

Curriculum Vitae

Brian Hu

School of Theatre, Television, and Film
San Diego State University
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Appointments

2021-present **Associate Professor**
Television, Film and New Media, San Diego State University

2018-2021 **Assistant Professor**
Television, Film and New Media, San Diego State University

Education

PhD UCLA, Department of Film, Television, and Digital Media (2011)
Graduate Concentration in Asian American Studies, UCLA (2011)

MA UCLA, Department of Film, Television, and Digital Media (2006)

BA University of California, Berkeley, Film Studies & Economics (double major) (2004)

Publications

a. Books

Worldly Desires: Cosmopolitanism and Cinema in Hong Kong and Taiwan (Edinburgh: Edinburgh University Press, 2018).

b. Edited collections

Co-edited with B. Ruby Rich, "Dossier: Asian American Film at Fifty" special section, *Film Quarterly* 73.3 (Spring 2020).

Co-edited with Vincent N. Pham, "In Focus: Asian American Film and Media" special section, *Cinema Journal* 56.3 (Spring 2017).

c. Peer-reviewed journals and book chapters

- “To All Beautiful Losers’: Political Pessimism and the Hong Kong Sports Movie,” *Senses of Cinema* 95 (July 2020) <<http://sensesofcinema.com/2020/feature-articles/to-all-beautiful-losers-political-pessimism-and-the-hong-kong-sports-movie/>>.
- “Programming Taiwan Cinema: A View from the International Film Festival Circuit,” in *Taiwan Cinema: International Reception and Social Change. A Case Study of Wei Te-sheng*, edited by Kuei-fen Chiu, et al (London: Routledge, 2017) 69-79.
- “The Coin of the Realm: Valuing the Asian American Feature-Length Film,” in *Routledge Companion to Asian American Media*, edited by Lori Lopez and Vincent N. Pham (London: Routledge, 2017) 63-73.
- “R.I.P. Gangnam Style,” in *Hallyu 2.0: The Korean Wave in the Age of Social Media*, edited by Sangjoon Lee and Abé Mark Nornes (Ann Arbor: University of Michigan Press, 2015) 229-43.
- “Defenders of the Palace: Chinese-Language Movie Theaters and the Fight Over Semi-Private Spaces,” in *American and Chinese-Language Cinemas: Examining Cultural Flows*, edited by Lisa Funnell and Man-Fung Yip (London: Routledge, 2015) 136-51.
- “Love in the Club: Karaoke Realism in Chinese and Hong Kong Cinema,” in *Sampling Across the Spectrum*, edited by David Laderman and Laurel Westrup (Oxford: Oxford University Press, 2014) 131-42.
- “Star Discourse and the Cosmopolitan Chinese: Linda Lin Dai takes on the world,” *Journal of Chinese Cinemas* 4.3 (November 2010) 183-209.
- “Make a Copy, Pass it On: *The Ring Two* and the Ghost of Verbinski,” *Horror Studies* 1.2 (November 2010) 253-63.
- “Korean TV Serials in the English-language Diaspora: Translating Difference Online and Making it Racial,” *Velvet Light Trap* 66 (Fall 2010) 36-49.
- “Bruce Lee’ after Bruce Lee: A life in conjectures,” *Journal of Chinese Cinemas* 2.2 (June 2008) 123-135. [Reprinted in *Chinese Film Stars*, edited by Mary Farquhar and Yingjin Zhang (London: Routledge, 2010) 165-179.] [Translated into Chinese as “李小龙之后的‘李小龙’：猜臆中的生平”，in 华语电影明星：表演、语境、类型, edited by Mary Farquhar and Yingjin Zhang (Beijing: Peking University Press, 2011) 201-16.] [Translated into Russian as “Брюсплотация: как киноиндустрия штамповала «клонов» Брюса Ли после его смерти, чтобы заработать на образе легенды,” *Discourse* (Nov. 27, 2020) <<https://discours.io/articles/theory/bryusplotatsiya-kak-kinoindustriya-shtampovala-klonov-bryusa-li-posle-ego-smerti-chtoby-zarabotat-na-obraze-legendy>>.]
- “Formula 17: Mainstreams in the Margins,” in *Chinese Films in Focus II*, edited by Chris Berry (London: BFI Publishing, 2008) 121-27.
- “The KTV Aesthetic: Popular Music Culture and Contemporary Hong Kong Cinema,” *Screen* 47.4 (Winter 2006) 407-424.
- “DVD Deleted Scenes and the Recovery of the Invisible,” *Continuum: Journal of Media & Cultural Studies* 20.4 (December 2006) 499-508.
- “Bollywood Dreaming: *Kal Ho Naa Ho* and the Diasporic Spectator,” *Post Script* 25.3 (Summer 2006) 93-104.

d. Reviews, short essays, and reports

- “Physical Media in the Age of Streaming: a View from the Film Studies Classroom,” *Stream Magazine* 1 (Summer 2022) <<https://www.videotrust.org/stream-magazine/vol-01/physical-media-in-the-age-of-streaming>>.
- “Whitewashing the Movies: *Asian Erasure and White Subjectivity in U.S. Film Culture*, by David C. Oh (book review),” *Film Quarterly* 75.3 (Spring 2022) 96-97.

- “When Asian American Indie Features Suddenly Mattered: The ‘Class of 1997,’ in retrospect,” in *Rise: A Pop History of Asian America from the Nineties to Now*, edited by Philip Wang, Phil Yu, and Jeff Yang (Boston: Houghton Mifflin Harcourt, 2022) 150-51.
- “Citing Solidarity in Asian American Documentary,” *Film Quarterly Quorum* (August 24, 2021) <<https://filmquarterly.org/2021/08/24/citing-solidarity-in-asian-american-documentary/>>.
- “They Were Asian American, But...,” *My Sight is Lined with Visions: 1990s Asian American Film & Video* (May-June 2020) <<https://www.sentientartfilm.com/the-vault-essay-sight2020>> (commissioned essay for film retrospective).
- “*Making Asian American Film and Video: History, Institutions, Movements*,” by Jun Okada (book review),” *Film Quarterly* 69.4 (Summer 2016) 131-32.
- Entry on “*Love Without End*,” *Directory of World Cinema: China 2*, edited by Gary Bettinson (Bristol: Intellect, 2015) 182-83.
- Entries on “*Our Sister Hedy*,” “*In Our Time*,” “*All’s Well End’s Well*,” and “*You Shoot, I Shoot*,” *Directory of World Cinema: China*, edited by Gary Bettinson (Bristol: Intellect, 2012).
- “Pop Music and Wong Kar-wai,” *Mediascape* (Winter 2011) (video essay) <http://www.tft.ucla.edu/mediascape/Winter2011_PopMusic.html>.
- “Linda Lin Dai at Shaw Brothers,” *Australian Centre for the Moving Image* (28 Jan. 2011) <<http://blog.acmi.net.au/index.php/2011/01/linda-lin-dai-at-shaw-brothers/>> (commissioned essay for film retrospective).
- “HBO’s Cinematized Television” (with Erin Hill), *Mediascape* (Fall 2009) (video essay) <http://www.tft.ucla.edu/mediascape/Fall09_HBOTV.html>.
- “Neither Personal Nor Political: *Edward Yang* by John Anderson (book review),” *Film-Philosophy* 10.1 (2006) 21-27. <<http://www.film-philosophy.com/2006v10n1/hu.pdf>>.
- “The World Before Our Eyes: The Taipei International Film Festival,” *Senses of Cinema* 39 (April-June 2006) <<http://www.sensesofcinema.com/contents/festivals/06/39/taipei2005.html>>.
- “Closed Borders and Open Secrets: Regional Lockout, the Film Industry, and Code-Free DVD Players,” *Mediascape* 1.2 (Spring 2006) <http://www.tft.ucla.edu/mediascape/Spring06_ClosedBordersAndOpenSecrets.html>.
- “Taking Film Studies to the Streets (And Back Again): On the Necessity of Criticism (review of *Essential Cinema: On the Necessity of Film Canons*, Jonathan Rosenbaum,” *Mediascape* 1.1 (Fall 2005) <http://www.tft.ucla.edu/mediascape/Spring05_TakingFilmStudiesToTheStreets.html>.
- “*Formula 17*: Testing a Formula for Mainstream Cinema in Taiwan,” *Senses of Cinema* 34 (January-March 2005) <http://www.sensesofcinema.com/contents/05/34/formula_17.html>.
- “*Together* (movie review),” *Film Quarterly* 57.4 (June 2004) 42-47.
- “To Each Their Own: *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, edited by Jenny Kwok Wah Lau (book review),” *Senses of Cinema* 32 (July-September 2004) <http://www.sensesofcinema.com/contents/books/04/32/multiple_modernities.html>.
- “Goodbye City, Goodbye Cinema: Nostalgia in Tsai Ming-liang’s *The Skywalk is Gone*,” *Senses of Cinema* 29 (November-December 2003) <http://www.sensesofcinema.com/contents/03/29/skywalk_is_gone.html>.

Presentations

a. Conference Papers

- “Bold Journeys and Farewells: Chinese American Filmmaking in China,” Society of Cinema and Media Studies conference, online, March 31, 2022.

- “Locating Asian American Film History: Media Arts Centers and the Archive,” Association for Asian American Studies conference, Washington D.C., April 9, 2020 (Conference canceled).
- “Educational Films and Film Education: the Pedagogical Roots of Asian American Cinema,” Society of Cinema and Media Studies conference, Denver, April 3, 2020 (Conference canceled).
- “Critical Pedagogy in Asian American Film Production: Visual Communications in the 1970s,” Association for Asian American Studies conference, Madison, April 27, 2019.
- “Forgetting the Finish Line: Political Pessimism and the Hong Kong Sports Movie,” Society of Cinema and Media Studies conference, Seattle, March 16, 2019.
- “Global Cinema and Niche Film Festivals,” Society of Cinema and Media Studies conference, Toronto, March 15, 2018.
- “Asian American Film Festivals, Post-raciality, and the Narrative Feature,” Society of Cinema and Media Studies conference, Chicago, March 24, 2017.
- “Melodramas of Arrival and Departure: Jet-Set Students in 1970s Taiwanese Romantic Film,” Association for Asian Studies in Asia conference, Taipei, June 23, 2015.
- “The Cosmopolitan Brand: film policy as cultural work in the international film market,” Taiwan as Hub of Transculturation conference, University of California, San Diego, August 16, 2011.
- “‘ABCs,’ Mixed-Race Stars, and Other Monsters of Globalization: Casting Hong Kong Film Co-production,” Association for Asian Studies & International Convention of Asia Scholars Joint conference, Honolulu, April 2, 2011.
- “Rebranding the Cinemas of Hong Kong and Taiwan: Cosmopolitan Labor and Technology in the International Film Market,” Society of Cinema and Media Studies conference, Los Angeles, March 18, 2010.
- “Defenders of the Palace: Chinese-Language Movie Theaters and the Fight over Semi-Private Spaces,” Exhibiting Chinese Cinemas in the World workshop, University of California, San Diego, August 3-5, 2008.

b. Invited Presentations and Panels

- “35 Years of Taipei Stories” (panelist), Asian American International Film Festival, Asian CineVision, August 21, 2021.
- “A Time for Remembering” (panelist), CAAMFest 2021 Filmmaker Summit, Sentient.Art.Film., May 21, 2021.
- “Pop Cultural Politics of Abjection and Belonging,” Willamette University, March 18, 2019
- “New Wave and Next Wave: a History of Taiwanese Cinema,” *Eyes on Taiwan* festival, Salt Lake City Film Center, October 20, 2007.
- “‘The worst of times, can be the best of times’: Mainstream Taiwanese Documentary Today,” *A Century of East Asian Films* exhibition, Young Research Library, UCLA, September 15, 2007.
- “Stereotypes and Sensations: Taiwanese Cinema as Taiwanese American Cinema,” ITASA West Coast Conference, UCLA, April 8, 2006.

c. Conference Activities

- “Cinema from Asia to the US and Back Again” (panel chair), Association for Asian American Studies conference, April 9, 2021.
- “Asian American Film and Media: Past, Present, Future” (panel co-moderator), UCLA Film & Television Archive, March 14, 2020 (Panel reconceived as two public webinars May 22 and June 5, 2020).

Academic Service

a. Service to Profession

- 2021-present **Contributing Editor**
Film Quarterly journal
- 2021-present **Film Review Editor**
Asian Ethnicity journal
- 2017-present **Peer reviewer for academic journals and book publishers**
Journals: *Film History*, *Journal of Chinese Cinemas*, *Critical Ethnic Studies*, *Asian Cinema Journal*,
[in]Transition: Journal of Videographic Film & Moving Image Studies, *Journal of International &*
Intercultural Communication, *Journal of Chinese Film Studies*
Book publishers: Edinburgh University Press, I.B. Tauris Publishers, Rowman & Littlefield
Scholarly resources: Oxford Bibliographies
- 2022 **Teaching Award Committee**
University Film & Video Association
- 2021 **Programming Committee**
Association for Asian American Studies Conference
- 2012-15 **Co-Chair, Asian/Pacific American Caucus**
Society of Cinema and Media Studies
- 2005-09 **Reviews Editor**
Mediascape journal

b. Service to University

- 2021-present **Member, Undergraduate Curriculum Committee**
SDSU
- 2020-present **Chair, Film Festival Planning Committee**
SDSU, School of Theatre, Television, and Film
- 2019-present **Member, International Committee**
SDSU, College of Professional Studies and Fine Arts
- 2019-present **Member, Undergraduate Major Petitions Committee**
SDSU, Television, Film and New Media
- 2022 **Member, Arts Alive Selection Committee**
SDSU, College of Professional Studies and Fine Arts
- 2021-2022 **Chair, Assistant Professor Hiring Committee**
SDSU, School of Theatre, Television, and Film
- 2021 **Co-chair, School Policy File Committee**
SDSU, School of Theatre, Television, and Film
- 2021 **Member, Coordinator and Assistant Director Search Committees**
SDSU, Asian Pacific Islander Desi American Resource Center
- Fall 2019 **Interim Graduate Advisor**
SDSU, Television, Film and New Media
- 2017 **Member, Film Studies Minor Committee**
University of San Diego
- 2007-08 **Member (Student Representative), Faculty Search Committee**
UCLA, Department of Film, Television, and Digital Media

Other Teaching Experience

- 2012-2018 **University of San Diego**
Department of Communication Studies and Department of Art History
Courses: Intro to Cinema, Film Theory, Global Art Cinema, Intro to Media Studies, Asian Cinema
- Spring 2014 **University of California, San Diego**
Department of Ethnic Studies
Course: Asian American Cinema
- 2008, 2011 **California State University, Fullerton**
Department of Radio-TV-Film
Course: New Asian Cinemas
- 2006-2009 **UCLA**
Department of Film, Television, and Digital Media
Teaching Assistant
Courses: History of the American Motion Picture, Hollywood Romantic Comedy, History of Documentary Film, History of Africa, Asian, and Latin American Film

Other Professional Experience

- 2022-present **East Asian and Southeast Asian Programmer, Palm Springs International Film Festival**
2021-present **Criterion Collection, Curatorial Advisory Board**
2016-present ***Saturday School* (podcast), Co-host and co-producer**
2011-present **Pacific Arts Movement, Artistic Director**
2019 ***The Paradise We Are Looking For* (feature omnibus documentary), Producer**
2006-2011 ***Asia Pacific Arts*, Co-managing Editor**
2005-2009 **The Crank film society (UCLA), Program Notes Editor**

Professional Affiliations

Society for Cinema and Media Studies
Association for Asian American Studies
University Film and Video Association

Honors

University Film and Video Association Teaching Award (Junior Faculty Category) (2021)
SDSU Arts Alive Discovery Series award (2020)
Fulbright-Hays Doctoral Dissertation Research Abroad fellowship (2009-2010)
Dissertation Year Fellowship, UCLA (2010-2011)
Journal of Chinese Cinemas: Best Article by a Postgraduate/Graduate Student (2010)

Graduate Summer Research Mentorship Program, UCLA (2007, 2008)
Chancellor's Prize, UCLA (2006-2007)
National Resource Fellowship (FLAS Title VI) (2005-2006)

Film Festival and Awards Service

- April 2022 **Co-curator**
 "Asian American Filmmaking: 2000-2009," Criterion Channel
- Aug. 2021 **Juror, Next Generation Competition**
 Japan Cuts Festival of New Japanese Film
- Nov. 2020 **Juror, David L. Wolper Student Documentary Award**
 International Documentary Association
- Oct. 2019 **Co-curator**
 Taiwan Biennial Film Festival, UCLA Film & Television Archive
 Hammer Museum, Los Angeles
- June 2018 **Juror**
 Palm Springs ShortFest
- July 2016 **Juror, International Features**
 Outfest LGBT Film Festival
- 2014-2020 **Program Notes contributor**
 CAAMFest
- April 2014 **Guest curator**
 Filmatic Festival, UCSD ArtPower!
- 2011-2013 **Script Reader, Feature Film Program International Outreach**
 Sundance Institute
- Mar. 2012 **Juror, Documentary Competition**
 San Francisco International Asian American Film Festival
- Nov. 2009 **Juror (Chair), NETPAC Competition**
 Taipei Golden Horse Film Festival
- May 2008 **Juror, Grand Jury Competition: narrative feature films**
 Los Angeles Asian Pacific Film Festival