research Fund (GRF), 01/2017–06/2020, HKD278,500
“The Sound of Politics: Cantophone Cinema in 1930s-1960s” (*PI*)
- RGC's General Research Fund (GRF), 01/2014–12/2016, HKD497,500
“Colonial Censorship and the Cultural Politics of Hong Kong Cinema in the Cold War”
- Hong Kong Arts Development Council Grant for Publication, 06/2017–08/2018, HKD55,000: “Colonial Film Censorship: Chinese Politics in Hong Kong Cinema”
- RGC Competitive Earmarked Research Grant, 09/2006–10/2009, \$110,000
“Localism, nation building, and fictional writing: A study of Li Jieren and the modern Chinese historical novel”

- HKBU Communication-Media-Culture Studies (CMC) Funding Scheme, 09/2021–08/2022, \$200,000, “Communicative and Educational Functions of Radio and Television in Hong Kong 1949–1979”
- HKBU FRG I, 08/2018–01/2019, \$50,000: “Chinese Cultural Politics in Hong Kong Cinema: Rewriting Colonial Film History from Archival Perspectives”
- HKBU FRG II, 07/2018–06/2020, \$130,000: “Chang Kuo-sin's Asia Enterprises and Cold War Cultural Legacies”
- City University, New Faculty Start-up Grant, 01/2017–06/2017, \$200,000.
“Visual Cultural Politics in Cold War Hong Kong: Colonial, Asian, and Global Perspectives”
- HKUST DAG Grant (DAG05/06.HSS01), 06/2006 - 05/2010, \$50,000
“Localism, nation building, and fictional writing: A study of Li Jieren and the modern Chinese historical novel”
- HKUST DAG Grant (DAG07/08.HSS04), 06/2008 - 05/2010, \$100,000
“Chinese cinemas in the cold war period: a trans-regional inquiry” (*PI*)
- HKUST SBI Grant (DAG_S08/09.HSS06), 06/2009 - 08/2012, \$40,000
“Cultural production and circuits at Chinese locations in times of emergency” (*PI*)
- HKUST DAG Grant (DAG 12HS02S), 06/2012 – 05/2014, \$35,000 “Sinophone literature and culture at Chinese cultural peripheries” (*PI*)

AWARDS

- UGC Humanities and Social Sciences Prestigious Fellowship (2020)
- Faculty/School/Academy of Visual Arts Performance Award in Research Supervision (2021)
- Faculty/School/Academy of Visual Arts Performance Award in Scholarly Work (2022)
- Sir Edward Youde Memorial Scholarships for Overseas Studies (1999–2004)

PUBLICATIONS**BOOKS**

- *The Lost Geopoetic Horizon of Li Jieren: The Crisis of Writing Chengdu in Revolutionary China* (Leiden: Brill, 2015)
- *Indiescape Hong Kong: Critical Interviews and Essays*, co-authored with Enoch Tam and Vivian Lee. Hong Kong: Typesetter Publishing, 2018.
- *Yesterday, Today, Tomorrow: Hong Kong Cinema with Sino-links in Politics, Art, and Tradition* [昨天今天明天：內地與香港電影的政治、藝術與傳統] (Hong Kong: Chunghwa Bookstore, 2021).
 - Review: Kuan Chee Wah, “Censorship and Creativity: The Offense of Hong Kong Cinema,” *Ex-position*, no. 46 (December 2021): 45–54.
<http://ex-position.org/wp-content/uploads/2022/01/03-Kuan-Chee-Wah.pdf>
 - Review (*Chinese*): 秦雪: “以影言志 — 評吳國坤《昨天今天明天：內地與香港電影的政治、藝術與傳統》” 《二十一世紀》 (*Twenty-First Century*), 191 期 (June 2022): 150–58.
<https://www.cuhk.edu.hk/ics/21c/media/articles/c191-202109025.pdf>

BOOK MS-IN-PROGRESS

- *The Untamed Screen: Hong Kong Cinema on the Frontiers of Cold War and Nation*, in consideration by Stanford University Press, Michigan University Press, and others.

Articles (Cinema and Visual Culture)

- “The Romantic Comedies of Cathay/MP&GI in the 1950s and 60s: Language, Locality, and Urban Character.” *Jump Cut: A Review of Contemporary Media* No. 49 (Spring 2007) <<http://www.ejumpcut.org/archive/jc49.2007/Ng-Cathay/index.html>>.
- “Yuyan, diyu, diyuan zhengzhi: ershi shiji wuliushi niandai Guotai/Dianmou de dushi xiju” 語言、地域、地緣政治：二十世紀五六十年代國泰/電懣的都市喜劇 [Language, region, and geopolitics: the urban comedy of Cathay/MP&GI in the 1950s and 60s], in Jiang Jin (ed.), *Dushi wenhua zhong de xiandai Zhongguo* 都市文化中的現代中國 [Modern China in urban culture]. Shanghai: Huadong shifan daxue, 2007, 305-322. (*Chinese*)
- “Inhibition vs. Exhibition: Political Censorship of Chinese and Foreign Cinemas in Postwar Hong Kong,” *Journal of Chinese Cinemas*, 2.1 (2008): 23-35.
- “The Screenwriter as Cultural Broker: Travels of Zhang Ailing’s Comedy of Love,” *ture*, 20.2 (Fall 2008): 131-184.
- “Lengzhan shiqi xianggang dianying de zhengzhi shencha” 冷戰時期香港電影的政治審查 [Political censorship of Hong Kong cinema in the Cold War period], in Wong Ain-ling and

- Lee Pui-tak (eds.), *Lengzhan yu Xianggang dianying* 冷戰與香港電影 [Cold war and Hong Kong cinema]. Hong Kong: Hong Kong Film Archive, 2009, 53-69.
- “Xianggang dianying bansheng yuan: Zhang Ailing de xiju xiangxiang” 香港電影半生緣：張愛玲的喜劇想像 [Hong Kong cinema in her later life: Zhang Ailing’s Comic Imagination], in Chen Zishan and Luo Gang (eds.), *Congdu Zhang Ailing* 重讀張愛玲 [Rereading Zhang Ailing]. Shanghai: Shanghai shudian, 2009, 296-315.
 - “Romantic Comedies of Cathay-MP&GI in the 1950s and 60s: Language, Locality, and Urban Character,” trans. & reprint as “Yuyan, diyu, diyuan zhengzhi: shilun wu liushi niandai Guotai/Dianmou de dushi xiju” (語言、地域、地緣政治：試論五、六十年代國泰/電懣的都市喜劇), in 《電影欣賞學刊》 (*Film Appreciation Academic Journal*), no.140 (July-Sep 2009): 96-112.
 - “Critical Sentimentalism: A Preliminary Inquiry into Union Film’s Recreation of Western Literary Classics,” in Grace Ng (ed.), *One for All: The Union Film Spirit*. Hong Kong: Hong Kong Film Archive, 2011, 86-97.
 - 〈以影犯禁：冷戰，瘟疫，諜戰〉 (Image Surveillance: Cold War, *The Plague*, and Spy War)，《中國文學學報》 no. 2. (Dec 2011)：313-26。
 - 〈六七「暴動」與香港的電影文化〉，沈旭輝[編]：《1967：國際視野的反思》。香港：天地圖書，2014，156-97.
 - 〈戰後香港粵語片的左翼烏托邦：以中聯改編文學名著為例〉，《當代電影》，no.7 (July 2016): 94–100. “The Left-Wing Utopia of Hong Kong Cantonese Opera Films after WWII: Case Studies of Adapted Films by Union Motion Picture Enterprise,” *Dangdai dianying* (Contemporary cinema), no.7 (July 2016): 94–100. (*Chinese*)
 - “The Resurrection of Female Ghosts from Classical Chinese Opera and the Hollywood Tradition in Cantonese Cinema,” in Vincent Durand-Dastès and Marie Laureillard (eds.), *Fantômes dans l’Extrême-Orient d’hier et d’aujourd’hui – Tome 1 (Ghosts in the Far East in the Past and Present)* (Paris: Les Presses de l’Inalco, 2017). <http://books.openedition.org/pressesinalco/1706>.
 - “Censorship at Work: Cold War Paranoia and Purgation of Chinese Ghost Stories,” in Yiu-wai Chu (ed.), *Hong Kong Culture and Society in the New Millennium: Hong Kong as Method* (Singapore: Springer, 2017), 111–28.
 - “The Way of *The Platinum Dragon*: Xue Juexian and the Sound of Politics in 1930s Cantonese Cinema,” in Emilie Y.Y. Yeh (ed.), *Kaleidoscopic Histories: Early Film Culture in Hong Kong, Taiwan and Republican China* (Ann Arbor: University of Michigan Press, forthcoming in 2018), 156–76.
 - “Colonial Censorship and the Cultural Politics of Chinese-language Cinemas in the Cold War,” in Gina Marchetti et al (eds.), *Palgrave Handbook on Asian Cinema* (New York: Palgrave Macmillan, 2018), 307–27. ISBN : 1349958212
 - “The Eternal Return of Mythology: The White (Green) Snake Legend in Maoist China and Colonial Hong Kong,” in Kwai-Cheung Lo and Jessica Yeung (eds.), *Chinese Shock of the Anthropocene: Image, Music and Text in the Age of Climate Change* (Singapore: Palgrave Macmillan, 2019), 83–107.
 - “Long Live *The Platinum Dragon*: Xue Juexian and the Politics of Sound and Dialect in Early Cantonese Cinema” [永續“白金龍”：薛覺先與早期粵語電影的方言及聲音政治], *Journal of Beijing Film Academy*, no. 7 (2019): 24–32.

- “The Archeology of ‘Brainwashing’: Trafficking of an Idea and a Hong Kong-produced Story” [“洗腦” 考掘學：一個香港製造和觀念販運的故事], in Yiu-wai Chu (ed.), *Hong Kong Keywords: Imagine the New Future* [香港關鍵詞：想像新未來] (Hong Kong: The Chinese University of Hong Kong Press, 2019), 157–70.
- “Love in the Time of Chaos: Southbound Literatus Yi Wen and His *Romantic* Love Fiction and Film [安於亂世，兒女情長：南來文人易文的言情小說與電影], *O-square*, no. 1 (2019): 192–215.
- “Hong Kong Independent Cinema in the Post-Handover Era,” Special Topic (Guest Editor), *Ex-position*, no. 42 (Dec 2019).
- “A Tale of Two Cities in Cold War Hong Kong and Singapore: *The Story Paper* and Liu Yichang’s *Singapore Story*” [香港新加坡冷戰文化雙城記：“小說報”與劉以鬯的“星嘉坡故事”], in Ji Jin and Der-wei Wang (eds.), *Humanist Vision in Cosmopolitanism* [世界主義的人文視景] (Zhenjiang: Jiangsu University Press, 2019), 247–57.
- “Cold War Culture, Chinese Ghost, and Hong Kong Allegory” [冷戰文化與香港中國鬼魅寓言], in Shuk-han Wong (ed.), *Hong Kong 1960s* [香港·1960年代] (Taipei: Wenhsun, 2020), 121–48.
- “Remaking China: The Canonization of Fei Mu’s Cinema,” in Kelly Kar Yue Chan, and Chi Sum Garfield Lau, eds., *Chinese Culture in the 21st Century and Its Global Dimensions: Comparative and Interdisciplinary Perspectives* (Singapore: Springer Singapore Pte., 2020), pp. 63–79.
- “Dialect, Sound, and Politics: Xue Juexian and Cantonese Film *The Platinum Dragon*” [方言、聲音與政治：薛覺先與粵語電影], in Su Tao, and Poshek Fu (eds.), *Currents and Counter-currents: Rewriting Hong Kong Film Historiography* [順流與逆流：重寫香港電影史] (Beijing: Beijing daxue chubanshe, 2020), 15–34.
- “Leftwing Utopianism in Postwar Hong Kong Cantonese Cinema: On Union Film’s Adaptation of Literary Classics” [戰後香港粵語片的左翼烏托邦：以中聯改編文學名著為例], in Su Tao, and Poshek Fu (eds.), *Currents and Counter-currents: Rewriting Hong Kong Film Historiography* [順流與逆流：重寫香港電影史] (Beijing: Beijing daxue chubanshe, 2020), 98–118.
- “*Hong Kong 1941: Cinematic Memories of an Occupied City and Regional Politics*,” in Ching-ling Kwok, and Ha-pak Wong (eds.), *A Different Brilliance—The D & B Story* (Hong Kong: Hong Kong Film Archive, 2020), 189–203.
https://www.filmarchive.gov.hk/documents/2005525/7439981/ebook_eng_03.pdf
- “Love in the Time of Chaos: Southbound Literatus Yi Wen and His *Romantic* Love Fiction and Film” [安於亂世，兒女情長：南來文人易文的言情小說與電影], in David Wang Der-wei, Ji Jin, and Liu Jianme (eds.), *Three Humanist Perspectives in the Contemporary Era: Chih-tsing, Leo Lee Ou-fan, and Liu Zaifu* [當代人文的三個方向：夏志清、李歐梵、劉再復] (Hong Kong: Sanlian, 2020), 379–93.
- “When Mei Lanfang Encountered Fei Mu: Adaptation as Intersemiotic Translation in Early Chinese Opera Film.” In *Opera and Translation: Unity and Diversity*, edited by Ariana Serban and Kelly Chan, 75–94. Amsterdam: John Benjamins, 2020.
- “Screening without China: Transregional Cinematic Smuggling between Cold War Taiwan and Colonial Hong Kong.” *Journal of the European Association for Chinese Studies*, vol. 1 (2020): 161–188.

- “Soft-boiled Anti-Communist Romance at the Crossroads of Hong Kong, China, and Southeast Asia.” In *Chineseness and the Cold War Contested Cultures and Diaspora in Southeast Asia and Hong Kong*, edited by Jeremy E. Taylor and Lanjun Xu, 94–109. New York: Routledge, 2021.
- [《人生曲》的倫理奇情—從紐約州電檢紀錄窺探早期粵語電影中關於母親的情景劇], [探索 1930 至 1940 年代香港電影: 下篇: 類型 · 地域 · 文化], edited by Kwok Ching Ling and Ng Kwan Yuk, 354–69. Hong Kong: Hong Kong Film Archive, 2022.
- “*Song of Life*: Maternal Melodrama in Early Cantonese Cinema. A Preliminary Study from Records in the New York State Archive” in *Exploring Hong Kong Films of the 1930s and 1940s: Part 2: Genres, Regions, Culture*, edited by KWOK Ching Ling and NG Kwan Yuk, 358–75. Hong Kong: Hong Kong Film Archive, 2022.
- “From *Gone with the Wind* to *A Spring River Flows East*: Melodrama and Historical Imagination in Postwar Chinese Cinema,” in Jeff Kyong-McClain, Jingjing Chang and Russell Meeuf (eds.), *Chinese Cinema: Identity, Power, and Globalization*, (Hong Kong: Hong Kong University Press, 2022), 79–96.
- “Midnight Movies in Chinatown: Chinese theaters were a popular draw in the first half of the 20th Century,” *New York Archives Magazine* 22.1 (Summer 2022): 28–34.
 - ✧ <https://www.nysarchivestrust.org/new-york-archives-magazine/magazine-highlights/summer-2022-volume-22-number-1>
 - ✧ <https://www.youtube.com/watch?v=mE9GHdWipnI>
- “Borderscape, Exile, Trafficking: The Geopoetics of Two HKSAR Films,” in Melody Yunzi Li and Robert T. Tally (eds.), *Affective Geographies and Cultures of the Chinese Diaspora* (Cham: Palgrave Macmillan, 2022), 51–68.
- “Chang Kuo-sin’s Asia Pictures and Its Cold War Cultural Legacy” [張國興的「亞洲電影」與冷戰中的文化傳承], *Twenty-First Century Bimonthly*, no. 193 (Oct 2022): 142–59. <https://www.cuhk.edu.hk/ics/21c/media/articles/c193-202008024.pdf>
- “The Man without a Country: British Imperial Nostalgia in *Ferry to Hong Kong* (1959),” *Global Storytelling: Journal of Digital and Moving Images* 2.2 (Winter 2022): 131–73. <https://doi.org/10.3998/gi.2534>
- “A Revisionist Reading of *The Goddess*: Visual Narrative Power in Chinese Silent Cinema,” *Journal of Chinese Film Studies* 3.1 (2023): 103–23. <https://doi.org/10.1515/jcfs-2021-0021> (De Gruyter that JCFS has been indexed by Scopus. Here are more details: 喜讯 | 国际期刊《中国电影研究》被 Scopus 数据库收录 (qq.com) De Gruyter is applying for ESCI index for JCFS.)
- “Cosmopolitanism from Below: Union Film’s Adaptation of World Classics,” *Positions: Asia Critique* 31.3 (2023): 623–48. doi 10.1215/10679847-10441286
- “Union Films and the Cosmopolitan Vision of Cantonese Screen Adaptations” [中聯與粵語電影改編的世界主義視野], *Chinese Modern Literature* [中國現代文學], no. 43 (June 2023): 49–70.
- “Invasion, Takeover, and Disappearance: Post-Cold War Fear in Hong Kong SAR Sci-fi Film,” *Routledge Handbook to Alternative Futurisms*, edited by Grace Dillon, Isiah Lavender III, Taryne Jade Taylor, and Bodhisattva Chattopadhyay (New York: Routledge, 2023), 421–29.
- “Right Screen in Hong Kong: Chang Kuo-sin’s Asia Pictures and *The Heroine*,” in *Remapping the Cold War in Asian Cinemas*, edited by Sangjoon Lee and Darlene Espena (Amsterdam: Amsterdam University Press, 2024), 127–46.

- 〈《港澳輪渡》：大英帝國在戰後香港的一個創傷寓言〉 (*Ferry to Hong Kong: A British Trauma and Allegory in Postwar Hong Kong*), 《文化研究》 (*Router: A Journal of Cultural Studies*), accepted for publication in 2024.

In Preparation

- “‘Brainwashing’: Cultural Smuggling of a Cold War Lexicon in Asia (via Hong Kong),” in submission to *Journal Cold War Studies*
- “Grandview and Cantophone Cinema in Chinatowns,” in preparation for *Oxford Handbook of Chinese American Cinema*, eds. Po-Shek Fu, Brian Hu, and Man-Fung Yip, Oxford University Press
- “Category III Films in Disquiet: From Regulating Obscenity to Contesting Speech Rights,” in preparation for *Positions: Asia Critique*, in Special Issue: “Hong Kong Film Censorship: Past and Present,” edited by Kristof Van Den Troost
- Chapter on *Beyond the Dream* (2019), in preparation for *The Book of Hong Kong Contemporary Cinema*, edited by Kristof Van Den Troost, Jessica Yeung, Enoch Tam and Emilie Choi, for Brill.
- “Grassroots Cosmopolitanism in Contemporary Hong Kong Cinema,” in preparation for a UK or US journal.
- Chor Yuen

Articles (Literary and Cultural Studies)

- “Metafiction, Cannibalism, and Political Allegory: *Wineland* by Mo Yan,” *Journal of Modern Literature in Chinese* 1.2 (February 1998): 121-148.
- “Critical Realism and Peasant Ideology: *The Garlic Ballads* by Mo Yan,” *Chinese Culture* 39.1 (April 1998): 109-146.
- “Allegorical Interpretation: *Red Sorghum* by Mo Yan,” *Tamkang Review* 27.3 (Spring 1997): 343-382.
- “Li Jieren ‘dahe xiaoshuo’ zhong de diyuan shixue yu lishi xiangxiang” 李劫人「大河小說」中的地緣詩學與歷史想像 [Geopoetics and historical imagination in Li Jieren’s format of the *roman fleuve*], in Fan Shanbiao, et al (eds.), *Mohen shenchu: wenxue, lishi, jiyi lunji* 墨痕深處：文學、歷史、記憶論集 [Collected essays in literature, history, and memory]. Hong Kong: Oxford University Press, 2008, 329-349.
- “Temporality and Polyphony in Li Jieren’s *The Great Wave*,” in Tao Dongfeng (ed.), *Chinese Revolution and Chinese Literature*. Middlesex, UK: Cambridge Scholars Publishing, 2009, 197-224.
- “The Last Epic Storyteller and his Fictional Rewriting in People’s Republic of China,” in Nikita Basov and Georg F. Simet (eds.), *The Intellectual: a Phenomenon in Multidimensional Perspectives*. Oxfordshire: Inter-Disciplinary Press, 2010, 137-144. (<http://www.inter-disciplinary.net/publishing/id-press>)
- 〈李劫人小說《大波》中的時間性和複調性〉, 《李劫人研究, 2011》, 成都:四川文藝出版社, 2011, 67-88。
- “From Global Colonialism to Global Coloniality,” *Localities*, vol. 2 (Nov. 2012): 355-59.
- 〈大鳥吃小蠅——地方記憶及對李劫人《暴風雨前》的另類讀法〉, 《現代中文學刊》(上海) (*Journal of Modern Chinese Studies*), no. 34 (2015): 78-90.

- “Ending as Beginning: Chinese Translation of Edward Bellamy’s Utopian Novel Looking Backward: 2000–1887,” *Frontiers of Literary Studies in China* (FLSC) 10.1 (Apr. 2016): 9–35.
- “The Long and the Short: Generic Contestations and Fictional Boundaries in May Fourth,” *Chinese Literature: Essays, Articles, Reviews* 38 (2016): 107–30.
- “The Migrant Voice: The Politics of Writing Home between the Sinophone and Anglophone Worlds,” *Journal of Modern Literature in Chinese* 14.1 (2017): 123–60.
- “The Road to Perdition: Li Jieren’s 1950s Rewriting of the 1911 Revolution in Sichuan” [到地獄之路—李劫人 20 世紀 50 年代對四川辛亥革命的改寫], *Modern Chinese Culture and Literature*, no. 3 (2018): 218–33.
- “Li Jieren’s Fiction and *Ripples on Dead Water*,” in Mingdong Gu (ed.), *Routledge Handbook of Modern Chinese Literature* (New York: Routledge, 2019), 72–83.
- “A World Garden City in the New Millennium: Chengdu at the Crossroads of Verbal Representation and Global Vision,” in Henco Bekkering, Adèle Esposito, and Charles Goldblum (eds.), *Ideas of the City in Asian Settings* (Amsterdam: Amsterdam University Press, 2019), 209–44.
- “The Museum as Expression of Local Identity and Place: The Case of Nanjing,” in Carol Ludwig, Linda Walton, and Yi-Wen Wang, eds., *The Heritage Turn in China: The Reinvention, Dissemination and Consumption of Heritage* (Amsterdam: Amsterdam University Press, 2020), 191–212.
- “Theory and Practice of the Long Novel: Mao Dun’s *Ziye* 子夜 (*Midnight*) and Representational Problems between Fiction, Locality, and Modernity,” *Prism* 17.2 (Oct 2020): 326–352. <https://read.dukeupress.edu/prism/article-abstract/17/2/326/167816>
- “The World Garden City in the New Millennium: Verbal Representation of Chengdu in Global Vision” [新世紀的世界田園城市：文字再現及全球願景下的成都], *O-square* [《方圓》], no. 12 (Summer 2022): 202–243.
- “Romantic Love, Self-Exaltation, and Social Rebellion: The Influence of Goethe’s *Werther* on Chinese Epistolary Novels in the 1920s and 1930s,” in Kelly Kar Yue Chan and Chi Sum Garfield Lau (eds.), *Cross-Cultural Encounters in Modern and Premodern China: Global Networks, Mediation, and Intertextuality* (Singapore: Springer, 2022, 2022), 83–95.
- “浪漫愛、自我昇華與社會叛亂：歌德筆下的維特對中國 1920 及 30 年代書信體小說之影響”，《方圓》 no. 14 (Autumn 2022): 190–209.
- “《神女》的修正主義閱讀：中國無聲電影的視覺敘事力量”，張亦晴 [校譯]，《方圓》 no. 20 (Spring 2024): 146–175.

CREATIVE WORK

- 編劇：《巴士奇遇記》，為《十一騷動：1967 的短句零章》短劇之一，一條褲 (Pants Theater Production) 製作，Nov 14–23, 2014，Hong Kong Repertory Theater 香港話劇團黑盒劇場。
- “A Bus Misadventure” (Drama Screenplay), Pants Theater Production on “1967”, Hong Kong Repertory Theater, Nov. 14–23, 2014.

BOOK REVIEWS

- Review of *The Chinese Political Novel: Migration of a World Genre*, by Catherine Vance Yeh. *Modern Chinese Literature and Culture*, 2016.

- Review of *Big Breasts and Wide Hips*, by Mo Yan, tr. by Howard Goldblatt. *Modern Chinese Literature and Culture*, 2005.
- “Between and Beyond Nation: The Politics of Chinese Cinema.” Review of *Between Shanghai and Hong Kong: the Politics of Chinese Cinemas* by Poshek Fu (Stanford: Stanford University Press, 2003). *Twenty-First Century* (May 2006). (*Chinese*)

TRANSLATION

- Chinese Translation of “Preface” to *Selected Stories of Shen Congwen* by Jeffrey Kinkley (Hong Kong: Chinese University Press, 2004).

PRESENTATIONS AND CONFERENCE PAPERS

- “Domesticity and Transnationality in the Cathay Classics of the 1950s and 60s.” The Centennial Conference on “Asian Horizons: Cities, States and Societies,” National University of Singapore, Aug. 1-3, 2005.
- “Diasporic Cinema and the Chinese Modern: The Cathay Cinema.” The Fourth International Convention of Asian Scholars, Shanghai, Aug. 20-24, 2005.
- “Imagination of the ‘Modern’ in the Cathay Comedies.” International Conference on Urban Popular Culture and Social Change in Modern China, Shanghai, Dec. 17-18, 2005.
- “The Remaking of *Spring in a Small Town*: Cinematic Memory and History.” Conference on “The Film Scene: Cinema, the Arts, and Social Change,” Hong Kong University, Apr. 21-22, 2006.
- “The Remaking of *Spring in a Small Town*: Cinematic Memory and History.” Symposium on “Cultural Studies: Exploring Cross-Disciplinary Perspectives,” The Chinese University of Hong Kong, May 8-9, 2006.
- “Political Film Censorship in Colonial Hong Kong.” Conference on “Cold War Factor in Hong Kong Cinema, 1950s-1970s,” Centre of Asian Studies, Hong Kong University, Oct. 27-28, 2006.
- “Geopoetics and Historical Imagination in Li Jieren’s Format of the *Roman-fleuve*.” Conference on “History and Memory in Modern Chinese Literature,” The Chinese University of Hong Kong, Jan.4-6, 2007.
- “Historical Memory and Imagination of Chengdu in Li Jieren’s Fiction.” The Second International Conference on History of Chinese Urban Popular Culture, Sichuan University, Chengdu, July 14-16, 2007.
- “Remaking Chinese Cinema: A Trans-historical View.” Symposium on “Cross-Cultural Perspectives on the Current State of East Asian Cinemas,” City University of Hong Kong, July 3-4, 2008.
- “Fei Mu: Cinematic Legacy and Memory.” Conference on “Locality, Translocality, and De-Locality: Cultural, Aesthetic, and Political Dynamics of Chinese-Language Cinema,” Shanghai University, July 12-13, 2008.
- “Beyond the Operatic and the Cinematic: Fei Mu’s Cinema as Cultural Fragment.” Conference: “Circuits of Cultural Entrepreneurship in China and Southeast Asia,” Columbia University, March 20-21, 2009.
- “Fictional Re-writing as State-Building or Self-Expression: The Dilemmas of Li Jieren.” ACCL Conference: “Writers, Critics, and Scholars: The Public Intellectual and Chinese Literature,” Tsinghua University in Beijing, Aug. 10-11, 2009.

- “The Epic Storyteller’s Historical Trauma: Li Jieren’s Fictional Rewriting in 1950s PRC.” Conference: “The Cultures of Emergency: Cultural Production in Times of Turmoil,” 2009.
- “The Last Epic Storyteller and his Fictional Rewriting in People’s Republic of China.” 3rd Global Conference: “Intellectuals—Knowledge, Power, Ideas,” Prague, May 6-8, 2010.
- “Restoring China: Uses of the Past in Fei Mu’s Operatic Cinema.” Conference: “Circuits II of Cultural Entrepreneurship in China and Southeast Asia,” National University of Singapore, Aug. 13-15, 2010.
- “以影犯禁：冷戰，瘟疫，諜戰。” Conference: “Hong Kong: Urban Imagination and Cultural Memory,” Chinese University of Hong Kong and The Hong Kong Institute of Education, Dec. 17-18, 2010.
- “Restoring China: Uses of the Past in Fei Mu’s Operatic Cinema.” Annual Conference of the Association for Asian Scholars, Honolulu, Apr 1, 2011.
- “李劫人小說《大波》中的時間性和複調性。” Conference: “Political Changes and Regional Society: An International Symposium Commemorating the 100th Anniversary of the 1911 Revolution and the Railway Protection Movement,” Sichuan Museum and the History Department of Sichuan University, Chengdu, October 20-21, 2011.
- “Hong Kong Film Culture and 1967: Some Preliminary Thoughts.” Public Conference: “1967 Riots,” Global Studies Institute in Hong Kong and Asia Pacific Institute of CUHK, May 26, 2012.
- “The Changing Fortunes of Leftist Cantonese Language Cinema in Postwar Hong Kong.” Conference: “Ret/Prospectives of Hong Kong and Delta Cities in Global Shadow,” Center for Cultural Studies of HKUST and Shanghai Studies Symposium of NYU, June 11-12, 2012.
- “Resurrection and Reincarnation: Tang Disheng and Rewriting Cantonese Opera Film in 1950s Hong Kong.” Conference: “Chinese Opera Film: At the Intersection of Theater, Cinema, and Politics,” University of Chicago Center in Beijing and the National Academy of Chinese Theater Arts, June 14-17, 2012.
- “Crisis of Cantophone Cinema in Postwar Hong Kong: The Case of Union Film’s Cinematic Adaptation of Literary Classic.” ACCL Conference: “Global Sinophonia,” Academic Sinica, Taipei, Dec 17-19, 2012.
- “Phantoms of the Hong Kong Cinema: Cantonese Filmmakers’ Resurrections of Female Ghosts from Classical Chinese Opera and the Hollywood Tradition,” Conference: “Aesthetics of Phantasmagoria: Ghosts in the Far East in the Past and Present,” the INALCO, Paris, Feb 21-23, 2013.
- “The Continuation of Leftwing Cinema in Postwar Hong Kong.” Conference: “Leftwing Cosmopolitanism in Modern China,” CUHK and Academic Sinica, the Chinese University of Hong Kong, May 27-28, 2013.
- “The Cultural Politics of Cantophone Cinema under Censorship: The Haunting of Ghost Films without Ghosts.” Conference: Chinese-Language Cinema: Text, Context, and History,” Academy of Film, Hong Kong Baptist University, June 6-7, 2013.
- “Crisis of Cantophone Cinema in Postwar Hong Kong.” Conference: 8th International Convention of Asian Scholars, Macau, June 25, 2013.
- “Utopian Modernity: Chinese Translations of Edward Bellamy’s *Looking Backward: 2000-1887*.” Conference (UCLA-HKUST Faculty Initiative): The Creation of the Vernacular in Early Twentieth-Century China, HKUST, Aug. 15-16, 2013.
- “Depraved Officialdom: Literary Adaptation of Let the Bullets Fly.” IAS Conference: Absurdity in Modern Chinese Creativity, HKUST, Oct 10, 2013.

- “An Abusive Tongue: When Cantophone Cinema Dares to Provoke.” Sound, Noise, and the Everyday: Soundscape in China, Aarhus University (Denmark), Aug 21-24, 2014.
- “Censorship at Work: How to do a cultural history of colonial Hong Kong?” Conference: “Hong Kong as Method.” The University of Hong Kong. Dec 7–9, 2014.
- “Hong Kong/China/Hollywood: Colonial Censorship and the Cultural Politics of Cinema in the Cold War.” Conference of the 129th Annual Meeting of the American Historical Association, New York, Jan 2–5, 2015.
- “Cold War Paranoia and Purgation of Chinese Ghost Stories.” Conference: “The Translation of Literature and Culture in Hong Kong, Taiwan and Mainland China during the Cold War Period,” Centre for Humanities Research, Lingnan University, March 6-7, 2015.
- “The Elephant Vanishes: Seeking Dialogues between Ye Si, Roland Barthes, Michelangelo Antonioni, and Johnny To,” presented at “Hong Kong and the World through Leung Ping Kwan,” Lingnan University, May 21–23, 2015.
- “Antonioni in China: The Fates of Avant-garde Photography and Cinematography in a Revolutionary Century,” presented at “Visual Representations, World Literature, and Left-wing Cosmopolitanism in Modern China and East Asia,” CUHK, May 22-23, 2015.
- “Reincarnation and Tradition; Phantoms of the Hong Kong Cinema,” presented at the Association of Chinese and Comparative Literature (ACCL) Conference, Fudan University, Shanghai, June 18–20, 2015.
- “The Elephant Vanishes: Ye Si’s Literary Dialogue with Photography on Hong Kong’s Cityscape.” Conference: “Re-imagining China: Identity Politics in Contemporary Chinese Fiction,” United International College, Zhuhai (China), Oct. 22, 2015
- “Political Film Censorship in Postwar Hong Kong.” Workshop: “East Asia Perspective: Nationalism and Colonialism in 20th-Century Hong Kong,” City University of Hong Kong, Dec. 30, 2015.
- “Cold War, Colonialism, and Hollywood: The Utopia of a Cantonese Film Project.” Conference: “Cultural Diversity, Exhibition, and Exchange from a Global Perspective,” City University of Hong Kong, Mar. 29, 2016.
- “A (Male) Lover’s Tears: Critical Sentimentalism in 1950s Cantonese Cinema.” Conference: “Comparative Perspectives on Senses, Sensibility and Sentiment,” HKUST, Hong Kong, May 7, 2016
- “Translating American Dream: The Chinese Translations of Edward Bellamy’s *Looking Backward: 2000–1887*.” Workshop: “Chinese Literary Tradition: Transformational and Transnational,” City University of Hong Kong, 13 May 2016.
- ““Neither Chinese nor Western,” “Neither Contemporary nor Traditional”: Xue Juexian’s *The Platinum Dragon* and 1930s Cantonese Cinema.” Workshop: “New Approaches to Knowledge Production and Circulation in Modern East Asia History,” City University of Hong Kong, 3 June 2016.
- “The Way of *The Platinum Dragon*: Xue Juexian and the Sound of Politics in 1930s Cantonese Cinema.” Conference: “Transitions in Literature and Culture from Late Qing to Early Republican China,” OUHK, Hong Kong, 24 June 2016.
- ““The only thing we have to fear is fear itself”: Brainwashing and Mind Control in Cold War Hollywood Imagination.” Conference: “Digitization and Reconceptualization of the Humanities,” Open University of Hong Kong, 4 July 4 2016.

- “When Gregory Peck Met Chairman Mao: Colonial Censorship and Cultural Politics in Cold War Hong Kong.” The Fifth Annual London Studies Conference, Film & Media 2016: “Questions of Cultural Value.” Academic Conferences London Ltd., London, 7 July 2016.
- “Brainwashing”: Cultural Smuggling of a Cold War Lexicon in Asia (via Hong Kong)” International Conference on “The Transformation & Innovation of Chinese Culture,” National University of Singapore. 2–3 December 2016.
- “Cold War Cosmopolitanism: Chang Kuo-sin and His Fiction Enterprises.” Sights and Sounds of the Cold War in the Sinophone World, Washington University at St Louis, USA, 25–26 March 2017.
- “New School Martial Arts Fiction in Colonial Hong Kong: Trans-border Imagination and Cultural Politics,” Conference: “Cultures of the Chinese Cold War in Southeast Asia.” Department of Chinese Studies, National University of Singapore. 14 April 2017.
- “Hong Kong in the Cold War,” Conference: “Cultural Integration and Cultural Conflict: Great Power Relations and Hong Kong, Zhejiang University, Hangzhou, 19–21 May 2017.
- “The Fear of Disappearance: Reading Ye Si with HKSAR Photography and Cinema,” Literature and Philosophy International Symposium, HKUST, 19–20 June 2017.
- “Living Corpse and Hopping Vampire: Cold War Monstrous Imagination in Hong Kong,” Panel on “Human/Non-human/Posthuman,” Association of Chinese and Comparative Literature (ACCL) Conference, The Chinese University of Hong Kong, 23 June 2017.
- “Brainwashing”: Cultural Smuggling of a Cold War Lexicon in Asia (via Hong Kong),” 10th International Convention of Asian Scholars (ICAS 10), Chiang Mai University, Thailand, 20–23 July 2017.
- “Cold War Cinematic Smuggling between Hong Kong and Taiwan: Cases of Censorship,” The Third International Conference on the Film Histories of Taiwan and Asia Cinemas: The Exchange (of Personnel) between Taiwan and Hong Kong Cinemas between 1950s and 1970s, Taipei National University of the Arts, 7–8 October 2017.
- “The Sound of Politics: Cantonese Cinema in the 1930s,” The 6th Chinese Film History Annual Conference, Southwest University, Chongqing (PRC), 2–5 December 2017.
- “The Story Paper: Soft-boiled Anti-Communist Romance at the Crossroads of Hong Kong, China and Southeast Asia,” in Panel: “Adaptation, Resistance and Blending in Diasporic Literatures,” 22nd Biennial Conference of the Asian Studies Association of Australia (ASAA), Sidney, 4 July 2018.
- “Lover Traitor Detective Spy: Soft-boiled Anti-Communist Romance at the Crossroads of Hong Kong, China, and Southeast Asia,” Conference of the Association of Southeast Asian Studies (ASEAS), University of Leeds, 5–7 September 2018.
- “From *Gone with the Wind* to *A Spring River Flows East*: On Popular Postwar Chinese Films,” The 7th Chinese Film History Annual Conference, Nanjing, 19–22 October 2018.
- “Invasion, Takeover, and Disappearance: Post-Cold War Fear in Hong Kong SAR Dystopian Sci-fi Tales,” Conference: “Literary Fantasy and Its Discontents,” National Taipei University of Technology, 23–24 November 2018.
- “Screening without China: Transregional Cinematic Smuggling between Cold War Taiwan and Colonial Hong Kong,” Workshop for *European Journal of Chinese Studies*, Inauguration Issue: “Censorship and Self-censorship—China and Chinese Studies,” University of Prague, 8–10 February 2019.

- “Father and Son: Cinematic Tropes Traveling from May Fourth to Union Film from the Hong Kong New Wave to New Millennium Exile,” The 4th International Conference on the Film Histories of Taiwan and Asia, Taipei National University of the Arts, April 27–28, 2019.
- “As Tears Go By: Melodrama and Historical Imagination in *A Spring River Flows East*,” Conference: “Chinese Culture in the Global Context,” Open University of Hong Kong, Hong Kong, 13–15 March 2019.
- “Right Screen in Hong Kong: Chang Kuo-sin’s Asia Pictures and Contested Overseas Chinese Identity in Cold War Asia,” Panel: “Intra-Asian networks of propaganda and intelligence Cold War Sinosphere (1930-1970),” Annual Conference of Association of Asian Scholars, Denver (USA), 21–24 March 2019.
- “Borderscape, Border-Thinking, and Cold War Cinematic Imaginary,” Conference: “Chinese Cinema in Global Context—Past and Present,” University of Idaho (USA), 14–15 April 2019.
- “Lover Traitor Detective Spy: Soft-boiled Anti-Communist Romance at the Crossroads of Hong Kong, China, and Southeast Asia,” Conference: 在地因緣：香港文學及文化國際學術研討會, May 29–June 1, 2019, the University of Hong Kong, Hong Kong.
- “The Temptation of Revolutionary China: Leftwing Cosmopolitanism of André Malraux, Mao Dun, and Riichi Yokomitsu,” 11th International Convention of Asia Scholars (ICAS 11), Leiden, the Netherlands, 16–19 July 2019.
- “Chinese Ghost Story in Cold War Hong Kong,” The 7th Chinese Film History Annual Conference 2019, Changchun, PRC, 16–19 August 2019.
- “The Elephant Vanishes: Reading Ye Si with HKSAR Photography and Cinema,” Conference: “‘Technically Yours’: Technicity, Mediality, and the Stakes of Experience,” National Taiwan University, 18–20 October 2019.
- “Maternal Melodrama and Early Cantonese Cinema: A Preliminary Study from Records in the New York State Archive,” Symposium: “From Silence to Sound: Hong Kong Cinema in the 1930s and 40s,” Hong Kong Film Archive, 9–10 January 2021.
- “Intermediality and the Cultural Politics of Cantophone Cinema in Postwar Hong Kong,” Annual Conference of the Society of Cinema and Media Studies (SCMS), 17 March 2021.
- “Espionage and Resistance: Cinematic Memories of an Occupied City and Regional Politics,” Cultures of Occupation Conference (Virtual), University of Nottingham, 14–17 April 2021.
- “The Predicaments of Cosmopolitanism: Chang Kuo-sin and His Fiction Enterprises,” Asian Cinema and the Cold War Conference (Virtual), Nanyang Technological University, Singapore, 21 May 2021.
- “ALPHAVILLE: Our Future City of Digital Surveillance,” Art Machines 2: International Symposium on Machine Learning and Art 2021, City University of Hong Kong, 11 June 2021.
- “The Man without a Country: British Imperial Nostalgia in *Ferry to Hong Kong* (1959).” Conference: *Narrating Cold Wars*, Hong Kong Baptist University, 12 November 2021.
- “Dialogues: Studying Hong Kong’s Contemporary History,” Hong Kong Studies Annual Conference, the Education University of Hong Kong, 10 December 2021.
- Panel Chair, “Animators’ Roundtable Forum: Hong Kong Animation,” HKUSR, May 12–14 2022.
- “Grassroots Cosmopolitanism in Contemporary Hong Kong Cinema,” Transcultural Dialogues, Negotiations, and Modernity in Sinophone Literature and Culture, CUHK, 7–9 December 2022. <https://sites.google.com/view/2022-mccl>

- “Category III Films in Disquiet: From Regulatory Obscenity to Contesting Speech Rights,” Censorship and Creativity in Hong Kong Cinema, Center for China Studies, CUHK, 19 May 2023.
<https://www.facebook.com/ChinaStudiesCUHK/posts/pfbid02dDqF2jUsi3fetto7MrxiXMs6ZaiU6fKQukF5FJGmAsY6Tc5XVSMk9BLaBUomGpKvl>
- “Decolonization, Nation-Building, and Chineseness Anxieties: Interracial Romance in Liu Yichang’s *Desire under the Coconut Tree*,” Popular Nanyang: Re-thinking Chinese Cultures in Post-war Singapore and Malaya/Malaysia, National University of Singapore, 11–12 November 2023.
- “A Man without a Country: British Imperial Nostalgia in *Ferry to Hong Kong* (1959),” Diverse Landscapes of Asian Cinemas in the Second Half of the Twentieth Century International Conference, School of Film, Xiamen University, 18–22 December 2023.
- “Right Screen in Hong Kong: Chang Kuo-sin’s Asia Pictures,” The Fifth International Conference on the Film Histories of Taiwan and Asia Cinema: Art and Politics of Taiwan and Asian Cinema Before the 1980s, College of Communication, National Chengchi University, 24–25 August 2024.

INVITED LECTURES & PUBLIC TALKS

- “The Cold War and Hong Kong Film,” Hong Kong Film Archive, June 13, 2009.
- “From Stage to Screen: The Art of Tong Tik-sang and Yam Kim-fai,” Hong Kong Heritage Museum, Dec. 27, 2009.
- Master Class on “Eileen Chang and Film,” Hong Kong Film Archive, Jan. 30, 2010.
- Public Seminar on Union Film Studio (中聯電影座談會), Lee Shau Kee School of Creativity, Aug. 16, 2011.
- The Inspired Island: Series of Eminent Writers from Taiwan” (他們在島嶼寫作: 台灣文學大師系列電影導賞會), Hong Kong Academy of Performing Arts, Oct. 29, 2011.
- “Hong Kong Films as seen from the Urban Comedies of Eileen Zhang,” Hong Kong History Museum, May 26, 2012.
- Café Salon: “Hong Kong Ghost Movies,” Hong Kong Film Critics Society, Aug. 2, 2012.
- Post-Performance Talk, “Enron” (Drama), Pants Productions, Shatin Town Hall, Oct 20, 2012.
- Post-Performance Talk, Drama Performance on Tian Han, Pants Productions, Hong Kong Cultural Center, May 17, 2013.
- “Tradition and Renaissance: Phantoms of the Chinese Cinema,” Hong Kong History Museum, September 29, 2013.
- Post-Performance Talk, Drama Performance: “Sketches of 1967,” Pants Productions, Sheung Wan Cultural Center (Black Box Theater), Nov 21 & 22, 2014.
- Post-Performance Talk, Drama Performance: “Yellow Face,” Pants Productions, City Hall Theater, Jan. 22, 2016.
- “Engendering History: The Novels and Films of Lillian Lee,” Public Lecture; “Adaptation of Chinese Literary Classics,” Hong Kong Film Archive, August 5, 2018.
- “Memory and Place.” Guest Lecture for ARTS6000/CULS6070 “RECONNECTIONS: China across Humanities” (Instructors: Leo Ou-fan LEE and Likkwan CHEUNG), CUHK, 16 October 2015.

- “Place of Memory: Li Jieren and Chengdu.” Guest Lecture for CHES5147 “Modern Chinese Literature” (Coordinator: Laura Pozzi), CUHK, 27 January 2016.
- “Literary Heritage and A World Garden City in Global Vision: Where Should Chengdu Go?” Forum on Community Arts and Heritage Preservation, CUHK, 9 April 2016.
- “Engendering History: The Novels and Films of Lillian Lee—Adaptation of Chinese Literary Classics,” Hong Kong Film Archive, August 5, 2018.
- “May Fourth Fiction Criticism and Film Adaptation,” Guest Lecture for ARTS6000/CULS6070: “RECONNECTIONS: China across Humanities: The May Fourth New Culture Movement and Its Legacy” (Instructors: Leo Ou-fan LEE and Lik-kwan CHEUNG), CUHK, 25 January 2019.
- “Humanism and Cantonese Cinema,” Guest Lecture for ARTS6000/CULS6070: “RECONNECTIONS: China across Humanities: The May Fourth New Culture Movement and Its Legacy” (Instructors: Leo Ou-fan LEE and Likkwan CHEUNG), CUHK, 15 February 2019.
- “Riot, Refugee, Fire: The Borderscape of Hong Kong 1950s,” Institute of Asian Research, University of British Columbia, Vancouver, 4 October 2019.
- “Light and Shadow in the Post-war Years” [戰後的光與影] (21 mins), Hong Kong History Series IV, RTHK 31, 16 November 2019.
<https://gbcode.rthk.hk/TuniS/podcasts.rthk.hk/podcast/item.php?pid=1633&eid=147214&year=2019&lang=en-US>
https://www.rthk.hk/tv/dtt31/programme/historyhk4_eng/episode/696317
- “How the Lion Rock Was Tempered: Early RTHK Dramas, Social Bonding, and Post-1967-Crisis Governance,” **Keynote Speech**, Fall Symposium on Digital Scholarship 2020, HKBU, 20 October 2020.
- “Critics’ Choice—The Future is Now: Alphaville,” curator and speaker in post-screening seminars, 31/10/2020 at Hong Kong Film Archive, 28/11/2020 at iSQUARE Emperor Cinemas
- Film Screening and Discussion: *Proxima*, French Digital Arts Festival organized by Consulate General of France in Hong Kong and Macau, *Broadway Cinematheque*, 14 November 2020.
- “Hong Kong Redux - The Intersection between Cantonese Opera and Hong Kong Cinema,” Yuen Lecture Series, the University of Chicago Francis and Rose Yuen Campus in Hong Kong, 17 December 2020. <https://www.youtube.com/watch?v=JhqGxFKzgfW>
- Post-screen film talk: “Aesthetic of Monochromatic Version of *Parasite*,” Beyond K-Pop: Korean Film Series organized by Asia Society Hong Kong Center, 31 July 2021.
- “The Offense of Hong Kong Cinema: Censorship and Creativity,” Asian Cinema Research Lab Series, Nanyang Technological University, Singapore, 10 September 2021.
- “Archival Silences and Cinematic Memories: Union Film’s (Zhonglian) Adaptations of Foreign Literary Classics,” Center for China Studies, Chinese University of Hong Kong, 18 October 2021.
- “Tradition and Cosmopolitanism of Cantonese Cinema: The Union Case,” Division of Languages and Communication, CPCE, Hong Kong Polytechnic University, 21 October 2021.
- “On the Cold War Front: American, British, and Chinese Politics in Hong Kong Cinema,” Centre for Film and Moving Image Research, Hong Kong Baptist University, 29 October 2021.

- “The Translator as Traitor: Chang Eileen, Cheng Wai, and the Splendor of Youth (1957),” Center for the Study of Globalization and Cultures, University of Hong Kong, 4 November 2021.
- Post-screening talk with Dr. Mateus Joffily, *L'écumé des jours / Mood Indigo* (Michel Gondry, 2013), French Science Festival in Hong Kong held by the Consulate General of France in Hong Kong and Macau and French National Research Centre (CNRS), Hong Kong Science Museum, 5 November 2021.
- Post-screening talk: “Before Dawn: A Shanghai-style Cinematic Rendition of Lu Xun and Mao Dun” [黎明之前: 海派對魯迅與茅盾的電影詮釋], Hong Kong Film Archive, 20 November 2021.
- “Grassroots Cosmopolitanism and Hong Kong Cinema in the New Millennium” [千禧年代香港電影的草根世界主義], Chinese Society, University of Hong Kong, April 28, 2022.
- Book Launch of *Exploring Hong Kong Films of the 1930s and 1940s* (Hong Kong: Hong Kong Film Archive, 2022), Hong Kong Film Archive, 5 November 2022.
- “Grassroots Cosmopolitanism and Hong Kong Cinema in the New Millennium” [千禧年代香港電影的草根世界主義], Division of Languages and Communication, CPCE, Hong Kong Polytechnic University, 7 November 2022.
https://sao.cpce-polyu.edu.hk/tc/what-s-new/latest-activities/index_id_1681.html
- Post-Performance Talk, *Quills* [撒旦狂筆], Pants Production, 29 April 2023.
- “Cold War Geopoetics: Narrating Nanyang in Hong Kong-produced Story Paper,” Keynote Speech at the Second “Thirty-Cent Novels” Academic Conference, Hong Kong Education University, 11 August 2023.
- Post-screening Talk (with Teddy Robin), *Cageman* (1992), Event of Integrating Traditional Morality with Modern Reality: Sil-Metropole Retrospective, Hong Kong Film Archive, 31 August 2024.

ACADEMIC SERVICE

- Panel Organizer, the 4th International Convention of Asian Scholars, Shanghai, Aug. 20-24, 2005.
- External Examiner (PhD. Thesis), Dept. of Chinese Studies, National University of Singapore, 2005-2006.
- Panel Chair, “Global Circulation and Production of Images.” Conference on “Globalization: Cultures, Institutions and Socioeconomics,” Chinese University of Hong Kong, Dec. 13, 2008.
- Advisory Editor of the book *Li Jieren yanjiu 2007* (《李劫人研究, 2007》), Chengdu: Bashu shushe, 2008.
- Reviewer, *Film Appreciation Journal* (《電影欣賞學刊》), March 2009.
- Reviewer, *Journal of Chinese Cinemas*, Dec. 2009.
- Discussant, Panel on “Film and Audience,” in Conference: “History of Early Chinese Cinemas Revisited,” University of Hong Kong, Dec. 16, 2009.
- Reviewer, *Journal of Modern Chinese Literature*, Dec 2010 (Feb 2011)
- External Examiner (MA Thesis), National University of Singapore, Feb 2011

- Panel Organizer and Chair, “Operatic Genre-Crossing and Visual Adaptation in the Shadow of Wartime China,” Annual Conference of the Association for Asian Scholars, Honolulu, Mar 31-Apr 3, 2011.
- Advisory Editor of the book *Li Jieren quanji* (《李劫人全集》) (20 vol.), Chengdu: Sichuan wenyi, 2011.
- Reviewer, *Frontiers of Literary Studies in China*, Sep 2012.
- External Examiner (MA Thesis), Dept. of Chinese Studies, National University of Singapore, Oct 2012.
- Reviewer, *Journal of Chinese Cinemas*, Dec 2012.
- Panel Chair, “Deconstructing, Transgressing and Transcending Identity in Contemporary Drama,” ACCL Conference: “Global Sinophonia,” Academic Sinica, Dec 19, 2012.
- External Course Examiner, “Film and Literature,” Open University of Hong Kong, Jan 2013—
- Commentator of Paper, A Workshop on “Hong Kong Taiping Theatre: Exploring the Entertainment Enterprise of the Yuen Family,” Hong Kong Heritage Museum, Apr. 15, 2013.
- Reviewer, *Journal of Chinese Cinemas*, Aug 2013
- Commentator of Panel, “Literature in Circulation: The 10th East Asian Conference on Modern Literature in Chinese,” Hong Kong Institute of Education, Oct 26, 2013.
- Reviewer of Research Project Proposal for the Open University of Hong Kong, Dec 2013.
- Reviewer, *PMLA*, Jan 2014.
- Reviewer, *Journal of Modern Literature in Chinese*, Aug 2014.
- Reviewer, *The Rocky Mountain Review & E-Review*, Aug 2014.
- Reviewer, *Asian Cinema*, March 2015.
- External Examiner, MPhil of National University of Singapore, 2015.
- External Reviewer of a General Research Grant (GRF) proposal, 2015.
- Reviewer, *The China Review*, 2016.
- Reviewer, 《人文中國學報》, 2016.
- Reviewer, *Journal of Language, Literature and Culture*, 2016.
- Reviewer for a book proposal for Palgrave Macmillan, 2016.
- Reviewer for *American Quarterly*, *American Historical Journal*, *Positions: Asia Critique*, *Adaptation*, *Asian Cinema*, *Journal of Language, Literature and Culture*, *Journal of Chinese Cinemas*, *Modern Chinese Literature and Culture*, *Twentieth-Century China*, *Tsing Hua Journal of Chinese Studies*, *Router: A Journal of Cultural Studies*, Hong Kong University Press, *Concentric: Literary & Cultural Studies*
- Advisory Committee Member for the book publication: *Opera and Translation: Eastern and Western Perspectives*, edited by Adriana Șerban and Kelly Kar Yue Chan (Amsterdam: J. Benjamins), 2015—
- Organization Committee Member, International Conference on “Transitions in Literature and Culture from Late Qing to Early Republican China,” OUHK, June 24–25, 2016.
- Advisory Group Member for a British-Academy funded project: “One Country, Two Systems? Negotiating Censorship and Self-Censorship in Hong Kong and Guangdong Art Spaces” (PIs: Janet Marstine and Oscar Ho), 2016–2018.
- Co-organizer (with Prof. Lin Shaoyang of Tokyo University), International Conference: “Cultural Diversity, Exhibition, and Exchange from a Global Perspective.” Co-organized by Department of Chinese and History, City University of Hong Kong and Integrated Human

- Sciences Program for Cultural Diversity, The University of Tokyo. Venue: City University of Hong Kong, Mar. 29, 2016.
- Organizer and Chair, “Chinese Cosmopolitanism as Politics and Art: Intercultural Negotiations between Shanghai, Hong Kong, and Southeast Asia,” The Association of Asian Studies (AAS-in-Asia), Korea University, June 24–27, 2017.
 - Co-organizer and co-chair, ““Human/Inhuman/Posthuman Conditions,” Association of Chinese and Comparative Literature (ACCL) Conference, The Chinese University of Hong Kong, 21–23 June, 2017.
 - Panel Organizer and Chair, “Location of Cosmopolitanism: Intellectual Movements and Cultural Innovations across Asia and Europe,” The 11th International Convention of Asia Scholars (ICAS 11), Leiden, the Netherlands, 16–19 July 2019.
 - Discussant, “COVID-19 & HUMANITIES RESEARCH IN HONG KONG,” Backreading Hong Kong Symposium, 18 December 2020.
 - Panel Organizer and Chair, “The Cultural Politics of Chinese-language Cinemas: Transgressing Borders and Boundaries,” Annual Conference of the Society of Cinema and Media Studies (SCMS), 17 March 2021.
 - External Examiner of Doctoral Dissertation Committee at the Chinese University of Hong Kong, the Hong Kong University of Science and Technology, 2020.
 - External Examiner of Doctoral Dissertation Committee at the Hong Kong University of Science and Technology, 2020.
 - External Examiner of MPhil Dissertation Committee at the Hong Kong University of Science and Technology, 2022.
 - External Examiner of Doctoral Dissertation Committee, University of Auckland, 2021
 - External Examiner of Doctoral Dissertation Committee, University of Oregon, 2022
 - Editorial Board, *Ex-position* (International Journal based in Taiwan National University), 2019—
 - Editorial Board, *Journal of Chinese Cinemas*, 2021—
 - Affiliated Member of the Center for Cultural Studies, CUHK
 - Overseas Collaborator of the Asian Cinema Research Lab (ACR Lab), a network of Asian cinema and media researchers working in Singapore and beyond, 2021—
 - External Course Examiner, Open University of Hong Kong, School and Humanities and Social Sciences, 2017—
 - External Course Examiner, Hang Seng University of Hong Kong, 2020—
 - External thesis examiner for CUHK and HKUST
 - Isabel Joan Valentine GALWEY, “Transmedial Attractions, Transitional Aesthetics: The Digital Turn in Hong Kong Animation,” MPhil diss., HKUST, December 2022
 - MIAO Zixin, “The Meeting of State and Cultural Nationalism: Martial Arts Culture in the Modernizing and Increasingly Capitalist China of the Early to Mid-1980s,” MPhil diss., CUHK, June 2023.
 - External PHD thesis examiner for University of Oregon
 - Sabrina TAO, “Exhibiting Socialist Chineseness Abroad: PRC’s Audio-visual Propaganda in Cold War Hong Kong and beyond, 1950s–1970s,” University of Oregon, May 2024.
 - Panel Discussant, Symposium: Memories, Storytelling, and Intermediality in the Film World of Qiu Jiongjiong, Department of Comparative Literature, HKU, 15 March 2024.

- Panel Moderator and Discussant, “Convergences of Gender, Nation, and War: Remapping Hong Kong Cinema in the Cold War,” Hong Kong Convergence: (Re)connection: Communication, and Contact, Faculty of Arts, The University of Hong Kong, 7–8 June 2024.
- Panel Chair and Discussant, “Dynamics at Geographical Margins: Anarchism, Feminism, Provincialism, and Posthumanism from Southwestern China,” The Association of Chinese and Comparative Literature (ACCL) Biennial Conference, HKUST, 23–25 June 2024.
- Reviewer (2024), *Handbook of Hong Kong Studies, Positions: Asia Critique, Journal of Asia College, HKU Journal of Chinese Studies*
- External Reviewer of Film & Television Program in United International College, 2022–2024
- External Examiner of the Communication Discipline/Specialization, Hong Kong Metropolitan University, 2022–2026
- External Examiner of Chinese Studies, Hong Kong Metropolitan University, 2022–

University Service

- PG Committee, HKUST, 2007-2011, 2013—
- PG Committee Chair and Coordinator, City U (Dept. of Chinese and History), 2015—
- Final Year Project Coordinator, Program of Cultural Heritage and Management, City U, (Dept. of Chinese and History), 2015—
- Minor Program Coordinator, Program of Cultural Heritage and Management, City U (Dept. of Chinese and History), 2015—
- Research Degree Student Coordinator, City University of Hong Kong, 2015–17

■ HKBU

- Centre for Film and Moving Image Research (Director), 2022—
- Centre for Film and Moving Image Research (Vice-Chair), 2017—2022
- External Program Reviewer for Film and Television Program of UIC, 2022—
- UIC Accreditation of Bachelor of Creative Arts (Hons) in Game Design, United International College (UIC), 24–26 February 2021.
- *Global Storytelling* (Book Review Editor), 2020—2022
- Task Force for Academic Benchmarking, 2020
- Research Postgraduate Studies Committee, 2017—2022
- Research and Development Committee, 2017—2022
- Communication and Visual Arts Specialist Panel, 2017—2022
- Departmental Review Panel member, 2017—2022

Professional Service

Advisory Board

- Pants Production (a local drama group est. 1995), 2012–2017 (<http://pants.org.hk/aboutus.html>)
- Honorary Member of the Cantonese Cinema Study Association (香港粵語片研究會), 2011— (<http://www.ccsahk.com/?p=490#more-490>)
- Hong Kong Film Critics Society (香港電影評論學會), 2011—
- **Expert Member, Film Section, Hong Kong Chronicles Institute** 「香港地方志中心」專家小組 (文化部類電影卷目) 組員, 2021— (<https://www.hkchronicles.org.hk/>)

Media Interview

2019	ABC News
2021/22	US-China Today (University of Southern California), Fortune Magazine, Feature Story News (radio broadcast based in Washington DC, SPY (HKBU student publication). New York Times, Nikkei Asia, Bloomberg, LA Times, Mingpao, South China Morning Post, HK01, RTHK, D100 Radio, NOW TV, Citizen News, Initium Media, WHYNOT. Kyodo News. Reuters.
2023	The Associated Press, Reuters, Bloomberg, Dutch NRC, Financial Times, NBC News, BBC News, China Daily (Global Edition), Mingpao, South China Morning Post, RTHK Radio, Wenwei bao
2024	CNN, Financial Times, NBC News, Observador (Portugal), Reuters

Public Writing

- 《浮花浪蕊張愛玲》，《號外》雜誌 (City Magazine), Issue 401, Feb. 2010.
- “On Eileen Chang,” *Sing Tao Daily* (《星島日報: 悅讀中文》), 22 January 2010, 14–15.
- 《各能收斂自成名—張愛玲喜劇電影半生緣》，《聯合文學》(Unitas), Issue 311, Sep. 2010, 57-60. Rpt. in 《張愛玲學校》，台北: 聯合文學出版社, 2011, 139–49.
- 《念念不忘，必有迴響—一人十一個六七故事》，《十一騷動: 1967 劇本集》，火石文化, 2016, 77–81.
- 〈光影下的社會與文化歷史〉，《不滅星光: 香港電影明星影像 1960-1980》，鍾文略 (攝影), 香港商務, 2016, 28–32.
- 〈看不見的电影、檔案、記憶〉，《戀戀光塵: 我和電影的二三事 (二)》，主編張偉雄，香港: 香港電影評論協會，2016，72–85.
- 〈湯唯一童話、歷險、回歸與認同?〉，《群芳譜: 當代香港電影女星》，主編卓男，蒲鋒，香港: 三聯書店，2017，302–12.
- 生活在他方—應亮《自由行》〉，《香港電影 2018》，主編: 陳志華，香港: 香港電影評論學會，2019, xxx
- 〈《過春天》: 邊境、慾望、過客〉，《香港電影 2019: 時代影像》，主編: 李展鵬，香港: 香港電影評論學會，2020, 205–10.
- Regular Chinese film essays submitted to Artistic Moments (《藝術當下》)
<https://www.artisticmoments.net/author/author-38/>

Updating 2024-06