

SENIOR ORAL EXAM MATERIALS

Presented to the
Harvard College Committee on Degrees in History & Literature

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Program Statement

Dear Hist & Lit Oral Exam Committee,

When I first arrived on campus in August of 2015, I unpacked a number of things that were central to my identity: three worn suitcases stood against the peeling white plaster walls of Wigglesworth D-31. One was stuffed with thrifted men's sweaters (all oversized and woefully inadequate for the coming winter) and DIY cutoff jeans. Tucked inside another's zippered compartments were glass canisters of my grandma's homemade spicy radish: slivers of home. In the third sat miscellaneous décor and documents, including the sheet music for Chopin's piano works, the faded yellow pages creased and covered in years of penciled study.

The me who was born in Guangzhou, China and grew up in suburban Texas nervously exchanged hellos with new roommates. Their hometowns seemed impossibly distant: a Catholic, coastal town in Ireland, the far reaches of California, the East Coast prep circle. In the whorl of unfamiliar people and places, and also overwhelming privilege, I was suddenly unsure what I was supposed to be doing. Was I even good at piano? (Someone in a neighboring entryway performed in concert halls around the world while simultaneously studying French philosophy.) What did it mean to identify as Asian American? (One friend penned short stories, in prestigious literary journals, that poignantly probed her immigrant upbringing and the limitations of language, and another led pro-diversity rallies at a social justice organization.) And, most inexplicably, why did I have to wear a variation of the same tight-jeans-and-tube-top ensemble to every social event? (I showed up in my regular uniform of baggy everything and felt acutely out of place.)

It seemed silly to worry about things like clothes and campus community when headlines warned of nuclear war and Trump and the impending demise of our democracy. My concerns mirrored my sense of self: so very small. But as I listened to conversations unfolding in dining halls and coffee shops, I began to realize that it wasn't just me. Everyone, from peers to professors to Starbucks strangers, was trying to make sense of their own words and feelings and actions. It is these little things, after all, that become the fabric of our lives. In Art History lectures and Hist and Lit tutorials, I found my voice. I continued to ask questions, louder now: Why have certain forms of music and art come to mean so much for different people? What drives individuals to identify so strongly with a particular social group, and for what purposes have such affiliations been constructed? How do people present themselves in person, or on the page, or via pixelated platforms? What circumstances have enabled these performances of the self, and what do they suggest about the state of multiculturalism or even the stability of systems of government? In short, I wanted to understand how the broader social, economic, and political transformations charted in history textbooks emerge from ordinary actions and events—from fashion to food, painting to music, literature to *LIFE* magazine ads.

The following program of study is a compilation of these intersecting interests. At its heart is the belief that the stuff of everyday life is a ripe site to parse the complicated and changing dynamics between people and nations, ones often drawn along the lines of race, class, and gender. This program demonstrates the ways in which my studies have enabled me to think deeply and differently about the world. I've purged my closet of destroyed denim, but I still think about the ways in which style trends, whether "mom" jeans or "dad" bods, both reinforce and reshape existing gender norms. After four years of rubbery HUDS chicken, my mouth waters for my grandma's spice-filled Hunan cooking. Yet I also know that the cuisine I love served as a political tool in the Cold War, its aesthetic co-opted (but producers suppressed) by the kitchens of white America in order to domesticate a perceived Communist threat. Though my Chopin playing is definitely rusty, encounters with other forms of artistic expression, from provocative portraiture to contemporary Chinese poetry, have sharpened my perspectives on agency and representation. The five topics assembled below speak to my conviction that a bottoms-up approach to the art and experiences of the past generates rich terrain for critical inquiry. In pursuing this academic path, I hope that I, too, am participating in the kinds of conversations that help us make sense of our lives—and the histories from which they have emerged.

And oversized sweaters? I stand by my belief: they're a timeless wardrobe staple.

Warmly,
Qianqian (QQ) Yang

List of Courses

Concentration Requirements

Tutorials

- HIST-LIT 99 Senior Tutorial (2 semesters)
Completed research and writing for the senior thesis, which established the long-overlooked work of female, Japanese artist Toshiko Okanoue, as a critical voice on the condition of women in postwar Japan in the wake of American Occupation.
- HIST-LIT 98 Junior Tutorial (2 semesters)
Collaboratively designed a course of study on challenges to conventional family structures in 1950s America and fashion as a form of cultural production and performance. Produced junior essay on the latter topic.
- HIST-LIT 97 Sophomore Tutorial: Imagining Media (1 semester)
Charted innovations in communication technology over the past two centuries, ranging from the phonograph to the radio to the computer, and considered their impact on conceptions of autonomy and humanity.

Language Requirement

- CHNSE 140A/B Advanced Modern Chinese
Discussed contemporary social issues in China and classical literary texts. Language course conducted in Mandarin Chinese.

Field of Study: Modern World

- AESTHINT 58 Modern Art and Modernity
Chronicles defining moments in European and American art, ranging from traditional forms (i.e., painting and sculpture) to new media (e.g., photography and video, installation, performance art) from the 1730s to the 1980s. Considered the place of artistic practice in the conditions of modern society.
- CULTBLF 30 A History of Photography
Considered photography's role in shaping social relations, memory, and ideologies from its origins in the early 19th century to the digital era. Integrated close-looking exercises at the Harvard Art Museums and careful study of writings on photography throughout time.

- ENGLISH 170A High and Low in Postwar America
Traced the economic, political, demographic, and technological changes in American culture that effected the shift from modernism to postmodernism during the three decades after World War II. Covered theoretical writings and artistic production, primarily poetry, fiction, art, film, and television.
- GSD/HIS 4329** Urbanization in the East Asian Region
Examined patterns of urbanization in major East Asian cities (i.e., Beijing, Macau, Hong Kong, Seoul, Shanghai, Singapore, Taipei, Tokyo) from their origins as settlements, some as early as the 14th century, to modern day. Explored both spatial changes, from the design of micro-level buildings to planning of macro-level districts, through blueprints, maps, and architectural renderings, as well as the political, social, economic, and environmental factors underlying development.
- HAA 101 The Making of Art and Artifacts: History, Material, and Technique
Researched the histories of a number of key artistic techniques throughout history: paper-making, bronze casting, fresco painting, wood carving, etc. Also participated in hands-on workshops aimed at deepening the understanding of artists' material considerations and conservators' interventions.
- HIST 1013 Introduction to Asian American History
Outlined the key historical processes undergirding Asian American community formation in the U.S. through a transnational lens. Studied political documents (court cases and immigration legislation), artistic production (books, films, and theater), and archival material (letters, interviews, and photographic records).
- HIST 1602 Modern China
Surveyed major "-isms" in China, including republicanism, militarism, nationalism, and socialism, after the collapse of the imperial system in 1911. Focused on close analysis of primary source documents, from news articles to policy documents to propaganda posters.
- HIST-LIT 90L Stories of Slavery and Freedom
Engaged with pamphlets, petitions, autobiographies, sermons, speeches, and other written and visual forms of expression produced by enslaved African peoples in America. In so doing, considered the articulation of American ideals such as freedom, liberty, and justice through the voices of the "black Atlantic" rather than their oppressors.

Relevant Electives

- ENGLISH 179B Art Novels
Explored the relationship between the visual arts and the form of the American novel, beginning with the pioneering works of Henry James in the late 19th century to the contemporary ones of Thomas Pynchon. Read works of fiction alongside theoretical texts on the visual arts in the same period in order to think through how changing ideas in the visual arts influenced literary production, and vice versa.
- HAA 98R The Documentary Image: Truth and Crisis in American Society
Examined documentary as a genre in 20th-century American photography and film, focusing specifically on its claim to objective truth and critical capacity to capture moments of crises. Treated subject matter from state-endorsed propaganda films, photobooks promoting social reform, television reportage, and more.
- HAA 298W** Photography in Weimar Germany, and in Exile, 1919–1959
Studied the development of avant-garde photography in Weimar Germany (and, after the rise of the National Socialists in 1933, in exile to the U.S.), particularly the oppositional movements of New Objectivity and New Vision. Combined detailed study of photographic materials with careful readings of major theoretical texts to understand how and to what effect the aesthetics and politics of photography changed during this formative period for the medium.
- TDM 124X Acting, Theory, and Public Speech
“Activated” seminal works of art theory via close reading assignments, instructor-led movement and voice workshops, as well as prepared presentations on the historical and biographical context of the text. Produced a final project, a group performance art piece, by reciting Rosalind Krauss’s critical essay on postmodernist art, “Sculpture in the Expanded Field” (1971), for five hours on loop through the Harvard Art Museums (!).

**i indicates course taken at the graduate level

Topics List

I. Visions of the Orient

Primary

Eugene Delacroix, *Women of Algiers in their Apartment* (1834)

Louis Dalrymple, "School Begins" in *Puck* magazine (1899)

"How to Tell Japs from the Chinese" in *LIFE* magazine (1941)

Janeth Johnson Nix, *Adventures in Oriental Cooking* (1976)

Transcript of interview with John Galliano and select designs from The Metropolitan Museum of Art, *China Through the Looking Glass* exhibition and past collections (2015)

Secondary

bell hooks, "Eating the Other: Desire and Resistance" from *Black Looks: Race and Representation* (1992)

Edward Said, *Orientalism* (1978)

II. The Oppositional Gaze: Women Looking Back

Primary

Sojourner Truth, "Ar'n't I A Woman?" (1851)

Marianne Breslauer, *Selbstoptrat, Berlin* (1933)

Barbara Kruger, *You Invest in the Divinity of the Masterpiece* (1982)

Trinh-Minh Ha, *Reassemblage* (1982)

Guerrilla Girls' and Pussy Galore's report cards (1986, 2015)

Secondary

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975)

Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971)

Craig Owens, "The Discourse of Others: Feminists and Postmodernism" in *Beyond Recognition: Representation, Power, and Culture* (1983)

III. Photographic Portraiture, Politics, and Power Across the Atlantic (1839–1939)

Primary

Frederick Douglass, “Pictures and Progress” (1861)

Samuel Bourne, *Maharaja of Ratlam* (1870s)

Aleksandr Rodchenko, *Pioneer with a Bugle* and *Pioneer Girl* (1930)

August Sander, “Photography as a Universal Language” (1931)

Dorothea Lange, *Woman of the High Plains* (1937)

Secondary

Teju Cole, “When the Camera Was a Weapon of Imperialism (And When It Still Is.)” (2019)

W.J.T. Mitchell, “The Photographic Essay: Four Case Studies” in *Picture Theory: Essays on Verbal and Visual Representation* (1994)

Allan Sekula, “On the Invention of Photographic Meaning” (1975)

IV. Migratory Modernisms: American Identity in the In-Between

Primary

Gertrude Stein, “Melanctha” from *Three Lives* (1909)

Isamu Noguchi, Letter to Man Ray from Poston War Relocation Camp, Arizona (1942)

James Baldwin, *Giovanni’s Room* (1956)

Glenn Ligon, *Double America* (2012)

Secondary

Abigail Solomon-Godeau, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism” (1989)

Lynn M. Weiss, “Innocents Abroad: Gertrude Stein’s *Paris France* and Richard Wright’s *Pagan Spain*” in *Gertrude Stein and Richard Wright: The Poetics and Politics of Modernism* (1998)

Clement Greenberg, “Modernist Painting” (1961)

V. Romance of Remembered Space: Chinese Urban Nostalgia (1919–present)

Primary

Nanyang Tobacco Company, *Yuefenpai* (1920s)

Depictions of Liang Jun on 1-yuan note (1960)

Yi Lei, Stanzas 5, 13, and 14 from “A Single Woman’s Bedroom” (1987)

Wong Kar-Wai, *In the Mood for Love* (2000)

Secondary

Sheldon H. Lu, “History, Memory, Nostalgia: Rewriting Socialism in Film and Television Drama” in *Chinese Modernity and Global Biopolitics* (2007)

Ana M. Moya Pellitero, “Repairing the Rural-Urban Continuum: Cinema as Witness” from *Aspects of Urbanization in China: Shanghai, Hong Kong, Guangzhou* (2012)

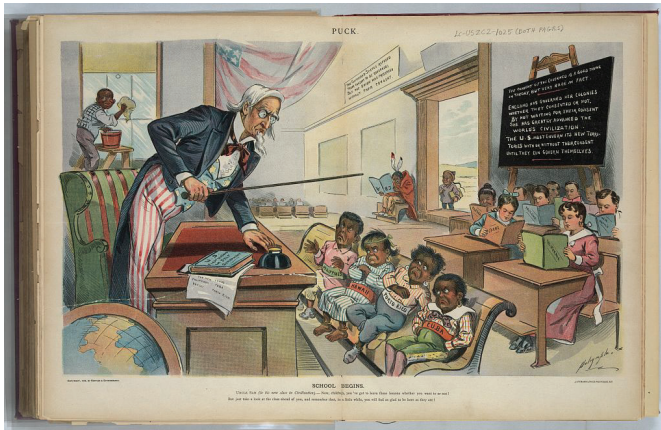
Guobin Yang, “China’s *Zhiqing* Generation: Nostalgia, Identity, and Cultural Resistance in the 1990s” (2003)

Images

1. Eugene Delacroix, *Women of Algiers in their Apartment* (1834)



2. Louis Dalrymple, "School Begins" in *Puck* magazine (1899)



3. "How to Tell Japs from the Chinese" in *LIFE* magazine (1941)

HOW TO TELL JAPS FROM THE CHINESE

ANGRY CITIZENS VICTIMIZE ALLIES WITH EMOTIONAL OUTBURST AT ENEMY

In the first discharge of emotions touched off by the Japanese assaults on their nation, U. S. citizens have been demonstrating a distressing ignorance on the delicate question of how to tell a Chinese from a Jap. Innocent victims in cities all over the country are many of the 75,000 U. S. Chinese, whose homeland is our staunch ally. So serious were the consequences threatened, that the Chinese consulate last week prepared to tag their nationals with identification buttons. To dispel some of this confusion, *LIFE* here addresses a rule-of-thumb from the anthropometric conformations that distinguish friendly Chinese from enemy alien Japs.

To physical anthropologists, devoted debunkers of race myths, the difference between Chinese and Japs is measurable in millimeters. Both are related to the Eskimo and North American Indians. The modern Jap is the descendant of Mongoloids who invaded the Japanese archipelago back in the mists of prehistory, and of the native aborigines who possessed the islands before them. Physical anthropology, in consequence, finds Japs and Chinese as closely related as Germans and English. It can, however, set apart the special types of each national group.

The typical Northern Chinese, represented by Ong Wan-hao, Chungking's Minister of Economic Affairs (left, above), is relatively tall and slenderly built. His complexion is parchment yellow, his face long and delicately boned, his nose more finely bridged. Representative of the Japanese people as a whole is Premier and General Hiroshi Togo (right, below), who betrays aboriginal antecedents in a squat, long-torsoed build, a broader, more massively boned head and face, flat, often pug nose, yellow-ocher skin and heavier beard. From this average type, aristocratic Japs, who claim kinship to the Imperial Household, diverge sharply. They are prone to approximate the patrician lines of the Northern Chinese.

Chinese public servant, Ong Wan-hao, is representative of North Chinese anthropological group with long, fine-boned face and scant beard. Epineurial fold of skin above eyelid is found in 84% of Chinese. Southern Chinese have round, broad form, not so markedly boned as the Japanese. Except that their skin is darker, this description fits Filipinos who are often mistaken for Japs. Chinese sometimes pass for Europeans but Japs more often approach Western types.

Japanese warlord, General Hiroshi Togo, current Premier; is a bonum, closer to type of humble Jap than highest officials of Imperial Household. Typical are his heavy beard, square cheek and jaw bones. Present Jap is equal Mongoloid, with flat, thick nose. An often number one in facial expression, shaped by culture, not anthropological, factors. Chinese wear rational calm of tolerant reality. Japs, like General Togo, show innocent intensity of ruthless mysticism.

Chinese journalist, Lee Chiang, found it necessary to seductive his nationality to gain admittance to White House press conference. Under Immigration Act of 1924, Japs and Chinese, as members of the "yellow race," are barred from immigration and naturalization.

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4. Transcript of interview with John Galliano and select images from The Metropolitan Museum of Art, *China Through the Looking Glass* exhibition and past collections (2015)

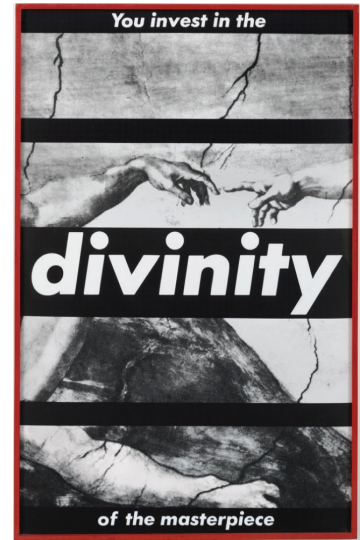
Full text available here: <https://www.vogue.com/article/met-china-catalog-costume-exhibit-john-galliano-interview>

Dresses from John Galliano for House of Dior, F/W 1997–98 (Top L); F/W 2002 RTW (Top R); S/S 2003 Couture (Bottom L and R)



Images

- Marianne Breslauer, *Selbstportrat*, Berlin (1933) (Top L)
- Barbara Kruger, *You Invest in the Divinity of the Masterpiece* (1982) (Top R)
- Guerrilla Girls' and Pussy Galore's report cards (1986, 2015) (Bottom)



GUERRILLA GIRLS' 1986 REPORT CARD

GALLERY	NO. OF WOMEN 1980	NO. OF WOMEN 1986	REMARKS
Blum Helman	1	1	No improvement
Mary Boone	0	0	Boy crazy
Grace Borgenicht	0	0	Looks initiative
Diane Brown	0	2	Could do even better
Leo Castelli	4	3	Not paying attention
Charles Cowles	2	2	Needs work
Marisa del Rey	0	0	No progress
Allan Frumkin	1	1	Doesn't follow direction
Marian Goodman	0	1	Keep trying
Pat Hearn	0	0	Delinquent
Marlborough	2	1	Falling
Oil & Steel	0	1	Underachiever
Pace	2	2	Working below capacity
Tony Shafrazi	0	1	Still unsatisfactory
Sperone Westwater	0	0	Unforgivable
Edward Thorp	1	4	Making excellent progress
Washburn	1	1	Unacceptable

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
© 1986 GUERRILLA GIRLS

PUSSY GALORE'S 2015 REPORT CARD

GALLERY	% OF WOMEN	GALLERY	% OF WOMEN
303 Gallery	33%	Luhning Augustine	22%
Alexander & Bonin	27%	Matthew Marks	16%
Mary Boone	17%	Marlborough	7%
Leo Castelli	14%	Metro Pictures	25%
Cheim & Read	37%	Pace	16%
Paula Cooper	32%	Postmasters	30%
Derek Eller	8%	PPOW	53%
Ronald Feldman	24%	Andrea Rosen	27%
Zach Feuer	54%	Salon 94	48%
Gagosian	21%	Tony Shafrazi	5%
Marian Goodman	23%	Jack Shainman	47%
Casey Kaplan	14%	Sikkema Jenkins	52%
Paul Kasmin	13%	Sonnabend	28%
Yvon Lambert	21%	Sperone Westwater	7%
Lehmann Maupin	45%	Edward Thorp	38%
Galerie Lelong	64%	Tracey Williams	54%
Lombard Fried	20%	David Zwirner	24%

A PUBLIC SERVICE MESSAGE FROM PUSSY GALORE KICKING OBJECTS IN THE ASS
© Pussy Galore 2015

Images

8. Samuel Bourne, *Maharaja of Ratlam* (1870s)



10. Dorothea Lange, *Woman of the High Plains* (1937)

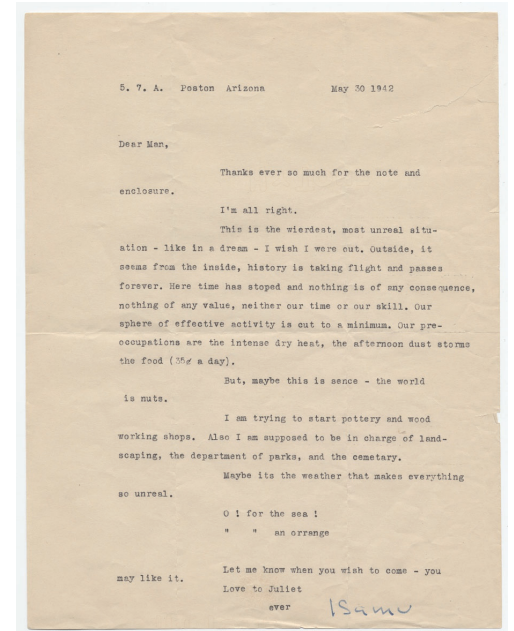


9. Aleksandr Rodchenko, *Pioneer with a Bugle* and *Pioneer Girl* (1930)



Images

11. Isamu Noguchi, Letter to Man Ray from Poston War Relocation Camp, Arizona (1942)



12. Glenn Ligon, *Double America* (2012)

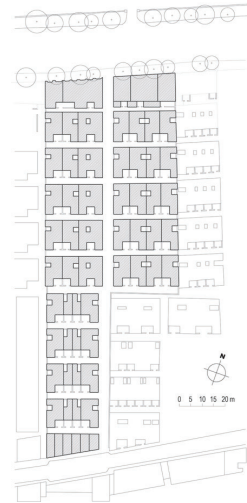


Images

13. Nanyang Tobacco Company, *Yuefenpai* (1920s)



14. Depictions of Liang Jun on 1-yuan note (1960) (L)
15. Generic architectural rendering of *liiong* alleyway (R)



Bibliography

Primary

- Rembrandt van Rijn, *Self-Portrait in Oriental Attire with Poodle* (1631)
- Diego Velazquez, *Las Meninas* (1656)
- Phillis Wheatley, “A Hymn to the Evening” and “On Being Brought from Africa to America” and “To the Right Honorable William, Earl of Dartmouth” (1773)
- Jean-Auguste-Dominique Ingres, *La Grande Odalisque* (1814)
- Lord Byron, Stanza 5 and 22 in the Second Canto (2.V and 2.XXII) of “The Bride of Abydos” (1814)
- Eugene Delacroix, *Women of Algiers in Their Apartment* (1834)
- Sojourner Truth, “Ar’n’t I a Woman?” (1851)
- Solomon Northup, *Twelve Years a Slave* (1853 novel, 2013 movie)
- Hiram Powers, *America* (1854)
- Utawaga Hiroshige, *Plum Estate, Kameido, No. 30* from *One Hundred Famous Views of Edo* woodblock print series (1857)
- Harriet E. Wilson, *Our Nig; or, Sketches from the Life of a Free Black* (1859)
- Frederick Douglass, “Pictures and Progress” (1861)
- Edouard Manet, *Olympia* (1863)
- “A Chapter on the Coolie Trade” in *Harper’s New Monthly Magazine*, Vol. 29, No. 169 (June 1864)
- Samuel Bourne, *Maharaja of Ratlam* (1870s)
- Chinese Exclusion Act (1882)
- Henry James, *Portrait of a Lady* (1881) and “The Art of Fiction” (1884)
- Edgar Degas, *The Tub* (1886)
- Vincent van Gogh, *Flowering Plum Orchard (after Hiroshige)* (1887)
- Jacob Riis, *How the Other Half Lives* (1890)
- Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?* (1897)
- United States v. Wong Kim Ark, 169 U.S. 649 (1898)
- Keppler & Schwarzmann, “A Trifle Embarrassed” (1898) and Louis Dalrymple, “School Begins” cartoon in *Puck* magazine (1899)
- “‘Stop it, Kid!’ Cries Congress to the American Boy” cartoon from the *San Francisco Call* (1908)
- Gertrude Stein, *Three Lives* (1909)
- Lewis W. Hine, “Social Photography; How the Camera May Help in the Social Uplift” (1909)
- James Joyce, “The Dead” from *Dubliners* (1914)
- Marcel Duchamp, *Nude Descending a Staircase, No. 2* (1912) and *Fountain* (1917)
- Willa Cather, *My Antonia* (1918)
- Hannah Hoch, *Cut with the Kitchen Knife Through the Last Weimar Beer-Belly Cultural Epoch of Germany* (1919) and *From an Ethnographic Museum* series (1930s)
- Marcel Breuer and Gunta Stozl, “African” or “Romantic” Chair (1921)
- Radio Act of 1912 (1912)
- Nanyang Tobacco Company, *Yuefenpai* (1920s)
- Ozawa v. United States, 260 U.S. 178 (1922) and United States v. Bhagat Singh Thind (1923)
- Ernest Hemingway, *The Sun Also Rises* (1926)
- W. E. B. Du Bois, “Criteria of Negro Art” (1926)
- Siegfried Kracauer, “Photography” (1927)
- Virginia Woolf, *To the Lighthouse* (1927)

John Heartfield, *The Face of Fascism* (1928)
 Aleksandr Rodchenko, *Pioneer with a Bugle* and *Pioneer Girl* (1930)
 Pablo Picasso, *Guitar* (1912), *Au Bon Marche* (1913), and *Les Demoiselles d'Avignon* (1930)
 August Sander, "Photography as a Universal Language" (1931)
 Hannah Hoch, "A Few Words on Photomontage" (1934)
 Mme. Chiang on the New Life Movement, 1935
 Walter Benjamin, "Little History of Photography" (1931) and "The Work of Art in the Age of its Technological Reproducibility" (1936)
 Pare Lorentz, *The Plow that Broke the Plains* film (1936)
 Dorothea Lange, *Migrant Mother* (1936) and *Woman of the High Plains* (1937)
 James Agee and Walker Evans, *Let Us Now Praise Famous Men* (1939–1940)
LIFE Magazine, "How to Tell the Japs from the Chinese" (December 22, 1941) and *TIME Magazine*, "How to Tell Your Friends from the Japs" (1941)
 Executive Order 9066 (1941)
 Dr. Seuss, "Waiting for the Signal from Home" cartoon (1942)
 Isamu Noguchi, Letter to Man Ray from Poston War Relocation Camp, Arizona (1942)
 Carlos Bulosan, *America Is in the Heart* (1943)
 Korematsu v. United States, 323 U.S. 214 (1944)
 Vladimir Nabokov, *Lolita* (1955)
 Mao Zedong, "U.S. Imperialism is a Paper Tiger" (1956)
 Jack Kerouac, *On the Road* (1957)
 Depictions of Liang Jun on 1-yuan note (1960)
 Chin Yang Lee, *Flower Drum Song* (1957 novel, 1958 Broadway musical, 1961 film)
 James Baldwin, *Giovanni's Room* (1956) and "Nothing Personal" (1964)
 Sylvia Plath, "Lady Lazarus" (1960), "Love Letter" (1962), and *The Bell Jar* (1966)
 San Francisco State University Third World Liberation Front Declaration of Position (1968)
 Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (1972)
 Judy Chicago, *Dinner Party* (1974)
 Janeth Johnson Nix, *Adventures in Oriental Cooking* (1976)
 Deng Xiaoping, Four Modernizations policy (1977)
 Louise Lawler, *Pollock and Tureen* (1984)
 Yi Lei, Stanzas 5, 13, and 14 from "A Single Woman's Bedroom" (1987)
 Wang Anyi, *The Song of Everlasting Sorrow* (1995)
 Wong Kar-Wai, *In the Mood for Love* (2000)
 Glenn Ligon, *Warm Broad Glow* (2005) and *Double America* (2012)
 Transcript of interview with John Galliano and select designs from The Metropolitan Museum of Art, *China Through the Looking Glass* exhibition and past collections (2015)
 Ocean Vuong, "Aubade with Burning City" from *Night Sky with Exit Wounds* (2016)
 Jenny Xie, "Lunar New Year, 1988" from *Eye Level* (2018)

Secondary

Jeff Allred, "From Eye to We" in *American Modernism and Depression Documentary* (2010)
 Non Arkaraprasertkul, "Towards Modern Urban Housing: Redefining Shanghai's *Lilong*" (2009) and "Urbanization and Housing: Socio-Spatial Conflicts over Urban Space in Contemporary Shanghai" in *Aspects of Urbanization in China: Shanghai, Hong Kong, Guangzhou* (2012)

Shelton Barrie, Justyna Karakiewicz, and Thomas Kvan, “Massing and Rising: The Postwar Decades” from *The Making of Hong Kong: From Vertical to Volumetric* (2011)

Roland Barthes, “Myth Today” in *Mythologies* (1957)

Charles Baudelaire, “The Painter of Modern Life” (1863)

Vincent Brown, “Social Death and Political Life in the Study of Slavery” (2009)

Kornel Chang, “Enforcing Transnational White Solidarity: Asian Migration and the Formation of the US-Canadian Boundary” (2008)

Cindy I-Fen Cheng, “Out of Chinatown and Into the Suburbs: Chinese Americans and the Politics of Cultural Citizenship in Early Cold War America” (2006)

Teju Cole, “When the Camera Was a Weapon of Imperialism (And When It Still Is.)” (2019)

Kimberle Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color” (1991)

Devin Fore, “The Secret Always on Display: Caricature and Physiognomy in the Work of John Heartfield” in *Realism After Modernism* (2012)

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Clement Greenberg, “Avant-Garde and Kitsch” (1939) and “Modernist Painting” (1960)

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