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PROFESSIONAL EXPERIENCE

**Department of Comparative Literature and Foreign Languages,
University of California, Riverside.**

- **Associate Professor of French and Comparative Literature**, July 1, 2003 – .
- **Assistant Professor of French and Comparative Literature**, July 1, 1997 – June 2003.

Visiting Assistant Professor of French, Department of French and Italian,
University of Pittsburgh, Spring 1997.

EDUCATION

Brown University, Ph.D./M.A., Comparative Literature, specialization in
French, 1995/1992.

Harvard University, B.A. *magna cum laude*, Literature, 1986.

FILM STUDIES

Université de Paris III - Sorbonne Nouvelle, DEA (Diplôme d'Etudes
Approfondies), **mention très bien**, recherches cinématographiques et
audiovisuelles.

PUBLICATIONS

BOOK

Waxworks: A Cultural Obsession. University of Minnesota Press, June
2003.

ARTICLES (selected)

**“Translating Crepes: Politics, Economics and Culture in Philippe
Massonnet’s ‘La crêperie de Pékin’,”** *Cuisine and Symbolic Capital: Food in
Film and Literature*. Editor: Cheleen Mahar. Cambridge Scholars Press.
Cambridge, England. Forthcoming 2010.

**“The Sinofrench as Francophone: Hou Hsiao-hsien’s *Flight of the Red
Balloon* and Dai Sijie’s adaptation *Balzac and the Little Chinese Seamstress*,”**
New Cinemas (Intellect, Leeds), January 2010, forthcoming.

“Transnational Chinese Cinema with a French Twist: Emily Tang Xiaobai’s *Conjugation* and Jia Zhangke’s *The World as Sinofrench Films*,” *Modern Chinese Literature and Culture*, Fall 2009, 21.2, forthcoming.

“Near Kisses: ‘L’Amour entre filles’ in Taiwanese Cinema since 2000,” **Appel Asie Expo**, 15th LYON ASIAN FILM FESTIVAL, ASIAN CONNECTION, Eds. Jean-Pierre Gimenez and Corrado Neri. November 2009, forthcoming.

“Stolen Images: Photographing Human Subjects in Champfleury and Tournier,” *Dalhousie French Studies*, Canada, Fall 2009, forthcoming.

“Contemporary Sinofrench Cinema: the Circulation of Hou Hsiao Hsien's Red Balloon.” *Journal of Shanghai University* (Shanghai Forum for Film Studies 2008/Shanghai University Film Art Journal), pp.212-221.

“Contemporary Franco-Chinese Cinema: Translation, Citation and Imitation in Dai Sijie’s *Balzac and the Little Chinese Seamstress* and Tsai Ming-Liang’s *What Time is it There?*” *Quarterly Review of Film and Video* 22.4, pp.11-20.

CONFERENCES and LECTURES (selected)

“Translating ‘Chinese’ Languages, Cultures and Ethnicities into French: Wei-wei’s *Une fille Zhuang*,” Literatures, Borders and Limits, PPF Europe-Asie, University of Lyon III, 03/1 (pending) and American Association of Chinese Studies, Cal State Fullerton, 10/08.

“Contemporary Sinofrench Cinema: the Circulation of Hou Hsiao Hsien's Red Balloon,” **Lecture, English Department/ Film Studies Program**, National Central University, Jhongli City, Taiwan, 10/31/2008 and “Locality, Translocality, and DeLocality Cultural, Aesthetic, and Political Dynamics of Chinese-Language Cinema,” International Conference. Shanghai, China. School of Film and Television & Technology, Shanghai University, 7/12/2008.

“Cinematic Import/Export: Traveling between France and China,” France and China Conference: Cultural and Educational Perspectives, School of Modern Languages, HKU and the French Consulate of Hong Kong and Macau, University of Hong Kong, 6/08.

“From *La Crêperie de Pékin* to Chen Soleil d’Est: Importing Cuisine, Resisting Fusion,” 4th Interdisciplinary and Multi-Cultural Conference on Food Representation in Literature, Film and the Other Arts, University of Texas, San Antonio, 2/06.

“Franco-Chinese Cinema in the Age of Globalization,” Modern Language Association, San Diego, CA, December 2003.