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Identity Aperture: Self-portraits, Genealogy, and Other Archives

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**Identity Aperture: Self-portraits, Genealogy,
and Other Archives**

by

Yuxiang Dong

A Thesis Submitted in Partial Fulfillment of the Requirements for the
Degree of Master of Fine Arts in Imaging Arts

School of Photographic Arts and Sciences
College of Imaging Arts and Sciences

Rochester Institute of Technology
Rochester, NY
May 20 , 2015

Signature Page

Christine Shank

Date

Director of MFA Program/ Assistant Professor

Willie Osterman

Date

Program Chair of Fine Art Photography/ Professor

Abstract

Identity Aperture: Self-portraits, Genealogy, and Other Archives

By: Yuxiang Dong

B.F.A. Photography, Beijing Film Academy, Beijing, China

M.F.A. Imaging Arts, Rochester Institute of Technology, Rochester, NY

As a foreigner in the United States, I need a passport, I-20, and visas to provide the answer to a very simple question: who am I? This body of work grew out of this urgent curiosity about identity. Meta-cultural and meta-biological factors like race, gender, and nationality give me a certain identity without me asking for it. However, I tend to forget the fact that my identity is negotiable and is constantly being negotiated around and inside me. At a certain point, I realize that in order to understand the man I have become, I need to re-encounter my journey through life with the particular and unique experiences that make up the life of an individual.

A single photograph can exist simultaneously as art, object, evidence, document, and historic record. Front-facing photos are required for numerous ID documents as proof of identity. However, there is no single layer of identity, but rather multiple and converging identities. The choice of myself as a subject provides me with an opportunity to deeply investigate the issue of identity from a personal point of view and expand my exploration to encompass ancestry, country, and global view. Correspondingly, photography plays a very important role in my work, but this project is not limited to this medium. I also adopt various documents, family photos, and appropriated images from TV series - different in style and intent from my own pictures - and gather everything together to make an associative manifesto of self-identity. This kind of connection is loose, but each photo, document, and object becomes context to understand the other subject. The result functions as a demonstration of photograph's ineffability, its power to construct identities, and makes my singular exploration relevant for a broad audience.

Extended Artist Statement

By: Yuxiang Dong

As a foreigner in the United States, I need a passport, I-20, and visas to provide the answer to a very simple question: who am I? This body of work grew out of this urgent curiosity about identity. Meta-cultural and meta-biological factors like race, gender, and nationality give me a certain identity without me asking for it. I tend to forget the fact that my identity is negotiable and is constantly being negotiated around and inside me. But I can still make decisions for myself and make identity a highly complex entity. At a certain point, I realize that in order to understand the man I have become, I need to re-encounter my journey through life with the particular and unique experiences that make up the life of an individual. It is not simply a critique of any governmentality but a desire for an aperture to approach my identity as Chinese that transcends the bureaucratic system.

A single photograph can exist simultaneously as art, object, evidence, document, and historic record. Front facing photos are always required for numerous ID documents as proof of identity. However, there is no single layer of identity, but rather multiple and converging identities. The choice of myself as the subject provides me with an opportunity to deeply investigate the issue of identity from a personal point of view and expand my exploration to encompass ancestry, country, and global view. Correspondingly, Photography plays a very important role in my work but this project is not limited to this medium. I also adopt various documents, family photos, and appropriated images from TV series - different in style and intent from my own pictures - and gather everything together to make an associative manifesto of self-identity. The result functions as a demonstration of photograph's ineffability, its power to construct identities, and make my singular exploration relevant for a broad audience.

There are times when I am mistaken as Korean, Japanese, Indian or Nordic. I am not sure how others see me but I can only "see" myself in a mirror or through photographs. These representations of me are essentially shadows, instead of real human beings. Throughout the 1860s and 1870s, scientists and photographers Thomas Henry Huxley and John Lamprey drew up a systematic method by which humans could be photographed for observation and comparison. Ethnographic photography is the study of people in controlled situations through the usage of a camera and with measurement grids in the background to study the difference be-

tween races. This aesthetic provides me with a visual approach to observe myself. In actuality, the inner nature of the people and the differences between each individual can hardly be revealed merely through observable physical distinctions of human faces or bodies.

Similar to employing a physiognomic assessment, I transcribed my early journals into those measurement grids using the aesthetic of Chinese Square Calligraphy, which creates a mask in front of my face and adds a further twist. Although a journal is usually associated with authentic and personal secrets, I am trying to prompt viewers to doubt the intentionality of all these writings since a journal is itself selective by what one can choose to write at any time.

The propaganda photography is a disrespected but important genre of photography. They exploit our mystical belief in the veracity of photography, and its ability to persuade. After his death in 1962, Lei Feng was portrayed as a cultural icon representing a model citizen, and the masses were encouraged to emulate his selflessness and modesty. He also serviced the subject of a nationwide propaganda campaign in China, "Follow the examples of Comrade Lei Feng." However, Lei's identity is extremely suspicious and his life as depicted during propaganda are heavily disputed because of his professional but performative photographs which were actually utilized to provide proofs of the existence of Lei – an anonymous and unknown young man at that time. In addition, 200,000 words journals titled *Lei Feng's Diary* was published to the public to reinforce the association between values like selflessness, modest, and devotion to communism and the image of Lei Feng.

In primary school I received an honor certificate as a good example to "follow Comrade Lei Feng." Within an artist book, I contextualize this certificate and other documents, licenses, and official papers with collections of my front facing ID photos. This book, in a form of passport, is intended to question how an individual is measured with multiple criteria enforced by government such as Lei Feng a people who is constructed through photographic images. I combined the cover, format and pages from my early journals with three of images of my bed, the testimony of my life experience, to make a new version of my journal. I consider these journals as self-propaganda to myself about who I am, how I behave and what I value influenced by the authorities like *Lei Feng's Diary* but also the struggles with them reading between lines throughout my life.

In order to expand my research about identity in a small artist book, I investigate my family history and the ancestral bloodline based on existing photographs and systematically order individuals directly related by blood. The empty spots repre-

sent members who have no available photographs. However, the unalterable order of ancestral bloodline is surrounded, interrupted and embedded with disordered other documents, images and objects. The direct contrast between order and disorder reveal the often chaotic essence of the representation of identity in photographic images.

Today, with the usage of still or moving images, Propaganda is still considered as a significant part to the operation of any government including China. However, propaganda also embraces commercial and entertainment industry and makes it a complicated entirety. In recent years, numerous anti-Japanese TV series were made and showed in China with purposes to advocate the achievements of the Communist Party during the Second World War and claim the territorial sovereignty dispute between China and Japan. Based on history, these TV shows shaped the public's perception of the war and history through countless contemporary mythologies coded with ideology, propaganda and entertainment.

I directly took photographs of the screen and printed them on same substrate multiple times as they appeared on TV screen in front of audiences again and again every evening. Photographing these subjects is a very disorienting experience because these identities don't exist in reality but a photograph is often considered as an evidence of life. The advent of social media makes it more and more difficult for the authorities to hide behind a veil of selective information. People know more of what is actually going on in the world. Or do they? The Internet is as much as a source of misinformation and disinformation as the most misleading propaganda. Zhou Weiguo is a character in a TV series called Snow Leopard. The huge success of this series, character and actor lead people to question the credibility of Zhou's identity: does this person really exist? What is the archetype? I present images with my own annotation and small souvenirs I purchased from EBay's Second World War category according to the archaeology of Zhou's life throughout the series. These are extremely imprecise documents with no more than fragile links to the history and series of attempts to materialize and fix an individual's identity in this showcase.

From the 1970s to the 1990s, French artist Christian Boltanski created series of works using collected vernacular and amateur photographs to examine subject-object relationship. A photo is an object, and its relationship with the subject is lost. In an installation piece called *Menschlich*, Boltanski mixed and constructed an archive of 1,300 photographs of people he has used in his work including Nazis, Spanish killers, French victims, and Jewish persons. The show was called *Menschlich*, which means humanity in English, because all the identities that they car-

ried within given circumstances start to melt and viewers can't simply judge them as good or bad but rather look at them as individuals. I followed Boltanski's example to reveal the self with the intention that different assemblages, classifications and edits can make images say anything as well as its opposite.

This body of work is engaged with my own artistic works, documents, family photos, archives, and appropriated images from TV series. This kind of connection is loose but each photo, document and object become context to understand other subject and all of them are related to stimulate viewers to think, imagine and construct identities. Like the feeling in the Nation Archive Museum, in which audiences can encounter walls of fascinating documents, photographs, maps or films. In this archive, people can see those who helped the founding of China, a family history and a personal life story accompanied by documents and other objects. Encountering this piece is a journey of discovery.

The idea of identity in contemporary art is not narrowly defined as a minority group like homosexual or ethnic identity but as personal identity related to individual self and extended to the whole society. Artists like Hank Willis Thomas and Walid Raad also explore personal and social identities. They apply and build connections between collected vernacular photos or snapshots, appropriated images and archival documents to question stereotypes and conventions while exploring attributes such as race, ancestry, nationality and heritage to construct a sense of who we are as individuals, as communities, or as nations. I also follow their steps to examine how photography constructs identity and how we can approach to ourselves through all these representations.

One day in primary school, I decided to go somewhere else instead of the school by myself. I walked back and forth many times along the riverside near my school. This was my very first intentional attempt to identify myself as an individual rather than an anonymous element of an institutional school. People easily found me, because of the school uniform and backpack, and sent me back to my school. And a hidden reason why I skipped class was that I had an unfinished mathematic assignment. This missing story in my journals became the prelude to investigate the complexity of who am I.

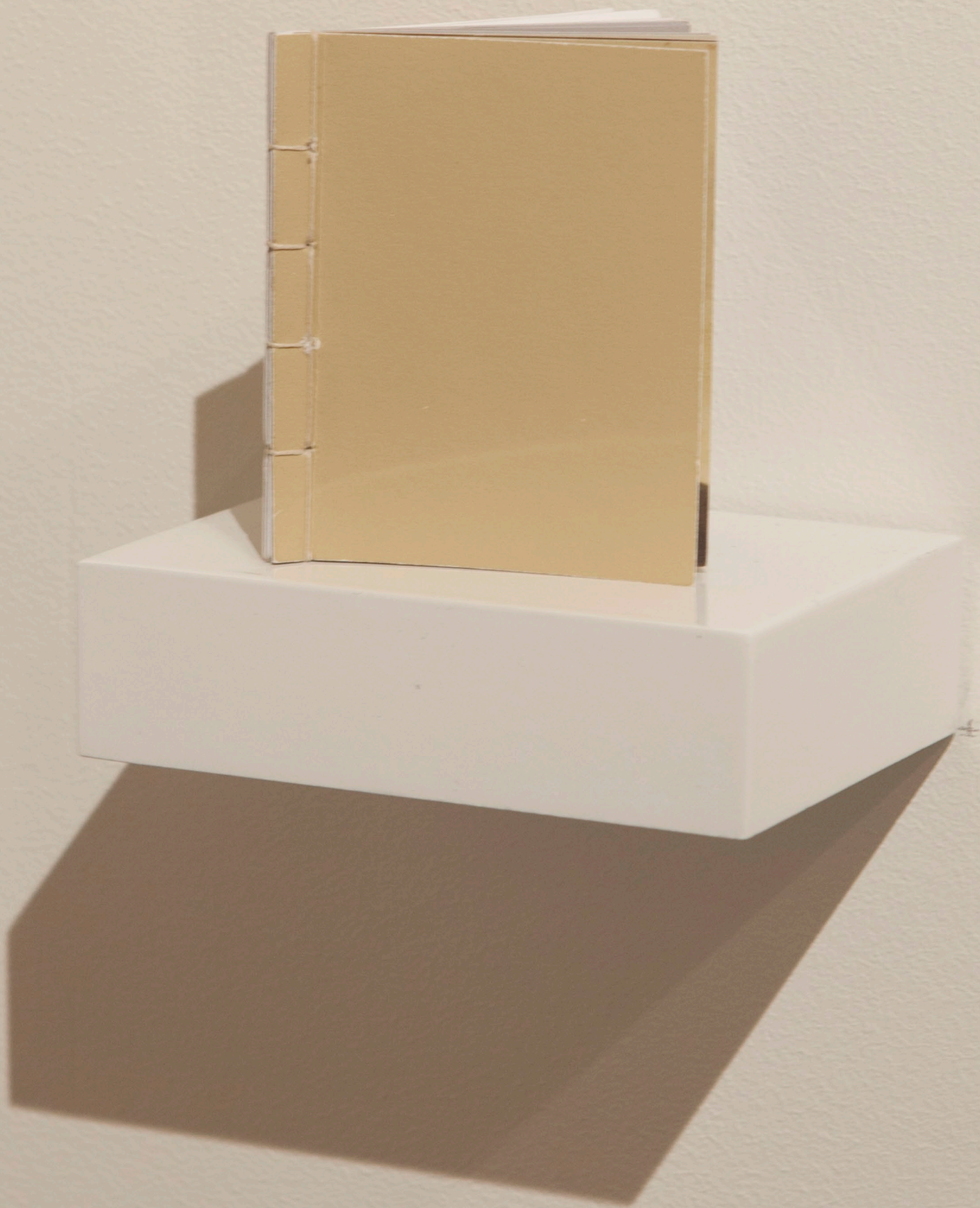
Installation View

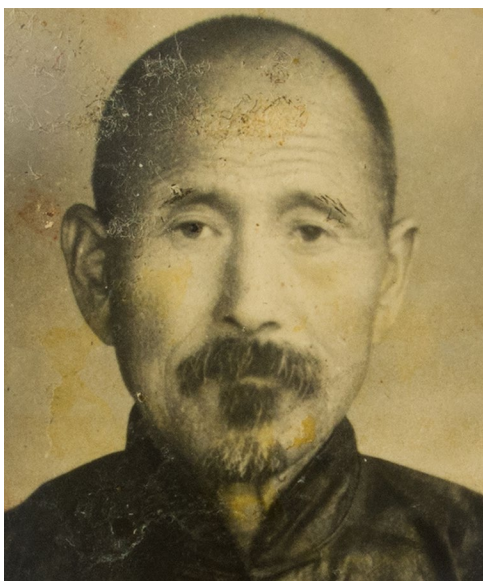


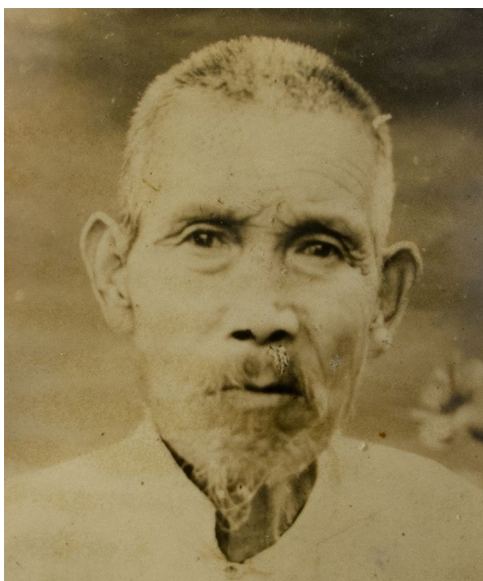
Solve For X, William Harris Gallery, Rochester Institute of Technology, May 2015





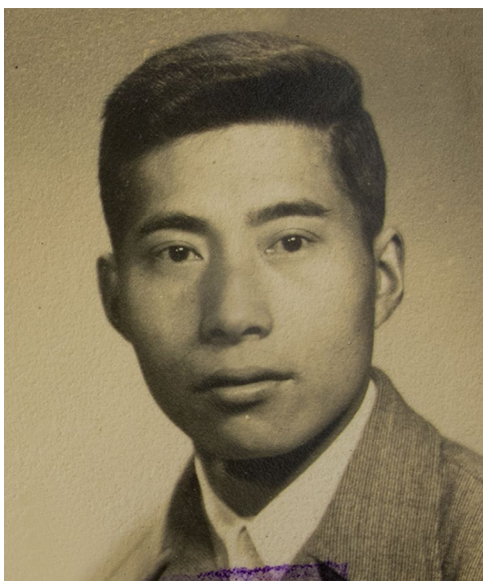


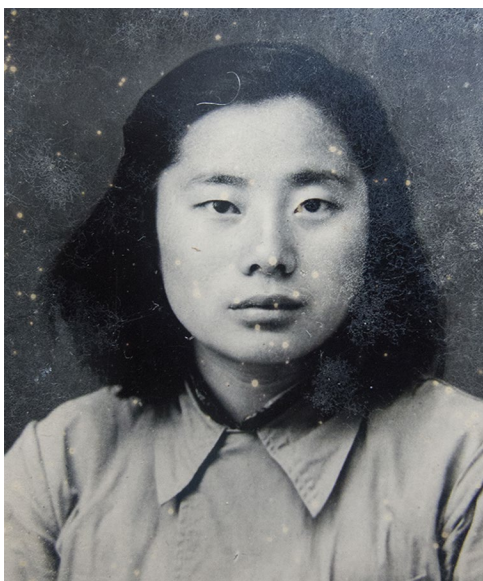










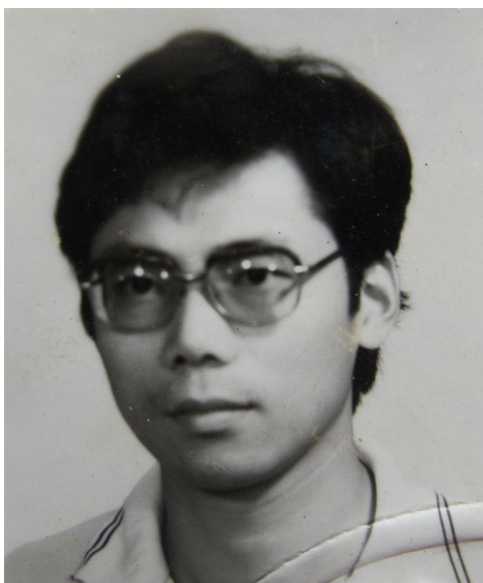








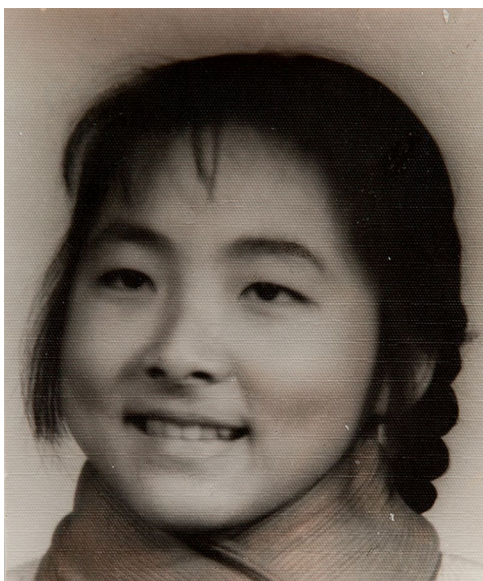
























编号 / No.

320100031307170021

姓 / Surname

名 / Given Names

董宇翔

DONG YU XIANG

性别 / Sex

出生日期 / Date of Birth

男 Male

Jul 30, 1990

国籍 / Nationality

血型 / Blood Type

中国China

O Rh Pos

签发地址 / Address of Issue

苏州市高新区长江路738号

NO. 738 Changjiang Rd. Suzhou City, P.R. China

一般检查 / General Check

身高 Height	170 厘米 cm	体重 Weight	71 千克 kg	脉搏 Pulse rate	101 次/分 times/min
血压 BP	139/87	毫米汞柱 mmHg		体温 Temperature	36.9 °C

内外科 / Medicine & Surgery

皮肤、巩膜、淋巴结
Skin, Sclera, Lymph Nodes

正常
Normal

头部和颈部
Head & Neck

正常
Normal

胸部和肺部
Chest & Lungs

正常
Normal

心脏
Heart

正常
Normal

腹部
Abdomen

正常
Normal

实验室检查 / Laboratory Tests

艾滋病病毒抗体Anti-HIV

阴性

Negative

梅毒血清学检测Syphilis Serology

阴性

Negative

乙型肝炎表面抗原HBsAg

0.376

Negative

丙型肝炎抗体Anti-HCV

0.07

Negative

丙氨酸氨基转移酶ALT(GPT)

41.6 IU/L(参考值NR:0--40)

血常规Blood Routine

白细胞总数WBC

6.1 X10⁹/L(参考值NR:4--10)

红细胞总数RBC

5.13 X10¹²/L(参考值NR:4.0--5.5)

血小板总数PLT

255 10⁹/L(参考值NR:100--300)

血红蛋白HGB

162.00 G/L(参考值NR:120--170)

粒细胞百分比NEUT%

56.3 %(参考值NR:50--70)

淋巴细胞百分比LYM%

33.9 %(参考值NR:20--40)

出生记录 90年7月30日

生理分娩 吴江县出生证

婴儿姓名: 董宇翔 性别: 男 胎数: 1 是否 双胞胎

婴儿出生时间: 90年7月30日13时05分

接产方式: 住院接产 出诊接产 急产自扎 老法接生

父亲姓名: 董宇翔 年龄(周岁): 母亲姓名: 董小敏 年龄(周岁): 29

生育状况: 上一个孩子出生日期: 年 月 日

这个孩子与上一个孩子间隔 周年, 至今共有 个孩子

育措施: 避孕措施 招职 招第 公社(街道) 大队(居委) 生产队

庭地址: 董宇翔 接生者签章: 日期: 90年7月30日

证单位: 董宇翔



本学期主要教学内容与要求		掌握情况
1) 在成人帮助下, 学习饭前、便后和手脏时洗手。 2) 愉快地进餐, 正确使用小勺、筷后擦嘴, 养成喝水的习惯。 3) 安静地就餐, 餐后整理正确。 4) 学会上厕所, 不憋尿, 大便。 5) 学会正确使用手绢、手帕、毛巾, 不把手指和脏东西放进嘴里。 6) 知道保护眼睛, 不用手和脏手绢擦眼睛。	() () () () () ()	
1) 学会听老师口令。 2) 学会听立正的口令。 3) 学会互相敬礼。 4) 双脚原地向上跳。	() () () ()	
1) 经常保持课间的整洁, 不随地吐痰。 2) 能和小朋友一起友好地玩, 不欺负人。 3) 能玩玩具和图书, 不乱丢。 4) 能玩玩具和图书, 不乱丢。 5) 能玩玩具和图书, 不乱丢。 6) 能玩玩具和图书, 不乱丢。	() () () () () ()	

项目		本学期主要教学内容与要求	掌握情况
语言	1) 听懂普通话。 2) 学会听成人和同伴讲话, 愿和别人交谈。 3) 喜欢听老师讲故事。 4) 喜欢听儿歌, 会念“春天”等三首歌。	() () () ()	
认识	1) 知道自己的姓名、性别、年龄和家庭主要成员。 2) 认识幼儿园、老师和同伴小朋友。 3) 认识日常接触的玩具、餐具的名称。 4) 认识常见的一、二种蔬菜、水果、花草树木, 知道它们的名称。	() () () ()	
音乐	1) 喜欢听音乐、唱歌、跳舞和做音乐游戏。 2) 会唱“我上幼儿园”等三首歌。 3) 能按音乐节奏做“打鼓”“吹喇叭”等模仿动作。 4) 能在音乐伴奏下做“拉个圆圈走走”等二个音乐游戏。	() () () ()	
美工	1) 会欣赏绘画。 2) 会用手指蘸“蜡笔”等简单的物体。 3) 会用纸折三角形、正方形等图形。 4) 认识橡皮泥, 知道它的性质是柔软的, 可以塑造的。	() () () ()	
评价	能掌握的 (☆) 不能完全掌握的 (○) 不能掌握的 (△)	身高: 公分 体重: 公斤 教 师: 章 章 教 师: 章 章	




奖状

— (3) 中队 董宇翔 同学:

在学校“学雷锋、学赖宁”双学活动中表现突出,
被评为“双学小标兵”, 特发此状, 以资鼓励。

吴江市实验小学少先队大队部
 98.4





江苏省初中毕业证书

学生 **董宇翔**，性别 **男**，生于 **1990年7月30日**，籍贯 **江苏省吴江市**，在本校修业 **叁** 年，经考核，已达到初中毕业水平，准予毕业。

学籍号: **30511010292**
毕业证(2006年)号: **4101292**

教育主管部门
验印专用章

该证兼《江苏省九年义务教育证书》

遗失不补

学校
校长(签印) **王**
06年7月4日

北京电影学院录取通知书

本校是教育部批准的具有高等学历教育招生资格的普通高等教育学校

编号: B10 502 0932

董宇翔 同学:
你好!
祝贺你已被我院摄影学院摄影专业 图片摄影 方向 录取, 学制 肆年。

收到录取通知书后, 请上学院网站 (www.bfa.edu.cn) 网页查询“本科入学须知”以及“本科新生交费指南”, 关通知做好准备, 准时到北京电影学院报到。

上联由学生留存
下联为报到凭据

姓名	董宇翔	通知书编号	B10 502 0932
性别	男	层次	本科
录取专业	摄影(图片摄影)		
身份证号	320 2519 0730 15	所在院系	摄影学院

户口迁移证


苏迁字第 00471940 号

户主姓名	持证人	姓名	董宇翔
曾用名	男	民族	汉
出生日期	1990 年 08 月 08 日	出生地	江苏省吴江市
现住址	江苏省吴江市	现就读学校	高中
婚姻状况	未婚	公民身份号码	320 2519 730 15
迁移原因	大学新生(迁往普通校)	原住址	吴江市松陵镇盛泽东门 幢 室
迁往地址	北京市海淀学院路 15 号 15 楼 1505 室	备注	原籍 江苏省吴江市松陵镇中山北路 15 号 董宇翔

此证仅作居民迁移户口的证明, 不准涂改、转借、遗失, 遗失立即报请当地户口登记机关注销。迁入地后, 将此证交给户口登记机关, 申报户口。

有效期: 2009年08月28日至2016年08月28日

姓名: 董宇翔
性别: 男
出生日期: 1990年7月30日
住址: 江苏省吴江市松陵镇中山北路 15 号 董宇翔
公民身份号码: 320 2519 0730 15



中华人民共和国居民身份证

签发机关: 吴江市公安局
有效期: 2006.08.28 - 2016.08.28

中心户籍编号: C 0131506

留学人员集体户口存放合同书

(出国)

教育部留学服务中心(甲方)和----- (身份证号码为: ----- (乙方)就管理乙方集体户口事宜,经双方充分、友好和平等协商,一致同意订立合同如下:

一、乙方自愿将本人集体户口迁入教育部留学人员集体户口,时间从2013年7月16日起至2016年7月15日止。

二、 甲方责任

1. 负责办理乙方的集体户口的迁入、迁出手续;
2. 妥善保管乙方集体户口,根据有关规定,提供户籍卡借出等相关服务;
3. 如乙方户籍内容发生变化,在乙方提出变更要求后甲方应及时予以变更;以及
4. 甲方提供有关户口管理的政策咨询服务。

三、 乙方责任

1. 如乙方户籍内容发生变化,应及时通知甲方对户籍情况予以变更;
 2. 乙方应与甲方保持联系,必要联系方式的变化,包括但不限于,家庭住址及国外通信地址和联系电话发生变化时,应及时告知甲方;
 3. 根据集体户口管理有关规定,乙方的个人档案必须存放在教育部留学服务中心档案室;如乙方申请档案调出,须将集体户口随档案一同迁出;
 4. 乙方因故未能出国留学,或虽出国留学但未获得学位、未完成学业,甲方将按国家有关规定,将其户口迁回原籍,乙方应配合甲方。乙方出国前或在国外期间,不能办理户口北京市内迁移手续;
 5. 乙方户籍关系迁出及办理借出户籍卡时,应本人前来办理,如本人不能办理,应书面委托他人并附相关证明文件办理;
 6. 乙方借出户籍卡时须缴纳人民币1000元整,作为借出户籍卡押金,逾期不还又未办理续借手续的,每逾一日,扣缴押金50元,直至扣缴全部押金,仍不办理的,甲方有权通知公安机关户籍管理部门采取相应措施;
 7. 乙方从集体户口转入之日起,根据出国期限,以每月20元人民币的标准按年度向甲方交纳集体户口服务费。如超过时间仍未回国的,应委托国内亲友按期交纳集体户口管理服务费用;
 8. 乙方应按甲方规定交纳集体户口管理服务费用,逾期未交纳的,甲方不提供相关服务。乙方在补交集体户口管理服务费用外,每月应交纳违约金10元;
 9. 乙方集体户口管理服务费用的交纳以月计算,不足一月按一个月计算。集体户口迁出时,对于乙方支付的集体户口管理费,甲方按多退少补原则办理;
 10. 乙方学成回国后,甲方将根据国家留学人员派遣落户的有关政策,为其办理落户或户口迁出手续;以及
 11. 乙方须在回国两年之内办理就业手续,逾期未办者甲方将按国家有关规定,将其户口迁回原籍,乙方应配合甲方办理,否则一切后果由乙方自负。
- 四、合同期满,应经双方协商是否办理续签手续。
- 五、本合同自双方签字之日起生效。
- 六、本合同一式两份,双方各持一份,具有同等效力。
- 七、本合同适应中国法律。任何有关本合同的争议,如果双方协商不能解决的,双方均有权向甲方所在地的有管辖权的人民法院提起诉讼。
- 八、本合同解释权归教育部留学服务中心所有。

甲方经办人:

乙方经办人:

2013年7月16日(公章)

年 月 日

留学人员集体户口
专用章
1100000068199

段佳丽

本合同是您在我处临时存放户口的凭证,请务必妥善保存。有关留学人员户口服务的详细说明请在中国留学网集体户口栏目查阅。
网址 www.cscse.edu.cn

137/1369 2

U.S. DEPARTMENT of STATE
CONSULAR ELECTRONIC APPLICATION CENTER

Online Nonimmigrant Visa Application (DS-160)

Confirmation

确认已递交 非移民签证的申请

提供的姓名: DONG, YUXIANG
出生日期: 30 JUL 1990
出生地: SUZHOU, CHINA
性别: Male
国籍: (比如: 中国大陸 = "China")
护照号码: G49298205
旅行目的: STUDENT (F1)
完成于: 03 MAY 2013
信息确认号码: AA0032CEMP

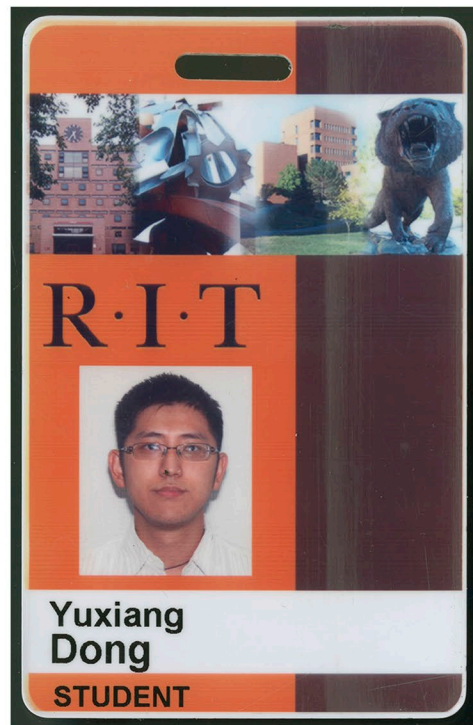
选定的地点: BEJ
U.S. Embassy Beijing
No 55 An Jia Lou Road
Chaoyang, Beijing 100600
5516 1342 5044 董宇翔
苏州中关红门路138号
301室801室 215200
北京电影学院
Version: 01.02.00
北京朝阳区安立路138号 100038

这不是一张签证

您必须携带 请在申请表中携带确认页及下列所有文件
护照: I-20A 或 R/或 I-20MM; SEVIS注册和费用支付证明
您还可以提供任何您认为有助于您申请的其它材料。

中信银行
代收赴美签证费收据

交易日期: 20130508 和民交易流水号: 73261101490000
签证种类: T1er1 签证费号: 31 服务费: 1008.00
ID/参考号: 731015184116 收据号码: 13713692
注意: 1. 请妥善保管此收据, 以备不时之需。2. 请妥善保管此收据, 以备不时之需。
经办人: 胡晓芳 缴费时间: 2013.5.8



mm: 9600183
mm: 960730

教育部留学服务中心办理户口和档案存放流程

到教育部留学服务中心留学人员档案室办理留学存档, 可登录中国留学网(www.cscse.edu.cn), 进入“留学存档”栏目进行在线申请, 将填写好的《存档人员登记表》用 B5 纸打印, 携带护照、国外教育机构入学证明和已获取前往国家签证等复印件前往留学人员档案室办理。留学中心只可以存北京学校学生的户口和档案, 非北京学校只可以存档案。

办理流程:

下面是档案和户口的办理(banli)流程, 这两个相互独立, 可以同时进行。教育部留学中心在北路, 从西单门进去向前走, 有指示牌, 沿着指示牌容易找到留学中心的路。进去后到317, 317 房间办户口, 327 办档案, 311 交费。整个办理流程需要跑两次留学中心, 准备充分的话一天就能搞定。下面分两次介绍流程。

1、前期准备:

这部分的工作主要是熟悉流程、准备材料, 比较重要, 材料准备齐全的话能省去很多不必要的麻烦。

1.1、存档前期准备

a、熟悉流程, 仔细阅读各种要求, 这些都在官网上有, 把里面的内容都看一遍。

留学存档主页: <http://www.cscse.edu.cn/publish/portal0/tab174/>
出国人员留学存档流程: <http://www.cscse.edu.cn/publish/portal0/tab174/info/5037.htm>

b、在线申请

看完官网上的流程就知道应该怎么做, 不过还是写个流程来做个参考。在线申请先要注册, 注册后记住自己的密码。在线申请填的表叫做《存档人员登记表》, 填写后要打印出来, 存档的时候带着。注意, 打印需要用 B5 纸。

c、准备其他材料

①打印出来的《存档人员登记表》;
②护照首页(或港澳通行证末页)复印件一份;
③录取信(offer letter)复印件一份;
④签证复印件一份;
⑤档案管理费 720 元。(3 年的保存期限, 费用多退少补, 若需存档 3 年以上, 费用可直接交清。)

1.2、存户口前期准备

a、还是熟悉流程, 看官网上要求和流程
北京市集体户口主页: <http://www.cscse.edu.cn/publish/portal0/tab173/>

办理户口存放流程:
<http://www.cscse.edu.cn/publish/portal0/tab173/info/4336.htm>

b、在线申请

注意: 这个和存档的在线申请是独立的, 不要忘记填写, 填写的表叫做《出国留学人员集体户口办理申请书》, 将填写好的表用 A4 纸打印, 在右上角贴一寸照片。

c、准备材料

1、护照; 2、留学签证; 3、毕业证书或毕业证明。注: 须为应届毕业生; 4、国外无条件录取通知书(即出国直接攻读学位、无需学习语言或预科课程)或博士后邀请信。注: 赴港澳留学的需持港澳通行证、学生签注(逗留 D+进入许可)及复印件前来办理。5、出国留学人员集体户口办理申请书(右上角贴一寸近照); 6、国外无条件录取通知书或博士后邀请信(复印件及翻译件, 到时候会让你去 225 交 100 元翻译, 自己不能翻译); 7、毕业证书(复印件)或毕业证明(原件) 8、护国出国劳务照(首页复印件); 9、留学签证(复印件); 10、身份证复印件

1.3、小结

a、准备足够的现金。
按照三年的存档和存户口计算共需要 240*3+240*3+100(翻译费用)=1540 元

b、需要的材料有原件:

1、护照; 2、留学签证; 3、毕业证书或毕业证明; 4、国外无条件录取通知书; 5、身份证

打印或复印的材料有:

1、打印出来的《存档人员登记表》, B5 纸;
2、打印出来的《出国留学人员集体户口办理申请书》, 右上角贴一寸近照, A4 纸;

3、护照首页(或港澳通行证末页)复印加大学证明复印件, 共 2 份;
4、录取信(offer letter)复印件, 共 3 份;
5、签证复印件, 共 2 份;
6、身份证复印件, 共 1 份;
7、毕业证书(复印件)或毕业证明(原件), 共 1 份;
为了保险起见, 多复印一些也无妨

c、穿一双舒服的鞋

2、第一次办理

到了留学中心三层后先要取号排队, 建议同时取档案和户口两个号, 档案办理比较快, 户口比较慢, 去两个号同时等省时间, 另外建议早去, 他们那里早上 9 点上班, 早去排队少, 省时间。办理档案是在 327, 办理户口是在 317。

2.1、办理档案

叫到号之后到 327。

a、出示打印的《存档人员登记表》, 开一张存档交费单 720 元。
b、至 311 房间交费。对方会给你一张档案管理费发票, 这个要保存好。
c、再至 327 房间交以下材料: 1、发票出示给他们; 2、护照复印件; 3、入学录取通知书复印件; 4、签证复印件。
d、对方会给你一个黄色的存档卡, 你需要在上面签名。对方盖章后交予你自己保存; 另外会给你一个调查表和近期婚姻状况调查表。填好婚姻状况调查表, 找学院行政盖章(具体到哪个盖章可以问存档的地方), 将调查表交给学校管档案的地方, 提出自己档案, 第二次办理的时候交到 327。

2.2、办理户口

叫到号之后到 317

a、出示: 1、护照; 2、签证; 3、毕业证书或毕业证明; 4、国外无条件录取通知书; 5、打印的集体户口办理申请书, 右上角贴一寸近照
对方会在集体户口办理申请书上的“同意接收申请人户口迁移申请”上盖章, 将申请书拿回学校管户口的地方盖章;
b、将录取通知书复印件交至 225 房间翻译;
c、至 227 房间交 100 元翻译费;
d、回 225 房间出示发票予对方, 对方会开一张翻译证明条, 这国家公派出国留学网样就算是翻译了。其实就是帮取的钱。第二次办理户口时要上交。上面是第一次去留学中心所要办理的手续。

3、回学校

拿着前面的调查通知去档案室取档案; 拿着集体户口办理申请书去户籍科盖章, 去户籍科; 拿着婚姻状况调查表去盖章。

4、第二次办理

带着自己的档案、盖章的婚姻状况调查表, 户籍科和集体户口办理申请书回留学中心, 还是同时取两个号。

4.1、办理户口




到 317 房间出示如下材料:

1、学校盖章的集体户口办理申请书; 2、录取通知书的翻译证明条; 3、户籍科; 4、毕业证书复印件或毕业证明; 5、护照首页复印件; 6、签证复印件; 7、身份证复印件; 8、出示上次办理的黄色存档卡

出示上述材料后, 对方开一个户口办理交费单, 到 311 交费(三年 720 元), 拿着发票回到 317, 不用排队直接进, 交上材料, 签一个户口协议书就完成所有的程序。

4.2、办理档案



将档案和盖章的婚姻状况调查表交到 327 房间, 他们拆开档案袋, 检查材料齐全后就可以存了。

回复: Re:   

 优化阅读 | 完整信息 

liuqg86 于 2014-12-01 14:12 发给 leofoto

 邮件已被回复 [查看详情](#)

 【网易邮箱年会】你有一份年终大礼待领取！ [马上领>>](#) 

董宇翔：

你好！根据教育局要求，归国留学人员，须出示本人①简历②身份证③户籍证明（户口簿）④应聘岗位所需的其它相关资格证书⑤个人近期同底1寸证件照1张⑥国家教育部留学服务中心《国外学历学位认证书》。你缺少学历认证书，不符合初审条件，特告知。

liuqg86

发件人：Yuxiang Dong
发送时间：2014-11-26 12:46
收件人：liuqg86
主题：Re:

老师您好。

我2013年北京电影学院毕业后，直接被罗切斯特理工无条件录取，攻读硕士，符合教育部留学服务中心存放集体户口条件，所以户口直接从北京电影学院转在教育部留学服务中心。现把存放合同发给你们。

由于我将于2015年毕业，预计6月取得硕士学位。作为应届毕业生，我入职前能取得国家教育部留学服务中心《国外学历学位认证书》。

谢谢！

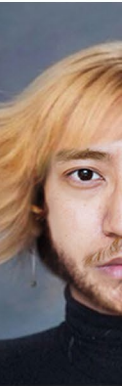
董宇翔



















5/7



早晨到了学校,休息了两天,感觉学校
天心情是太好到了作文课心情才好
老师让我们谈谈自己的兴趣和特长和理想
有了答案:兴趣:画画,特长:画画,理想:成
道为什么我想成为一名软件设计家吗?就
找不到一些好软件,我想设计真正物美
叫了几位同学上台讲,其中徐韵涵最好笑
猩猩一个样,大家一下子哈哈大笑起
这一笑没完了,整个演讲笑个不停下面
家大眼瞪小眼完全没听清他在讲什

5/11/2014 21:11:11





是星期天，一天非常Happy。下午，我去妈妈单位
奇域。后来我又发现了比它更好玩的东西
是QQ的一个部分，非常有意思。妈妈有一个日
日秀的打扮，QQ秀的内容很多，包括售了许
了一件防生化武器的服装，非常酷。在右
开炮的图片，简直是美国人酷倒伊拉克
看发现了“新铸和平”的字样。我放了去
呀！这个世界上大家都渴望和平。希望永远
伊拉克的军事打击早应停止。让伊拉克人

今天中午，有一群女同学拿来了一堆毛线，说
其实认为这是一个很天真的想法，但我必
的想法和追求。但坐在我前面的另一位名
同学表达出了其它女同学截然不同的
我是干大事的人，不会去打毛线衣。
深深触动了我，但我一方面十分敬佩这位
胸心壮志，另一方面也有一种说不清的味道。
种十分另类的目光看了看她并没有发表任何评
想把一位可能改变这个世界的人扼杀。
中这种情况十再大的了，我也只是在此打
造的粗浅的想法。

首先她当然可以干她说的事业，或许
事业或许也是一事无成，结果根本不重要，只
程中究开付出了什么，又得到了什么她也一定
用的人，去成就一番大事，但我提出一种
道理的观点：无用之用，方其大用。当她
的时候，她就会想到能够相夫教子，
生活有公的孝不，这是很多人一辈都得
生活就是应该轻松快乐，如果说她认为干
铁年，那我就错了，但无论如何，人们面对现
生，不能不为之感叹。



GOOD LUCK

明天期末考试了,虽然很有信心,
但还是非常紧张,坐立不安。当然,我觉得应该做的我都
做了。白晝,速写,练习。→ 我也乞求保佑过。

12-1-1



我知道留不住逝去的歲月
願你以記憶串起,讓每一刹那都成為永恒

kim 1 m255 ~~10-14~~
情腰来临了美并不担心
问题这三年想明白我活着为了
目标明确活着的
许是我根本什么都不了解
当班长 ~~这三年~~ 这
播从第一天开始到现在始终
年走到头为止我还是不明白
想要成绩但是我不得到了野
心人真心土也与我共享呢
他们



2015.4.13

Dear Dairy,

One day when I was in primary school, I decided to go somewhere else instead of the school by myself. I walked back and forth many times along the riverside near my school. This was my first intentional attempt to identify myself as an individual rather than an anonymous element of a school. However, People easily found me, because of the school uniform and backpack, and sent me back to my school. Actually, a hidden reason why I skipped class was that I didn't finish a mathematic assignment.

This story became the prelude to investigate the complexity of who am I. But I never told you this story, sorry about that.

Best,
Yuxiang Dong

Record Group 469: Records of U.S.
Foreign Assistance Agency

Record and Publicity of

Collection FDR-PHOC

Slide Film

Military Order and Map

Collection FDR-PHOCO: Franklin D.
Roosevelt Library Public Domain Photo-

Record Group 469: Records of U.S.
Foreign Assistance Agency

Record and Publicity of

Collection FDR-PHOC

Slide Film

Military Order and Map

Record Group 44: Records of the Office
of Government Reports, 1932 - 1947

Collection FDR-PHOC: Franklin D.
Roosevelt Library Public Domain Photo-
graphs, 1882 - 1962





"For more than five years, we, the Chinese, have been fighting with our bare hands. Now, with your planes, tanks and guns . . . together, we'll give the Japs everything *they have coming!*"

PRODUCE FOR VICTORY!

Record Group 469: Records of U.S.
Foreign Assistance Agency

Record and Publicity of

Collection FDR-PHOC

Slide Film

Record Group 44: Records of the Office
of Government Reports, 1932 - 1947

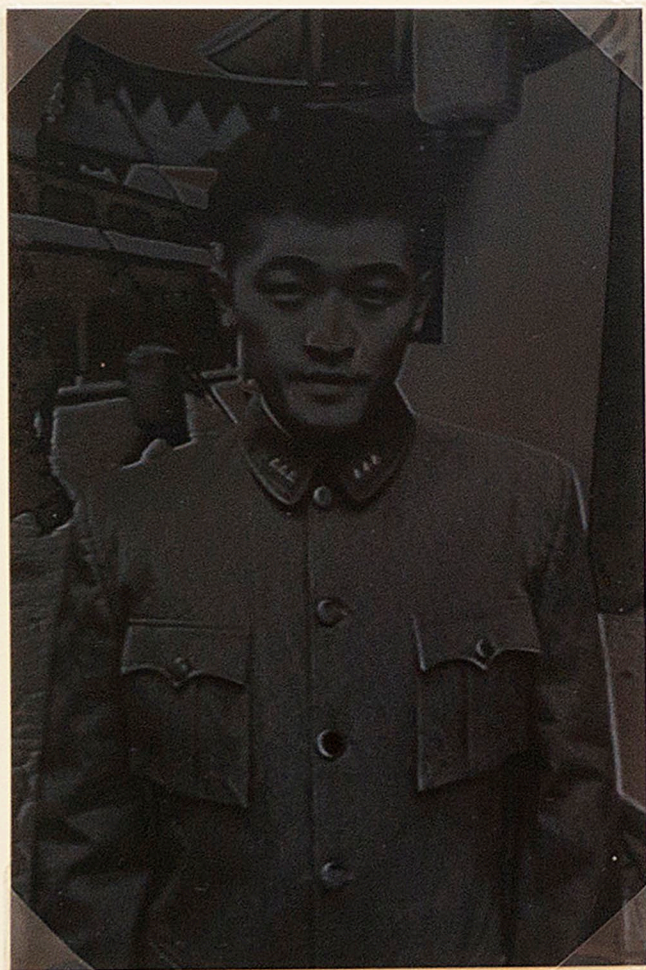
Military Order and Map

Gao Guocheng

Born 1902

Died 1982

Rank Staff Officer,
Eight Route Army



Gouwa

Born Unknown

Died Unknown

Rank Unknown

Zhang Peiran

Born 1909, Shang Hai,
China

Died 1988

Rank Unknown



Ma Zhongjun

Born Unknown

Died Unknown

Rank Unknown

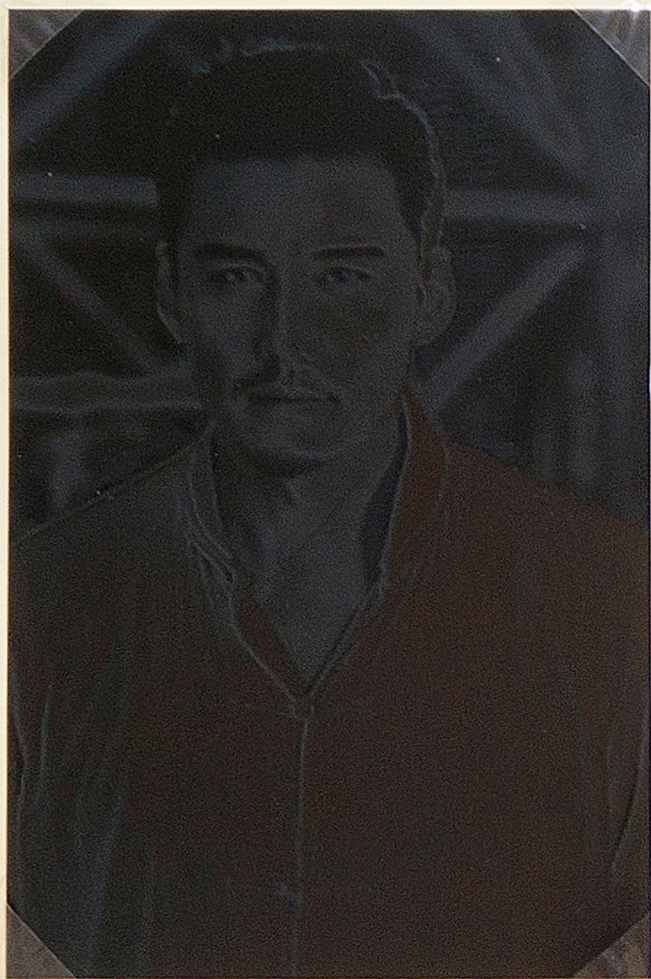
Record Group 469: Records of U.S.
Foreign Assistance Agency

Record and Publicity of

Collection FDR-PHOC

Slide Film

Military Order and Map



Fang Zhenyu

Born 1902, Lin Kou Town,
China

Died 1974

Rank Unknown



Shi Gandang

Born 1915, Tuan City,
China

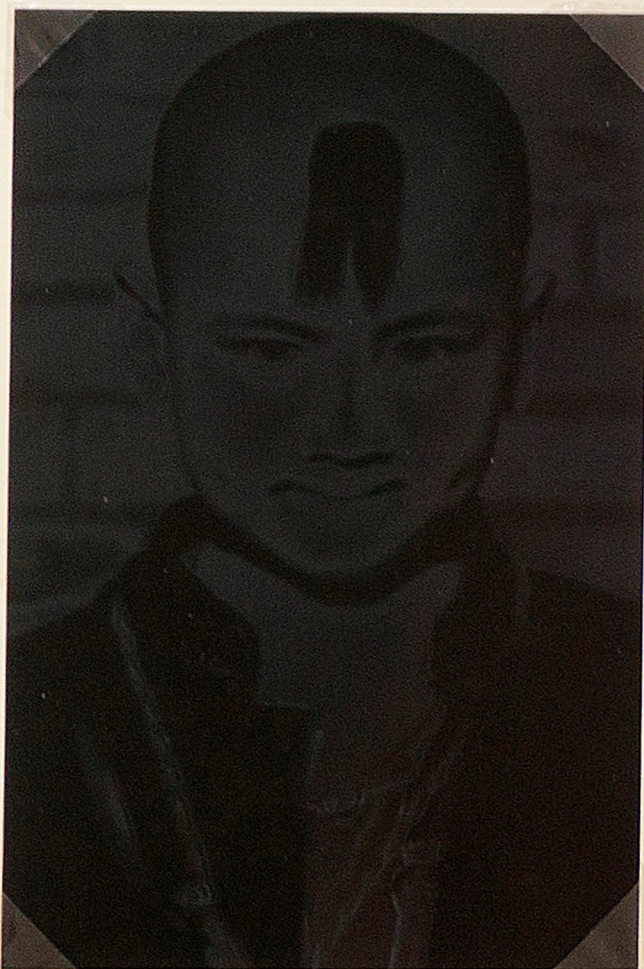
Died 1944

Rank Unknown



Xiaoshanghai

Born 1902, Mount Wu Tai,
China
Died 1945
Rank Unknown



Xiaoyin

Born Unknown
Died Unknown
Rank Unknown

Record Group 469: Records of U.S.
Foreign Assistance Agency

Record and Publicity of

Collection FDR-PHOC

Slide Film

Military Order and Map



Zhou Weiguo

Born	1913, Suzhou, Jiangsu Province, China
Died	Unknown
Rank	Regimental Commander, National Revolutionary Army Regimental Commander, Eight Route Army
Spouses	Xiao Ya, Chen Yi

Record Group 469: Records of U.S.
Foreign Assistance Agency

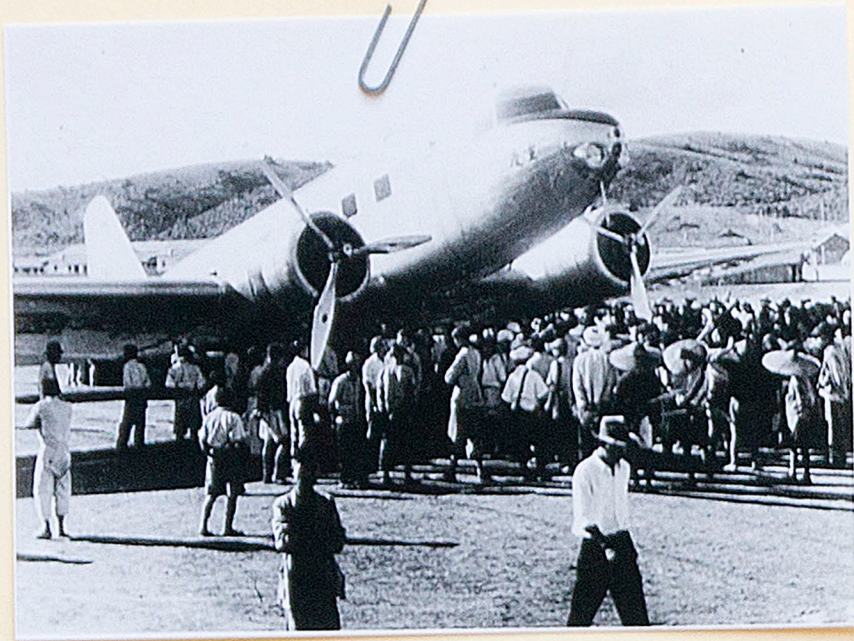
Collection FDR-PHOCO:
State Library Public

Record and Publicity of
Teleplay Production,

Slide Film

Military Order and Map

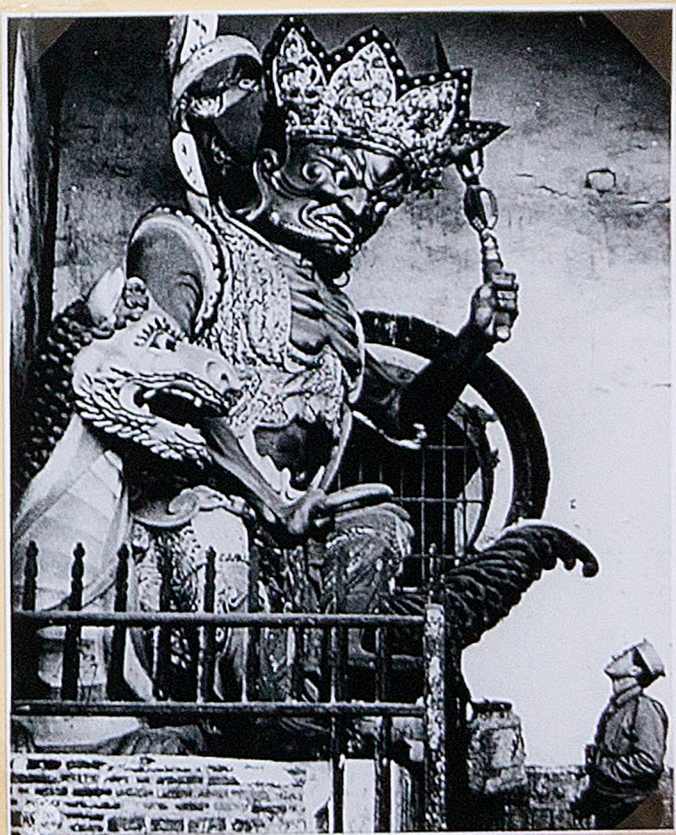




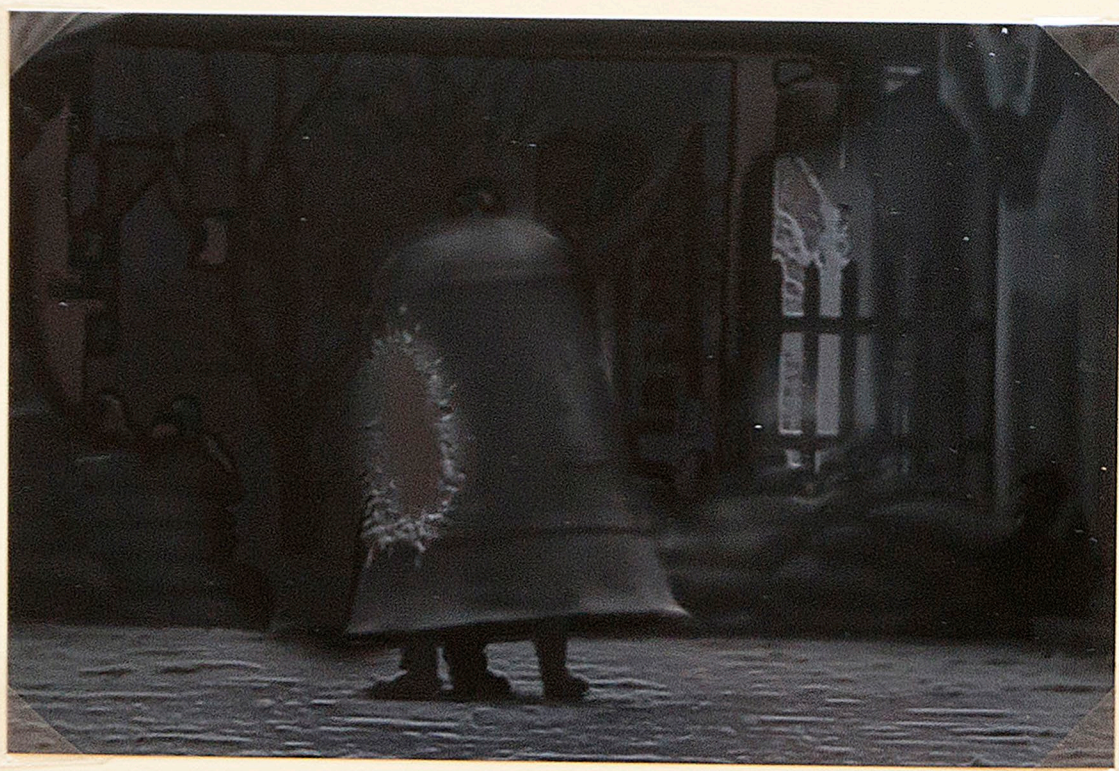
Record Group 469: Records of U.S.
Foreign Assistance Agencies, 1942 - 1963



Collection FDR-PHOCO: Franklin D. Roosevelt
Library Public Domain Photographs,
1882 - 1962



Record Group 338: Records of U.S. Army
Operational, Tactical, and Support
Organizations (World War II and Thereaf-





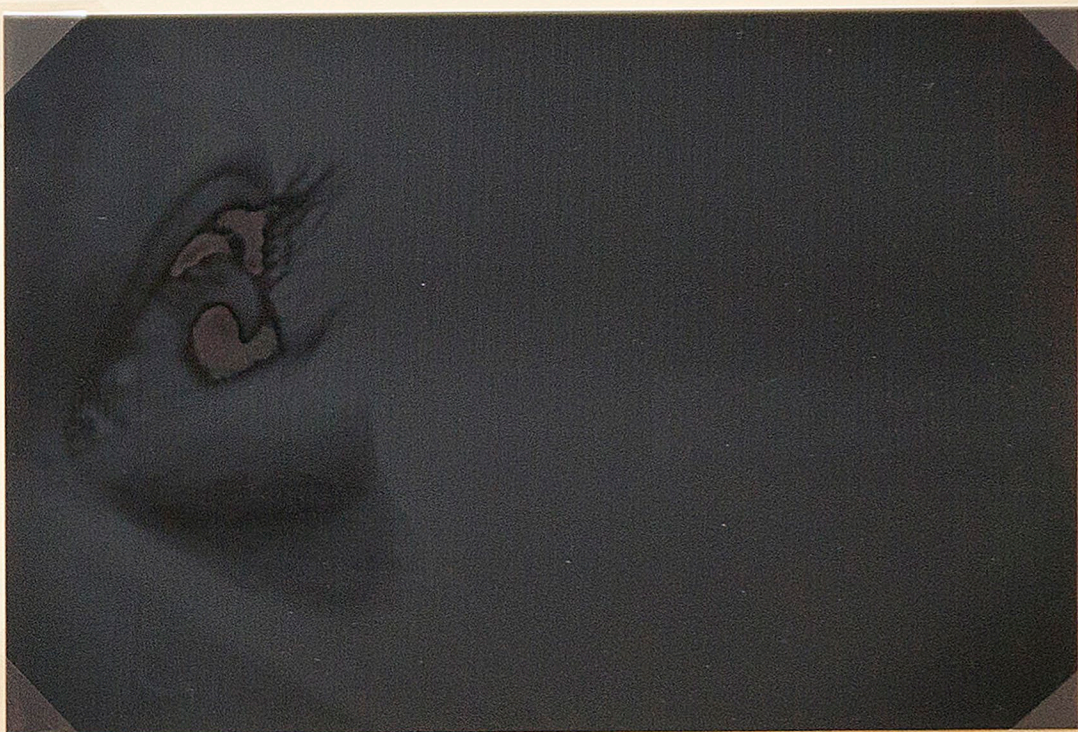
Snapshots



Record Group 338: Records of U.S. Army
Operational, Tactical, and Support
Organizations (World War II and Thereaf-







Record Group 338: Records of U.S. Army
Operational, Tactical, and Support
Organizations (World War II and Thereaf-
ter), 1917 - 1999