

ZHOU, CHENSHU

(she, her, hers)

Assistant Professor of Cinema Studies

Department of the History of Art | Cinema and Media Studies Program

University of Pennsylvania

cszhou@sas.upenn.edu

ACADEMIC POSITIONS

Assistant Professor, Department of the History of Art, *University of Pennsylvania*, since January 2021

Postdoctoral Teaching Fellow, Global Perspectives on Society, *New York University*, Shanghai, 2019-2020

Postdoctoral Teaching Fellow, Thinking Matters, *Stanford University*, 2016-2019

EDUCATION

Ph.D. Stanford University, 2016
 Department of East Asian Languages and Cultures

M.A. University of California, Riverside, 2010
 Department of Comparative Literature

B.A. University of Hong Kong, 2007
 First Class Honors, European Studies with minors in Comparative Literature and French

PUBLICATIONS (Peer-reviewed marked with*)

BOOKS

**Cinema Off Screen: Moviegoing in Socialist China, 1949-1992* (The University of California Press, 2021).

ARTICLES AND BOOK CHAPTERS

*“The Spectacular Drone: Pandemic Lockdowns and Poetics of the Aerial.” (under review by *October*).

“Introduction to a Special Issue on Film Exhibition.” *Journal of Chinese Cinemas* (forthcoming in 2022).

*“China through Film: Exploring a Rhizomatic Approach.” In *Teaching Chinese Film* (MLA Approaches to Teaching Series), edited by Zhuoyi Wang, Emily Wilcox, and Hongmei Yu (volume accepted for publication).

*“Literature by Other Mediums: Revisiting Lu Xun’s Preface to *Outcry*.” *positions: asia critique* 29, no.2 (2021): 373-398.

“Shiqinian nongcun dianying fangying zai shenshi: fangyingyuan yu zuowei meijie de shenti” (“Revisiting Rural Film Exhibition of the Seventeen Years: The Projectionist’s Body as Medium”). *Dangdai dianying* (Contemporary Cinema), no.10 (2019): 54-59.

*“The Versatile Film Projectionist: How to Show Films and Serve the People in the Seventeen Years Period.” *Journal of Chinese Cinemas* 10, no.3 (2016): 228-246.

EDITED JOURNAL ISSUES

Special issue on film exhibition, *Journal of Chinese Cinemas* 16, no.1 (2022) (in production).

BOOK REVIEWS

Review of Ping Zhu, Zhuoyi Wang, and Jason McGrath, *Maoist Laughter* (Hong Kong University Press, 2019). PRC History Review, forthcoming.

TRANSLATIONS

Beijing Film Studio *Taking Tiger Mountain by Strategy* Production Team. “Restoring the Stage, Transcending the Stage: How We Brought the Revolutionary Modern Beijing Opera *Taking Tiger Mountain by Strategy* to the Silver Screen.” In *Chinese Film Theory and Criticism Reader*, edited by Jason McGrath and Thorn Hongwei Chen. Amsterdam University Press, forthcoming. (Chinese to English)

Dai, Jinhua. “Dimensions of the Future.” *Chinese Literature Today* 7, no.2 (2018): 92-103. (Chinese to English)

He, Guimei. “Genealogy and Ideology of the Avant-Garde Fiction.” In *Debating the Socialist Legacy and Capitalist Globalization in China*, edited by Ban Wang and Xueping Zhong, 123-136. Palgrave Macmillan, 2014. (Chinese to English)

Nan, Fan. “A Difficult Breakthrough: On Representing Subaltern Experiences,” In *Debating the Socialist Legacy and Capitalist Globalization in China*, edited by Ban Wang and Xueping Zhong, 183-203. Palgrave Macmillan, 2014. (Chinese to English)

He, Jixian. "The White-Haired Girl: Limitations and Potential of the New Interpretation." In *Debating the Socialist Legacy and Capitalist Globalization in China*, edited by Ban Wang & Xueping Zhong, 219-238. Palgrave Macmillan, 2014. (co-translator with Ping Zhu; Chinese to English)

PUBLIC WRITINGS

"76 Days: Can the Dead Speak?" Positions Politics, November 30, 2020, <http://positionspolitics.org/chenshu-zhou-76-days-can-the-dead-speak/>.

AWARDS, GRANTS, AND FELLOWSHIPS

EXTRAMURAL

Society of Cinema and Media Studies Best First Book Award for *Cinema Off Screen: Moviegoing in Socialist China*, 2022.

UNIVERSITY OF PENNSYLVANIA

Center of East Asian Studies Conference Travel Grant, 2022.

The Sachs Program for Arts Innovation Rolling Grant for two class projects, 2021-2022.

GRADUATE AND UNDERGRADUATE AWARDS

Mellon Foundation Dissertation Fellowship, 2015-2016.

Ric Weiland Graduate Fellowship, 2013-2015.

Center of East Asian Studies Summer Grant, Stanford, 2012, 2013, 2015.

Graduate Research Fund, Stanford, 2014.

Department Fellowship, Stanford, 2010-2013.

Dean's Distinguished Fellowship Award, UC Riverside, 2007-2010.

Dean's Honors List, University of Hong Kong, 2003-2007.

INVITED TALKS AND GUEST LECTURES

"The Community Off Screen: Open-Air Cinema from Socialist China to The Present." Zoom talk for the Community Building at the Cinema Research Seminar Series, February 11, 2022.

“Cinema Off Screen: Moviegoing in Socialist China.” Book talk for the Spatial Practices in Chinese Art History and Visual Studies series at the Hong Kong Polytechnic University, December 12, 2021.

“Cinema Off Screen: Moviegoing in Socialist China.” Book talk at the George Washington University, November 19, 2021.

Guest lecture on socialist moviegoing, invited by Hongwei Thorn Chen, Tulane University, October 28, 2021.

“Cinema Off Screen: Moviegoing in Socialist China.” Book discussion at the Cinema and Media Studies Colloquium at the University of Pennsylvania, September 8, 2021.

“Lockdown, Drones, and Futurity in the City of Wuhan: Poetics of the Aerial.” Talk at the University of Virginia, April 26, 2021.

“Lockdown, Drones, and Activism in the City of Wuhan: Poetics of the Aerial.” Talk for the London Science Fiction Research Community, April 10, 2021.

Alumni Academic Careers Panel for the East Asian Studies Workshop at Stanford University, February 26, 2021.

“The Projectionist’s Labor in Chinese Socialist Film Exhibition,” Rural Imaginations Webinar, University of Amsterdam, November 17, 2020.

“Drone Videos and Wuhan under Lockdown,” guest lecture invited by Mei Li Inouye, Centre College, November 12, 2020.

“Did Mosquito Bites Make Open-Air Screenings Better?” guest lecture invited by Jianqing Chen, UC Berkeley, July 25, 2020.

“Cinema Off Screen: Moviegoing in Socialist China,” University of Washington Seattle, February 13, 2020.

“Literature by Other Mediums: Revisiting Lu Xun’s Preface to *Outcry*,” A Century since May Fourth Symposium, Tufts University, October 26-27, 2019.

“*Yinmu, jiti, yu shehuizhuyi* (Silver screen, the collective, and socialism)” (in Chinese), Tedx Talk, Renmin University, May 2014.

CONFERENCE PRESENTATIONS

“The Spectacular Drone: Pandemic Lockdowns and Poetics of the Aerial,” Association for Asian Studies Annual Conference, March 2022.

- “The Attractions of ‘*tu*-cinema’: *Huandeng* at Mao-era Film Screenings,” Association for Asian Studies Annual Conference, March 2021.
- “Lockdown, Drones, and Collective Action in the City of Wuhan: Sensations of a Viral Video,” College Art Association Annual Conference, February 2021.
- “Literature by Other Mediums: Revisiting Lu Xun’s Preface to *Outcry*,” Association for Asian Studies Annual Conference in Denver, March 2019.
- “Moviegoing as ‘Torture’: Embodied Film Spectatorship in Maoist China,” Society of Cinema and Media Studies Annual Conference in Toronto, March 2018.
- “Through the Iron Curtain: Watching Western Films in 1950s China,” Society of Cinema and Media Studies Annual Conference in Chicago, March 2017.
- “The Imitation Game of Mao’s Children: Heroes, Revolution, and Film Reception,” Association for Asian Studies Annual Conference in Seattle, March 2016.
- “The Chatty Film Projectionists and the Art of Showing Films in the Mao Era,” Stanford-Berkeley Graduate Student Conference on Modern Chinese Humanities, Stanford University, April 2015.
- “Negotiating the Political and the Personal: Watching Films in Mao’s China,” Association for Asian Studies Annual Conference in Chicago, March 2015.
- “Workers, Peasants, Soldiers, Thief: Film Exhibition in the Mao Era,” East Asian Studies Graduate Student Conference, Columbia University, February 2014.
- “*To Live*: Story-telling and Natural History,” Pacific Ancient and Modern Language Association Annual Conference in San Diego, November 2013.
- “Four Thousand Blows: Hanzi and Tradition in Chen Kaige’s *Haiji wang* (King of the Children) and Xu Bing’s *Tianshu* (Book from the Sky),” American Comparative Literature Association Annual Conference, Brown University, March 2012.
- “The Past and the Present in Wang Shuo’s Fictions,” Association for Cultural Studies, Crossroads Conference in Hong Kong, June 2010.
- “The Way We Weren’t: Re-presenting the Past in Wang Shuo’s *Wild Beasts*,” California Modern Chinese History Graduate Student Research Conference, UC San Diego, May 2009.
- “The Sound of Homelessness: Listen to the Vanishing Space in Jia Zhangke’s *Still Life*,” American Comparative Literature Association Conference, Harvard University, March 2009.

OTHER CONFERENCE AND WORKSHOP ACTIVITIES

Panel discussant, University of Pennsylvania East Asian Languages and Cultures Graduate Student Research Annual Conference, April 16, 2022.

Roundtable participant, Li Delun in Philadelphia: Ethnography, Archives, and Music across the Pacific, event at the University of Pennsylvania library, April 2, 2022.

Panel organizer and chair, “Spaces of Encounter: Locating Cinema in the Chinese-Speaking World,” Society of Cinema and Media Studies Conference, March 2021.

Participant, Workshop on Periodization in Film History Courses, Penn, February 10, 2021.

Panel organizer, “Rethinking Modern Chinese Literature as Media,” Association for Asian Studies Annual Conference in Denver, March 2019.

Workshop speaker, “Teaching with Film,” Stanford, September 2018.

Panel discussant, “Satire in Chinese Literature,” Asian Studies Conference Japan in Tokyo, Rikkyo University, July 2017.

Panel organizer and chair, “The Public Life of Cinema in East Asia,” Society of Cinema and Media Studies Annual Conference in Chicago, March 2017.

Panel organizer, “Between the State and the Masses: Uncovering the Public in Maoist China,” Association for Asian Studies Annual Conference in Seattle, March 2016.

Panel chair, “Social and Political Landscapes of World History,” *Tianxia* Workshop, Stanford University, May 2011.

Organizing committee member and discussant, Second Annual Stanford-Berkeley Graduate Student Conference on Modern Chinese Humanities, April 2011.

TEACHING

GRADUATE SUPERVISION

University of Pennsylvania

2022 PhD committee: Yi Ren, “Regulating Rural Leisure: Propaganda, Popular Entertainment and Everyday Life in Mao’s China”

COURSES OFFERED

University of Pennsylvania

Cinema and the Museum (graduate seminar)

Cinema and Socialism (upper-division, co-taught with Julia Alekseyeva)

World Film History till 1945 (lower-division)

Film Exhibition and Moviegoing (undergraduate seminar)

East Asian Cinema (upper-division)

New York University Shanghai

Global Perspectives on Society, Fall 2019 (as teaching fellow)

Stanford University

Independent Courses

- Utopia/Dystopia in Chinese Literature and Culture (F2018)
- Mediating the Body (F2017)

As Teaching Fellow

- Understanding China through Film (W2017, W2018, W2019)
- Stories Everywhere (F2016, F2017, F2018)
- Food Talks: The Language of Food (S2017)

As Teaching Assistant

- Modern Chinese Literature: Tradition, Memory, and Modernity (F2012)
- Second-Year Chinese (F2011, W2012, S2012)

UNIVERSITY SERVICE

UNIVERSITY OF PENNSYLVANIA

Pre-Major Advisor, 2022-2023.

Member, Wolf Humanities Center advisory board, 2022-2023.

Member, search committee for the assistant professor position in modern Chinese and Sinophone literatures, Department of East Asian Languages and Civilizations, 2021-2022.

Co-Coordinator (with Sonal Khullar), History of Art Department Colloquim, 2021-2022.

STANFORD UNIVERSITY

Pre-Major Advising Fellow/Newcomer Guide, 2017- 2019.

Course Coordinator, Understanding China through Film, W2017, W2018, W2019.

Technology Coordinator, Stories Everywhere, F2017, F2018.

Program Coordinator, Stanford East Asian Studies Workshop, 2011-2012.

China Section Leader, the *Stanford Journal of East Asian Affairs*, 2010-2011.

PROFESSIONAL AFFILIATIONS

College Art Association

Society for Cinema and Media Studies

Association for Asian Studies