

CURRICULUM VITAE

Professor and Chair Gina Marchetti

Department of Humanities and Media Studies
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EDUCATION

Ph.D., Northwestern University, Film Division, 1982.

MA, Northwestern University, Film Division, 1978.

BA, Summa Cum Laude, Florida State University, English Department, 1976.

EMPLOYMENT

Chair, Department of Humanities and Media Studies, Pratt Institute, 2022-present.

Department of Comparative Literature, School of Humanities, University of Hong Kong
(Associate Professor 2006-2012, Professor 2012-2022, Honorary Professor 2022-present)

- Deputy Chair, Common Core Curriculum Committee, July 1, 2016-2022.
<https://commoncore.hku.hk/>
- Global Issues Area of Inquiry Convener, Common Core Subcommittee, January 1, 2010-2022.
<https://commoncore.hku.hk/global-issues/>
- Acting Director and Chief Examiner of the Common Core Curriculum, December 23, 2013-June 15, 2014.

- Program Chair and Chief Examiner, MALCS (Taught Postgraduate Program), Department of Comparative Literature, September 1, 2008-September 1, 2011; September 1, 2014-June 30, 2016; July 1, 2020-2022. <http://www.complit.hku.hk/malcs/>
- Director, 2017-2022, Center for the Study of Globalizations and Cultures (CSGC) <https://csgchku.wordpress.com/>
- Chair, Committee on Gender Equality and Diversity, November 2016-present, University of Hong Kong. <http://arts.hku.hk/about-us/CGED>
- Chair, Gender Task Force, Faculty of Arts, University of Hong Kong, November 2015-June 2016. <http://arts.hku.hk/about-us/CGED/gender-task-force-archive>
- Organizer, *HeForShe Summit on Film in Hong Kong Higher Education*, Center for the Study of Globalization and Cultures, University of Hong Kong, May 4, 2019.
- Organizer, *Women's Summit on Film in Hong Kong Higher Education*, Center for the Study of Globalization and Cultures, University of Hong Kong, November 23, 2018.
- Women's Studies Research Centre Board Member and contributor to HeForShe university-wide initiatives, University of Hong Kong, <http://www.wsrcweb.hku.hk/>
- Research Postgraduate Committee Chair, School of Humanities, July 1, 2012- June 30, 2017. School Representative on Faculty Higher Degrees Committee (HADC).
- Postgraduate Coordinator, Department of Comparative Literature, 2006-2014, Spring 2016.

MOOCs and Pedagogical Innovation

HKU06.1x Hong Kong Cinema Through a Global Lens MOOC (Massive Open Online Course) <https://www.edx.org/course/hong-kong-cinema-through-a-global-lens-0>

- Won the Bronze Award in the 2017 MOOCr Awards in the category "Course Management and Promotion."
- MOOC (Massive Open Online Course) Development Grant, 2014-2020.
- "MOOCs Turn Local into Global," *Insight*, co-written with Aaron Han Joon Magnan-Park and Stacilee Ford, *AsiaGlobal Online*, January 18, 2018, <http://www.asiaglobalonline.hku.hk/moocs-turn-local-into-global/>
- "Hong Kong Cinema MOOC," co-written with Aaron Han Joon Magnan-Park and Stacilee Ford, *Viewfinder*, British Universities Film & Video Council, No. 106 (March 2017), pp. 8-9.

HKUx Doing Gender and Why It Matters MOOC, <https://courses.edx.org/courses/course-v1:HKUx+Genderx+1T2019/course-> (two units)

- Contributed by presenting online lessons on the male gaze and the institutionalization of Gender Studies at HKU

Experiential Learning

- Enhanced experiential learning in the Department of Comparative Literature through work with guest artists and film festival programmers (Ann Hui, Mabel Cheung and Alex Lau, Clara Law and Eddie Fong, Arthur Dong, Evans Chan, Roger Garcia, John Sham, Fruit Chan, among others) as well as through student film festival projects incorporated into CLIT 2084 “*New*” *Cinemas across National Boundaries*.
 - “Getting in the Festival Spirit,” *HKU Bulletin* 17:1 (October 2015), pp. 28-29; http://www4.hku.hk/pubunit/bulletin/teaching_learning/index.html
 - Archive of student projects, <https://clit2084.wordpress.com/>
 - Experiential Learning Fund, Gallant Ho Experiential Learning Centre, “Hong Kong Film Festivals: Experiential Learning,” University of Hong Kong, December 15, 2014 – June 30, 2015.
- Provided students with opportunities to put theory into practice through filmmaking inside and outside of the classroom (Fresh Wave initiative, student involvement with *Ying e Chi*).
 - Supervisor for student filmmaker Kevin Ung, “Chubby Can Kill,” Student Division, Fresh Wave 2010, Hong Kong Arts Development Council. Awarded “Special Mention” in the Local Competition of the Fresh Wave 2010—International Short Film Festival, September 26, 2010.

Master Class

- Gender, Media, Leadership: Women in Chinese and Russian Media, TaRC Master Class 2019, Tampere University, Finland, October 28-November 1, 2019. Course on *Visual Representations* taught with Dr. Tatu-Ilari Laukkanen.

Previous Employment

Visiting Lecturer, America and Transnationalism Interdisciplinary Project, Zhong Shan University, Guangzhou, PRC, sponsored by the Lingnan Foundation, 2004-2007.

- Expanded cross-border educational exchange
- Lingnan Foundation Grant, America and Transnationalism Interdisciplinary Project, Zhongshan University, Guangzhou, PRC, 2004-07.

Visiting Associate Professor (Fulbright), American Studies Program, University of Hong Kong. 2003-4.

- Fulbright Lecturing/Research Award, Hong Kong, 2003-04.
- Coordinator, *Hong Kong/Hollywood at the Borders: Alternative Cinemas, Alternative Perspectives*, symposium sponsored by the Fulbright program and the Hong Kong-America Center, at the Centre for Asian Studies, University of Hong Kong, Videotage, the Hong Kong Film Archive, and the University of Macau, April 2-5, 2004.

Associate Professor, Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 1998-2006 (On leave 2003-06).

Visiting Senior Fellow, School of Communication Studies, Nanyang Technological University, Singapore, 1997-98.

Associate Professor, Comparative Literature Program/ Assistant Professor, Department of Radio, Television and Film, formerly the Radio-TV-Film Division, Department of Communication Arts and Theatre, University of Maryland, College Park, 1986-1998 (On leave January 1997-August 1998).

RESEARCH AND SCHOLARSHIP

Books

Monographs

Romance and the "Yellow Peril": Race, Sex, and Discursive Strategies in Hollywood Fiction (Berkeley: University of California Press, 1993).

- 1995 Association for Asian American Studies National Book Award in Cultural Studies.

From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens, 1989-1997 (Philadelphia: Temple University Press, 2006).

Andrew Lau and Alan Mak's Infernal Affairs—The Trilogy (Hong Kong: Hong Kong University Press, 2007).

The Chinese Diaspora on American Screens: Race, Sex, and Cinema (Philadelphia: Temple University Press, 2012).

Citing China: Politics, Postmodernism, and World Cinema (Honolulu: University of Hawai'i Press, 2018).

Edited Volumes

Hong Kong Film, Hollywood, and the New Global Cinema, co-edited with Tan See-Kam (London: Routledge, 2007). Series editor Stephanie Hemelryk Donald, Routledge Media, Culture and Social Change in Asia.

Chinese Connections: Critical Perspectives on Film, Identity and Diaspora, co-edited with Peter X Feng and Tan See-Kam (Philadelphia: Temple University Press, 2009).

- Chiang Ching-Kuo Foundation Grant, subvention.

Hong Kong Screenscapes: From the New Wave to the Digital Frontier, co-edited with Esther M. K. Cheung and Tan See-Kam (Hong Kong: Hong Kong University Press, 2011). Review: Brenda Chan, *Quarterly Review of Film and Video* 28: 5 (2011), pp. 455-458.

A Companion to Hong Kong Cinema, co-edited with Esther M.K. Cheung and Esther C.M. Yau (Hoboken, NJ: Wiley-Blackwell Press, 2015).

The Palgrave Handbook of Asian Cinema, co-edited with Aaron Han Joon Magnan-Park and Tan See-Kam (Palgrave-Macmillan Publishers, 2018).

Other Recent Publications

Chapters in Books

“Women as Cross-Cultural Intermediaries within the Chinese Diaspora: The Search for Esther Eng in S. Louisa Wei’s *Golden Gate Girls* (2013),” in Eyal Ben-Aria and Heung Wah Wong, eds. *Cultural Intermediaries in East Asian Film Industries* (London: Routledge, 2022), pp. 128-146. DOI: 10.4324/9781003246657-8

“Screen Feminisms with Hong Kong Characteristics,” in Ping Zhu and Hui Faye Xiao, eds. *Feminisms with Chinese Characteristics* (Syracuse, NY: Syracuse University Press, 2021), pp. 299-333.

“Clara Law, Asia, and World Cinema,” in Aaron Han Joon Magnan-Park, Gina Marchetti, and Tan See-Kam, eds. *The Palgrave Handbook of Asian Cinema* (Palgrave-Macmillan Publishers, 2018), pp.689-707.

“Lean In or Bend Over? Postfeminism, Neoliberalism, and Hong Kong’s *Wonder Women*,” in Jessalynn Keller and Maureen E. Ryan, eds. *Emergent Feminisms: Complicating a Postfeminist Media Culture* (New York: Routledge, 2018), pp. 193-210.

“Maggie Cheung in *In the Mood for Love*,” in Murray Pomerance and Kyle Stevens, eds. *Close-Up: Great Cinematic Performances, Volume 2: International* (Edinburgh: Edinburgh University Press, 2018), pp. 272-283.

“The Feminine Touch: Chinese Soft Power Politics and Hong Kong Women Filmmakers,” in Paola Voci and Luo Hui, eds. *Screening China’s Soft Power* (Oxon and New York: Routledge, 2018), pp. 229-51.

“Hong Kong as Feminist Method: Gender, Sexuality, and Democracy in Two Documentaries by Tammy Cheung,” in Yiu-Wai Chu, ed. *Hong Kong Culture and Society in the New Millennium: Hong Kong as Method* (Singapore: Springer, 2017), pp. 59-76.

“Clara Law’s *Red Earth*: The Hong Kong International Film Festival and the Cultural Politics of the Sponsored Short,” in Chris Berry and Luke Robinson, eds. *Chinese Film Festivals: Sites of Translation* (NY: Palgrave Macmillan, 2017), pp. 259-277.

“*Running on Karma*: Hong Kong Noir and the Political Unconscious,” in Esther C.M. Yau and Tony Williams eds. *Hong Kong Neo-Noir* (Edinburgh: University of Edinburgh Press, 2016), pp. 97-117.

“Wong’s Ladies from Shanghai,” in Martha P. Nochimson, ed. *A Companion to Wong Kar-wai* (Hoboken, NJ: Wiley-Blackwell Press, 2016), pp. 207-231.

“Feminism, Postfeminism, and Hong Kong Women Filmmakers,” in Esther M.K. Cheung, Gina Marchetti, and Esther C.M. Yau, eds. *A Companion to Hong Kong Cinema* (Hoboken, NJ: Wiley-Blackwell Press, 2015), pp. 237-264.

“Brecht in Hong Kong: Evans Chan's *The Life and Times of Wu Zhong Xian*,” in Tony Williams, ed. *Postcolonialism, Diaspora, and Alternative Histories: The Cinema of Evans Chan* (Hong Kong: Hong Kong University Press, 2015), pp. 81-100.

“Sylvester Stallone and John Rambo's Trek across Asia: Politics, Performance and American Empire,” in Chris Holmlund, ed. *The Ultimate Stallone Reader: Sylvester Stallone as Star, Icon, Auteur* (London: Wallflower Press, 2014), pp. 217-240.

“*In the Mood for Love* (2000), Wong Kar-wai,” in Jeffrey Geiger and R.L. Rutsky, eds. *Film Analysis: A Norton Reader* (NY: W.W. Norton and Company, 2013), pp. 966-989.

“Chinese Cinema at the Millennium: Defining ‘China’ and the Politics of Representation,” in Sharon R. Mazzarella, ed. *The International Encyclopedia of Media Studies, Volume III: Content and Representation* (Malden, MA: Wiley-Blackwell, 2013), pp. 322-342.

“Flexible Masculinities and the *Rush Hour* Franchise: The Asian Body, the American Male, and Global Hollywood,” in Timothy Shary, ed. *Millennial Masculinity: Men in Contemporary American Cinema* (Detroit: Wayne State University Press, 2012), pp. 288-312.

“*Transamerica*: Queer Cinema in the Middle of the Road,” in Gordon Slethaug and Stacilee Ford, eds. *Hit the Road Jack: Essays on the Culture of the American Road* (Montreal and Kingston: McGill-Queen's University Press, 2012), pp.198-213.

“The Hong Kong New Wave,” in Zhang Yingjin, ed. *A Companion to Chinese Cinema* (Chichester: Wiley-Blackwell, Blackwell Publishing Ltd, 2012), pp. 95-117.

“Eileen Chang and Ang Lee at the Movies: The Cinematic Politics of *Lust, Caution*,” in Kam Louie, ed. *Eileen Chang: Romancing Languages, Cultures and Genres* (Hong Kong: Hong Kong University Press, 2012), pp. 131-154.

“From Mao’s ‘Continuous Revolution’ to Ning Ying’s *Perpetual Motion* (2005): Sexual Politics, Neoliberalism, and Postmodern China,” in Wang, Lingzhen, ed. *Chinese Women’s Cinema: Transnational Contexts* (NY: Columbia University Press, 2011), 191-212.

“Cinemas of the Chinese Diaspora,” in Song Hwee Lim and Julian Ward, eds., *The Chinese Cinema Book* (London: BFI/Palgrave Macmillan, 2011), pp. 26-34.

“Bicycle Thieves and Pickpockets in the ‘Desert of the Real’: Transnational Chinese Cinema, Postmodernism, and the Transcendental Style,” in Vivian Lee, ed. *East Asian Cinema* (London: Palgrave Macmillan, 2011), pp. 61-86.

“Between Comrade and Queer: Stanley Kwan’s *Hold You Tight*,” *Hong Kong Screenscapes: From the New Wave to the Digital Frontier*, co-edited with Esther M. K. Cheung and Tan See-Kam (Hong Kong: Hong Kong University Press, 2011), pp. 197-212. A different version appears in *In Critical Proximity: The Visual Memories of Stanley Kwan*, ed. Esther M.K. Cheung (Hong Kong: Joint Publishing, 2007), pp.134-150. (Translated into Chinese.)

“Departing from *The Departed*: The *Infernal Affairs* Trilogy,” *Hong Kong Culture: Word and Image*, ed. Kam Louie (Hong Kong: Hong Kong University Press, 2010), pp. 147-67.

Articles in Journals

“From Cruel Optimism to Comforting Pessimism: Sex, Gender, Feminism and Hong Kong Protest Culture, October 1–December 31, 2019,” *Situations: Cultural Studies in the Asian Context* 15:2 (2022).

http://situations.yonsei.ac.kr/product/item.php?it_id=1664466937&ca_id=10&page=1&sort1=&sort2=

“The Networked Storyteller and Her Digital Tale: Film Festivals and Ann Hui’s ‘My Way’,” *Global Storytelling: Journal of Digital and Moving Images* 1:2 (2022).

<https://doi.org/10.3998/gi.1702>

“Where in the World are Chinese Women Filmmakers? Transnational China and World Cinema in the Twenty-First Century.” *Studies in World Cinema* (published online ahead of print 2021). <https://doi.org/10.1163/26659891-01020002>

“Teaching Online on Borrowed Time: Hong Kong Protests, Pandemics, and MOOCs,” *Jump Cut* #60 (Spring 2021). <https://www.ejumpcut.org/currentissue/Marchetti-HongKongMOOC/>

“Chinese Film Studies Online: Technological Innovations, Pedagogical Challenges, and Teaching Chinese-Language Cinema in the Digital Age,” *Journal of Chinese Film Studies*, March 11, 2021. <https://doi.org/10.1515/jcfs-2021-0007>

“Feminist Activism in the First Person: An Analysis of Nanfu Wang’s *Hooligan Sparrow* (2016),” *Studies in Documentary Film*, February 3, 2020. DOI: [10.1080/17503280.2020.1720090](https://doi.org/10.1080/17503280.2020.1720090)

“Sexual Citizenship and Social Justice in the HKSAR: Evans Chan’s *Raise the Umbrellas* (2016),” *Jump Cut* #59 (Fall 2019).

<https://www.ejumpcut.org/currentissue/MarchettiUmbrellas/index.html>

“Making the Most of a MOOC on Asian Film: *Hong Kong Cinema through a Global Lens*: A Massive Open Online Course at the University of Hong Kong,” co-written with Aaron Han Joon Magnan-Park and Stacilee Ford, *Asian Cinema* 30:1 (April 2019), pp. 137-48. DOI: https://doi.org/10.1386/ac.30.1.137_1

“Handover Bodies in a Feminist Frame: Two Hong Kong Women Filmmakers’ Perspectives on Sex after 1997,” *Screen Bodies: An Interdisciplinary Journal of Experience, Perception, and Display* 2:2 (December 2017), 1-24.

DOI: <https://doi.org/10.3167/screen.2017.020202>

<https://www.berghahnjournals.com/view/journals/screen-bodies/2/2/screen020202.xml>

“Handover Women: Hong Kong Women Filmmakers and the Intergenerational Melodrama of Infidelity,” *Feminist Media Studies* 16:4 (June 2016), pp. 590-609. DOI: 10.1080/14680777.2016.1193292. Special Issue: “Intergenerational Feminist Media Studies: Conflicts and Connectivities”

<http://www.tandfonline.com/doi/full/10.1080/14680777.2016.1193292>

“The Gendered Politics of Sex Work in Hong Kong Cinema: Herman Yau and Elsa Chan (Yeeshan)’s *Whispers and Moans* and *True Women for Sale*,” *Alphaville: Journal of Film and Screen Media* 10 (Winter 2015). Web. ISSN: 2009-4078. DOI: <https://doi.org/10.33178/alpha>
<http://www.alphavillejournal.com/Issue10/HTML/ArticleMarchetti.html>

“Does the Karate Kid Have a Kung Fu Dream? Hong Kong Martial Arts between Hollywood and Beijing,” *JOMEC Journal: Journalism, Media and Cultural Studies* No. 5 (June 2014), DOI: <http://doi.org/10.18573/j.2014.10273>. Download at <https://jomec.cardiffuniversitypress.org/articles/abstract/10.18573/j.2014.10273/>

“Asian Citations: Postmodernism, Politics, and Global Cinema,” *The Journal of Literature and Film* 14:1 (Spring 2013), pp. 5-25.

“Haunted by Hollywood: Hong Kong Noir, Horror, and *Running on Karma*,” *Journal of Letters* 42:1 (January-June 2013), pp. 1-28. (Translated into Thai.)

“The Asian Body, the American Male and Global Hollywood: Flexible Masculinity in *Rush Hour* 1, 2, 3,” *CinémAction*, No. 143 (September 2012), pp. 171-177. (Translated into French by Anne Crémieux for a special issue, “Minorities in American Cinema.”)

“Gender Politics and Neoliberalism in China: Ann Hui’s *The Postmodern Life of My Aunt*,” *Visual Anthropology*, 22: 2-3 (March 2009), pp. 123 – 140.

“*Come Drink With Me—If You Dare*: Golden Swallow, King Hu, and the Cold War,” *Journal of Modern Literature in Chinese*, 8:1 (January 2007), pp. 133-163.

“Martial Arts North and South: Liu Jialiang’s Vision of Hung Gar in Shaw Brothers Films,” *EnterText* 6.1 (Autumn 2006), pp. 74-110. Download at <https://www.brunel.ac.uk/creative-writing/research/entertext/issues>

Bibliographies (online)

“Hong Kong Cinema,” co-written with Derek Lam, *Oxford Bibliographies in Cinema and Media Studies*. Ed. Krin Gabbard. New York: Oxford University Press, January 15, 2015, <http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0154.xml?rskey=ptkWSw&result=89>

“Jackie Chan.” *Oxford Bibliographies in Cinema and Media Studies*. Ed. Krin Gabbard. New York: Oxford University Press, October 28, 2011, <http://www.oxfordbibliographiesonline.com/view/document/obo-9780199791286/obo-9780199791286-0038.xml>

Websites

Women Filmmakers and Transnational China in the Twenty-First Century, hosted by the Centre for the Study of Globalization and Cultures, Department of Comparative Literature, University of Hong Kong, <https://chinesewomenfilmmakers.wordpress.com/>

Hong Kong Women Filmmakers: Sex, Politics and Cinema Aesthetics, 1997 to the Present, hosted by the Women's Studies Research Centre and Department of Comparative Literature, University of Hong Kong, <https://hkwomenfilmmakers.wordpress.com/>

Hong Kong Women in Film Higher Education Directory, hosted by the Centre for the Study of Globalization and Cultures, Department of Comparative Literature, University of Hong Kong, <https://sites.google.com/view/hkwfhighered/home>

Keynotes and Plenaries

“From Cruel Optimism to Comforting Pessimism: Sex, Gender, Feminism and Hong Kong Protest Culture--October 1-December 31, 2019,” *Situations* Conference, Yonsei University via Zoom, February 8, 2021.

“#MeToo Hong Kong and Mainland China,” *Gender, Media, Leadership: Women in Chinese and Russian Media*, University of Tampere, Finland, October 30, 2019.

“Peering over Borders: Hong Kong Women Filmmakers and the Visual Politics of Transnational East Asian Cinema,” *Korean Film 100 Years: Rewriting Film History from the Feminist Perspective*, SIWFF2019: 21st Seoul International Women's Film Festival, September 3, 2019.

“Anxiety in Action: Jackie Chan and Brexit along the Belt and Road,” *Action Cinema Now*, University of Reading, United Kingdom, April 11, 2019.

“Girl Power as Soft Power: Hong Kong Women Filmmakers and the Chinese Dream in the People's Republic of China,” *Exploring the China Dream: Trajectories and Articulations of Soft Power in the Sinophone World*, Stockholm University, Sweden, August 15, 2016.

“The Contradictions of Cosmopolitanism: Hong Kong Women Filmmakers, the New Wave, and World Cinema,” *Screen* conference, Glasgow, Scotland, June 28, 2013.

“Venice and Jia Zhangke's *The World*,” *Workshop: Film Festivals Programming: From Europe to Asia*, Università Ca' Foscari, Venice, Italy, September 11, 2012.

“Asian Citations: Postmodernism, Politics, and Global Cinema,” Busan Cinema Forum, *Seeking the Path of Asian Cinema*, Busan, Korea, October 10-12, 2011.

Research Grants (selected)

GRF (General Research Fund) award, “Gendered Screens, Chinese Dreams: Women Filmmakers and the Rise of China in the Twenty-First Century,” Research Grants Council, Hong Kong, 2019-2021. (HKU17612818/HK\$338,560)

GRF (General Research Fund) award, “Hong Kong Women Filmmakers: Sex, Politics and Cinema Aesthetics, 1997-2010,” Research Grants Council, Hong Kong, 2011-15. (HKU 750111H / HK\$571,346)

Editorships (current)

- Editorial Staff, *Jump Cut: A Review of Contemporary Media*.
<https://www.ejumpcut.org/home.html>
- Editorial Board, *Bioscope: South Asian Screen Studies*.
- International Advisory Board, *Asian Journal of Communication*.
- Advisory Editor, *Cinema and Media Bibliography*, Oxford Bibliographies Online,
www.aboutobo.com/cinema
- Advisory Board, *Journal of Chinese Cinemas*.
- International Advisory Board, *Asian Cinema*.
- Editorial Board, *Martial Arts Studies*.
- Editorial Advisor, *Screen Studies*, Bloomsbury, Faber & Faber,
<https://www.screenstudies.com/home>

Other Recent Scholarly Publications

“Chloé Zhao and China: The *Nomadland* Moment,” *Quorum, Film Quarterly*, April 28, 2021. <https://filmquarterly.org/2021/04/28/chloe-zhao-and-china-the-nomadland-moment/>

“Women Filmmakers: Ann Hui,” in K. Ross, I. Bachmann, V. Cardo, S. Moorti and M. Scarcelli, eds. *The International Encyclopedia of Gender, Media, and Communication*. July 8, 2020. doi:[10.1002/9781119429128.iegmc119](https://doi.org/10.1002/9781119429128.iegmc119)

“MOOCs as part of your COVID-19 crisis plan,” co-written with Aaron Han Joon Magnan-Park and Staci Ford. *Teaching and Learning Connections*, 12. June, 2020. <https://www.cetl.hku.hk/teaching-learning-cop/moocs-as-part-of-your-covid-19-crisis-plan/>

“Teaching in Times of Protest,” *Teaching and Learning Connections*, 11. February, 2020. <https://www.cetl.hku.hk/teaching-learning-cop/teaching-in-times-of-protest/>

“Extradition as a “Women’s Issue”: Notes Towards a Feminist Critique of the 2019 Hong Kong Anti-ELAB Protests Written after 100 Days of Protest (with some updates from October 2019),” *Women’s Studies Research Centre Blog*, University of Hong Kong, December 6, 2019, <https://www.wsrcweb.hku.hk/wp-content/uploads/2019/12/Gina-Marchetti-Extradition-as-a-Womens-Issue.pdf> Introduction in *Engendering a Buzz*, WSRC Occasional Newsletter, September-December 2019, pp. 21-26. <https://www.wsrcweb.hku.hk/wp-content/uploads/2019/12/WSRC-Newsletter-Dec-2019.pdf>

“First Person, Second Language: Autobiographical Documentaries by Women in the Chinese Diaspora,” *Asia Dialogue: The Online Magazine of the University of Nottingham Asia Research Institute*, May 24, 2019, <https://theasiadialogue.com/2019/05/24/first-person-second-language-autobiographical-documentaries-by-women-in-the-chinese-diaspora/>

“The History of Hong Kong Cinema.” *Screen Studies Articles*. London: Bloomsbury Academic, 2019. *Screen Studies: BFI Film Classics~Screen Studies: Bloomsbury and Faber Screenplays and Criticism Annual Update 2019~Screen Studies: BFI Film Studies~Screen Studies: Bloomsbury and Faber Screenplays and Criticism*.
<http://dx.doi.org/10.5040/9781350996328.0002>.

“New Political Cinema, Asia, and Beyond: *Ten Years*,” co-written with Dina Iordanova, *Frames Cinema Journal* 15 (May 2019), <http://framescinemajournal.com/article/new-political-cinema-asia-and-beyond-ten-years/>

KNOWLEDGE EXCHANGE (highlights)

- Humanities Scholar/Advisor, "Pacific Rim Showcase," Washington, DC International Film Festival, 1989.
- Programming committee for the 1988, 1989, 1990, 1991, 1992, and 1993 Asian American Film Festival, Asian American Arts and Media, Washington, D.C.
- Correspondent in Hong Kong (2004--), *Hong Kong CineMagic*, French-based Website devoted to Hong Kong cinema,
- Consultant, Ethnic Imagery Project, National Museum of American History and the Archives Center, Smithsonian Institution, Washington, DC, June 1995
- Consultant, *Chinese in Hollywood* project, director Arthur Dong, 2006-7.
- Consultant, *The Asian Americans*, series producer Renee Tajima Pena, 2014-15.
- Researcher, *Cinema AZN*, under the direction of Roger Garcia, 2005.
- Juror, Asian Shorts Competition, 21st Seoul International Women's Film Festival, August 29-September 5, 2019.
- Juror, Young Cinema Competition (World Cinema), Hong Kong International Film Festival, August 2020.
- Juror, Asian Short Film Competition, Shanghai Queer Film Festival (SHQFF), August 2020.
- Juror, Asian American Film Competition, San Diego Asian Film Festival, October 2020

Radio Broadcasts, Television Appearances, and Online Interviews (recent)

“Gender and Racial Diversity in Movies and TV,” *Agender Café*, RTHK, <https://podcast.rthk.hk/podcast/item.php?pid=1469&eid=180374&year=2021&lang=zh-CN>

“Fieldnotes: Gina Marchetti interviewed by Stephanie DeBoer,” *Society for Cinema and Media Studies*, 2019, <https://vimeo.com/333110647>

Interview on women in the Hong Kong film industry with reporter Zela Chin, *Money Magazine*, TVB Pearl, April 6, 2018
<http://news.tvb.com/programmes/moneymagazine/5abe9051e60383141ae5c928>

Interview on the Hong Kong setting for *In the Mood for Love*, with Sophie Romillat, "Invitation au Voyage," broadcast on the European television channel ARTE, 2018, <https://app.frame.io/presentations/dca808ab-2196-4800-be0c-bd49730c9162>