

Chang-Min Yu (于昌民)
Curriculum vitae
changmyu@ntu.edu.tw
Updated July 17th, 2024.

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

POSITIONS HELD

2024/08-2025/05
Harvard-Yenching Visiting Scholar, Harvard University

2024/08-
Associate Professor, Department of Foreign Languages and Literatures, National Taiwan University

2024/06-07
Visiting Fellow, Kyoto University

2020/08- 2024/07
Assistant Professor, Department of Foreign Languages and Literatures, National Taiwan University

2019/07-2020/06
Lecturer, Film and Media Studies Program, Washington University in St. Louis

SCHOLARLY MONOGRAPH

Modernism Disclaimed: Taiwanese Film Historiography Before the New Cinema (in preparation; submission date December 2024)

PEER-REVIEWED PUBLICATIONS IN ENGLISH

10. "Poor Digitality of History" (submitted)

9. "Livestreaming and *Present.Perfect.* (2019): Digital Able-Bodiedness, Liveness, and Disabilities," in *Socializing Medicine: Health Humanities and East Asian Media*, 191-208, ed. Pao-chen Tang, Yuqian Yan, and Ling Zhan, Hong Kong University Press, 2025.
8. "Zhao Liang's *Behemoth* (2015) and the Apocalypse of Ecological Visibility," *positions: asia critique* 32.2 (Summer 2024): 399-425.
7. "Violent Corporeality in Cinema," in *Palgrave Handbook of Violence in Film and Media*, 37-53, ed. Steve Choe, New York: Palgrave, 2022.
6. "Precocious Modernism: Mou Tun-Fei's *I Didn't Dare to Tell You* (1969) and *The End of the Track* (1970)," *Journal of Chinese Cinemas* 16.3 (2022): 247-267.
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 (2017): 171-191.
1. "Figures for Figuring Out." *Film Criticism* 40.1, January 2016.

REVIEWS IN ENGLISH

4. "Digital 3D and the Hermeneutics of Modernity," Of Nick Jones, *Spaces Mapped and Monstrous: Digital 3D Cinema and Visual Culture* (Columbia, 2020), *Discourse* 44.3 (2022): 386-389.
3. "Narrative Economies," Of Joseph Jeon, *Vicious Circuits: Korea's IMF Cinema and the End of the American Century* (Stanford, 2019), *Los Angeles Review of Books*, October 28th, 2019. <https://lareviewofbooks.org/article/narrative-economies>
2. Of Scott C. Richmond, *Cinema's Bodily Illusions*, *Critical Inquiry* 44.1 (2017): 208-209.
1. "The Digital Dreams Its Rivals: *The Man in the High Castle* (Amazon, 2015)." *Film Criticism* 40.3, March 2016.

SELECTED PUBLICATIONS IN CHINESE

14. "The Body As/In Media" (身體做為媒體, submitted)
13. *Liu Pi-Chia* (劉必稼) (July 2022, National Central University Film Center)
12. "A Film Philosophy for the Subject: Cavell, Skepticism, and Medium Specificity" *Film Art* (电影艺术) 402, 12-18.

11. "Videogames and Cinema: Culture, Methodology, and Identity Capital" *Film Art* (电影艺术) 400, 3-9.
10. "The Future of Film Studies: Modernity Theses and Film Philosophies" *Film Art* (电影艺术) 394, 10-18.
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.

REVIEWS IN CHINESE

11. Book Review of *Technology and the Making of Experimental Film Culture* (Oxford, 2023), *Film Appreciation Journal* (電影欣賞), 197.
10. Book Review of *Exhibiting Cinema in Contemporary Art* (Amsterdam, 2013), *Film Appreciation Journal* (電影欣賞), 196.
9. Book Review of *Experts in Action* (Duke, 2021), *Film Appreciation Journal* (電影欣賞), 194.
8. Book Review of *Image Objects* (MIT, 2021), *Film Appreciation Journal* (電影欣賞), 193.
7. Book Review of *Cinema Offscreen* (California, 2021), *Film Appreciation Journal* (電影欣賞) 192.
6. Book Review of *Enframing the Worlds of Cinema* (OUP, 2022), *Film Appreciation Journal* (電影欣賞) 191.

5. Book Review of *Music in Cinema* (Columbia, 2020), *Film Appreciation Journal* (電影欣賞) 190.
4. Book Review of *The Lure of the Image: Epistemic Fantasies of the Moving Image* (California, 2021), *Film Appreciation Journal* (電影欣賞) 189.
3. Book Review of *Dialectics Without Synthesis: Japanese Film Theory and Realism in a Global Frame* (California, 2021), *Film Appreciation Journal* (電影欣賞) 188.
2. “Blockbuster Ecology,” Book Review of *American Blockbusters: Movies, Technology, and Wonder*, *Film Appreciation Journal* (電影欣賞) 187: 116-119.
1. “Hollywood Ethnography,” Book Review of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*, *Film Appreciation Journal* (電影欣賞) 186: 106-109.

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

17. “The Problems of Modernist Film Historiographies,” University of Iowa, 21 Oct. 2024.
18. “Modernism Disclaimed,” Taiwan Film and Audiovisual Institute, 30 Jul. 2024.
15. “Precocious Modernism, Homosociality, and Mou Tun-Fei’s *The End of the Track*,” Kyoto University, 18. June 2024.

14. "Poor Digitality of History," Taipei National University of the Arts, Taiwan, 27. May. 2024.
13. "Modernism Disclaimed," National Taiwan University, Taiwan 20. Mar. 2024.
12. "Pixels, or the Promise of Infinite Figuration in Digital Cinema," University of Zurich, Switzerland, 27. Feb. 2023.
11. "Livestreaming and *Present.Perfect*. (2019): Digital Able-Bodiedness, Liveness, and Human Bodies," Taipei National University of the Arts, Taiwan 12. Dec. 2022.
10. "Patriarchal Aftermath: Feminine Reification in Taiwanese New Cinema and Beyond." Autumn Meeting, Ho Chih Min City, Vietnam, 12. Nov. 2022.
9. "The Body As/In Media," National Theater & Concert Hall, Taiwan, 11. May. 2022.
8. "Violent Corporeality in Cinema," National Taiwan University, Taiwan, 23. Mar. 2022.
7. "Livestreaming and *Present.Perfect* (2019): The Body-Image, Liveness, and Their Disability," SUNY Purchase, Zhejiang University, and the University Manchester Online Workshop, 18-19, Feb. 2022.
6. "The Film Philosophy of Medium Specificity." National Central University, Taiwan, New Directions in Taiwanese Film Studies Workshop. 31st, Oct. 2021.
5. "Post-Cinema and Postcolonial Studies: An Intersection." Taipei Fine Arts Museum, Taiwan, 25th, Sep. 2021.
4. "Artificial Intelligence and Cinema: Allegories, Prophecies, and Ideologies." National Chiao Tung University, Taiwan. 8th, Dec. 2020.
3. "The Age of Post-Cinema: Ephemeral Beginnings and Unending Ends." New Materialism and Contemporary Images Workshop. 29th, Nov. 2020.
2. "Artificial Intelligence in Cinema." Washington University in St. Louis. 20th, Feb. 2020.
1. "Corporeal Modernism." Taipei National University of the Arts. 3th, Apr. 2018.

PRESENTATIONS

16. "The Postcolonial Crisis of Political Modernism: Ideology, Third Cinema, and the Cinema of Hou Hsiao-hsien," Global Circulation of Film Theory Conference, King's College London, 30th Aug. – 31st Aug. 2024.
15. "Cinematic Modernism and Taiwanese Film Historiography," Society of Cinema and Media Studies Conference, 14th Mar. – 17th Mar. 2024.
14. "Producing Film History: *City of Sadness*, Film Historiography, and the Politics of Cinematic Modernism." Chinese Studies Association of Australia (CSAA) 18th Biennial Conference, 7th Dec. – 9th Dec. 2023.

13. “Double Demonstration: *Liu Pi-Chia*, TV Ethnographies, and US-sponsored Educational Documentaries.” Visible Evidence XXIX, 6th Sep. – 9th Sep. 2023.
12. “*The Making of Crime Scenes* (2021) and the Technological Probing of Histories.” Society of Cinema and Media Studies Conference, 12th Apr. – 15th Apr. 2023.
11. “Precocious Modernism: Mou Tun-Fei’s *I Didn’t Dare to Tell You* (1969) and *The End of the Track* (1970).” Society of Cinema and Media Studies Conference, 31st Mar. – 3rd Apr. 2022.
10. “The Diseased Image,” INTERFACEing, National Taiwan University, Taiwan, 1-3. Oct. 2021.
9. “Joi Interrupted: *Blade Runner 2049* (2017) and the Turing Question of Female Subjectivity.” Society for Cinema & Media Studies, Online, 17-21. Mar. 2021. 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, 22-28. Mar. 2021
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 *Bebemoth*.” 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

MOST Project, “Modernism Disclaimed: Taiwanese Film Historiography Before the New Cinema” Ministry of Science and Technology, 2024-2027 (\$78,035 USD)
Harvard-Yenching Visiting Fellowship, 2024-2025.
University of Sydney-National Taiwan University Ignition Grant, 2024 (\$13,500 USD)
Visiting Fellowship, Kyoto University, 2024

MOST Project, “The Wave-Maker: Mou Tun-Fei, Cinematic Modernisms, and Sinophone Film Historiographies,” (II) Ministry of Science and Technology, Taiwan, 2022-24 (\$50,608 USD).

MOST Project, “The Wave-Maker: Mou Tun-Fei, Cinematic Modernisms, and Sinophone Film Historiographies” (I) Ministry of Science and Technology, Taiwan, 2021-22 (\$19,560 USD).

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

Cinematic Modernisms (grad seminar), Fall 2022

Sophomore Composition 1, Fall 2020, Fall 2021, Fall 2022, Fall 2023

Approaches to Literature 1, Fall 2020, Fall 2021

Sophomore Composition 2, Spring 2021, Spring 2022, Spring 2023, Spring 2024

Approaches to Literature 2, Spring 2021, Spring 2022, Spring 2023, Spring 2024

Introduction to Film, Spring 2021, Spring 2022, Fall 2023

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.

CET Program Taipei

Sinophone Cinemas 1980-2000, Spring 2023, Fall 2024

PROFESSIONAL SERVICES AND APPOINTMENTS

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

Undergraduate Advisor. Washington University in St. Louis. 2019-2020,
National Taiwan University, 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*, *Wenshan Review*, *Chung-Wai Literary Quarterly*, *Concentric*, *Tamkang Review*, *Journal of Art Studies*

LANGUAGES

Fluent in Chinese and English. Translation Competence in French.

PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies
Association for Asian Studies