

CHUNNING (Maggie) GUO, Associate Professor

PERSONAL DETAILS

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SUMMARY STATEMENT

I am a highly experienced and qualified animation practice-based researcher and academic instructor with a strong background in new media art studies. I have international experience supervising graduate and undergraduate students and have designed, developed, planned and administrated curriculum. I have successfully achieved financial support and academic grants for monograph publishing and international conference collaborations. I regularly contribute to and facilitate professional networking and efficient collaboration with international education leaders, directors and artists.

I have been published in numerous high-level international publications from the UK, the US, Croatia, Poland and South Korea, and my international awarded film works have been screened in more than 30 festivals and exhibitions; furthermore, my works have attracted art collectors and media funding. Additionally, I am a creative social media project director and share animation studies and creative broadcasting.

I am currently teaching in School of Art, Renmin University of China and have lived in the UK, France, the Netherlands and Canada; I also have professional working proficiency in English.

EDUCATION

PhD

University:	Renmin University of China(RUC), Beijing, China
Duration:	09/2010 to 12/2015
Supervisor:	Prof. Dr. XuXiao Wang (Aesthetics)
Studies:	Applied Aesthetics at Philosophy School
Title of dissertation:	<i>The Dialogue of Hetero-geneity: The Medium Experiment and the Criticism of Independent Animation</i>

Master's Degree

University:	Central Academy of Fine Arts(CAFA), Beijing, China
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Duration:	09/2000 to 06/2003
Supervisor:	Prof. dir. Ping Tan (Contemporary Chinese Artist) Prof. Jun Zhang (Art Theory and Digital Animation)
Studies:	Visual Communication at Design Department
Title of dissertation:	<i>The Explorations of Dimensions through the Flow of New Media Art</i>

EMPLOYMENT

03/2020 to date	Vice-dean-Design Department-Faculty of Arts, Renmin University
12/2016 to date	Associate Professor-Faculty of Arts, Renmin University of China
12/2016 to date	Visiting Professor-Faculty of Arts and Films, ChengDu University
04/2012 to 07/2017	Creative Media Director-Vancouver Film School, Canada
09/2017 to 09/2018	Visiting Scholar-Faculty of Arts, Radboud University, Nijmegen, The Netherlands
05/2005-12/2016	Senior Lecturer-Faculty of Arts, Renmin University of China
09/2010-12/2015	PhD student-Philosophy School, Renmin University of China
07/2003-05/2005	Assistant Professor-Faculty of Arts, Renmin University of China

KEY PROFESSIONAL ACHIEVEMENTS & ACTIVITIES

Teaching

With over 15 years of international teaching, the following are my key achievements:

- Taught the course **New Media Art** at Online International Summer School, Renmin University, 2020-2021.
- Taught the bilingual class **Comparative Studies of Social Media** with Professor Alex Fernando of the Federal University of Rio Grande do Sul in Brazil, 2018.
- Mentored the workshop **Moving Image Art Practice and Academic Communication Base** at University of Chicago Center in Beijing, 2017.
- Workshop **Women Can Holdup Half the Sky: Chinese Independent Animation**, Jagiellonian University, Krakow, Poland, 2017.
- Mentored undergraduate student's English paper *Construction of "PUNCTUM" Image: The Independent Documentary Film Metro* presented in a conference in Japan and published at the International Journal of Interdisciplinary Cultural Studies, 2016.
- Taught at the Masters' **Creative Writing** Programme with US. Fulbright Visiting Professor Amy Cheng in Art School, Renmin University of China, 2016.

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- Academic host and interpreter of international academic masters' classes (Prof. Frantz Grenet and Prof. Gerardo de Simone), Renmin University of China, 2016.
- Delivered cutting-edge workshop **Asia, Conflict, Game** in Kunshan Duke University, China, 2015.
- Mentored undergraduate student short film "Short Sighted" selected in Zagreb festival in Croatia and STOPTRIK festival in Slovenia, 2015.
- Mentored MA Character Animation students in workshops **Independent Animation from Chinese Women Artists, Shadow Play Animation of China**, Central Saint Martins College of Arts and Design, University of the Arts London, 2014.
- Workshop: **New Animation from Chinese Women Artists**, the 2nd La Rochelle Chinese Film Festival, 2014.
- Mentored undergraduate student creating new media art work "Eyes" which won an award in the **international KHMfestival** held by Academy of Media Arts Cologne, 2013.
- Taught **Branding and Creative Methodology** courses with director Maria Kennedy in Vancouver Film School, Canada, 2011 to 2012.
- Delivered workshop **Chinese Folk Art and Contemporary Art** to 30 international students from 8 countries in Tsinghua University, China, 2010.
- Designed innovative course **Chinese Traditional Art and Contemporary Literature** for 15 international students from 10 countries, Communication University of China, China, 2008.
- Designed and developed modules for the international course **Digital Media** with The University of Wales, 2005-2008.
- Mentored undergraduate student's short film work "Happy Planet" which won the silver award in the **One Show** competition, 2005.
- Delivered over 30 lectures, workshops from national and international universities (Academy of Media Arts Cologne, German, Central Saint Martins University, London in the UK, Bournemouth University in the UK, Jagiellonian University Krakow in Poland, Seoul University in South Korea, KunShan Duke University, Chicago University Beijing Research Centre, Taiwan National Art University, Southern California-Shanghai JiaoTong University, Tsinghua University, Shanghai University, Central Fine Arts Academy, Beijing Film Academy, etc.)

Research and Exhibitions

With over 15 years of practice-based research, the following are my key achievements:

- Conducted a research project entitled "Cross-disciplinary Studies of Multi-modal Ethnography and Digital Memory", funded by School of Interdisciplinary Studies, RUC, China, 2022-2023.

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- Graphic Novel *a Day in Metaverse*, exhibited in “Mentor” online Exhibition, Virtual Gallery of the Faculty of Fine Arts, Cartoon and Animation Department, Kütahya Dumlupınar University, Turkey, 2022.
- Conducted a cross-disciplinary research project entitled “Multiple Reflections on Animated Documentary and Digital Memory Studies”, funding by ChengDu Animation Research Centre, China, 2020-2022.
- Animated work *Science City*, exhibited in “Mentor” online Exhibition, Virtual Gallery of the Faculty of Fine Arts, Cartoon and Animation Department, Kütahya Dumlupınar University, Turkey, 2021.
- Conducted a cross-disciplinary research project entitled “Co-construction of Cloud Experience Space for Art Exhibitions”, funding by Beijing Development Research Center, 2020-2022.
- Conducted a research project entitled "Cross-disciplinary Collaboration of Digital Humanities Research”, funding by Renmin University of China, 2019-2020.
- Graphic Novel *The Father's Bomb*, Creative Books, Berlin Film Festival, 2019.
- Conducted a cross-disciplinary research project entitled “The Archaeology of Memory: The Comparative Studies on Animated Documentary” connecting aesthetics, film studies, psychology, language studies, and history; supported by Prof. Asifa Majid of Language, Communication, and Cultural Cognition, the Arts of Radboud University, Nijmegen, funding by the Government Scholarship of the Netherlands, 2018.
- Conducted a cross-disciplinary research project entitled “Hetero-geneous Viewing: Nam June Paik’s Dynamic Images”, funding by ChengDu Animation Research Centre, China, 2017.
- Translated Dr. Susan Goldin-Meadow’s language research project of at the University of Chicago, and Postdoctoral Fellow Lilia Rissman’s project at Radboud University Nijmegen, 2018.
- *Ketchup: Memories of China in 1984*, one month exhibition in Central Saint Martins University, 2014.
- Author of 2 monographs (2016, 2020); author of 2 textbooks (2014, 2018); translator of 1 book (2014); curator and translator of 10 English papers on animation studies, authors from the UK, Sweden, Germany, Austria, Poland, Hungary, Croatia, Australia, Canada.
- Delivered over 50 academic presentations in English; invited to forums, symposiums and conferences (among them Animation and Public Engagement Symposium (APES) 2019, 2015, Global Communication Association Conference (GCA) 2018, Society for Cinema and Media Studies Conference (SCMS) 2018, Under the Radar 2017 & 2018, Society for Animation Studies Conference (SAS) 2016 & 2017, International Association for Aesthetics Conference (IAA) 2016, AnimaFest Scanner II & III, BFX 2015, APES 2015, Asian Animation Forum) and organizations (Shanghai Film Museum in China in 2016, Tyneside Cinema Newcastle in the UK in 2015.)

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- Written and published over 30 papers in Chinese and English and translated works in local and international journals (Bloomsbury Academic, Intellectbooks, Contemporary Cinema, Aesthetics, Ethnic Arts Quarterly, Art Education, Croatian Cinema Chronicle Film Journal, Cartoon and Animation Studies, and Epistémè)
- Independent film work *Ketchup* has been collected, exhibited and screened in art galleries and international festivals (Australia, Switzerland, Germany, Scotland, Brazil, Croatia, Spain, France, South Korea and China).

Current Research Collaborations:

1. Expert of the First Beijing Animation Festival, 2022 to date.
2. Research on *Open Structure of Art Works*, Umberto Eco Research Center, Chongqing University, 2021 to date.
3. Academic Advisor of the 4th Chinese Ethnographic Documentary Academic Biennial, Chinese National Museum of Ethnology, 2021 to date.
4. Digital Archiving Chinese Aesthetics' Project at Beijing International Design Exhibition, 2019 to date.
5. Tricky Women Animation Festival, Vienna, Austria, 2017 to date.
6. Under the Radar Festival, Vienna, Austria, 2016 to date.
7. Image Power International Artist Residency and Workshops, 2016 to date.
8. The Conference of Society for Animation Studies, the UK, 2015 to date.
9. ChengDu Animation Research Centre, China, 2015 to date.
10. White Rabbit Gallery, Sydney, Australia, 2009 to date.
11. Central Academy of Fine Arts (CAFA), Experimental Film Department, 2003 to date

International Research Networks, Management and Administration

With over 15 years of curation and international collaborations, the following demonstrate my curation, management and planning skills and abilities:

- Program curator of Tricky Women Animation Festival, Vienna, Austria, 2019.
- Main curator of the 4th Salon of Technical Art History, "Suturing the Fragments Along the Silk Road: The Artistic Archaeology, Restoration and Representation in Post-Digital Time" (speakers were Judith A. Lerner, Julio Sarmiento, Matteo Comparesi, Rainer Feldbacher and Deborah Klimburg-Salter), China, 2016.
- Main curator of international animation festivals (2016 AsiaTic Tour Program in France, 2016 STOPTRIK Animation Festival in Slovenia)
- Co-curator of international film festivals (2018 Under the Radar Festival in Vienna, Austria; 2016 La Rochelle Chinese Film Festival, France; 2015 Asian Women Film Festival in New Delhi, India; 2015 Strange Love Festival in London, the UK)
- Digital Animation screening management and funding received in festivals (among them Stuttgart Trick film festival and Berlin Chinese Film Festival in Germany,

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FANTOCHE Festival in Switzerland, Zagreb Festival in Croatia, Edinburgh Festival in the UK, Anima Mundi in Brazil Festival and São Paulo Festival in Brazil, Aguilar de Campo Festival in Spain, Annecy Festival in France)

FUNDING, SCHOLARSHIPS AND FELLOWSHIPS

07/2022 - 11/2022	Research Seed Funds, Center for Teaching Development, RUC
06/2022 -11/2023	Research Seed Funds, School of Interdisciplinary Studies, RUC
04/2020 -11/2022	Research Funding, National Academy of Development and Strategy, RUC
06/2020 - 06/2022	Research Funding, ChengDu Animation Research Centre
04/2021- 12/2022	International Conference Funding, Renmin University of China
09/2018-05/2020	Monograph Funding, Renmin University of China
09/2017- 09/2018	Visiting Scholarship (Teaching & Research), Faculty of Arts, Radboud University, Nijmegen, The Netherlands
04/2017	Visiting Artist/Researcher, Yaşar University İzmir, Turkey
12/2016	Monograph Funding, Asian Culture Research Centre, Beijing. China
12/2016	Excellent Textbook Funding and Award, Digital Media Contextual Studies, Beijing Education Administration, China
09/2014 -12/2014	Visiting Artist/Researcher, Central Saint Martins University, London, the UK
11/2014 -12/2014	Artist in Residency, La Rochelle Centre Intermondes, France
09/2011- 03/2012	Visiting Scholar, Digital Design Program, Vancouver Film School, China
09/2000 - 06/2003	Full Scholarship for Graduate Studies, Education Administration, China

FILM/ANIMATION FESTIVAL AWARDS

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10/2021	Best Design Award for Wechat animated programme <i>AI Adventure in Red Summer</i> , Shanghai Library Open Data
10/2021	Competition, China Best Instructor Award for the 2nd EAST Forbidden City Creative Design Competition, Beijing, China
12/2020	Best Instructor Award for the 1 st EAST Forbidden City Creative Design Competition, Beijing, China
10/2020	Best Design Award for Wechat animated programme <i>The Images and Memories of Shanghai</i> , Shanghai Library Open Data Competition, China
05/2015	Outstanding Short Film Award for animated short <i>Ketchup</i> , A Long Week of Short Films Festival, Shanghai, China
04/2015	Network for the Promotion of Asian Cinema (NETPAC) Award, the 32nd Busan International Short Film Festival, South Korea
02/2015	P.O.R.T New Talent Award, KOKI-Freiburg, Germany
11/2014	Best Jury Award, the 13 th Independent Film Festival, NanJing, China The awarded animated short <i>Ketchup</i> can be viewed at the link https://vimeo.com/66459846

PROFESSIONAL BOARD POSITIONS & MEMBERSHIPS

Member of the Editorial Board of Animation:

Digital Humanities Research Journal, by Research Center of Digital Humanities in RUC, 2021 to date.

Overseas Outlook Panel, *Contemporary Animation Journal*, 2019 to date.

Key Films/Filmmakers specifically solicited by Dr. Chis Pallant, the founding editor, 2017 to date.

Key Curator of the Board of:

Annual Chinese Animation Studies Conference in ChengDu University of China, 2016 to date.

Animation Education Summit Forum in XiHua University, 2016.

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Image Power International Artistic Project in Beijing, 2016 to date.

Expert

Beijing Animation Think Tank, Beijing Animation Festival, 2022

Member of:

Association of Fundamental Computing Education in Chinese Universities (AFCEC)

Electronic Sports Professional Committee, 2022 to date

Chinese Association for Artificial Intelligence (CAAI) 2021 to date

Association International du Film d'Animation (ASIFA-China) 2019 to date

Global Communication Association (GCA) 2018 to date

Society for Cinema and Media Studies (SCMS) 2017 to date

International Association for Aesthetics (IAA) 2016 to date

Society for Animation Studies (SAS) 2015 to date

International Jury Member of:

Digital Game and VR Competition, The 16th Chinese Creative Ideas and Digital Design Competition, 2022.

“Big Earth” Design Competition, by MUJI and Beijing Contemporary Art Funding (BCAF) China, 2022.

The 2nd Animation Research Funding for MA Students, ChengDu Animation Research Centre, 2022.

The 16th Fifty-Six Moon Animation Festival, China, 2021.

The 4th China Ethnographic Documentary Academic Festival, 2021.

The 15th Fifty-Six Moon Animation Festival, China, 2020.

The 14th Fifty-Six Moon Animation Festival, China, 2019.

The 13th Fifty-Six Moon Animation Festival, China, 2018.

The 11th Fifty-Six Moon Animation Festival, China, 2016.

(with Delia Hess, Olga Bobrowska, Michal Bobrowski, Chi Zhang, JingQiu Xu, ZhouZhou)

Technical Skills

Premiere, Photoshop, Illustrator, Microsoft Office Tools, Stop-motion animation software

REFERENCES

Prof. Shuibo Wang

Professor of Central Academy of Fine Arts, China (CAFA)

Oscar Nominated Director for Best Short Documentary in 1999, Director in Canada Film Board

Address: HuaJiaDiNanJie 8, ChaoYang District, Beijing, China

Phone: +86-15800506082

Email: shuibofilm@hotmail.com

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The relationship with applicator: collaborated animated short *Ketchup* as the producer

Dr. Birgitta Hosea

Reader in Moving Image, Animation Research Centre, University for the Creative Arts

Visiting Professor, Sichuan Animation Research Centre, Chengdu University

Address: 1 Hawk Drive, New Paltz, NY 12561-2443

Phone: +1-(845) 257-3830

Email: birgitta.hosea@uca.ac.uk

The relationship with applicator: collaborated in exhibition and animation curation, as well as international conference application board

Dr. Nikica Gilic

Associate Professor,

Editor-in -Chief of Hrvatski filmski Ijetopis(Croatian Cinema Chronicle)

Department of Comparative Literature, Faculty of Humanities and Social Sciences University of Zegrab

Address: Falkner Rd, Farnham GU9 7DS, the UK

Phone: +44(0)20-7590-4444

Email: ngilic@ffzg.hr

The relationship with applicator: The curator of Animafest Scanner and host two presentations of the applicator; also collaborated papers translation into Chinese academic journal

APPENDIX

Publishing (in press):

1. *Emotional Equations: The Artistic Consciousness and Memory Reconstruction of the Animation Film "Nezha Nao Hai"*, 100 Year Anniversary of Chinese Animation Exhibition and Forum Publication, China National Film Museum, 2022.
2. Textbook *Introduction to New Media Art*, the 2nd Edition, Renmin University Press, 2023.
3. Monograph *The Medium Experiment and Criticism of Independent Animation of the Asian Countries*, Renmin University Press (2024)

Books:

1. Monograph *The Dialogue of Heterogeneity: The Medium Experiment and Criticism of Independent Animation of the European and North American Countries*, Renmin University Press (2020). ISBN: 978-7-300-2792-37
2. *The Successful Chorus of "The Second Wave": An examination of Feminism's "Manifesto" of Digital Art* collected as the fourth chapter of *GLOBAL ANIMATION THEORY: International Perspectives at Animafest Zagreb* and published by BLOOMSBURY PUBLISHING INC (New York). (2019) PP 51-60. ISSN: 978-1-5013-3713-D. ISBN: 1501337130, ASIN: B07HBRYKZ1

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3. Monograph *Independent Animation Handbook*, ShanDong Fine Arts Press (2016). ISBN: 978-7-5330-2787-2
4. *The Echo of Women through Silent Paper-cut Animation: "Scissorhands" Lotte Reiniger's Reflection through Body Language*, PROPAGANDA, IDEOLOGY, ANIMATION Twisted Dreams of History, published in Poland. April, 2019. ISBN: 978-83-66016-81-1
5. Textbook *Digital Media Contextual Studies*, Beijing Machine Press (2014). ISBN: 978-7-1114-5736-7
6. *Revealing "Self": Re-examination of Eastern European Animation Cultural Ecology through Zagreb Festival*, *Animation Research*, Feb, 2020, PP2-13. ISBN: 9787308148818.
7. Textbook *Introduction to New Media Art*, co-author Prof. Yan Tong, Renmin University Press, Beijing. (2018) ISBN: 9787300260013
8. 'New Media Art' chapter in *An Introduction to Art*, co-author Prof. Wang Xuxiao, Oriental Press (2015). ISBN: 978-7-5473-0819-6
9. Translated book *Think Communication* (author Isa N. Engleberg and Dianna R.Wynn), Renmin University Press (2013). ISBN: 978-7-3001-6976-7
10. Proofreading of book *Walter Benjamin and the Media: The Spectacle of Modernity*, written by Jaeho Kang, translated by Yizhou Sun, Communication University of China Press, July, 2019, ISBN: 9787565726088

Journal Articles:

1. *The Hyper-Linguistic Transformation of Science Fiction Films: The "Embodied" Narration and Broadcasting of Artificial Intelligence in Contemporary Animation Journal*, (2022/8), ISSN: 2096-6032.CN: 10-1582/G2; PP30-35.
2. *The Mechanism of Panoramic Empathy: Research on Virtual Reality in Spatial Narration and Cultural Memory*, *Journal TianJin Social Sciences*, (2022/2), ISSN: 1002-3976.CN: 12-1047/C; PP 123-127.
3. Translated paper *Collages from the Underground. How Documentary Methods Emerged in Hungarian Animation during the 1960s*, by Anna Ida Orosz, co-translator Xiaoxuan Ji, *Contemporary Animation Journal*, (2021/4), ISSN: 2096-6032.CN: 10-1582/G2.PP 89-95.
4. *The Artistic Generation of the Metaverse: Tracing the Provenance of NFT Art*, *Journal Art in China*, (2021/4), ISSN: 0256-212X. CN: 11-5887/J. PP14-19.
5. *Animated Documentary: An Experiment of Representation in Current Anthropology*, co-author Xiaoxing Fu, *Journal of Ethnic Studies*, (2021/2), ISSN: ISSN 0256-1891. CN: 11-1217/C. PP 57-72.
6. Translated paper *Animation in the Gallery and the Gestalt: György Kovásznai and William Kentridge*, by Paul Wells, co-translator Xuehao Sun, *Contemporary Animation Journal*, (2021/3), ISSN: 2096-6032.CN: 10-1582/G2.PP 96-104.
7. Translated paper *"Like Tears In the Rain": Animation and Memories of the Crypt, the Haunted House and the Era of Hyper-reality*, by Alan Cholodenko, co-translator Haonan Dong, *Contemporary Animation Journal*, (2021/2), ISSN: 2096-6032.CN: 10-1582/G2. PP 110-117.

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8. *Construction of Space Narratives in Animation Documentaries and Virtual Reality*, co-author Xiaoxing Fu, *Contemporary Cinema Journal*, (2021/2), ISBN: 1002-4646. CN:11-1447/J. PP 166-171. reproduced in *China Social Science Excellence, Film and TV Arts*, (2021/5), ISSN: 1009-7627. CN:11-4325/J; PP 74-79.
9. *Creative Music Performance: From the Perspective of Modern and Contemporary Culture*, co-author Jie Liu, *Social Sciences in China*, (2021/1), CN:11-0274.
10. *Definition, Cause and Future: An Analysis on the Rise of Fairy Themes in Chinese Animation*, co-author Xiaohui Cao, Shengli Li, Xiangyu Hu, *Contemporary Animation Journal*, (2021/1), ISSN: 2096-6032.CN: 10-1582/G2.PP 4-16.
11. Translated paper *Animation as Mindful Practice*, by Barton Garham, Hosea Birgitta, co-translator Jiali Niu, *Journal of ChongQing JiaoTong University (Social Science Edition)*, Vol. No.6, (2020/12), ISSN: 1674-0297. CN: 50-1191/C. PP 77-86.
12. *The Double Construction of Landscape: Criticism and Collaboration in Film and Game*, published in *Contemporary Cinema Journal*, No. 260 (2020/10). ISBN: 1002-4646. CN:11-1447/J. PP 41-49.
13. *Building Home: The Artistic Perspective of Virtual Reality TV Programs and the Reconstruction of Digital Memory*, co-author Jie Liu, *Journal of China Television*, (2020/9), ISSN: 1002-4751.CN:1002-4751.PP 97-101.
14. *"Translucent" Media Discourse: Examining Michael Wolfe's Artistic Photography Space*, co-author Xuehao Sun, *Journal of Art Criticism*, (2020/8), ISSN:1672-6243. 11-4907/J. PP 45-57. reproduced in *China Social Science Excellence, Plastic Arts*, (2021/2), ISSN: 1009-7635. CN:11-4324/J.PP 9-15.
15. Translated paper *The Nostalgia Economy: Bojack Horseman's Long Memory*, by Amy Helen Ratelle, co-translator Zhuoran Li, *Journal of Art Panorama* (2020/3), ISSN:1002-6258. CN:21-1047/J. PP 124-132.
16. Translated paper *Beyond the Self-images: The Context and Development of Animated Documentaries in Sweden*, by AJANOVIC Midhat Ajan, *Journal of ChongQing JiaoTong University (Social Science Edition)*, Vol. No.6, (2019/6), ISSN: 1674-0297. CN:50-1191/C. PP 27-35.
17. *Intertextual Memory: The Animation Reproduction of Nezha's myth as the "Rebel"*, *Journal of Art Criticism*, (2020/8), ISSN:1672-6243. 11-4907/J. PP 45-57. *Journal of Art Criticism*, (2020/8), ISSN:1672-6243.CN:11-4907/J. PP 70-80.
18. *Next Gen: Out-of-control "Prototype Memory" in a Futuristic Machine City*, *Contemporary Animation Journal*, (2019/4), ISSN: 2096-6032.CN: 10-1582/G2. PP 35-39. reproduced on the official website of Association for Chinese Animation Studies (ACAS), <https://acas.world/category/films/films-reviews/>
19. Translated paper *Casting a Long Shadow: Lotte Reiniger's Artistic Legacy Reinvented for the Digital Age*, by Hannes Rall, *Contemporary Animation Journal*, (2019/2), ISSN: 2096-6032.CN:10-1582/G2. PP 101-107.
20. Translated paper *Austria Unlimited: Changes, Spirits and Limitations of a Small Production*, by Holger Lang, co-translator Yuanbo Zhong, *Contemporary Animation Journal*, (2019/1), ISSN: 2096-6032.CN:10-1582/G2. PP 96-103.
21. *The Story of the First-person: Recovering Autobiographical Memory through the Animated Documentary Ketchup*, co-author Baishen Yan, *journal Animation Practice, Process and Production*, Volume 6. (2017/12) ISSN: 2042-7875. PP115-136.
22. *"Texture" Upheaval: The Cooperation and Counterattack of Recent Eastern European Animated Feature Films* published in *Contemporary Cinema Journal*, No. 260 (2017/11). ISBN: 1002-4646. CN:11-1447/J. PP 116-121.
23. *The Re-construction of Human Memory: Explorations of the Animated Documentary* published in *Ethnic Arts Quarterly*, No.02 (2017/04) ISBN: 1003-840X. PP 110-116.

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24. *The Transfiguration of the Commonplace: The Remake of objects by Animation Artists Based on the Case Study of AANAATT*, published in *Contemporary Cinema Journal* (2017/04). ISBN: 1002—4646. CN:11-1447/G2. PP 181-185.
25. *The Hetero-geneity of Memory: Animated Documentary as A New Device of Self-Narration* published in *the Cartoon and Animation Studies Journal* (2016/12). ISBN: 1738-009X. PP 479-512.
26. *The Spectrum of Memory: Animated Documentary In-between Self-Narration and Social Criticism* published in English/French bilingual journal *Epistémè* (International Journal of Applied Social and Human Sciences) (2016/12).
27. Translated paper *Zagreb School of Animated Film: The Flourishing of Individual Poetics in the Context of Collectivist Tendencies* (author Nikica Gilić) published in *the Contemporary Cinema Journal* (2016/11). ISBN: 1002—4646. CN:11—1447/G2. PP195-198.
28. *The Choice of Hetero-geneity: Generative Artistic Animation and the Re-evolution of Games*, AnimaFest Scanner III collection, published in English/Croatian bilingual journal *Hrvatski filmski Ljetopis* (Croatian Cinema Chronicle Film Journal), No.86-87 (2016/08) ISBN: 1330-7665. PP 202, 213.
29. “*The Prisoner*”: *The Connection and Parallel Structures in “Two Dimension (ACG)”* published in the *Contemporary Cinema Journal* (2016/04). PP 136 -138.
30. *The Archaeology of Memory: The Explorations of Animated Documentary* published in *Obsession, Perversion, Rebellion: Twisted Dreams of Central European Animation* by Galeria Bielska BWA in Poland.
31. *Exploration of Memories through Animated Documentary*, AnimaFest Scanner II collection, published in English/Croatian bilingual journal *Hrvatski filmski Ljetopis* (Croatian Cinema Chronicle Film Journal) (2015) ISBN: 1330-7665.
32. *The Open Style of "Reading": The Artistic Experiment of Interactive Media*, published in *New Media Art* (2014). ISBN: 978-7-8942-9329-9.
33. *The Shift of the Question “What is Art”*, published in *Art Education Journal*(2013) ISBN: 1002-8900. CN:11-1188/J.
34. *The Construction and Deconstruction of Illusions: Three Case Studies Analysis of Art Districts Based on the Aesthetics Theory of Walter Benjamin*, published in *Art Education Journal*(2012) ISBN: 1002-8900. CN:11-1188/J.
35. *The Literature Review of Chinese Aesthetics Studies from 1990 to 2010*, collaborated with XuXiao Wang and WenJuan Sun, published in *Aesthetics Journal* (2012). ISBN: 1001-2567. CN:11-4245/C.

INTERNATIONAL PRESENTATIONS

2022

1. Presentation *Metaverse in the Interdisciplinary Perspective: How the Mechanism of Moving Images Can Be Innovated via the Digital Identity System*, Animation Education Panel, the First Beijing Animation Festival, China.
2. Presentation *Digital Fashion for the Future: Enlightenment and Reflection on the Metaverse*

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in the Expanded Animation Vision, International Animation Communication and Collaborations Panel, the First Beijing Animation Festival, China.

3. Online Presentation *From NFT to Digital Fashion: The Metaverse in the Perspective of Art Collections*, Anchoring the Art Value of NFT Forum, China

4. Online Presentation *The Hyper-Linguistic Transformation of Science Fiction Films: The 'Embodied' Narration and Broadcasting of Artificial Intelligence*, Interdisciplinary Perspectives: Foundations and Applications of AI, Peking University, China.

5. Online Presentation *Dialogue in the context of Multi-Modality: Animation Anthropology and Artistic Digital Humanities Collaborations*, online research workshop Multi-Modality: Practice and Perspectives, School of Languages, Cultures, Art History and Music, The University of Birmingham, the UK.

6. Online Presentation *Metaverse: The Dynamic Structure, Image Mechanism and Digital Myth*, Forum Critical Thinking on Metaverse Phenomenon, Lanzhou University.

2021

1. Online Presentation *Digital Myth towards Metaverse*, Virtual Ontology and Post Cinematics, the 1st Digital Humanities and Audio Visual Communication Summit Forum, Shanxi Normal University.

2. Online Presentation *Metaverse: The Dynamic Structure and Image Generation*, Philosophical Horizon Forum, Renmin University of China.

3. Online Presentation *Cartoon and Animation as a Documentary Medium*, the 1st West Lake International Animation Festival, Hangzhou, China.

4. Online Presentation *The Dynamic Structure of Metaverse: Tracing the Origin of NFT Arts*, the 6th Chinese Animation Studies Conference, Chengdu, China.

5. Online Presentation *Post Human: In the New Forms of Audio Visual*, 2021 Yangtzi New Vision Conference, Nanjing, China.

2020

1. Online Presentation *Present Absence: Rethinking Virtual Reality as Digital Myths in China*, Southwest Popular/American Culture Association Conference (SWPACA), Albuquerque, New Mexico, the US.

2. Online Presentation *The Imaginations of Daily Life in VR: Rebuilding Lost Homes through Digital Memories*, Digital Research in the Humanities and Arts (DRHA), the Digital Curation Lab at the University of Salford's MediaCityUK campus, the UK.

3. Online Presentation *Re-archiving Forgetfulness: How Women Artists Evoke Memories in the Collaboration of Independent Animation*, and *Present Absence: Rethinking Virtual Reality as Digital Myths in China*, Inaugural Conference of the Association for Chinese Animation Studies, Hong Kong City University.

4. Online Presentation *The Hyper-linguistic Transformations of Digital Humanities: The Symbolic Narrative "Body" of Post-Human*, 11th International Conference of Digital Archives and Digital Humanities (DADH 2020), Academia Sinica Center for Digital Cultures and Taiwanese Association for Digital Humanities.

2019

1. *Hard Life with Memory: Prison as a Narrative Space in Animated Documentary and Virtual Reality*, ANIVAE Workshop, IEEE conference, Osaka, Japan.

2. *Genealogy and Remains: Shadow Plays Intervening in the Adaptation of the Literary Work "To Live" into Film*, International Comparative Literature Conference, University of Macau.

CHUNNING (Maggie) GUO, Associate Professor

3. *VR Memory as New Animated Documentary: Rebuilding Lost Homes through Interviewing, Animation and Public Engagement Symposium (APES)*, TEXAS TECH UNIVERSITY — LUBBOCK, TEXAS.

2018

1. *The Viewing of Hetero-geneity: The Moving Image Layout of Nan June Paik*, the 3rd Annual Animation Studies Conference in ChengDu University, China.
2. *The Instant Consumption of “Gross Out”: Hitting “Replay” on Culturally Suppressed Emotions in China*, “Audiences, Datafication and the Everyday” European Communication Conference Pre-conference, Lugano, Switzerland, (Organized by Ranjana Das University of Surrey).
3. *The Interface of Digital Animated Expressions: The Explosive Popularity of Political Memes on Wechat*, the 3rd Digital Media Studies Conference in Beijing Normal University.
4. *Applied Baudrillard: The Remake of Objects in the Stop-Motion Work AANAATT*, the 2nd International Multidisciplinary Conference on Baudrillard Studies, School of Architecture, Oxford Brookes University, UK.
5. *From Ocean to Outer Space: Re-evolution as the Interface in Generative Animation*, selected in *Expanded Animation Symposium* at the Ars Electronica Festival in Linz, Austria.
6. *The Story of the First Person: Recovering Autobiographical Memory through the Animated Documentary “Ketchup”*, the 8th Symposium of Under the Radar, Vienna, Austria.
7. *From Ocean to Outer Space: Digital Creatures Surviving in Generative Animation and the Re-evolution of Games*, Interdisciplinary Symposium St. Mary’s University Beasts of the Sky: Strange Sightings in the Stratosphere, UK.
8. *The Interface of Digital Animated Expressions: The Explosive Popularity of Political Memes in Chinese Social Media in China*, the 2nd Conference of Tourism and Creative Industries Academic Association (TOCRIA) at the NOVA University in Lisbon, Portugal.
9. *The Instant Consumption of “Gross Out”: Hitting “Replay” on Culturally Suppressed Emotions in China*, collaboration with Prof. Asifa, Panel 2: Immigration and Cultural Awareness in a Globalized World, the 13th Conference of the Global Communication Association in Rey Juan Carlos University Madrid, Spain.
10. *Applied Baudrillard: The Remake of Objects in the Stop-Motion Work AANAATT*, Animation and Philosophy Academic Symposium, Literaturhaus Stuttgart, Germany.
11. *A Small Delicacy in a Large Nation: Memory Pedigree and Olfactory Language in the Cultural Context of China*, Room 9.14 Radboud University, Nijmegen, the Netherlands.

2017

1. *Women Can Hold Up Half the Sky: Female Animation Artists from China* at Jagiellonian University in Krakow, Poland.
2. *The Echo of Women through Silent Paper-cut Animation: “Scissorhands” Lotte Reiniger’s Reflection through Body Language*, Twisted Dream of Animation History Conference II at the 24th Etiuda & Anima International Film Festival in Krakow, Poland.

CHUNNING (Maggie) GUO, Associate Professor

3. *The Archaeology of Memory: The Comparative Studies on Animated Documentary*, Room 9.14 Radboud University, Nijmegen, the Netherlands.
4. *The Chorus of "The Second Wave": An Examination of Pre-Queer 'Manifesto' of Digital Art*, "Queer/ing Animation", University of Hull, the UK.
5. *The Echo of Women through Silent Paper-cut Animation: "Scissorhands" Lotte Reiniger's Reflection through Body Language*, the 29th Society of Animation Studies International Conference in Padua, Italy.

2016

1. *Exploration of Memories Through Animated Documentary*, 28th Conference of the Society for Animation Studies, NanYang Technology University, Singapore.
2. Workshop in "Asia, Game, Conflict Forum", KunShan Duke University, China.
3. *The Choice of Hetro-geneity: Generative Artistic Animation and Re-Evolution of Games*, the 23rd International Aesthetics Conference in Seoul, South Korea.
4. *The Spectrum of Memory: Animated Documentary In-between Self-Narration and Social Criticism*, the 4th Asian Animation Forum in Pusan, South Korea.

2015

1. *Comparative Studies on Independent Animation*, Master Class of Taipei National University of the Arts, Taiwan.
2. *The Chorus of "The Second Wave": An examination of Feminism's "Manifesto" of Digital Art*, BFX Festival Conference in Bournemouth, UK.
3. *Exploration of Memories Through Animated Documentary*, ANIMATION AND PUBLIC ENGAGEMENT SYMPOSIUM(APES) in Tyneside Cinema Newcastle, UK.
4. *The Archaeology of Memory: The Explorations of Animated Documentary*, Obsession, Perversion, Rebellion: Twisted Dreams of Central European Animation I by Galeria Bielska BWA in Poland.

2014

1. *Ketchup: Memories of China in 1984*, Room C303, Central Saint Martins University, London, UK.
2. *Folk Arts Relived in Contemporary Chinese Art*, MA Animation Program Workshop, Central Saint Martins University, London, UK.
3. *The Experiment and the Criticism of Chinese Independent Animation*, L'abbaye de Fontevraud International Animation Forum, France.
4. *Women Animation Artists from China*, the 2nd La Rochelle Chinese Film Festival, France.

2013

1. *Independent Animation as a New Narrative Form*, Digital Media Cinema, Vancouver Film School, Canada.
2. *Ketchup: A Case Study of Chinese Independent Animation*, Academy of Media Arts Cologne, Germany.