

## **Michelle E. Bloom**

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### **PROFESSIONAL EXPERIENCE**

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

- **Director, Program in Comparative Literature, 2004-2007;  
2010 - 2012.**
- **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**

#### BOOKS

***Contemporary Sinofrench Cinemas: Cultural Exchange in the Age of Globalization.*  
Book in Progress.**

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

ARTICLES (selected)

- “**The Intertextuality of Tsai Ming-liang’s Sinofrench film, *Face*,**” *Journal of Chinese Cinemas*, August 2011, 5.2, pp.103-121.
- “**Translating Crepes: Politics, Economics and Culture in Philippe Massonnet’s ‘La crêperie de Pékin’**,” Chapter 1 of *Cuisine and Symbolic Capital: Food in Film and Literature*. Editor: Cheleen Mahar. Cambridge Scholars Press. Cambridge, England. 2010, pp.2-26.
- “**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, pp.198-245.
- “**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, pp.114-135.
- “**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)**

- “**Re-Imagining *The Red Balloon* with a Sinophone Twist: From Albert Lamorisse to Hou Hsiao-hsien, from the French to the Sinofrench,**” *Imagining Chinese Cinemas in the 21<sup>st</sup> Century*, University of Exeter, England, July 2012.
- “**The Three Gorges Dam: the ‘Postscript of Globalization’ in Dai Sijie’s Film *Adaptation, Balzac and the Little Chinese Seamstress*,**” *Film and Environment Symposium*, Chinese University of Hong Kong, April 2012.
- “**The Absent Father of Sinofrench Cinema: Contemporary Taiwanese Cinema and 1950s French Auteurs,**” *Taiwan Film and Culture Symposium*, Opening Event of the Taiwan Research Center, Chinese University of Hong Kong, April 2012.
- “**Le regard francophone sur la Chine: la band dessinée franco-chinoise du *Lotus bleu* (1936) à *Shenzhen* (2000),**” *Colloque : Tintin à Shanghai*, Dept. of French Studies, Fudan University, Shanghai, April 2012.
- “**The Cross-Cultural Makeover: Contemporary Taiwanese Auteurs and the Réunion des Musées Nationaux,**” *Unoriginality and Transnational Innovation panel*, Annual Convention of the American Comparative Literature Association, Brown University, Providence, RI, March 2012.

**“The Construction of the Self and the City in Guy Delisle's Graphic Novel *Shenzhen*,”**  
Graphic Novels and Comics Conference, Manchester Metropolitan University, July 2011.

**"Resisting French: The Franco-Taiwanese Métisse(s) of Cheng Yu-Chieh's 2009 film *Yang-Yang*,"** Literatures, Borders and Limits, Migrations and Citizenship, PPF Europe-Asie,  
University of Lyon III-Jean-Moulin, March 2010.

**“Near Kisses: ‘L’Amour entre filles’ in Taiwanese Cinema since 2000,”** Pacific Ancient  
and Modern Language Association, **“Translating ‘Chinese’ Languages, Cultures and  
Ethnicities into French: Wei-wei’s *Une fille Zhuang*,”** American Association of  
Chinese Studies, Cal State Fullerton, October 2008.

**“Contemporary Sinofrench Cinema: the Circulation of Hou Hsiao Hsien's *Red  
Balloon*,”** Lecture, English Department/Film Studies Program, National Central  
University, Jhongli City, Taiwan, October 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, July 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, June  
2008.

**“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, February 2006.

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

#### **GRANTS and FELLOWSHIPS (selected)**

International Network Partner, **“Chinese Cinemas in the 21<sup>st</sup> Century,”** PI: Song Hwee  
Lim, funded by the Leverhulme Trust, UK. January 2012 – December 2013.