

## Michelle E. Bloom

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### PROFESSIONAL EXPERIENCE

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

- **Full Professor of French and Comparative Literature,** July 2015 - .
- **Associate Professor of French and Comparative Literature,** July 1, 2003 – June 2015.
- **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: Absent Fathers, Banned Books and Red Balloons.*  
Critical Interventions Series. University of Hawai'i Press, December 2015.

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

#### ARTICLES

**Framing Silence: the Nazi Persecution of Gay Men in Michel Dufranne and Milorad Vicanović Maza's graphic novel, *Triangle rose* (2011).** *Holocaust Studies*, pp.1–28.  
<https://doi.org/10.1080/17504902.2024.2381401>

**Beyond Franco-Chinese Culinary Crossover: A Marriage of Methods and Ingredients at Yam'Tcha, Paris,** Eds. Rosalind Silvester and Guillaume Thouroude, Special Issue of *Modern Languages Open, Traits chinois, lignes francophones: la créativité transculturelle*, pp. 1-19. DOI:org/10.3828/mlo.v0i0.436, 2024 forthcoming.

**Maternal Food Memories in Lin Cheng-sheng's 27°C: Loaf Rock and Eric Khoo's Recipe: A Film on Dementia,** *Gastronomica: The Journal of Critical Food Studies*, Vol. 18 No. 4, Winter 2018; (pp. 26-40) DOI: 10.1525/gfc.2018.18.4.26.

**"Constructing Guy Delisle's Shenzhen and Deng Xiaoping's Shenzhen: Graphic Novel and Urban Space,"** *ImageText: Interdisciplinary Comics Studies*, May 2015, 8.1, n.p.

**"The Absent Father of Sino-French Cinema: Contemporary Taiwanese Cinema and 1950s French Auteurs,"** *Journal of Chinese Cinemas*, February 2014, 8.1, pp.1-20.

**"The Intertextuality of Tsai Ming-liang's Sinofrench film, Face,"** *Journal of Chinese Cinemas*, August 2011, 5.2, pp.103-121.

**"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.

**"The Aesthetics of Guilt: Crime Scenes, Punitive Portraits and Defensive Words in Zola's Thérèse Raquin,"** *Dalhousie French Studies*. Vol. 58, Spring 2002, pp. 26-38.

**"Pygmalionesque Delusions and Illusions of Movement: Animation from Hoffmann to Truffaut,"** *Comparative Literature*, Fall (December) 2000, vol. 52, no. 4, pp. 291-320.

**"Beyond Adaptation: From Truffaut's La Chambre verte to James's 'Rose-Agathe',"** *Literature/Film Quarterly*, 2000, vol. 28, no. 3, pp. 180-86.

**"'Zola fantastique': an Analysis of the Story, 'La mort d'Olivier Bécaille,'"** *Symposium*, Summer 1999, vol. 53, no. 2, pp.69-82.

**"Using Silent Film to Teach French: The Language of Cinéma Muet,"** *Association of Departments of Foreign Languages Bulletin*, Fall 1995, Vol. 27, No. 1, pp.25-31.

**"Staging the Execution of Louis XVI at Madame Tussaud's: Villiers de l'Isle-Adam's 'Les Phantasmes de M. Redoux.'"** *Symposium*, Fall 1995, vol. 49, no. 3, pp.190-202.

**"Waxing Eccentrically in Champfleury's 'L'Homme aux figures de cire': Naturalism with a Balzacian Twist."** *Excavatio: La Nouvelle Revue zolienne et naturaliste*, Winter 1993, vol. 3, pp.115-131.

## BOOK CHAPTERS

**The Indigenous Taiwanese Environmental Activism of Li-Chin Lin's Sino-French Graphic Novel, *Fudafudak* (2017),** *Un/Making Graphic History: BD and Narratives of Resistance in French*, University of Edinburgh Press, forthcoming May 2025.

**Eating to Live: Sustaining the Body and Feeding the Spirit in the Films of Tsai Ming-liang, Chapter 7 of *Culinary Nationalisms in Asia*,** Michelle T. King, Ed. Bloomsbury Food, Bloomsbury, London, UK, 2018, pp.130-149.

**Beyond Japan-Taiwan Co-Production: Intertextuality and Elliptical Figures in Hou Hsiao-hsien's *Café Lumière*,** Chapter 12 of *Asia-Pacific Film Co-Productions: Theory, Industry and Aesthetics*, Dal Yong Jin and Wendy Su, Eds. Routledge, 2019, pp.237-254.

**"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 Ann Catherine Mahar. Cambridge Scholars Press. Cambridge, England. October 2010, pp.2-28.

**"Painterly Music: On Baudelaire's Vision of Wagner."** David Ogawa and Deborah Johnson, Eds. *The Feeling of Seeing: A Festschrift for Kermit S. Champa*, Peter Lang, Spring 2005.

**"Les Silences de Maeterlinck and Sarraute."** *Etudes de Pragmatique Théâtrale: Les Propos Spectacle*. Sanda Golopentia, ed. Peter Lang, 1996, pp. 209-29

## INVITED LECTURES (selected)

**The State and Scope of the Franco-Chinese: Beyond Duality and Imitation,** Keynote 1 at France/China 60 Years On, France/Chine, 60 ans et au-delà, Queen's University, Belfast, March 19-20, 2024.

**Sino-French Bandes Dessinées: from *The Blue Lotus* and *Shenzhen* to *Made in Taiwan*,** Department of Languages, Literatures & Cultures and the France-Florida Research Institute, University of Florida, Gainesville, March 11, 2021. (remote)

**Race-ing in Cheng Yu-chieh's *Yang Yang*: the Métissage of Sino-French Cinema,** Department of Languages, Literatures & Cultures, the University of Florida and the Florida-France Research Institute, February 11, 2021. (remote)

**Book Talk, *Contemporary Sino-French Cinemas: Absent Fathers, Banned Books, and Red Balloons*,** Department of Modern European Languages (Program in French and Italian), University of Hawaii, Manoa, September 5, 2018.

**"Vin, pain et haute cuisine dans le cinéma sino-français contemporain,"** Faculté (Department) de Langues, Université de Lyon III-Jean Moulin, September 28, 2015.

**“From Red Bean Buns to Haute Cuisine: Sino-French Food Films,”** invited lecture, sponsored by the Department of World Languages and a **ResearchOne grant**, University of South Florida, Tampa, February 2015.

**“Contemporary Sinofrench Cinema: the Circulation of Hou Hsiao Hsien’s Red Balloon,”** English Department, National Central University, Jhongli City, Taiwan, October, 2008.

## CONFERENCES

**Fighting for Quiet in Li- Chin Lin’s 2021 Graphic Novel, *Goán tau, chez moi*,** Better Living Through Comics, The 2023 Joint Conference of the International Graphic Novel & the International Bande Dessinée Society, Cambridge University, Cambridge, England, July 3-8, 2023.

**The Heteronormativity of Generational Paradigms: Framing the Nazi Persecution of Homosexuals in the 2011 Graphic Novel, *Triangle rose*,** Annual Conference on Holocaust Studies and/in Generational Perspectives, the British & Irish Association for Holocaust Studies, Newcastle University, Newcastle, UK, June 29-30, 2023.

**Les Fantômes de Tsai Ming-liang,** Formose île-fantôme. Démons, esprits et surnaturels dans les arts taiwanais, (Projet Spotlight Lyon-Taiwan 2022), October 19-21, 2022.

**Orange is the Old B\*\*\*\*\* and Beyond: Dancing Around Bisexuality,** 2nd Annual International Bisexuality Research Conference, September 24, 2022. (based in London, England, remote)

**Translating Languages and Defending Indigeneous Land: Taiwanese, Amis, Chinese, Japanese and French in Li-Chin Lin's 2017 Graphic Novel *Fudafudak*,** “Graphic Narrative as a Nexus of Diverse Cultures,” American Comparative Literature Association Annual Convention, June 16-17, 2022. (remote)

**On Blue Pills and White Rhinoceroses: Visual Metaphor and HIV Stigma in the graphic novel, *Pillules bleues* (2002),** Interfacing: Pandemics and Plagues, Languages and Literatures, National Taiwan University, October 1-3, 2021. (remote)

**All the World's a Screen: Transnational Actors, Global Circulation and Mise-en-Scène in Cinema, Invited “Forum” Talk,** Pacific Ancient and Modern Language Association annual conference; theme Actors, Stages, Worlds," Western Washington University, Bellingham, WA, November, 2018.

**French Women Chefs in Film and Media: from 19th Century Fiction to 21st Century Documentary,** Celebrity/Obscurity, 44th Annual Nineteenth-Century French Studies Colloquium, Nineteenth Century French Studies, Manhattan Beach, CA, 2018.

**Flashbacks, Memory and Alzheimer’s in Sinophone Food Film,** American Comparative Literature Association, UCLA, March 2018.

**La cuisine chinoise étoilée à Paris: deux cas de métissage culinaire franco-chinois,** Communicating Food Symposium, University of Chester, NowFood Center, Chester, U.K., September 2017.

Panel: Beyond Borders: East Asian Film Festivals and Media Culture, Association for Asian Studies, Korea University, Seoul, South Korea, June 2017. (discussant)

**Eating to Live: Sustaining the Body in Tsai Ming-liang's *Stray Dogs* (Jiao you 2013),** Culinary Nationalisms in Asia, University of North Carolina, Chapel, Hill, March 2017. (invited participant)

**"French Culinary Connections in Contemporary Sinophone Cinema: Eric Khoo's *Recipe* and Lin Cheng-sheng's *27°C: Loaf Rocks*"** on the panel: "Food + Media + Asia + Gender," "AAS in Asia" Conference, Asia in Motion: Ideas, Institutions, Identities, June 2015.

**"The Sino-French Graphic Novel: Orientalism or Transnationalism?"** on the panel: "The Evolution of the French Gaze on the Sinophone World: Sino-French Literature from Orientalism to Transnationalism" at the International Conference for Winthrop-King Institute for Contemporary French and Francophone Studies, Tallahassee FL, February, 2015.

**"Culinary Connections in Contemporary Sino-French Cinema: *L'Idole*" and *"27°C: Loaf Rocks,"*** Reorienting Cultural Flows: Engagements between France and East/Southeast Asia, the International Conference for Winthrop-King Institute for Contemporary French and Francophone Studies, Florida State University, Tallahassee, FL, February 2015.

**Wu Pao Chun from Biopic to Bakery: Japanese Culinary Mediation between Taiwan and France.** 2015 International Conference on Chinese Food Culture: Chinese Food Culture in Europe; French Food Culture in Asia. Foundation of Chinese Dietary Culture. Université François Rabelais, Tours, France, October, 2015.

**"Franco-Taiwanese Culinary Crossover in *27°C: Loaf Rock*,"** Pacific Ancient and Modern Language Association annual meeting, Riverside, CA, November 2014.

**L'Enfance du cinéma français (The Childhood of French Cinema): From the Lumière brothers to the Dardenne Brothers,** Pacific Ancient and Modern Language Association annual meeting, San Diego, CA, November 2013.

**"Love and Bruises: Lou Ye's Decentering of the Sino-French,"** Imagining Chinese Cinemas in the 21<sup>st</sup> Century, National Chiaotung University, Hsinchu, Taiwan, October 2013.

**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 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*,”** "Space and Subjectivity in 21st-Century Literature," Convention of the Modern Language Association, Los Angeles, CA, 01/11.

**“The Intertextuality of Tsai Ming-Liang’s *Face* (2009) and the Sinofrench as Métissage.”** Space and Time in Transnational Chinese Cinemas, University of California, Davis, 11/10.

**"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, 3/10.

**“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, 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, 10/08 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, 7/08.

**“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-Asian Fusion Cinema: Akira Kurosawa and Tsai Ming-Liang,”** Cinema in Europe: Networks in Progress, Amsterdam School of Critical Analysis, the Netherlands, 6/05.

**“Fusion Cinema: Moving Images of France and Asia beyond Orientalism,”** Pacific Ancient and Modern Language Association, Reed College, Portland, OR, 11/04.

**“Franco-Chinese Cinema in the Age of Globalization,”** Convention of the Modern Language Association, San Diego, CA, 12/03.

**"Ponts/Bridges: Nation, Language, Memory and Gender in Holocaust France and Beyond,"** Rocky Mountain Modern Language Association, Vancouver, October 2001 and Twentieth-Century French Studies, Hartford, CT, 3/02.

**"Repetition with a Difference: Recycling Wax in Contemporary Art,"** Twenty-First Century French Studies Conference, UC-Davis, 3/01.

**"Waxing Interdisciplinary: from Wax Fictions to Wax Art,"** Pacific Ancient and Modern Language Association (PAMLA), UCLA, 11/00.

**"Adapting Classics: *Frankenstein* and *Madame Bovary*,"** Millenium Film Conference, University of Bath, England, 7/99.

**"Epistolary Monogamy and Cinematic Polygamy in Francophone African Literature and Film since 1970,"** co-presentation with Christine Probes, MLA Convention, San Francisco, 12/98.

**"The Aesthetics of Guilt: Crime Scenes, Punitive Portraits and Defensive Words in Zola's *Thérèse Raquin*,"** J'Accuse," 24th Annual Colloquium in Nineteenth-Century French Studies, Penn State, 10/98.

**"The Birthmark and the Pimple: Romantic Blemishes in Fantastic Tales of Hawthorne and Gogol,"** American Conference on Romanticism, UC Santa Barbara, 11/98.

**"State of the Wax Museum: Horror Films and Chambers of Horrors from *House of Wax* to *Movieland*,"** 18th Annual Ohio University Film Conference, "State of the Fantastic: Horror Films, Interactive Media and the Contemporary Imagination," 11/97.

**"'Zola fantastique': an Analysis of the Story 'La mort d'Olivier Bécaille',"** 6<sup>th</sup> Annual AIZEN International Conference on Emile Zola and Naturalism, Cal State, Los Angeles, 10/97.

#### **GUEST CLASSES TAUGHT (selected)**

**Hou Hsiao-hsien's Sino-French Remake of Lamorisse's Red Balloon** in the course: FFC 100 Freshman Foundations: the Remake for Professor and **Le voyage du ballon rouge de Lamorisse à Hou Hsiao-hsien** in French course on the remake, both invited by Véronique Olivier, **Chapman University, Orange, CA.** November 2013 and March 2017, respectively.

#### **PEDAGOGY TALKS**

**"World Literature in Translation... and Back Again,"** First UC Conference on Language Teaching, UC-Irvine, 03/02.

**"Against the Odds: How I Landed a Tenure-Track Job in a Tight Market,"** Modern Language Association, New Orleans, 12/01.

**"You've Got the Whole World in Your Class: from Silent Film to the Web,"** Film Pedagogy Workshop Co-Leader and Co-Presenter, Invited Film Consultant, University of South Florida, Tampa, 03/00.

**"Using Silent Film to Teach French: the Language of *Cinéma Muet*,"** Modern Language Association, San Diego, 12/94.

#### **UNIVERSITY SERVICE (selected)**

**Graduate Advisor and Graduate Recruitment Director,** PhD. Program in Comparative Literature, Department of Comparative Literature and Languages, Fall 2023 - present

Director, French Program, January 2016 –2018; Spring 2000–Spring 2004.

Director, Comparative Literature Program, 2004 -2007, 2010-2012, 2013-2017  
 Member, Graduate Committee, Department of Comparative Literature and Languages, 2004-2007, 2009-2012, 2013 – present.  
 Chair, R'courses (student run courses), Fall 2018 – present (committee member 2017-2018).  
 Chair, Barricelli Memorial Award for Graduate Student Interdisciplinary Dissertation Work, 2018 – present. (committee member 2009 – 2018).  
 Panelist, Promotion to Full Professor Panel, CHASS, February 2017.  
 Affirmative Action Officer and member, French Lecturer search committee, spring 2015.  
 Member, Faculty Advisory Committee on Learning Assessment, Fall 2010-Graduate Recruitment Advisor, 2009-2010.  
 Member, Senate Committee, Scholarships and Honors, 2007-2009.  
 Chair, French and Comparative Studies FTE Search Committee, 2006-2008.  
 Member, Committee on Educational Policy, Fall 2004-2005.  
 Member, Non-Senate Instructional Excellence Review Committee, Spring 2004.  
 Faculty Liaison, Education Abroad Program, Université de Toulouse-le Mirail, Nov-Dec, 2004.  
 Member, Committee on Faculty Welfare, Fall 2002-2003.  
 Member, Task Force on Undergraduate Research, Fall 2002-2003.  
 Member, CHASS Dean's Committee on Instructional Workload, Fall 2002.  
 Member, Committee on Charges, Fall 1999 - Fall 2000.

### COMMUNITY SERVICE

Co-founder and organizer of annual **Tournées French Film Festival**, University Village, Riverside, CA, 2006, 2007, 2009  
 Co-founder and co-organizer, UCR-Coffee Depot **Monthly French Film Series**, Riverside, CA, May 2001 -2007.  
**Co-Chair**, Film Selection Committee, **Globalfest: Inland Empire Film Festival**, November 2002.  
 Member, **Film Selection Committee**, First Annual **Riverside International Film Festival**, January 2002

### FELLOWSHIPS

**Cross-Border HEFNU Regional Institute Fellow**, “**Witness: Mediating Holocaust Testimony in the Arts**,” Western Washington University, Bellingham, Washington 17-19 April 2024.

**Regional Institute Fellow**, “**Spaces and Places of the Holocaust**,” HEFNU Regional Institute on the Holocaust and Jewish Civilization, University of Arizona, Tempe, April 1-3, 2022. Fellowship for room, board and tuition.

**Committee on Research grant, UCR, *Ponts/Bridges: Hidden Children and Resistant Women - a Holocaust documentary***, July 2021 – June 2022 (\$6,000).

**International Network Partner, Leverhulme Trust Fellowship**, PI Song Hwee Lim, **Chinese Cinemas in the 21st Century: Production, Consumption, Imagination**. 2011-2013.

**Committee on Research (COR) grants**, University of California, Riverside, 2008-2009 (\$10,000) and 2017-2018 (\$5,000).

**Center for Ideas and Society, UC-Riverside, Residential Group Fellowship, " Distributed Texts, East and West" Winter 2004.**

**Center for Ideas and Society, UC-Riverside, Residential Group Fellowship, "At Home in the World? The Transnational Travels of the National Idea." Winter 2000.**

**UC Regents Faculty Fellowship, Fall 2000.**

*Société des Professeurs Français et Francophones d'Amérique*, fellowship for research at the **Centre d'Histoire de la Résistance et de la Déportation, Lyon, France**, summer 1998.

**UCR Academic Senate Grants**, annually, 1997- present (except 2011-2012).

**UCR, Faculty Research Incentive Grant, "Develop Funding Proposal for *Traces*, a Documentary Film/Video," 1997-98.**

*Association Française des Femmes Diplômées des Universités* postdoctoral research scholarship, Paris, 1995-96.

**French Government Scholarship**, Paris, 1991-92.

**DAAD**, Universität Regensburg, summer 1989.

**Brown University Fellowship**, 1988-89.