**LIEN FAN SHEN**

# EDUCATION

* 2007, Ph.D., Art Education at The Ohio State University, OH
* 2002, M.F.A, Computer Art in School of Visual Arts, NY
* 1995, B.S., Urban Policy and Planning in National Cheng-Chi University, Taipei, Taiwan

# GRANTS AND AWARDS

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| --- | --- |
| 2022 | Asia Center Travel Award for Research |
| 2021 | CFA Make-Time-for-Research Grant |
| 2021 | CFA Faculty Course Release Grant |
| 2020 | Cohort of the Professors of Imagine U Banner Project |
| 2017 | College of Fine Arts Faculty Excellence Award in Research, University of Utah |
| 2017 | *Seeing Through the Eyes of Crocodiles,* receives the honor of Celebrate U, a showcase of extraordinary faculty achievements. |
| 2017 | *Seeing Through the Eyes of Crocodiles,* winner of the audience award of International Short in The Boston LGBT Film Festival |
| 2017 | *The Floating Utah: Utilizing 3D technology to create ukiyo-e style prints of Utah polluted landscapes,* received University Creative and Research Grant $6000 at the University of Utah |
| 2016 | College of Fine Arts Research in Progress Grant, with Chris Lippard, Sarah Sinwell, Jennifer Weber, and Jane Hatter, at the University of Utah |
| 2016 | *Seeing Through the Eyes of Crocodiles,* directed and edited by Lien Fan Shen, winner of Best Editing award in the Shanghai PRIDE Film Festival 2016 Short Film Competition. |
| 2016 | *Animation-based Depression Evaluation Instrument for people with Intellectual Disabilities,* Co-Principal Investigator: Dr. Jia-Wen Guo, receives the honor of Celebrate U, a showcase of extraordinary faculty achievements. |
| 2015 | *Animation-Based Depression Evaluation Instrument for People with Intellectual Disability* collaborated with Dr. Jia-Wen Guo, received Research Foundation Seed Grant $34,224 at the University of Utah. |
| 2014 | Creative and Scholarly Awards in the College of Fine Arts $5,077 at the University of Utah |
| 2010 | *Hao: An Animated Documentary about Female Masculinity in Taiwan,* received University Creative and Research Grant $6,000 at the University of Utah. |
| 2008 | *Ghost Interruption*, receivedCenter for Interdisciplinary Arts and Technology Research Fellowship Award $11,000 in the College of Fine Arts at the University of Utah. |
| 2002 | *The Buddha,* theSilver Award of Digital Animation, COMGRAPH, Singapore |
| 2002 | *The Buddha,* honorable mention. Asia Digital Art Awards, Fukuoka, Japan |
| 2002 | *Clair de Lune 月光,* Best Romantic Comic, Annual Best Comic Award, 漫畫金像獎最佳少女漫畫, Taipei, Taiwan |
| 2002 | *Clair de Lune 月光,* Golden Caldron Awards, Government Information Office, 金鼎獎優良圖書推薦漫畫類, Taipei, Taiwan |

# PUBLICATIONS – Graphic Novels

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| * Shen, L. F. (upcoming in 2022), *The 21st Century Girls and Their Romance二十一世紀仍然要談戀愛.* Online serialization on *Creative Comic Collection.* |
| * Shen, L. F. (2020), *I Will Be Your Paradise 一輩子守著妳*, online reserialization on Creative Comic Collection. <https://www.creative-comic.tw/book/102/content> |
| * Shen, L. F. (2000-2001). *Clair de Lune* *月光*, Vol. 1-2 (Graphic Novel). Taipei: Tong-Li Publishing Company (Graphic Novel) |
| * Shen, L. F. (1997-1998). *I Will Be Your Paradise 一輩子守著妳*, Vol. 1-2 (Graphic Novel). Taipei: Tong-Li Publishing Company |
| * Shen, L. F. (1996). *Let’s Fall in Love 戀愛遊戲*. Taipei: Tong-Li Publishing Company |

# PUBLICATIONS – Scholarly Articles

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| * Shen, L. F. (2021), “Gender and Sexuality in Taiwan Schools.” In Cris Mayo (Ed.), Oxford Encyclopedia of Gender and Sexuality in Education. New York: Oxford University Press. doi:10.1093/acrefore/9780190264093.013.1582 |
| * Shen, L. F. (2018), “*Taiwan Bar*, a YouTube animation series about Taiwan’s histories,” in the special theme: Asian Animation, *Animation Studies 2.0,* Formenti, C. & Dobson, N. (Eds). <https://blog.animationstudies.org/?p=2471> |
| * Shen, L. F. (2015). “Traversing Otaku Fantasy: Representation of the Otaku Subject, Gaze, and Fantasy in *Otaku no Video,”* in *Debating Otaku in Contemporary Japan.* Galbraith, Patrick, Kam, Thiam Huat, and Kamm, Bjorn-Ole (Eds.). Bloomsbury Academic. * Shen, L. F. (2014). “The hysterical subject of shōjo: The dark, twisted heroines in *Revolutionary Girl Utena* and *Puella Magi Madoka Magica*” in *Heroines of Film and Television: Portrayals in Popular Culture.* Jones, Norma, Bajac-Carter, Maja, and Batchelor, Bob (Eds.)Rowman and Littlefield Press. | | |
| * Shen, L. F. (2007). “Anime pleasure as a playground of sexuality, power, and resistance.” In *MiT5, Media in Transition: Creativity, Ownership, and Collaboration in the Digital Age in Media in Transition 5*, <http://web.mit.edu/comm-forum/mit5/papers/Shen_fullPaper.pdf> | |
| * Shen, L. F. (2007). “What is computer animation? Examining technological advancements and cultural aesthetics of Japanese animation.” *SIGGRAPH 07 ACM*. Article No. 23. New York, NY: ACM. | |
| * Shen, L. F. (2006). “Anime,” in Steninberg, S., Parmar, P., and Richard, B. (Eds.), *Contemporary Youth Culture*. Westport, Connecticut: Greenwood Press. | |

# SELECTED SCREENINGS AND EXHIBITIONS

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| 2019 | *Seeing Through the Eyes of Crocodiles,* animated short screening in Midnight Rainbow: Chinese Queer Film, Bi’Bak, Berlin |
| 2017 | *Seeing Through the Eyes of Crocodiles,* animated short screening in The Boston LGBT Film Festival |
| 2016 | *Seeing Through the Eyes of Crocodiles,* animated short screening in TWIST Seattle Queer Film Festival |
| 2016 | *Seeing Through the Eyes of Crocodiles,* animated short screening in Shanghai Pride Film Festival, winner for the Best Editing Award (director and editor: Lien Fan Shen) |
| 2015 | *Seeing Through the Eyes of Crocodiles,* animated short screening in the Eighth Beijing Queer Film Festival, Beijing, China |
| 2014 | *(Re)visualizing Femininity/Masculinity,* manga exhibition and public lecture at Leiden’s Honours Academy, Leiden University, Leiden, Netherlands |

**SELECTED PEER-REVIEWED CONFERENCE PRESENTATIONS**

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| --- | --- |
| 2022 | “Decentering globalization and heteronormativity: Girls’ love comic books in Taiwan.” in upcoming Conference of Society for Cinema and Media Studies, Online |
| 2021 | “Bai-he-man-hwa, a juncture of queer identity politics and globalization,” In Queer Asia as Method: Roundtable and Townhall at King’s College London and online |
| 2021 | “Animated discursive practices in Taiwan Bar and Year Hare Affair: A comparative study of online animations in Taiwan and China” in The Inaugural Conference of the Association for Chinese Animation Studies, Hong Kong University of Science and Technology and online |
| 2021 | “An expended dimension in 3D animation creative processes: New paradigm or paradox when utilizing 3D virtual painting and animating tools?” in Conference of Society for Cinema and Media Studies, Online |
| 2019 | “Transnationality and Chinese Nationalism of Animation Signifiers in *Year Hare Affair*” in the panel Patriotism as a Business: The Production and Consumption of Nationalism in China at the Annual Conference of The Association for Asian Studies, Denver, CO. |
| 2018 | “Intertextuality of yuri in anime *Yurikuma Arashi”* in Kumoricon Anime and Manga Studies Conference, Portland, OR. |
| 2018 | “Yuri as a Brand to Sell Adorable Monsters and Cute Queer Girls?: Animating Sexy, Cool, and Pretty in Japanese Lesbian-themed Anime” in Media Industries: Current Debates and Future Directions, London |
| 2017 | “Animated questions for assessing depressive symptoms in people with intellectual disabilities,” co-authored with Jia-Wen Guo, Deborah Bilder, Marge Pett, Erin Johnson, Beth Cardell, Matt Jameson in the annul conference of American Association on Intellectual and Development Disabilities, Hartford, CT |
| 2016 | “Otaku identity as a strategy to transgress normative sexually and gender politics in *Genshiken Nidaime”* in Asian Studies Conference Japan, Tokyo, Japan. |
| 2016 | “Queer otaku? Representation of female sexuality, bodies, and pleasure in *Genshiken Nidaime*,” in the Annual Conference of Association of Asian Studies, Seattle, WA. |
| 2015 | “What is T? (Re)visualizing female masculinity in Taiwan,” in the Conference Representations and Self-Representation of Queers in East Asia, University of Vienna, Vienna, Austria |
| 2015 | “The politics of animated bodies: Body, pleasure, and class struggles in Japanese anime Attack on Titan,” in the Annual Conference of Society for Cinema and Media Studies, Montreal, CA |
| 2014 | “Otaku characters in anime: Representation of anime fans’ desire, fantasy, and self-commodification,” in Conference of Society for Cinema and Media Studies, Seattle WA |

# INVITED TALKS AND PANELS

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| 2020 | Invited review panelist in *FY 21 Research Grants in the Arts*, Panel A, National Endowment for the Arts. |
| 2017 | “Space and Cyberspace," a digital humanity workshop at the Dharma Drum Institute of Liberal Arts, Taiwan |
| 2014 | “Shojo in Anime,” “Anime and Manga: A Cultural Perspective,” and “Anime Gone Global,” invited panelist in Salt Lake Comic Con |
| 2013 | “Collaborative and collective creativity in animation and videogame production,” Department of Art Industry at National Taitung University, Taiwan |
| 2013 | “The hysterical subject of shōjo: the dark, twisted heroines in *Revolutionary Girl Utena* and *Puella Magi Madoka Magica*,” The Graduate Institute of Children’s Literature at National Taitung University, Taiwan |
| 2013 | “Representation of otaku’s desire, fantasy, and self commodification,” The Graduate Institute of Children’s Literature at National Taitung University, Taiwan |
| 2012 | “An artist perspective of queer manga in the 1990s Taiwan” at UChi-Con, The Center for East Asia Studies, University of Chicago |
| 2011 | “Teaching computer animation in the context of postmodern conditions,” The Graduate Institute of Art Education at National Changhua University |
| 2011 | Animation aesthetics and criticism*,*” The Graduate Institute of Children’s Literature at National Taitung University, Taiwan |
| 2009 | “Advancing visual literacy through manga production,” invited week-long workshop at National Taitung University, Taiwan |
| 2006 | “The origin of Japanese anime and Ozamu Tezuka: An introduction to Tezuka’s *Space Firebird*,” the Museum of Art at Ball State University, IN |

# MEDIA EXPOSURE

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| 2021 | [Comic artist Lien Fan Shen talks about comic industry, labor, and Creative Comic Collection,](https://www.mirrormedia.mg/story/20210325insight012/) *Mirror Media* |
| 2021 | [Conversation between two generations: Yuri comic in Taiwan](https://www.thenewslens.com/article/156179),  *The News Lens* |
| 2021 | [Exclusive interview with the author of the first yuri comic *I will be your Paradise* in Taiwan,](https://www.creative-comic.tw/special_topics/129?type=%E6%B2%88%E8%93%AE%E8%8A%B3%E3%80%8A%E4%B8%80%E8%BC%A9%E5%AD%90%E5%AE%88%E8%91%97%E5%A6%B3%E3%80%8B%E6%95%B8%E4%BD%8D%E5%8C%96%E5%88%8A%E8%BC%89%E7%89%B9%E5%88%A5%E4%BC%81%E7%95%AB) *The News Lens* |
| 2020 | Honored researcher in Imaging U banner project: Illustrating the Unspoken |
| 2013 | Podcast interview in Science to Go with the Show at UEN SciFi Friday <http://go.uen.org/b0> |
| 2012 | Interview in “Ghibli’s Worlds of Wonder,” *The Salt Lake Tribune* <http://m.sltrib.com/sltrib/mobile2/54599908-218/ghibli-films-shen-disney.html.csp> |
| 2010 | “Interview with lesbian animator-comic creator Lien Fan Shen,” AFTER ELLEN, <http://www.afterellen.com/people/2010/08/lien-fan-shen-interview> |
| 2010 | “U professor talks queer comics at Comic-con,” *The Salt Lake Tribune,* <http://www.sltrib.com/sltrib/blogs/vulture/49914830-56/comic-queer-comics-con.html.csp> |
| 2009 | Digital art performance *Ghost Interruption* in *The Leonardo*, <http://blog.theleonardo.org/2009/10/ghost-interruptions.html> |

# TEACHING GRANTS AND AWARDS

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| 2019 | Awarded funds to host Tong-il Design: Student Drawing Contest at University of Utah Asia Campus. |
| 2015 | Awarded Sustainability Teaching Scholar: The Wasatch Experience by University of Utah Sustainability Office |
| 2014 | Teaching and Learning Technologies Grant $5,000 at the University of Utah |
| 2012 | *Inter-Dimensions: A Workshop Series on Japanese Popular Culture* collaborated with Dr. Mamiko Suzuki, received Dee Grant Award $12,664 at the University of Utah |
| 2012 | *Freeman 2012 Summer Institute on Japan*, received University Teaching Grant $1220 at the University of Utah |
| 2011 | *Max/Msp/Jitter workshop at UC Berkeley,* receivedUniversity Teaching Grant $3000 at the University of Utah |
| 2009 | *Faculty Education Program at Rhythm and Hues Studios,* receivedUniversity Teaching Grant $1500 at the University of Utah |