

Emily E. Wilcox (魏美玲)

Assistant Professor of Modern Chinese Studies, Department of Asian Languages Cultures
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EDUCATION

Ph.D. Anthropology Department, University of California, Berkeley, 2011
Dissertation: *The Dialectics of Virtuosity: Dance in the People's Republic of China, 1949-2009*
Program: Medical Anthropology (joint with the University of California, San Francisco)
Committee: Xin Liu, Vincanne Adams, Shannon Jackson, Michael Nylan, Alexei Yurchak
Visiting Graduate Student. Beijing Dance Academy, Beijing, 2008-2009
Program: Masters program in Chinese dance technique, history, and theory
Language Training. Inter-University Program, Tsinghua University, Beijing, 2007-2008
Program: Advanced Modern and Classical Chinese
Language Training. Princeton in Beijing Program, Beijing Normal University, Beijing 2005, 2006
Program: Advanced and Intermediate Chinese
M.Phil. Department of History and Philosophy of Science, University of Cambridge, 2004
A.B. *magna cum laude*. Department of Anthropology, Harvard University, 2003

TEACHING EXPERIENCE

Assistant Professor of Modern Chinese Studies. Department of Asian Languages and Cultures,
University of Michigan at Ann Arbor, 2013-present
Courses taught: Contemporary Chinese Performance Culture, Freshman Seminar "China in Ten
Words," Great Cities of Asia (China), Junior/Senior Seminar
Program Director. Reves Center for International Education at the College of William and Mary,
Summer Study Abroad Program in Beijing, June-August 2013
Course taught: China in the Field
Visiting Assistant Professor of Chinese Studies. Department of Modern Languages and Literatures,
College of William and Mary, 2011-2013
Courses taught: Chinese Popular Culture, Twentieth-Century Chinese Literature, Freshman
Writing Seminar "Theater, Dance and Performance in China," Senior Seminar "Invented
Traditions" (in Chinese and English), "China and the Scientific Imagination" (in Chinese and
English), East Asian Cultures Through Film, Introduction to Chinese Folk Dance (co-taught)
Adjunct Instructor of Chinese Literature and Culture. Department of East Asian Languages and
Cultures, University of California, Davis, 2011
Courses taught: Modern Chinese Drama, Chinese Popular Literature
Graduate Student Instructor. Anthropology Department, University of California, Berkeley, 2005-
2010
Courses taught: Introduction to Sociocultural Anthropology, Reading and Composition in
Anthropology: "China's Socialisms," Introduction to Medical Anthropology, Anthropology and
China, Anthropology of Religion

PUBLICATIONS

Peer-Reviewed Single Author Publications:

"Adapting for the *Xiqu* Body: Chinese Movement in Intercultural Performance." *TDR: The Drama Review*
(forthcoming)
"Dai Ailian." *Routledge Encyclopedia of Modernism*. Routledge. (Forthcoming)
"Wu Xiaobang." *Routledge Encyclopedia of Modernism*. Routledge. (Forthcoming)
"Guangdong Modern Dance Company." *Routledge Encyclopedia of Modernism*. Routledge.
(Forthcoming)
"Selling Out Post-Mao: Dance Work and Ethics of Fulfillment in Reform Era China" In Andrew
Kipnis, ed. *Chinese Modernity and the Individual Psyche*. Palgrave Macmillan. (2012)

- “Han-Tang *Zhongguo Gudianwu* and the Problem of Chineseness in Contemporary Chinese Dance: Sixty Years of Controversy.” *Asian Theater Journal*. 29(1): 206-232. (2012)
- “中国的边缘，美国的中心：陶身体剧场在美国舞蹈节” (China at Periphery, America at Center: TAO Dance Theater at the American Dance Festival). *舞蹈评论 (The Dance Review)*. 2012(1): 59-67. Chinese. (2012)
- “Dancers Doing Fieldwork: Socialist Aesthetics and Bodily Experience in the People’s Republic of China.” *Journal for the Anthropological Study of Human Movement*. 17(2). (2012)
- The Dialectics of Virtuosity: Dance in the People’s Republic of China, 1949-2009*. Ph.D. Dissertation, University of California, Berkeley. UMI Dissertation Database. (2011)
- “‘An Ancient Subtle Energy Healing Art and Science for Today’s Lifestyle’: Qigong and the Problem of the Non-Modern Global Form.” *Kroeber Anthropology Society Papers*. Issue 97: 5-28. (2008)
- “Dance as *l’Intervention*: Health and Aesthetics of Experience in French Contemporary Dance.” *Body and Society*. Vol 11 (4): 109-139. (2005)

Peer-Reviewed Dual Author Publications:

- “Performance in Circulation: Exploring Artistry, Activity, and Itinerancy.” Introduction to special issue, co-authored with Jonathan Marion. *Journal for the Anthropological Study of Human Movement*. 17(2). (2012)
- “‘自观’与‘他观’ (The Local and Non-Local View).” Co-authored with Che Yanfen. Vol. 195: 111-114. *艺海 (Art)* Chinese. (2009)

Reviews, Translations and Other Publications:

- Translation. “先锋戏剧的中国样本”(The Chinese Model of Avant-Garde Theatre). 陶庆梅 Tao Qingmei. (Under contract)
- Book Review. *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*. Oxford University Press, 2013. *Asian Theatre Journal*. (Forthcoming)
- Bibliography. “English-Language Publications on Chinese Dance: A Bibliography.” *Chinoperl Papers*. (2013)
- Book Review. *Dance and the Nation: Performance, Ritual, and Politics in Sri Lanka*. Susan A. Reed, University of Wisconsin Press, 2010. *Asian Ethnology*. (2012)
- Invited Column. “The Creative Generation, at 80: Interviewing China’s Revolutionary Artists.” Society for East Asian Anthropology Award Column. *Anthropology News*. (2012)
- Workshop Report. “中国韵律审美肢体戏剧实验室 / Chinese Movement Aesthetics Physical Theater Workshop.” In Sun Huizhu, ed. *Performing Shanghai/展现展示上海: Shanghai Theater Academy Winter Institute 2012/上海戏剧学院冬季学院 2012*. Chinese and English. (2012)
- Conference Report. “Re-Writing Culture in Chinese: Report from the 2009 IUAES Meeting in Kunming.” *Anthropology News*. November: 19. (2009)
- Invited Column. “我内心的中国古典舞” (Reflections on Chinese Classical Dance). *北京舞蹈学院教学报. (Beijing Dance Academy Teaching Bulletin)*. Spring. Chinese. (2008)
- Invited Column. “试论中国舞蹈的范畴问题 (The Order of Things: On the Problem of Categories in Chinese Dance).” *现代舞报 (Modern Dance Times)*. Fall. Chinese and English. (2007)

GRANTS AND FELLOWSHIPS

Teaching Grants:

- WM-China Initiative for Film and New Media in Higher Education: Internationalization, Digital Learning, and Cross-Cultural Pedagogy. College of William and Mary, 2012-2013
- College Teaching Project. College of William and Mary Teaching Improvement Grant. 2012

Funded Research Seminars:

- Shanghai Theatre Academy Winter Institute, Shanghai, 2013
- Andrew W. Mellon Foundation Summer Seminar in “Dance in/as the Humanities,” 2012
- Shanghai Theater Academy Winter Institute, Shanghai, 2012
- National Endowment for the Humanities Summer Seminar “Daoist History and Literature,” 2011

Research Fellowships:

- International Research Grant in Performance Studies. Shanghai Theater Academy, 2011-present

UC Berkeley Dean's Normative Time Doctoral Completion Fellowship, 2009-10
University of California Pacific Rim Research Program Academic Year Research Grant, 2008-09
Fulbright Institute for International Education (IIE) Research Grant, China, 2007-08
Blakemore-Freeman Foundation Fellowship for Advanced Study in Chinese Language, 2007-08
University of California Pacific Rim Research Program Mini-Grant, 2006
U.S. Department of Education Foreign Language and Area Studies (FLAS) Award, Chinese, 2006-07
Berkeley Fellowship, UC Berkeley, 2004-09
Harvard-Cambridge Foundation John Eliot Scholar Fellowship, 2003-04

AWARDS

Emerging Scholars Award. Association for Asian Performance, 2011
Theodore Bestor Graduate Student Paper Prize. Society for East Asian Anthropology, 2011
Outstanding Graduate Student Instructor Award. UC Berkeley, 2011

SERVICE

Internationalization:

Organizer, Producer, Interpreter. William and Mary Confucius Institute "Spring Chinese Culture Semester" International Events Series, 2012
Co-Director. William and Mary Confucius Institute "Chinese Dance Gala," 2012
Facilitator, Interpreter. One-semester visiting fellowship at William and Mary for visiting scholar from the Central University of Nationalities. Fall, 2012
Facilitator, Interpreter. One-year visiting fellowship at William and Mary for visiting scholar from Beijing Normal University. Spring and Fall, 2012

Teaching and Advising:

Curriculum Committee. Department of Asian Languages and Cultures, . University of Michigan 2013-present.
Undergraduate Advisor. Department of Asian Languages and Cultures, University of Michigan 2013-present.
Freshman Advisor. College of William and Mary, 2012-2013.
Independent Research Supervisor. Charles Center for Undergraduate Research, College of William and Mary, 2012-present
Honors Thesis Advisor. Program in Asian and Middle Eastern Studies, Chinese Studies Program, Department of Anthropology. College of William and Mary, 2011-present
Honors Thesis Committee Member. Chinese Program and Anthropology Department. College of William and Mary, 2011-2012.

Professional Leadership:

Membership Outreach Coordinator. Association for Asian Performance, 2013-present
Field Editor. *Performance Dissertation Reviews* (www.dissertationreviews.org), 2012-2013

Conferences:

Co-organizer. "Corporeal Nationalisms: Dance and the State in East Asia," international conference at UC Berkeley, 2010

Panels at Major Conferences:

Organizer. "The Global Left: Socialism, Dance, and the Third World in the 1960s." Congress on Research in Dance/ Society for Dance History Scholars Joint Conference, Riverside, CA, 2013
Organizer. "Chinese Dance: Establishing a Field" Association for Asian Performance Annual Meeting (AAP), 2012
Co-organizer. "Making *Minzu*: Music and Dance in the Multi-Ethnic Chinese Nation" Association for Asian Studies Annual Meeting (AAS), 2012
Organizer. "Post/Socialist Art and Performance Worlds: Traces, Tidemarks, and Legacies" American Anthropology Association Annual Meeting (AAA), 2011
Organizer. "Corporeal Nationalisms: Dance and the State in East Asia" AAS, 2011
Co-organizer. "Performance in Circulation: Exploring Activity, Artistry and Itinerancy" AAA, 2010
Organizer. "Education and Professional Self-Making in Post-Reform China" International Committee for Anthropological and Ethnological Sciences Conference (ICAES), Kunming, 2009

PAPERS AND INVITED TALKS

2013

- “Dancing Against American Imperialism: The Forgotten Legacies of Third World Leftism.” Congress on Research in Dance/ Society for Dance History Scholars Joint Conference, Riverside, CA.
- “Chinese in Content and Socialist in Form: Chinese Ballet and the Cultural Revolution's Reversal of a National Culture Movement.” University of California, Berkeley. Invited Talk.
- “China and the World: Transnational Friendship and Cultural Revivalism in the 1979 Dance Drama *Flowers and Rain on the Silk Road*.” Rocky Mountain Modern Language Association, Vancouver, WA.
- “Representative Works: Authoring Tradition in Chinese Dance.” American Folklore Society, Providence, RI.
- “China’s Contemporary Dance Scene.” University of Michigan Center for Chinese Studies Noon Lecture Series, Ann Arbor.
- “From ‘Tradition’ to ‘Inheritance’: Culture Creation in China and the West.” Comparing China and the West: Bringing the Disciplines Together, Peking University, Beijing.
- “Dynamic Inheritance: the Mongolian Cup and Bowl Dance in China.” Mongolia Cultural Center 7th Annual Mongolian Studies Conference, Washington, D.C.
- “A Flourishing of New Forms: Reading *Wudao* (Dance) Magazine, 1958-1966.” Association for Asian Studies Annual Meeting (AAS), San Diego.

2012

- “The Aesthetic Body Politic: Contested National Imaginaries in Chinese Dance.” American Anthropology Association Annual Meeting (AAA), San Francisco.
- “Music in the Chinese World.” Worlds of Music course, College of William and Mary. Guest Lecture.
- “‘Revolutionary, Ethnicized, and Adapted to the Masses’: Red Grassland Performance Troupes (*Wulanmuqi*) and Nomadic Culture in 21st-Century China.” Central Eurasian Studies Society Annual Conference (CESS), Bloomington.
- “Dynamic Inheritance: Authorship, National Culture, and the Body in Chinese Dance.” Ohio State University Center for Chinese Studies 2012-13 Lecture Series. Invited Talk.
- “从欧美的舞蹈形势试探蒙古舞的未来”(From the Euro-American Situation, Probing the Future of Mongolian Dance). University of Inner Mongolia Arts Academy, Hohhot. Invited Talk.
- “传统是一条河—试探中国舞蹈的文化遗产”(Tradition is a River: Cultural Inheritance in Chinese Dance). Shanghai Academy of Social Sciences, Shanghai. Invited Talk.
- “传统是一条河—试探中国舞蹈的文化遗产”(Tradition is a River: Cultural Inheritance in Chinese Dance). East Chinese Normal University, Shanghai. Invited Talk.
- “传统是一条河—试探中国舞蹈的文化遗产”(Tradition is a River: Cultural Inheritance in Chinese Dance). Central University of Nationalities, Beijing. Invited Talk.
- “Performing Confucius: Cultural Nationalism and the Contemporary Chinese Stage.” William and Mary Confucius Institute Faculty Forum on the Confucian Classics, Williamsburg.
- “Embodying the Minority: Mongolian Dancer Siqintariha and Ethnic Identity in China.” Association for Asian Studies Annual Meeting (AAS), Toronto.
- “Is Heritage Gendered? Debates Over Female Movement in the Making of Chinese Classical Dance.” William and Mary Women's Studies/Africana Studies Brownbag, Williamsburg.

2011

- “Inheriting the Future: Legacies of Socialist Realist Epistemology in China.” AAA, Montreal.
- “Red Tears: Virtuosity as Political Potential in Maoist Dance” (Working Group Paper). Association for Theater Research Annual Meeting (ASTR), Montreal.
- “*Gudianwu* (古典舞 Chinese Classical Dance), 1949-2009: Embodying and Contesting ‘Chineseness’ in Mao and Post-Mao China.” Association for Asian Performance Annual Meeting (AAP), Chicago.
- “试论‘中国舞蹈’里的‘中国’概念——中美舞蹈学比较研究”(The Idea of ‘China’ in ‘Chinese dance’: Chinese and American Dance Scholarship in Comparison). Shanghai Theater Academy Dance School, Shanghai.

“人类学与人类表演学的交叉研究——浅谈美国的人类表演研究概况”(Intersections in Research Between Anthropology and Performance Studies: On the Present Situation of Performance Research in the United States). Shanghai Theater Academy Schechner Center for Performance Studies, Shanghai.

“剑桥大学和伯克利的研究生教育”(Graduate Studies at Cambridge and Berkeley). Shanghai Theater Academy Schechner Center for Performance Studies, Shanghai.

“Performing ‘National Essence’: Chinese Classical Dance as Embodied Cultural Nationalism in the Reform Era China.” AAS, Honolulu.

“Dancers Doing Fieldwork: Socialism and Embodied Aesthetics in Chinese Dance.” Wittenberg University. Invited Talk.

2010

“Making a Home on the Road: Performance, Socialism and the Ethics of Contemporary Chinese Nomadism.” AAA, New Orleans.

“Disposition and Dynamism: The Corporeal Politics of ‘Shi’ (势 — Power /Potential /Position /Circumstance) in Chinese Classical Dance.” ASTR/Congress on Research of Dance Annual Meeting (CORD), Seattle.

“Embodying ‘National Essence’: Chinese Classical Dance as Cultural Nationalism in Post-Mao China” Corporeal Nationalisms: Dance and the State in East Asia Conference, UC Berkeley.

“Selling Out” Post Mao: Dance Labor, the Individual Psyche and China’s New Ethics of Work” China Inside Out: Modernity and the Individual Psyche China Institute Signature Conference. Australia National University, Canberra.

“It’s a Problem with the System’: Cultural Work, State Responsibility and Organizational Reform in the People’s Republic of China.” Stanford Anthropology Brown Bag Colloquium, Stanford University.

“An Aesthetic of Vitality: The Cultivation of *Yunwei* [韵味] in Contemporary Chinese Classical Dance.” Annual Conference on Chinese Oral and Performing Literature (CHINOPERL), Philadelphia, and Stanford-Berkeley Chinese Humanities Graduate Student Conference.

2009

“The Emptying out of Virtuosity: Valuing Embodied Artistic Skill and the Fate of ‘Spirit’ in China’s Market.” AAA, Philadelphia.

“The Virtuositic Subject in Contemporary China.” International Committee for Anthropological and Ethnological Sciences Conference, Kunming.

“修养在草原文化的重要性”(The Importance of Cultivation in the Development of Grassland Culture). China Grassland Culture Forum, Hohhot.

“舞蹈、修养与中国的社会变迁：从人类学视角解读新中国的舞者”(Dance, Cultivation, and Social Transformation in China: An Anthropological Approach to China’s Dancers). Chinese Academy of Social Sciences Anthropology Colloquium, Central University of Nationalities, Beijing.

“中国舞蹈口述史”(Oral Histories of Chinese Dance) and “以论文为创作”(Making the Thesis a Creative Work). Beijing Dance Academy Department of Chinese Classical Dance, Beijing.

2008

“浅谈美国的‘人类表演学’新学科、批判理论与文化人类学的中国研究”(A Brief Discussion of the New Discipline ‘Performance Studies’ in the United States, Critical Theory and Anthropological Research on China). Peking University Department of Sociology and Anthropology Graduate Student Conference, Beijing.

“Understanding Twentieth-Century Chinese History Through Dance” Arizona State University Summer Study Abroad Program, Beijing.

2007

“中国革命舞蹈的新历史研究：上海的革命艺术历史”(Research on Chinese Revolutionary Dance : History of Revolutionary Art in Shanghai). Tsinghua University History Department Graduate Student Conference, Beijing.

“Conformists, Blue Ants, and Robots: How the Concept of Creativity Came to Define Chinese Otherness, a Genealogy of Difference.” Asia and the Other Conference, National Taiwan Normal University, Taipei.

“Quantum Healing, or the Mimetic Excess of New Age: Making the Body Speak in Clinical Trials of Alternative Medicine.” Bodily Proof Graduate Student Conference, Harvard University, Cambridge, USA.

“Technique and Innovation: Theorizing and Historicizing Virtuosity as a Keyword in Performance Studies.” Dance Under Construction Conference, Riverside.

2004-2006

“A New History of the Chinese Revolutionary Dance Drama: Theatrical Dance in Shanghai as Politicized Public Art, 1917-1949.” Berkeley Symposium on the Politics of Public Art, Berkeley.

“Dance as Intervention: Aesthetics of Experience in French Contemporary Dance.” Dance Under Construction Conference, Los Angeles.

“Aesthetics of Experience in French Contemporary Dance” Cambridge Body Research Group Colloquium, University of Cambridge, Cambridge, UK.

INTERNATIONAL WORK

Interpreter. Shanghai Theater Academy Winter Institute, 2012, 2013

Interpreter. “Danscross/舞动无界” International Choreography Research Project, Beijing Dance Academy, 2009

Translator. Chinese Dance Museum, Beijing, 2008

Translator. Poly Theatre Management Corporation, Ltd. Beijing, 2008

LANGUAGE SKILLS

Native fluency in English

Near-native fluency in spoken and written Modern Chinese

Proficient in Classical Chinese

Proficient in French

PROFESSIONAL ASSOCIATIONS

American Anthropology Association; American Folklore Society; Association for Asian Performance; Association for Asian Studies; American Society for Theater Research; China Oral and Performance Literatures; Central Eurasian Studies Society; Congress on Research in Dance; Foreign Language Association of Virginia; Mongolian Cultural Center; Society for East Asian Anthropology

ACADEMIC REFERENCES

Vincanne Adams, Department of Anthropology, History, and Social Medicine, UC San Francisco, 3333 California St., Ste. 485, San Francisco, CA 94143-0850. AdamsV@dahsm.ucsf.edu, (415) 502-6483

Xiaomei Chen, Department of East Asian Languages and Cultures, UC Davis, 290 Sproul Hall, Davis, CA 95615. xmchen@ucdavis.edu, (533) 752-1209

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