

JEAN MA  
Associate Professor of Art and Art History

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## PROFESSIONAL EXPERIENCE

2013 to present

Associate Professor of Art and Art History, Stanford University

2006-13

Assistant Professor of Art and Art History, Stanford University

2003-06

Assistant Professor of Film and Electronic Arts, Bard College

2002-03

Preceptor, University of Chicago  
Committee on Cinema and Media Studies

2001-02

Lecturer, University of Chicago  
Humanities Core Curriculum in Media Aesthetics and  
Department of English

## EDUCATION

2003 Ph.D.

University of Chicago  
Department of English and Committee on Cinema and Media Studies

1998 M.A.

University of Chicago, Department of English

1995 B.A.

University of California at Berkeley  
With Highest Honors conferred by Department of English

## PUBLICATIONS & CURRENT RESEARCH

### MONOGRAPHS AND EDITED VOLUMES

*Melancholy Drift: Marking Time in Chinese Cinema*, Hong Kong University Press, 2010

Special issue on "Sound and Music," coedited with Matthew Johnson, *Journal of Chinese Cinemas* 7.3 (October 2013)

*Still Moving: Between Cinema and Photography*, coedited with Karen Beckman, Duke University Press, 2008

Forthcoming:

*Sounding the Modern Woman: The Songstress of Chinese Cinema* (Duke University Press, 2015)

#### ARTICLES AND CHAPTERS

"A Revenge Theory of Cinematic Action," *Criticism*, forthcoming (refereed)

"Hong Kong Mambo," *Camera Obscura*, forthcoming

"A Reinvention of Tradition: Hou Hsiao-hsien's *The Puppetmaster*," anthology on Hou Hsiao-hsien, edited by Richard Suchenski and Haden Guest, forthcoming

"Close Reading: The Mise-en-scène of Song Performance," *The Cine-files: A Scholarly Journal of Cinema Studies*, 2013, [www.thecine-files.com](http://www.thecine-files.com)

"Delayed Voices: Music, Intertextuality, and Gender in *The Hole*," *Journal of Chinese Cinemas* 5.2, August 2011: 123-139 (refereed).

"Tsai Ming-liang's Haunted Movie Theater," in *Global Art Cinema: New Theories and Histories*, edited by Rosalind Galt and Karl Schoonover, Oxford University Press, 2010, pp. 334-350.

"Photography's Absent Times," in *Still Moving: Between Cinema and Photography*, Duke University Press, 2008, pp. 98-118.

"Introduction," coauthored with Karen Beckman, *Still Moving: Between Cinema and Photography*, Duke University Press, 2008, pp. 1-19.

"Discordant Desires, Violent Refrains: *La Pianiste*," *Grey Room* 28 (Summer 2007): 6-29 (refereed). Reprinted in *A Companion to Michael Haneke*, edited by Roy Grundmann, Blackwell Publishing, 2010, pp. 511-531.

"Doubled Lives, Dissimulated Histories: Hou Hsiao-hsien's *Good Men, Good Women*," *Post Script* 22.3 (Summer 2003): 21-33 (refereed).

#### INVITED TALKS

- 2014 "Gender, Modernity, and the Death of the Singer," *Voices of Asian Modernity: Women, Gender, and Sexuality in Asian Popular Music of the 20<sup>th</sup> Century*, University of Pittsburgh, April
- 2014 "Film Songs and the Beginnings of Chinese Sound Cinema," *Cinema Studies Colloquium*, University of Pennsylvania, February
- 2013 "The Cinema Goes Nightclubbing," *Chinese-language Cinema: Text, Context and History*, Hong Kong Baptist University, June
- 2012 "The Languages of Musical Performance in Postwar Mandarin Cinema," *Language, Culture, and Power: The Linguistic Field in Early Twentieth Century China*, Princeton University, April
- Respondent, "Planning Art and the Art of Planning: Private Tastes and Public Desires in Republican China," Berkeley-Stanford Graduate Student Conference in Modern Chinese Humanities, University of California, Berkeley, April
- 2011 "Dise/embodied Voice: The Songstress and the Mechanics of Stardom in Postwar Mandarin Cinema," Centre for Media and Communication Research, Hong Kong Baptist University, November
- "Sounding out the Modern Girl: The Songstress of Chinese Cinema," Asian Pacific Studies Institute, Duke University, September
- 2010 "Tsai Ming-liang's Intertextual Songstress," *History, Literature, and Auteurs: Revisiting New Taiwan Cinema*, Academia Sinica, Taipei, October
- "Between Carmen and Camille: Tracing the Songstress in Postwar Hong Kong Film," Center for Chinese Studies Brown Bag Lecture Series, University of California, Berkeley, September
- "Queer Nostalgia in *Goodbye, Dragon Inn*," *China-West: Cosmopolitics, Memory, and Visual Media in the 21<sup>st</sup> Century*, University of Hong Kong, June
- "Object Lessons: The Essay Film," Film and Philosophy Conference, Stanford Humanities Center, Stanford University, January
- 2009 "The Haunted Movie Theater," *Spaces of Asian Cinema*, University of California, Davis, November
- 2008 "The Moving Image between Gallery and Theater," *New Media in China: The Documentary Impulse*, University of California, Berkeley, December
- 2007 *Discussant, Anxiety, Urgency, Outrage, Hope: A Conference on Political Feeling*, Franke Center for the Humanities, University of Chicago, October

- 2006 "Long Take Realism as Regional Style: Between National Brands and Global Traditions," Trans-Asian Cinema, New York University, April
- 2005 Discussant, From Past to Future: 100 Years of Chinese Cinema, City University of New York, October
- 2004 "Melancholy History and Cinematic Memory," Remembering to Be Chinese: History, Commemoration, and Identity in Greater China, Fairbank Center for East Asian Research, Harvard University, 2004
- 2003 Respondent, China's Long Twentieth Century Symposium, University of Chicago, April
- Pre-screening lecture, *Black Narcissus*, Gene Siskel Film Center at the School of the Art Institute, Chicago, April
- 2002 Pre-screening lecture, *Crouching Tiger, Hidden Dragon*, University of Chicago, January
- "*The Puppetmaster: A Reinvention of Tradition*," 10 January 2002, University of Chicago - China's Long Twentieth Century Workshop
- 2001 "New Waves, Native Shores, and a Global Vernacular: The Films of Hou Hsiao-hsien," Mass Culture Workshop, University of Chicago, March

#### REFEREED TALKS

- 2013 "Surface Tension: The Fate and Stakes of Close Analysis," Society for Cinema and Media Studies Annual Conference, Chicago, March
- 2012 "A Revenge Theory of Cinematic Action," World Picture Conference, University of Sussex, November
- Respondent, "Home, Sweet Home: History and Politics of Home-Space in Taiwanese Cinema," Society for Cinema and Media Studies Annual Conference, Boston, March
- 2011 "Music, Intertextuality, and Gender in *The Hole*," Association for Asian Studies and International Convention of Asian Scholars Joint Conference, Honolulu, April
- 2010 "Grace Chang, Cathay, and the Hong Kong Film Musical," Society for Cinema and Media Studies Annual Conference, Los Angeles, March
- 2007 "From Flanerie to Cruising," Society for Cinema and Media Studies Annual Conference, Chicago, March

- 2006 "Discordant Desires: *The Piano Teacher*," Society for Cinema and Media Studies Annual Conference, Vancouver, March
- Panel organizer and chair, "Rethinking Shock Value: Contemporary Representations of Sexuality," Society for Cinema and Media Studies Annual Conference, Vancouver, March
- 2005 "Photography's Absent Times," Out of Time: Theorizing the Cultural and the Political, University of Minnesota, October
- Discussant, "Mainstreaming Asian Studies: Facing Asia in the Liberal Arts Curriculum," New York Council of Asian Studies Annual Conference, SUNY New Paltz, September
- 2004 "Mourning, Photography, Counter-Memory," Society for Cinema and Media Studies Annual Conference, Atlanta, March
- "Flashback: Between History and Popular Memory," Society for Cinema and Media Studies Annual Conference, Minneapolis, March
- 2002 "Propaganda, Puppet Theater, and Popular History," North American Taiwan Studies Association Annual Conference, University of Chicago, June
- Respondent, "Media: Sites of Political Competition," North American Taiwan Studies Association Annual Conference, University of Chicago, June

#### **AWARDS & HONORS**

- 2013 Michelle R. Clayman Institute for Gender Research Fellowship
- 2012 Freeman-Spogli Institute Hewlett Faculty Grant
- 2004 Course Development Grant, Freeman Foundation Undergraduate Asian Studies Funding Initiative
- 2001 Franke Institute for the Humanities Doctoral Fellowship and Residency, University of Chicago
- 2001 Collegium Sacilense, Pordenone Silent Film Festival
- 2000 Tillotson Travel Award, University of Chicago
- 1996-2000 University of Chicago Fellowship
- 1990-1994 Honorary Regents Scholarship, University of California at Berkeley

## TEACHING & ADVISING

### COURSES DESIGNED AND TAUGHT

Chinese Auteurs  
Chinese Cinema  
Gender and Sexuality in Chinese Cinema  
East Asian Cinema  
Indian Cinema  
American Avant-Garde Film  
Projection  
Cinematic Time  
Theories of Film  
Genre  
The Cinematic Imagination of Horror  
Introduction to Film Studies  
History of World Cinema, 1960-Present  
Movies and Methods  
Fundamentals of Cinematic Analysis: Film Sound

### GRADUATE SEMINARS

Frankfurt School Media Theory  
The Still Moving Image  
Sound Technology  
Chinese Cinema: Issues and Methods