

## CURRICULUM VITAE

### Shengqing Wu 吳盛青

Division of Humanities  
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### POSITIONS

Fall 2020-	Professor of Chinese Literature, Division of Humanities, Hong Kong University of Science and Technology.
Fall 2014-Spring 2020	Associate Professor of Chinese Literature, Division of Humanities, Hong Kong University of Science and Technology.
Fall 2016-Spring 2017	Harvard Yenching Institute Visiting Scholar.
July 2013-Spring 2014	Associate Professor of Chinese Literature, Dept. of Asian Languages and Literatures, Wesleyan University.
Fall 2006-Spring 2013	Assistant Professor of Chinese Literature, Dept. of Asian Languages and Literatures, Wesleyan University.
Fall 2008-Spring 2009	Co-chair, Dept. of Asian Languages and Literatures, Wesleyan University.
Fall 2005-Spring 2006	An Wang Postdoctoral Fellow, the Fairbank Center for Chinese Studies, Harvard University.
Fall 2004-Spring 2006	Visiting Assistant Professor of Chinese, Dept. of Modern & Classical Languages, Literatures and Cultures, University of Kentucky.
Fall 2002-Spring 2003	Visiting Lecturer, Dept. of Asian Literatures and Cultures, University of Minnesota, Twin Cities.

### EDUCATION

Sept., 2004	Ph.D., Chinese Literature, Department of Asian Languages and Cultures, University of California, Los Angeles (UCLA).
July 1995	M.A., Chinese Literature, the Research Institute of Classical Texts, Fudan University.
July 1992	B.A., with Honors, Department of Chinese Literature, Fudan University, Shanghai.

### PUBLICATIONS

#### Books

*Photo Poetics: Chinese Lyricism and Modern Media*

(Columbia University Press, 2020), 364 pages.

<http://cup.columbia.edu/book/photo-poetics/9780231192217>

*Modern Archaics: Continuity and Innovation in the Chinese Lyric Tradition 1900-1937* (Harvard University Asia Center, 2013), 437 pages.

<https://www.hup.harvard.edu/catalog.php?isbn=9780674726673>

Reviewed in *Harvard Journal of Asiatic Studies* (HJAS), *Journal of Asian Studies* (JAS), *Chinese Literature: Essays, Articles, Reviews* (CLEAR), *China Quarterly*, *Modern Chinese Literature and Culture*, *The Ezra Pound Society*

*Journal*, New Books in East Asian Studies podcast, *Journal of East China Normal University* 華東師範大學學報, and *Yangtze River Academic* 長江學術.

## Research Articles & Book Chapters

“Lyrical Looking and World Visions in Late Qing Poetry on Overseas Journeys.” *PRISM: Theory and Modern Chinese Literature*, vol. 20, no. 1 (forthcoming).

“Figuring Time: Lyricism in Contemporary Chinese Poetic Films,” in *Routledge World History of Chinese Literature*, edited by Yingjin Zhang (London: Routledge, 2023), 361-372.

“The Kiss as an Art of Love: Touch, Sensuality, and Embodied Experience in Modern Chinese Culture”. In *Sensing China: Modern Transformations of Sensory Culture*, eds. Shengqing Wu and Xuelei Huang (London: Routledge, 2023), 99-127.

“現身說法、人生如戲：論清末民初化裝攝影中的戲劇性 Life is like a Drama: On the Theatricality of Late Qing Costume Photography,” special issue on “圖像，想象與現代性：晚清民國視覺文化研究 Images, Imagination, and Modernity: Studies in late Qing and Republican Visual Culture,” *Shishu shoucang yu jianshang* 藝術收藏與鑒賞, no. 6 (2022): 3-33.

“Nostalgic Fragments in the Thick of Things: Yuan Kewen (1890-1931) and the Act of Remembering,” Special issue on “Emotion and Visuality in Chinese Literature and Culture”, *Journal of Chinese Literature and Culture* 6:1 (2019): 239-271.

“我愿把我的靈魂浸入在你的靈魂裡：五四情書 On May Fourth Love Letters,” 五四@百年 *May Fourth Centennial*, eds. David Der-wei Wang and Mingwei Song (Taipei: Lianjing, 2019), 159-166.

“落葉哀蟬曲：珍妃之死、香草美人、家國之喻 The Song of Fallen Leaves: The Death of Zhenfei, Fragrant Plants, and National Allegories,” 嶺南學報 *Lingnan Journal of Chinese Studies*, No. 6 (2018): 163-194.

“1900, Summer and Fall: Fallen Leaves, Grieving Cicadas, and Poetic Mourning after the Boxer Rebellion”; “1909, November 13: A Classical Poetry Society through Revolutionary Times.” In David Der-wei Wang, ed. *A New Literary History of Modern China* (Cambridge, MA: Harvard University Press, 2017), 167-172; 225-231.

“A Paper Mirror: Autobiographical Moments in Modern Chinese Poetry”, *Journal of Chinese Literature and Culture*, 3.2 (2016): 312-334.

“重層的自我影像：抒情傳統與現代媒介 On Multiple Selves: Lyrical Tradition and Modern Media,” *Bulletin of the Department of Chinese Literature National Chengchi University* 政大中文學報, No. 26 (Dec., 2016): 31-73.

“把滄海桑田作艷吟：呂碧城海外詞中的情欲空間和文化翻譯 Emotional Space and Cultural Translation in Lü Bicheng’s Overseas Lyrics,” *現代中文學刊 Journal of Modern Chinese Studies*, No.6 (Dec., 2016): 23-39.

“相思之影：清末民初照相文化中的情感地圖 The Image of Love Longing: Photographic Culture and Typography of Feelings,” in *旅行的圖像與文本：現代華語語境中的媒介互動 Traveling Image and Text in Modern China* (Shanghai: Fudan University Press, 2016), 127-158.

“Between Tradition and Modernity: Contested Classical Poetry.” In Kirk Denton ed., *The Columbia Companion to Modern Chinese Literature* (New York: Columbia University Press, 2016), 55-61.

“Classical Poetry, Photography, and the Social Life of Emotions in 1910s China,” in Grace S. Fong ed., *Paul Hsiang Lecture Series on Chinese Poetry*, vol. 7 (2015), 107-148.

“Dangerous Light: Chi Lingyun and her Poetry,” Co-author (with Eleanor Goodman). *Chinese Literature Today*, vol. 4, no.2 (fall, 2014), 54-61.

“彩筆調和兩半球：呂碧城海外詞中的文化翻譯 On Cultural Translation in Lü Bicheng’s Overseas Poetry.” In Ko Chia Cian and Cheng Yu-yu eds., *文學·經典·現代意識 Literature, Canons and Modern Consciousness* (Taipei: Maitian, 2014), 102-125.

“亡國人·採珠者·有情的共同體：民初上海遺民詩社研究 Poetry Societies in Early Republican Shanghai,” *中國現代文學研究叢刊 Modern Chinese Literature Studies*, no. 4 (2013): 46-61. Journal’s excellent paper award for 2013.

“風雅難追攀：民初士人禊集與詩社研究 Classical Poetry Clubs in Republican China,” in *抒情傳統與維新時代：辛亥前後的文人、文學、文化 Lyricism and the Reformist Era*, co-edited by Wu Shengqing and Ko Chia Cian (Shanghai: Shanghai Literature and Arts Publishing House, 2012), 24-74.

“Gendering the Nation: The Proliferation of Images of Zhen Fei (1876-1900) and Sai Jinhua (1872-1936) in Late Qing and Republican China,” *Nan nü: Men, Women, and Gender in China*, vol.11, no.1 (Spring, 2009): 1-64.

“Contested *Fengya*: Classical Poetry Clubs in Republican China,” *Literary Societies of Republican China*, ed. Kirk A. Denton & Michel Hockx (Lanham, MD: Lexington Books, 2008), 15-46.

“‘Old Learning’ and the Re-Feminization of Modern Space in the Lyric Poetry of Lü Bicheng (1883-1943),” *Modern Chinese Literature and Culture*, vol. 16, no. 2 (Fall 2004): 1-75.

## Edited Volumes

Co-editor (with Xuelei Huang), *Sensing China: Modern Transformations of Sensory Culture* (London: Routledge, 2023).

Co-editor (with Zong-qi Cai), the special issue on “Emotion and Visuality in Chinese Literature and Culture,” *Journal of Chinese Literature and Culture* 6:1 (2019), 1-14.

Co-editor (with Ko Chia Cian), the special issue on “二十世紀的舊體詩詞與文化 the Twentieth-century Chinese Classical-style Poetry and Culture,” 中國現代文學 *Modern Chinese Literature*, No. 31 (Spring, 2017).

Editor, 旅行的圖像與文本：現代華語語境中的媒介互動 (*Traveling Image and Text in Modern China*) (Shanghai: Fudan University Press, 2016). Selected for the 2016 Excellent Book list on Photography by 中國攝影 *Chinese Photography*.

Co-editor (with Ko Chia Cian), 抒情傳統與維新時代：辛亥前後的文人、文學、文化 *Lyricism and the Reformist Era* (Shanghai: Shanghai Literature and Arts Publishing House, 2012).

Co-editor (with Mingwei Song), the special issue on “五十年代的文學想像與政治文化：香港、台灣、中國大陸 ‘The Obscure Decade:’ The Literary Imagination in Hong Kong, Taiwan, and the PRC, 1949-1959,” 現代中文文學學報 *Journal of Modern Literature in Chinese*, vol. 9, no. 2 (July, 2009).

## Introductory Essays

Co-author (with Xuelei Huang) of “Sensing China: Modern Transformations of Sensory Culture,” Introduction to *Sensing China: Modern Transformations of Sensory Culture* (London: Routledge, 2023), 1-15.

Co-author (with Zong-qi Cai) of “Introduction: Emotion, Patterning, and Visuality in Chinese Literary Thought and Beyond,” the special issue on “Emotion and Visuality in Chinese Literature and Culture,” *Journal of Chinese Literature and Culture* 6:1 (2019): 1-14.

Co-author (with Ko Chia Cian) of “二十世紀舊體詩詞的內與外 On the Twentieth-century Chinese Classical-style Poetry,” the special issue on “二十世紀的舊體詩詞與文化 the Twentieth-century Chinese Classical-style Poetry and Culture,” 中國現代文學 *Modern Chinese Literature*, No. 31 (Spring, 2017), 27-30.

“The Preface 序言,” 旅行的圖像與文本：現代華語語境中的媒介互動 *Traveling Image and Text in Modern China* (Shanghai: Fudan University Press, 2016), 1-8.

Co-author (with Ko Chia Cian) of “抒情傳統與維新時代：一個視域的形構 Lyricism and the Reformist Era: Directions in the Field” in 抒情傳統與維新時代：辛亥前後的文人、文學、文化 *Lyricism and the Reformist Era* (Shanghai:

Shanghai Literature and Arts Publishing House, 2012). The essay first appeared in *The Yangtze River Criticism* 揚子江評論, no. 5 (2011): 18-31.

Co-author (with Mingwei Song) of “Foreword 序言,” *Journal of Modern Literature in Chinese* 現代中文文學學報 (vol. 9.2, July, 2009): 10-16.

### Book Reviews

Hu Ying, *Burying Autumn: Poetry, Friendship and Loss. Nan nü: Men, Women, and Gender in China* 20 (2018): 332-335.

Nanxiu Qian, *Politics, Poetics, and Gender in Late Qing China: Xue Shaohui and the Era of Reform by Nanxiu Qian. American Historical Review* 122 (1) (2017), 157-158.

Grant Hayter-Menzies, *Imperial Masquerade: The Legend of Princess Der Ling. Nan nü: Men, Women, and Gender in China* 12 (2010): 164-168.

Jon Kowallis, *The Subtle Revolution: Poets of the ‘Old Schools’ during Late Qing and Early Republican China. Chinese Literature, Essays, Articles and Reviews* (Fall, 2007): 194-197.

### Other Publications (in Chinese)

Article: “浮生若夢：中國文學中的一個母題再現 Life is Like a Dream: Reflections on a Motif in Chinese Literature,” *The World of Chinese Literature* 國文天地 (April, 1995): 94-100.

Book: 孤獨的心：偉人的非常人格 *Lonely Hearts: Eccentricity and Creativity* (Shanghai: Shanghai Xuelin Publishing House, 1995). 193 pages.

### Translation

From Chinese into English: Chi Lingyun: “Selected Poems,” (co-translated with Eleanor Goodman). *Chinese Literature Today*, vol. 4, no.2 (fall, 2014), 62-65.

From Chinese into English: Zhu Xueqin, “For a Chinese Liberalism,” *One China, Many Paths*, ed. Chaohua Wang (London: Verso, 2003), 87-107.

### MAJOR FELLOWSHIPS & GRANTS

2020-2023	General Research Fund (GRF), Hong Kong Research Grants Council.
2018	Conference funding from Chiang Ching-kuo Cultural Foundation for International Scholarly Exchange, with Xuelei Huang (University of Edinburgh).
2016-2017	Harvard-Yenching Visiting Scholar Fellowship; unstipended External Newhouse Faculty Fellow at Wellesley College.
2015-2018	General Research Fund (GRF), Hong Kong Research Grants Council.
2013-14	American Research in the Humanities in China Fellowship, American Council of Learned Societies (ACLS).
2010-11	Andrew W. Mellon Foundation summer stipend, Wesleyan University.
2009-10	Junior Scholar Grant, Chiang Ching-kuo Cultural Foundation for International Scholarly Exchange.
2007-08	Andrew W. Mellon Foundation summer stipend, Wesleyan University; Faculty Fellowship, Spring 2008, the Center for the Humanities, Wesleyan University.
2005-06	An Wang Postdoctoral Fellowship, Fairbank Center for Chinese Studies, Harvard University.

2003-04 Chancellor's Dissertation Year Fellowship, UCLA.

## **OTHER PROFESSIONAL EXPERIENCE & SERVICE**

2021- Editorial board member *Chinese Literature: Essays, Articles, Reviews* (CLEAR)  
Editorial board member *Prism: Theory and Modern Chinese Literature* (Duke University Press)

2019-2021 Member of the Humanities Panel for the Hong Kong Research Assessment Exercise (RAE) 2020.

2013-2015 President of the Association of Chinese & Comparative Literature (ACCL).

## **TEACHING EXPERIENCE**

### **Fall 2014-present Associate Professor & Professor, Division of Humanities, HKUST**

Postgraduate courses:

- Chinese Literary History
- Sentimental Republic: Emotion in Modern Chinese Literature
- Accommodating Provocative Others: Translation and Cultural Encounters between China and the West
- Traveling Texts and Images: Modern Chinese Literature and Print Culture
- Fundamentals of Humanities

**Fall 2007-Spring 2013** Assistant Professor, Dept. of Asian Languages and Literatures, Wesleyan University.

- Accommodating Provocative Others: Translation and Cultural Encounters between China and the West
- Nation, Class and Body in twentieth century Chinese Literature and Film
- China's "Others": Hong Kong, Taiwan, and Other Literatures and Films
- Memory and Identity in Contemporary Chinese Literature and Film
- City in Modern Chinese Literature
- Gender Politics in Chinese Literature
- Fourth-year Chinese

**Fall 2004-Spring 2005** Visiting Assistant Professor, Dept. of Modern and Classical Languages, Literatures, and Cultures, University of Kentucky.

- All under Heaven: Conceptions of Chineseness over Time and Space (a seminar co-taught with Kristin Stapleton)
- Beyond Kung-fu: Introduction to Contemporary Chinese Film and Literature
- Gender Politics in Chinese Literature
- Beginning Chinese

**Fall 2002-Spring 2003** Visiting Lecturer, Dept. of Asian Literatures and Cultures, University of Minnesota, Twin Cities

- Gender Politics in Chinese Literature and Culture
- Readings in the Modern Literary Essay
- Ghosts and Desire in Traditional Chinese Narrative
- Introduction to Classical Chinese

## **SELECTED INVITED TALKS and PUBLIC LECTURES**

“Photo Poetics: Chinese Lyricism and Modern Media Culture,” book talk, February 17, 2023, Department of Chinese Studies, National University of Singapore.

“Photo Poetics: Chinese Lyricism and Modern Media Culture,” Zoom book talk, March 30, 2022, Weatherhead East Asian Institute, Columbia University.

“Photo Poetics: Chinese Lyricism and Modern Media Culture,” Zoom book talk, March 2, 2022, Emerging Research on Modern East Asian Literature, Hong Kong University.

“Fantasies of the Self: Chinese Lyricism and Modern Photography.” December 3, 2018, Shanghai, New York University, Shanghai.

“Fantasies of the Self: Chinese Lyricism and Modern Photography.” Society of Fellows Lecture Series, March 12, 2018, Hong Kong University.

“重層的自我影像：抒情傳統與現代攝影 Multiple Selves: Lyricism and Modern Media,” HKUST Public Humanities Lectures, no. 113. Nov., 19, 2017. Hong Kong Museum of History.

“中國抒情傳統與現代攝影 Chinese Lyrical Tradition and Modern Photography,” March 28, 2017, Boston Chinese Photography Association.

“Fantasies of the Self: Multiples, Illusions and Poems in the Photographic Culture of Modern China,” Harvard Yenching Institute, Nov. 8, 2016.

“重層的自我影像：抒情傳統與現代媒介 Multiple Selves: Lyricism and Modern Media” Harvard Chinese Culture Workshop, Chinese Writers’ Association in N. America, New England Chapter, Oct., 13, 2016.

“Fantasies of the Self: Multiples, Illusions and Poems in the Photographic Culture of Modern China,” Department of Chinese Studies, National University of Singapore, March 28, 2016.

“任郎相對喚真真：民國老照片中的真幻、二我、化身 Truth and Illusion in Modern Photography,” Nov. 22 (Sat.), 2014, HKUST Public Humanities Lectures, Hong Kong Museum of History.

“Seeing is (Dis)Believing: Theatricality and Truth Claims in the Photographic Culture of Late Qing China,” Council on East Asian Studies, Yale University, April 21, 2014.

“The Topography of Desire: Classical Poetry, Photography and Male Bonding in 1910s China.” Paul Hsiang Lecture Series on Chinese Poetry, McGill University, April 4, 2014.

“The Topography of Desire: Classical Poetry, Photography and Male Bonding in 1910s China,” gender studies workshop, Fairbank Center for Chinese Studies, Harvard University, April 8, 2011.

“任郎相對喚真真：近代詩歌中的影像寫真與慾望演繹 Photography and Desire in Modern Poetry,” Department of Chinese Literature, National Taiwan University, Oct. 16, 2009.

“O My Love is Like A Red Red Rose: Rendering Modern Love Using Classical Chinese Verse,” The Center for the Humanities, Wesleyan University, March 24, 2008.

“Reading 1900: Allegory and the Experience of Loss in Song Lyric,” East Asian Studies lecture, Princeton University, April 12, 2006.

“Reading 1900: Allegory and the Experience of Loss in Song Lyric,” Fairbank Center Director Seminar, Fairbank Center for Chinese Studies at Harvard University, March 16, 2006.

## **CONFERENCE AND WORKSHOP ORGANIZER**

Co-organizer, “In the Realm of the Senses: Mapping China’s Modern Sensorium” with Xuelei Huang at the University of Edinburg, hosted by the University of Edinburg in June 19-20, 2018.

Organizer, “Intermediation and Sensibilities: New Media Poetics in Modern China,” sponsored by the Harvard Yenching Institute, Harvard University, May 12, 2017.

Organizer, “Comparative Perspectives on Senses, Sensibilities, and Sentiment,” sponsored by the Division of Humanities, Hong Kong University of Science and Technology, May 6-7, 2016, Hong Kong.

Co-organizer (with Yinchu Chen), “Traveling Text/Image/Media: The Association of Chinese and Comparative Literature Conference,” co-sponsored by the International Center for Studies of Chinese Civilization at Fudan University and the Division of Humanities at the Hong Kong University of Science and Technology, June 18-20, 2015, Fudan University, Shanghai.

Organizer, workshop on “旅行的圖像與文本：現代華語語境中的圖文互動 Traveling Image and Text in Modern China,” sponsored by International Center for Studies of Chinese Civilization, Fudan University, Dec. 14-15, 2013.

Co-organizer (with Ko Chia Cian), workshop on “現代中國的古典詩學與文人傳統 Classical Poetry and Literati Culture in Modern China,” funded by the Chiang Ching-kuo Foundation for Scholarly Exchange, co-sponsored by The National University of Taiwan and Fudan University, Taipei, December 14-16, 2012.

Co-organizer (with Mingwei Song), workshop on “Reconfiguring Forms, Genres, and Social Space,” co-sponsored by the Fairbank Center for Chinese Studies at Harvard University and the Chiang Ching-kuo Foundation for Scholarly Exchange, April 28-29, 2006.