

Chang-Min Yu (于昌民)  
Curriculum vitae  
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## EDUCATION

University of Iowa, Iowa City, IA, U.S.A.

Ph. D. in Film Studies, August 2019

Dissertation title: *Corporeal Modernism: Transnational Body Cinema since 1968*

Dissertation Supervisors: Garrett Stewart and Steven Ungar

Tainan National University of Arts, Tainan, Taiwan

MA in Film Studies, July 2012

Thesis title: *Aesthetics of Excess: On the Destructive Bodies in European Modernist Films*

National Taiwan University, Taipei, Taiwan

BA in Foreign Languages and Literatures, June 2009

## EMPLOYMENT

2020/08- Assistant Professor  
Department of Foreign Languages and Literatures  
National Taiwan University

2019/08-2020/06 Lecturer  
Film and Media Studies Program  
Washington University in St. Louis

## PEER-REVIEWED PUBLICATIONS IN ENGLISH

7. "On the Concept of Corporeal Technique in Cinema: Three Approaches" (in progress)

6. "Devotion (2019), Winnie the Pooh, and President Xi" (submitted)

5. "Corpo-reality in the Hong Kong New Wave," in *Beyond Imperial Aesthetics*, 125-144, ed. Steve Choe and Mayumo Inoue, Hong Kong: Hong Kong University Press, 2019.

4. "Cinema's Turing Test: Consciousness, Digitality, and Operability in *Hardcore Henry* (2015)." *NECSUS: European Journal of Media Studies* 6.1 (Spring 2017): 189-207.

3. "Ciné-méta-vérité: *Le Joli Mai* and the Politics of Fictionality." *The Cine-Files* 12, Spring 2017.  
<http://www.thecine-files.com/cine-meta-verite-le-joli-mai-and-the-politics-of-fictionality/>

2. "Tele-visualization: John Frankenheimer's Early Juvenile Delinquent Films." *Quarterly Review of Film and Video* 34.2: 171-191, 2017.

1. "Figures for Figuring Out." *Film Criticism* 40.1, January 2016.

## REVIEWS IN ENGLISH

5. Of Baer et al. eds. *Unwatchable* (Rutgers, 2019), forthcoming

4. Of Nick Jones, *Spaces Mapped and Monstrous: Digital 3D Cinema and Visual Culture* (Columbia, 2020), *Discourse*, forthcoming

3. Of Joseph Jeon, *Vicious Circuits: Korea's IMF Cinema and the End of the American Century* (Stanford, 2019), *Los Angeles Review of Books*, October 28<sup>th</sup>, 2019.  
<https://lareviewofbooks.org/article/narrative-economies>

2. Of Scott C. Richmond, *Cinema's Bodily Illusions*, *Critical Inquiry* 44 (1):208-209, 2017.

1. "The Digital Dreams Its Rivals: *The Man in the High Castle* (Amazon, 2015)." *Film Criticism*, 40.3, March 2016.

### SELECTED PUBLICATIONS IN CHINESE

10. "The Future of Film Studies: Modernity Theses and Film Philosophies" *Film Art* (电影艺术), forthcoming.

9. "Who's Afraid of Post-Cinematic Studies?" *Film Art* (电影艺术) 381: 3-10.

8. "Pasolini and Free Indirect Discourse: Cinema of Poetry, Suture, and Images of Surveillance." *Iris* (虹膜) 53, 2015.

7. "A Transmedial Career: An Interview with Garrett Stewart." *ACT* (藝術觀點) 63: 124-131.

6. "Contemporary Cinema and Video Games: the Transposition and Expedition of Images." *Iris* (虹膜) 38, 2015.

5. "The Imbrication of Language and the Body: the Cinema of Abdellatif Kechiche." *Iris* (虹膜) 35, 2014.

4. "On Paolo Sorrentino." *Artforum.cn* (艺术论坛). 28 Dec. 2013.  
<http://artforum.com.cn/column/6211#>

3. "From Auteur Theory and Sensation to Resnais' *Les Herbes Folles*." *Film Appreciation Journal* (電影欣賞) 29.2: 26-32.

2. "*Les Plages d'Agnès*, or the Crystal Presentation of Cinema/Memory." *Film Appreciation Journal* (電影欣賞) 28.2: 88-92.

1. "Salto Mortale of Eric Rohmer." *Film Appreciation Journal* (電影欣賞) 28.2: 67-72.

### SELECTED TRANSLATIONS

8. "Death Every Afternoon." André Bazin. *Film Art* (电影艺术) 374: 92-94.

7. "Media Archaeology as Symptom." Thomas Elsaesser. *Film Art* (电影艺术) 372: 82-90 and 373: 117-124.

6. "Digital Mayhem, Optical Decimation: the Technopoetics of Special Effects." Garrett Stewart. *Film Art* (电影艺术) 370: 109-118.

5. "Trucage and the Film." Christian Metz. *Film Art* (电影艺术) 370: 101-108.
4. "Sahmat 1989-2009: The Liberal Arts in the Liberalized Public Sphere." Arindam Dutta. *ACT* (藝術觀點) 67: 115-128.
3. "Benjamin Brodsky (1877-1960): The Trans-Pacific American Film Entrepreneur – Part Two, Taking *A Trip Thru China* to America." Ramona Curry. *Film Appreciation Journal* (電影欣賞) 31.2: 94-102 and 31.3: 102-114.
2. "A Fine Mess! Contemporary Art Museums in the 21st Century." David Elliot. *ACT* (藝術觀點) 53: 6-9.
1. "Acinéma." Jean-Francois Lyotard. With Lee Yang. *Film Art* (电影艺术) 345: 117-122.

### INVITED TALKS

2. "Artificial Intelligence in Cinema." Washington University in St. Louis. 20<sup>th</sup>, Feb, 2020.
1. "Corporeal Modernism." Taipei National University of the Arts. 3<sup>th</sup>, Apr. 2018.

### PRESENTATIONS

9. "Joi Interrupted: *Blade Runner 2049* (2017) and the Turing Question of Female Subjectivity." Society for Cinema & Media Studies, Denver, CO, 1-5, April 2020 (accepted). Panel Organizer, "Techniques of Femininity: Contemporary Cinema and Women in Action."
8. "*Devotion* (2019) and Winnie the Pooh: the Vivacity of a Meme." Association for Asian Studies Conference, Boston, MA, 19-22 Mar. 2020 (accepted).
7. "Beyond Imperial Aesthetics: Theorizing Art and Politics in Asia." Roundtable Discussion with Steve Choe, Mayomo Inoue, Je-Cheol Park, and Naomi Sakai. Association for Asian Studies Conference, Denver, CO, 21-24 Mar. 2019.
6. "Reconsidering Cinematic Modernism: the Hong Kong New Wave's Corporeal Engagement." NECS Conference, Amsterdam, Netherlands, 27-29 Jun. 2018.
5. "The Becoming-Image of the Body." University of Iowa Cinematic Arts Colloquium, 11 Nov. 2017.
4. "Cinema's Turing Test: The Truth of Consciousness in *Hardcore Henry* (2015)." Society for Cinema & Media Studies, Chicago, IL, 22-26 Mar. 2017.
3. "The Imagistic Apocalypse of Ecology: Zhao Liang's *Behemoth*." Harvard Film and Visual Studies Conference, Harvard University, Boston, MA, 7-10 Apr. 2016.
2. "Bodies of/in Excess: An Underexplored Dimension of European Modernist Films." Society for Cinema & Media Studies, Montreal, 25-29 Mar. 2015.
1. "The Importance of Realism in the Development of Cinematic Modernism: The Case of Taiwanese New Cinema." Permanent Seminar Conference: Histories of Film Theories in East Asia, University of Michigan, Ann Arbor, MI, 27-30 Sep. 2012.

## AWARDS

**The Ballad-Seashore Dissertation Fellowship.** University of Iowa, 2018.  
**Kenneth T. Key Scholarship.** University of Iowa, 2018.  
**Graduate College Summer Fellowship.** University of Iowa, 2017.  
**Stanley Graduate Awards for International Research.** University of Iowa, 2016.  
**Government Scholarship for Studying Abroad.** Ministry of Education, Taiwan, 2011.

## TEACHING EXPERIENCE

### National Taiwan University

Sophomore Composition 1, Fall 2020 (scheduled)  
 Approaches to Literature 1, Fall 2020 (scheduled)  
 Sophomore Composition 2, Spring 2021 (scheduled)  
 Approaches to Literature 2, Spring 2021 (scheduled)  
 Introduction to Film Studies, Spring 2021 (scheduled)

### Washington University in St. Louis

History of World Cinema, Fall 2019  
 Film Theory, Fall 2019  
 Freshman Seminar: Sci-Fi Cinema and Artificial Intelligence, Spring 2020  
 Sinophone Cinemas 1960-1980, Spring 2020  
 Body As/In Media, Spring 2020

### University of Iowa

Introduction to Film Analysis (Teaching Assistant), Fall 2016, Fall 2017.  
 Introduction to Film Theory (Stand-Alone Course Instructor), Spring 2017.

## PROFESSIONAL SERVICES AND APPOINTMENTS

**Editor.** *Chung-Wai Literary Quarterly* (中外文學). 2020-

**Undergraduate Advisor.** Washington University in St. Louis. 2019-2020

**Bi-Annual Curriculum Assessment Committee Member.** Film and Media Studies. Washington University in St. Louis. 2019

**Contributing Editor.** *Film Art* (电影艺术). 2016-

**Article Reviewer.** *Iowa Journal of Cultural Studies*, *Journal of Japanese and Korean Cinema*

## LANGUAGES

Fluent in Chinese and English. Translation Competence in French.

## PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies  
 Association for Asian Studies

## REFERENCES

### **Garrett Stewart**

James O. Freedman Professor of Letters  
Department of English  
University of Iowa  
[garrett-stewart@uiowa.edu](mailto:garrett-stewart@uiowa.edu)  
319-335-0441

### **Steven Ungar**

Professor  
Department of Cinematic Arts  
University of Iowa  
[steven-ungar@uiowa.edu](mailto:steven-ungar@uiowa.edu)  
319-335-1452

### **Steve Choe**

Associate Professor of Critical Studies  
School of Cinema  
San Francisco State University  
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415-338-1072

### **Gaylyn Studlar**

David May Distinguished University Professor  
Film and Media Studies  
Washington University in St. Louis  
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314-935-4056

### **John Durham Peters**

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Department of English  
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