

## Muyang Zhuang, Ph.D. 莊沐楊

E-mail: [zhuangmuyang@tongji.edu.cn](mailto:zhuangmuyang@tongji.edu.cn); [muyangzhuang@hotmail.com](mailto:muyangzhuang@hotmail.com)

Website: <https://zhuangmuyang.wixsite.com/muyangzhuang>

### EMPLOYMENT

**TONGJI UNIVERSITY, College of Arts and Media — March 2024 to present**  
Assistant Professor

### EDUCATION

**HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY, Division of Humanities — Sept. 2019–July 2023**

Ph.D. in East Asian Film and Media Studies

**PEKING UNIVERSITY, School of Arts — Sept. 2016–July 2019**

Master of Art (Art Theory)

**PEKING UNIVERSITY, School of Arts — Sept. 2012–July 2016**

Bachelor of Literature (Theory and History of Arts)

### PUBLICATIONS

#### Journal Articles

Unfinished Go Game: Mediatized Memory and the Transnational Travels of *Hikaru no Go* in China, *Mechademia: Second Arc*, Vol. 16(2), 2024 Summer: 163–178.

Animation of Experiment: The Science Education Film and Useful Animation in China, *Animation: An Interdisciplinary Journal*, 2023, Vol. 18(2): 152–166.

Cartooning collaboration: cultural production and the image of rural North China under Japanese occupation, *Cultural and Social History*, 2023, Vol. 20 (4): 573–595.

Visualizing Folk Love Songs: De/politicization of Sinicized Cartoons in North China under Japanese Occupation, *Twentieth-century China* 48, no. 1, January 2023: pp. 70–85.

Landscape as Affective Medium: Pacificism and Nostalgia in Feng Zikai's Wartime Landscape Cartoons (in Chinese, 作為情感媒介的山水——豐子愷抗戰時期風景漫畫中的反戰與鄉愁), *Art criticism* (藝術評論) no. (2023): p. 129–141.

Animation and Science: Visualization of the Production of Knowledge (in Chinese, 動畫與科學: 知識生產的視覺建構), *Contemporary Animation* (當代動畫) no. 4(2022): pp. 76–82.

Plasmaticness as Art Theory: Animism, Historical Materialism, and the Labor of Art (in Chinese, 作為藝術理論的原生質性: 泛靈論、歷史唯物主義與藝術中的勞動), *Journal of Beijing Film Academy* (北京電影學院學報) no. 10(2021): pp. 31–37. [CSSCI; PKU; AMI]

Revolutionary Potency and Reflexivity of Object: Vertov, Eisenstein, and Animation Theories of Soviet Avant-Garde (in Chinese, 物的革命潛能與自反: 維爾托夫、愛森斯坦與蘇聯先鋒派動畫觀), *Film Art* (電影藝術) no.4(2021): pp. 118–124. [CSSCI; PKU; AMI]

Beyond the Debate between Xu Beihong and Xu Zhimo: Art Criticism, Clash of the New and the Old, and the National Art Exhibition, 1929 (in Chinese, 不止“二徐論戰”——1929年全國美展視野下的藝術批評及新舊爭鳴), *Art criticism* (藝術評論) no.12 (2020): pp. 24-39. [AMI]\*

\*Selected by *Plastic Art, Reprinted Journal Materials of Renmin University* (人大複印報刊資料: 造型藝術) no. 3, 2021. [equiv. CSSCI]

Perspective of Thing and the Objectivity of Animation (in Chinese, 物視角與動畫電影的客觀性), *Movie Review* (電影評介) no. 22 (2020): pp. 86-90. [PKU; AMI]

Presentation, Reproduction and Self-discipline of an Ethnic Group to be Identified: Mangs in Images and Cultural Archives (in Chinese, 待識別族群的呈現、複製與自我規訓——影像與文化檔案中的「莽人」), *Cultural studies quarterly* (文化研究季刊) no.167 (2019): pp. 23-44.

Art and Ideology in Changing Time: Contemporary Inspiration of Lu Xun's Art Proposal (in Chinese, 變革時代的藝術與意識形態——魯迅藝術主張的當代啟發), *Ethnic Art Studies* (民族藝術研究) no. 2(2017): pp. 77-83.

Nationality and Universality in Contemporary Chinese Martial Arts Film: A Study on *The Grandmaster* (in Chinese, 當代中國武俠電影的中國性元素與世界性元素分析——以《一代宗師》為例), *Creation and Criticism* (創作與評論) no. 24(2015): pp. 41-44.

### Book Chapters

“Mickey Mouse's Trip to Republican China: Pictorial Culture and Transnational Media-Mix” in *A Century of Magic: Examining the Disney Cultural Legacy* eds. Robyn Muir, Rebecca Rowe, Hannah Helm, and Emily Aguiló-Pérez. Lexington Books, 2024.

“Cartoon Visuality: The Wan Brothers' *Manhua* and Early Chinese Animation” in *Encyclopedia of Animation Studies Volume 1: Histories and Geographies* (Bloomsbury reference) eds. Malcolm Cook, Natália Pinazza, Stefanie Van de Peer, and Daisy Yan Du. Bloomsbury, 2024.

“Nationality and universality in contemporary Chinese martial arts film: a study on *The Grandmaster*” (in Chinese, 當代中國武俠電影的中國性元素與世界性元素分析——以《一代宗師》為例), in *Culture Soft Power of Chinese Stories* (中國故事的文化軟實力), edited by Wang Yichuan, Nanjing: Jiangsu People's Publishing, Ltd, Phoenix Fine Arts Publishing, Ltd. 2016.

### Short Essays and Reviews

“Acting Like the Animator: Broadcaster, Weather Report, and the Useful Animation on Chinese TV,” *animationstudies* 2.0, Feb. 14, 2022: <https://blog.animationstudies.org/?p=4355>

“*Bell Boy*: Cartoonists and Animated Filmmaking in Southern China, 1940–1949,” Association for Chinese Animation Studies, Nov. 2, 2021: <https://acas.world/2021/01/29/a-literature-review-on-manhua-studies/>

觀看、世界、運動：讓-呂克·南希論電影 [Viewing, world, and movement: Jean-Luc Nancy on Cinema], 字花 (*Zihua*), no. 94 (Nov.-Dec., 2021).

“A Literature Review on Manhua Studies,” Association for Chinese Animation Studies, Jan. 29, 2021: [acas.ust.hk/2021/01/29/a-literature-review-on-manhua-studies/](https://acas.ust.hk/2021/01/29/a-literature-review-on-manhua-studies/)

## Translations

弗朗西斯科·卡塞蒂, 莊沐楊譯: “后电影时代电影存续”, 《闪速前进——后电影理论文选》(上海文艺出版社, 2023) (Chinese translation of Francesco Casetti, “Chapter 8: The Persistence of Cinema in a Post-Cinematic Age” in Francesco Casetti, *The Lumière Galaxy: Seven Key Words for the Cinema to Come*, New York: Columbia University Press, 2015)

威利·明岑貝格, 莊沐楊譯: 征服電影！關於是否使用無產階級電影宣傳的提議 (Willi Münzenberg: “Capture the Film! Hints on the Use of, Out of the Use of, Proletarian Film Propaganda”. Originally published in the *Daily Worker*, 23 July 1925), 北京電影學院學報 2017年04期, pp. 117-118 (*Journal of Beijing Film Academy*, No.04, 2017).

## CONFERENCES

### Panel Organizer

Session 101A - A Hybrid Media: Locating Animation in Postwar East Asia, MLA 2023 Annual Convention. (Jan. 5, 2023)

Presider: Michael Baskett (University of Kansas)

Organizer: Muyang Zhuang (HKUST)

Panelists: Laura Lee, (Florida State University), Jason Douglass (Yale University), Muyang Zhuang (HKUST)

### Presenter

“From Zagreb to Shanghai: Chinese Animation in the Context of the Late Cold War”. 二十世纪下半叶亚洲电影的多元景观国际会议 “Diverse Landscapes of Asian Cinemas in the Second Half of the Twentieth Century International Conference”, School of Film at Xiamen University (Dec. 18–21, Xiamen).

動畫與視覺怪獸性 “Animation and Visual Monstrosity”. 第八屆北京電影學院藝術學論壇 The 8th Art Forum of BFA (Nov. 11-12, 2023, Beijing).

“Animation of Experiment: The Science Education Film and Useful Animation in China”. Panel E3: “Be Real, But More: Extending Documentary Cinema and Filmmaking in the PRC,” BACS Conference 2023 (Sept. 7–8, London, UK).

“Materiality and the Sense of Material: The Trace and Textuality of Animation”. Japan Society for Animation Studies 25th Anniversary Conference with Society for Animation Studies (Aug. 19–20, Yokohama and online, \*Awarded Best Presenter).

“Mickey Mouse’s Trip to Republican China: Pictorial Culture and Transnational Media-Mix”. Disney, Culture, and Society Research Network Annual Conference (June 26–29, 2023, online).

“Get Dressed and Removed Your Tattoos: Anime’s Two Bodies on China’s Streaming Media”. Mechademia Kyoto Conference (May 27–29, 2023, Kyoto).

“Worldmaking by Cartooning: Animated Comedies in Early PRC”. Session 101A - A Hybrid Media: Locating Animation in Postwar East Asia, MLA 2023 Annual Convention. (Jan. 5, 2023, online)

從物質性到物質感: 動畫影像的痕跡與肌理 “Materiality and the Sense of Material: The Trace and Textuality of Animation”. 第七屆北京電影學院藝術學論壇 The 7th Art Forum of BFA (Oct. 29-30, 2022, online)

“Manhua, Rural China, and Wartime Sino-Japanese Collaboration, 1937–1945”. East Asian Comics Conference (Sept. 16, 2022, Lyon and online)

“Cartoon Visuality: The Wan Brothers’ *Manhua* and Early Chinese Animation, 1921–1940”. The 31st International Screen Studies Conference (July 1-3, 2022, online)

“Animation Eye: Animated Effects and the Science Education Film in the PRC”. Society for Animation Studies Annual Conference 2022 (June 26- July 3, 2022, online)

“Re-mediatized Memory and the Transnational Travel of *Hikaru no Go* in China”. Mechademia Conferences on Asian Popular Cultures: “Migration and Transition” (June 28-29, 2022, Los Angeles and online)

“A Da, Manhua, and the Aesthetics of Animation in Post-socialist China”. Chinese Film Aesthetics Conference, University of Nottingham Ningbo China (May 6–7, 2022, online)

“Mapping by Failures: Chinese Animation and the Chongqing-Hong Kong Nexus, 1941–1949”. AAS annual conference 2022 (Mar. 24-27, 2022, online)

作為藝術理論的原生質性: 泛靈論、歷史唯物主義與藝術中的勞動 “Plasmaticness as Art Theory: Animism, Historical Materialism, and the Labor of Art”. 北京大學藝術學院國際博士生學術論壇 (特別推薦論文) International Doctoral Student Forum of Art Studies Peking University 2021, (Sept. 2-4, 2021, awarded “Special Mentioned Paper”)

“Remediatized Memory: Transnational and Transmedial Travels of *Hikaru no Go*”. 2021 Early Career Researchers and Graduate Students Conference (September 2-3, 2021, online)

“Hua Junwu’s Cartoons and the Unmaking of National-Style Animation”. Association for Chinese Animation Studies Inaugural Conference (Mar. 1–May 12, 2021, online)

“Visualizing *Folk Love Songs*: De/politicization of Sinicized Cartoons in North China under Japanese Occupation”. Culture of Occupation: New Paradigms, Models and Comparisons conference, the COTCA project at the University of Nottingham (Apr. 14–17, 2021, online)

物視角與動畫電影的客觀性 “Perspective of Thing and the Objectivity of Animation,” 北京國際電影節·第27屆大學生電影節國際青年學者論壇 (優秀論文) International Young Scholars Conference of the 27<sup>th</sup> College Student Film Festival (Sept. 2020, awarded “Outstanding Paper”)

藝術批評家的心靈鏡像——從《夏濟安日記》中的觀影趣味看 “Reflection of an Art Critic’s Private Life: Film Reviews in *The Diary of Hsiah Tsi-an*,” 第十二屆全國藝術學年會暨“跨界視野中的藝術理論”學術研討會 The 12th National Conference of Arts (Nov. 16-27, 2016, Nanjing)

## TEACHING AND RESEARCH EXPERIENCE

### Teaching Assistant

2022–23, Spring Term (Feb. – May, 2023): HUMA2330/CORE2606 - Anime, Division of Humanities, HKUST [Lecture: “*Metropolis*: From German Expressionism to Anime”]

2022-23, Fall Term (Sept. – Nov., 2022): HUMA1210 - Chinese Women on Screen, Division of Humanities, HKUST

2021-22, Spring Term (Feb. – May, 2022): HUMA3250 - Independent Cinema in Contemporary China, Division of Humanities, HKUST [Lecture: “Four Springs, Two Film Festivals, One Dragon Logo”]

2021-22, Fall Term (Sept. – Nov., 2021): HUMA5490 - Liaozhai and Story Creation, Division of Humanities, HKUST

2020-21, Spring Term (Feb. – May, 2021): HUMA3201 - Animation: A Global Perspective, Division of Humanities, HKUST [Lecture: “Manga Vision: Intermediality and Contemporary Japanese Animation”]

2020-21, Fall Term (Sept. – Nov., 2020): HUMA1210 - Chinese Women on Screen, Division of Humanities, HKUST

2019-20, Spring Term (Feb. – May, 2020): HUMA3250 - Independent Cinema in Contemporary China, Division of Humanities, HKUST [Lecture: “Decentralized Events: An Overview on Independent Cinema in China’s New Era”]

2017–18, Fall Term (Sept. 2017 – Jan., 2018): Art Theory: An Introduction, School of Arts, Peking University

2016–17, Spring Term (Feb. – June, 2017): Introduction to Aesthetics, School of Arts, Peking University

### **Research Assistant**

Jobs: a. Collecting related materials; b. Writing summaries and reports; c. Conducting fieldwork at China Film Archive (Beijing); d. performing other duties as assigned

2023 Summer (July – August, 2023)

2023 Winter (January, 2023)

2022 Summer (July – August, 2022)

2022 Winter (January, 2022)

2021 Summer (July – August, 2021)

2021 Winter (January, 2021)

2020 Summer (July – August, 2020)

2020 Winter (January, 2020)

### **AWARDS AND SCHOLARSHIP**

HKUST RedBird Academic Excellence Award for Continuing PhD Students in 2022-23

Bai Xian Asia Institute, Asian Future Leaders Scholarship Program, HKUST (2019–2023)

Outstanding Graduates of Peking University, 2019

Outstanding Graduates of Beijing, 2016

Outstanding Graduates of Peking University, 2016

### **LANGUAGE SKILLS**

Chinese: Mandarin (native), Teochew (native), Cantonese (fluent), Hokkien (fluent)

English (fluent)

Japanese (JLPT N1)