

Ana Hedberg Olenina

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Employment

- 2022- Associate Professor of Comparative Literature and Media Studies, School of International Letters and Cultures, Arizona State University
- 2017-2022 Assistant Professor of Comparative Literature and Media Studies, School of International Letters and Cultures, Arizona State University
- 2015-2016 ACLS Research Fellow, Melikian Center for Russian, East European, and Eurasian Studies, Arizona State University
- 2012-2015 Assistant Professor of Film Studies, University of North Carolina Wilmington

Education

Harvard University, Ph.D. Comparative Literature, 2012.

Fields: Russian, English, and French Literatures.

Harvard University, Graduate Certificate (Secondary Field) in Visual and Environmental Studies, 2012.

Cambridge University, M.Phil. European Literature and Culture, *with Starred Distinction*, 2005.

Vilnius University, B.A. English, *with Highest Honors and First in Class*. 2004.

New York University. English (visiting student). 2002-2003.

Publications

Book

Olenina, Ana Hedberg, *Psychomotor Aesthetics: Movement and Affect in Modern Literature and Film*, Oxford and New York: Oxford University Press, 2020.

Winner, 2021 Wayne S. Vucinich Book Prize awarded by the Association for Slavic Studies, East European, and Eurasian Studies (ASEEES) and the Stanford University Center for Russian and East European Studies, “for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences.”

Winner, 2021 Best First Book Prize awarded by the American Association of Teachers of Slavic and East European Languages (AATSEEL)

Russian translation: *Psikhomotornaia Estetika: Dvizhenie i Affekt v Modernistskoi Literature i Kino*. Trans. Aleksandra Bazhenova-Sorokina, Anna Kovalova, and Ana Hedberg Olenina. Moscow: Novoe Literaturnoe Obozrenie, 2024. (The New Literary Observer/Novoe Literaturnoe Obozrenie is a leading independent academic publisher in Russia).

Edited Journal Issue

Olenina, Ana Hedberg, ed. The Ukrainian Film Forum: Interviews and Essays. Special issue of *The Slavic and East European Journal* [accepted; forthcoming Fall 2024]

Olenina, Ana Hedberg, and Irina Schulzki, eds. *Mise en geste: Studies of Gesture in Cinema*. Special issue of *Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe* 5 (2017).
DOI:<http://dx.doi.org/10.17892/app.2017.0005.100> 9

Peer-reviewed Articles and Book Chapters (two or more anonymous reviews)

1. Olenina Ana Hedberg, "A Quest for the Public Sphere: Ukrainian Documentary Cinema and Material Cultures of Solidarity," *The Slavic and East European Journal* [accepted; forthcoming Fall 2024] (9,124 words)
2. Olenina Ana Hedberg, "Sergei Eisenstein, Neurocinematics, and Embodied Cognition: A Reassessment," *Discourse: Journal for Theoretical Studies in Media and Culture*, 43.3 (2021): 351-382. (12,163 words)
3. Olenina, Ana Hedberg, "The Junctures of Children's Psychology and Soviet Avant-garde Film: Representations, Influences, Applications," *The Brill Companion to Soviet Children's Literature and Film*, ed. Olga Voronina, Leiden: Brill Press, 2019: 73-99. (9,057 words)
4. Olenina, Ana Hedberg, Eric L. Amazeen, Bonnie Eckard, and Jason Papenfuss. "Embodied Cognition in Performance: the Impact of Michael Chekhov's Acting Exercises on Affect and Height Perception," *Frontiers in Psychology*, 09 October 2019. (4,731 words)
DOI:<https://doi.org/10.3389/fpsyg.2019.02277>
5. Olenina, Ana, "Moto-bio-cine-event: Constructions of Expressive Movement in Soviet Film Avant-garde," *The Oxford Handbook of Screendance Studies*, ed. Douglas Rosenberg, Oxford and New York: Oxford University Press, 2016, 79-104. (8,768 words)

Book won Oscar Brockett Book Prize by the Dance Studies Association. My chapter is spotlighted as a top contribution in the book's reviews by Katja Vaghi in *International Journal of Screendance* 8 (2017), 149 and Karen Bakstein in *The Moving Image* 17.1 (2017), 154-6.
6. Olenina, Ana, "The Doubly Wired Spectator: Psychophysiological Research on Cinematic Pleasure in the 1920s." *Film History: An International Journal*, 27.1 (2015): 29-57. (10,159 words)
7. Olenina, Ana, "Engineering Performance: Lev Kuleshov, Soviet Reflexology, and Labor Efficiency Studies," *Discourse: Journal for Theoretical Studies in Media and Culture*, 35.3 (2013): 297-336. (12,376 words).

Editor-reviewed Articles and Book Chapters

1. Olenina, Ana Hedberg, "Resonant Space: The Experiential Media Environments of Leon Theremin," *The Oxford Handbook of Atmospheres and Felt Environments in the Moving Image*, eds. Steffen Hven and Daniel Yacavone. New York: Oxford University Press -- [accepted] (10,043 words).
2. Olenina, Ana Hedberg, "Distorted Echoes: Soviet Pedology and Sergei Eisenstein's Film Theory" ["Prelomlennoe ekho: idei pedologii v kinoteorii Sergeia Eizenshteina,"], trans. Sergei Kostin, *Eisenstein in the 21st Century* [*Eizenshtein v XX veke*], ed. Naum Kleiman, Moscow: Garage Museum of Contemporary Art: 2020: 180-194. (5,995 words).
3. Olenina, Ana Hedberg, "Poetry as Movement: Sofia Vysheslavitseva's Verse Theory Between Formalism and the Revolutionary Stage" ["Poeziia kak dvizhenie: teoriia stikha S. Vysheslavitsevoi mezhdru formalizmom i revoliutsionnoi estradoi"], *Oral Performance of Literature, 1923-1929* [*Zvuchashshaia Khudozhestvennaia Rech', 1923-1929*], ed. Witalij Schmidt and Valerii Zolotukhin, Moscow: Tri Kvadrata, 2018, 459-489. (8,215 words)
4. Olenina, Ana Hedberg, and Irina Schulzki. Editorial article: "Mediating Gesture in Theory and Practice". *Mise en geste. Studies of Gesture in Cinema* (ed. by Ana Hedberg Olenina and Irina Schulzki). Special issue of *Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe* 5 (2017). (13,659 words; my responsibility, 50 %)

5. Olenina, Ana, "Embodying the Literary Form: Approaches to the Corporeal Aspects of Poetry in the Works of Russian Formalists at the Institute of the Live Word and Beyond, *Zhivoe slovo: logos – golos – dvizhenie – zhest* [*The Living Word: Logos – Voice – Movement – Gesture*], ed. Vladimir Feshchenko, Moscow: Novoe Literaturnoe Obozrenie, 2015, 456-480. (6,596 words)
6. Olenina, Ana, "Scores of Movement: However Odd, on the Psychology of Acting in Lev Kuleshov's Workshop" ["Partitury dvizhenia: kak ni stranno, o psikhologii naturshchika u Kuleshova"], *Kinovedcheskie zapiski* 97 (2011): 20-50. (13,289 words)
7. Olenina, Ana, "Optical Distortions in Eisenstein's *Strike*: A Metaphor for New Vision." *Proceedings of the 4th Biennial Film and History League Conference Nov. 8-12, 2006*. Ed. Peter Rollins. CD-ROM. Wisconsin: University of Wisconsin Film and History Society, 2007. (6,457 words)

Encyclopedias and Reference Collections

1. Olenina, Ana, "Aleksandra Khokhlova." *Women Film Pioneers Project*, ed. Jane Gaines, Radha Vatsal, and Monica Dall'Asta, Center for Digital Research and Scholarship, New York: Columbia University Libraries, 2013. Web. <https://wfp.cdrs.columbia.edu/pioneer/aleksandra-khokhlova-2/> (5,930 words)
2. Olenina, Ana, "Vladimir Bekhterev," *Reading with Eisenstein*, ed. Luka Arsenjuk and Ada Ackerman, Montreal: Caboose Press – *accepted*. (1,000 words)
3. Olenina, Ana, "Ivan Pavlov," *Reading with Eisenstein*, ed. Luka Arsenjuk and Ada Ackerman, Montreal: Caboose Press – *accepted*. (1,000 words)
4. "Olenina, Ana, "Aleksandr Potebnia," *Reading with Eisenstein*, ed. Luka Arsenjuk and Ada Ackerman, Montreal: Caboose Press – *accepted*. (1,000 words)

Book Reviews

1. Olenina, Ana. Review. *Polish Postcommunist Cinema* by Ewa Mazierska. *Historical Journal of Film, Radio and Television*. 28.1 (2008).
2. Olenina, Ana. Review. *Selected Essays by Vsevolod Pudovkin*, ed. Richard Taylor. *Historical Journal of Film, Radio and Television*. 27.2 (2007).

Op-ed

Olenina, Ana, Hedberg, "A Case for Neurohumanities," *In the Moment*, an online blog of the journal *Critical Inquiry*, September 2017, <https://critinq.wordpress.com/?s=olenina> (2,704 words)

Interview

1. Olenina, Ana, Interview with Ekaterina Khokhlova, granddaughter and curator of Lev Kuleshov. *ARTMargins: Central and Eastern European Visual Culture*. 2008.
<https://artmargins.com/lev-kuleshov/> . Reprinted in French and Russian translation by *Kinoglaz: Soviet and Russian Cinema*. 2008. https://www.kinoglaz.fr/ekaterina_khokhlova_2008.php
2. Olenina, Ana Hedberg, Interview with Oksana Karpovych, Ukrainian documentary filmmaker. The Ukrainian Film Forum, guest edited by Ana Hedberg Olenina. *The Slavic and East European Journal* [accepted; forthcoming Fall 2024] (5,000 words; annotated by Ana Hedberg Olenina)
3. Olenina, Ana Hedberg, Interview with Nadia Parfan, Ukrainian documentary filmmaker. The Ukrainian Film Forum, guest edited by Ana Hedberg Olenina. *The Slavic and East European Journal* [accepted; forthcoming Fall 2024] (5,000 words; annotated by Ana Hedberg Olenina)
4. Olenina, Ana Hedberg, Interview with Oleksiy Radynski, Ukrainian documentary filmmaker. The Ukrainian Film Forum, guest edited by Ana Hedberg Olenina. *The Slavic and East European Journal* [accepted; forthcoming Fall 2024] (5,000 words; annotated by Ana Hedberg Olenina)
5. Olenina, Ana Hedberg, Interview with Oleksandr Teliuk, Head of the Archive Department at the Oleksandr Dovzhenko National Film Center, Ukraine. The Ukrainian Film Forum, guest edited by

Ana Hedberg Olenina. *The Slavic and East European Journal* [accepted; forthcoming Fall 2024] (5,000 words; annotated by Ana Hedberg Olenina)

- Olenina, Ana Hedberg, “Recovering Ukrainian Cinema from the Shadows of Russo-Centric Interpretative Frameworks: An Interview with Dina Iordanova, expert on Eastern European Cinema.” *The Ukrainian Film Forum*, guest edited by Ana Hedberg Olenina. *The Slavic and East European Journal* [accepted; forthcoming Fall 2024] (5,000 words; annotated by Ana Hedberg Olenina).

Curatorial Projects

- Olenina, Ana Hedberg. “Foreword. The Sculptor of Inner Forms: the Poet Dmitrii Ol’shanskii” [“Predislovie. Vaiatel’ vnutrennikh form: poet Dmitrii Ol’shanskii”]. Dmitrii Ol’shanskii. *Ab”iaky*. Moscow: Russkii Gulliver, 2018, 1-2. (441 words)
- Olenina, Ana and Maxim Pozdorovkin. Brochure essay “Montage Uprising” about Soviet avant-garde filmmakers Kuleshov, Eisenstein, Barnet, Vertov, Shub, Turin, and Kalatozov). *Early Landmarks of Soviet Cinema* (4 DVD box-set). Los Angeles: Flicker Alley, 2011.
Winner, Film Heritage Award by the National Society of Film Critics, 2011.
- Olenina, Ana and Maxim Pozdorovkin. Brochure essay “*Miss Mend* and Soviet Americanism” and a 22 min. documentary featurette “*Miss Mend: A Whirlwind Vision of an Imagined America*.” *Miss Mend* (DVD). Los Angeles: Flicker Alley, 2009.

Reviews: Dave Kehr, “All-American Soviet Heroine,” *The New York Times*, [nytimes.com/2009/12/13/movies/homevideo/13dvds.html](https://www.nytimes.com/2009/12/13/movies/homevideo/13dvds.html)

Louis Menashe, “Review of *Miss Mend*,” *Cinéaste* 35.4 (2010): 54-55

Dan Erdman, “Review of *Miss Mend*,” *The Moving Image: The Journal of the Association of Moving Image Archivists* 11. 2 (2011):117-118

Translations, Russian to English

Russian Cinema Council’s RUSCICO Hyperkino Academia, Scholarly DVD Editions:

- Yuri Tsivian’s commentary for Sergei Eisenstein’s *October*, 2009.
- Nikolai Izvolov’s commentary for Aleksandr Medvedkin’s *Happiness*, 2009.
- Natalie Ryabchikova’s commentary for Sergei Eisenstein’s *Strike*, 2009.

Flicker Alley & Film Restoration Associates, Scholarly DVD Editions:

- *Miss Mend*, 2009: Intertitles for Boris Barnet and Fedor Ozep’s *Miss Mend*, 1926 (in collaboration with Maxim Pozdorovkin)
- *Landmarks of Early Soviet Film*, 2011: subtitles for Boris Barnet’s *House on Trubnaya Sq.*, Dziga Vertov’s *Stride, Soviet!*, Sergei Eisenstein’s *Old and New*, and Lev Kuleshov’s *Mr. West* (in collaboration with Maxim Pozdorovkin)

Catalog for the Lev Kuleshov Retrospective, *Bologna Cinema Ritrovato Festival*, 2008.

Subtitles for the Harvard Film Archive’s film series *Dziga Vertov and the 1920’s*, organized by Yuri Tsivian, 2008. (In collaboration with Maxim Pozdorovkin).

Invited Lectures

International Talks

- “Movement as Spatialized Thought: Biomechanics and Ecological Cognition in Early Soviet Culture,” Tokyo University, Japan, February 2023.
- “Ecstasy and Abstraction: Sergei Eisenstein’s Quest for Pathos and Emile Zola’s Naturalist Prose,” The Russian Cinema Study Group of the School of Slavonic and Eastern European Studies, University College London, UK, December 2022 [via Zoom]

3. "Montage City: Spatial Perception in Soviet Avant-garde," Cinema and the City Workshop, Milan Polytechnic, Italy, February 2022 [via Zoom]
4. "Cinematic Emotions: From the Soviet Avant-garde to Stalinism. A Double Book-Launch." A virtual presentation and discussion of my book *Psychomotor Aesthetics* and *Feeling Revolution: Cinema, Genre, and the Politics of Affect under Stalin* (Oxford UP, 2020) by Anna Toropova (the University of Nottingham). The Melikian Center for Russian, Eurasian, and Eastern European Studies, Arizona State University, USA, April 2021. [via Zoom]
5. "From Movement to Consciousness: Tectonics, Reflexology, and Biomechanics in Soviet Avant-Garde Film Theory." Free University Berlin, Peter Szondi Institute of Comparative Literature, June 2017.
6. "Expressive Movement in Early Soviet Film: the Juncture of Avant-Garde Performance and Physiological Psychology." The Russian Cinema Study Group of the School of Slavonic and Eastern European Studies, University College London, UK, June 2015.

National and Regional Talks

1. "Movement as Spatialized Thought: Biomechanics and Ecological Cognition in Early Soviet Culture," Yale University, Department of Slavic Languages and Literatures, April 2022 [via Zoom].
2. "Empathy in an Avant-Garde Film: Sergei Eisenstein on Embodiment and Estrangement," Columbia University Seminar on Cinema and Interdisciplinary Interpretation, New York, December, 2020. [via Zoom]
3. "Poetry as Movement: Sofia Vysheslavtseva's Theory of Verse, between Formalism and Revolutionary Stage," keynote lecture for the AATSEEL-Arizona Chapter Conference, University of Arizona, April 2019.
4. "From Movement to Consciousness: Tectonics, Reflexology, and Biomechanics in Soviet Avant-Garde Film Theory." Princeton University, April 2018.
5. "Nostalgia for Postmodernism in Sergei Loban's *Chapiteau-Show*." The 15th Annual Russian Film Symposium, University of Pittsburgh, May 2013.
6. "Machinations of Affect: Labor Efficiency Studies, Reflexology, and Avant-garde Film Acting in the 1920's." The Committee on Conceptual and Historical Study of Science, University of Chicago, April 2012.

Arizona State University Talks (selected)

1. "Anca Damian's animation film *The Island* and Romanian Surrealist Tradition," film introduction and discussion, The Romanian Film Festival- Arizona, November 2022
2. "Bakhtier Khudojnazarov's Film *Luna Papa*," The Melikian Center for Russian, Eurasian, and Eastern European Studies, Arizona State University, event series "Eurasian Journeys," November 2018.
3. "The Representation of Migrant Workers in Dmitrii Mamulia's *Another Sky*," Film series "Integrating Refugees," Arizona State University, October 2017.
4. "*Pussy Riot* and Actionist Art in Contemporary Russia," Critical Languages Institute, The Melikian Center for Russian, Eurasian, and Eastern European Studies, Arizona State University, June 2016.

Conference and Symposium Presentations

International

1. "Reflexology and Lamarckism in the Soviet Popular Science Film Genre," Conference *Culture and the Mind: Voices, Sites and Practices*, the Centre for Culture and the Mind, University of Copenhagen, Denmark, May 2024.

2. “Resonant Space: the Experiential Media Environments of Leon Theremin,” Conference “Ecologies of Health and Disease in Eurasia,” the University of Oslo, Norway, June 2023.
3. “Civic Society in Contemporary Ukrainian Documentary,” Online Symposium, organized by *Kul'tura Ukrainy* and the University College London's School of Slavonic and East European Studies Cinema Research Group, June 2023 [via Zoom].
4. “A Quest for the Public Sphere: Ukrainian Documentary Cinema and Material Cultures of Solidarity,” *Strategies of Survival in Ukraine and Russia*, the University of Hokkaido, Slavic Eurasian Research Center, Sapporo, Japan, February 2023.
5. “Poznaiushchii-stroiashchii: poniatie narrativa v kinoteorii Eizenshteina v svete sovremennykh kontseptsii voploshchennogo soznaniia,” [“Cognition is Construction”: Eisenstein's Narrative and Spectators' Extended Cognition"], *Second Iutkevich Symposium / II Iutkevichevskie Chteniia*, Russian University of the Humanities [RGGU], Moscow, Russia, November 2021 [via Zoom]
6. “Cognition is Construction”: Eisenstein's Narrative and Spectators' Extended Cognition,” *Sixth Conference on Narrative, Media, and Cognition*, Lisbon Polytechnic Institute, Portugal, October 2021 [via Zoom]
7. “The Virtual Worlds of Sergei Eisenstein,” *Slavic and Eurasian Studies in Times of Uncertainty: Dialog and Reappraisal*; panel “Pre- and Post-Revolutionary Virtuality in Russian Culture”, Slavic-Eurasian Research Center, Hokkaido University, Japan, in collaboration with the School of Slavonic and East European Studies, University College London, UK, June 2021 [via Zoom]
8. “Cognition is Construction”: Eisenstein's Narrative and Spectators' Extended Cognition,” *Second Conference of The Eisenstein International Network*, Amherst College, March 2021 [via Zoom]
9. “The Spectator's Sensate Body: Eisenstein's Plans for Empirical Tests of Film Impact,” European Network for Cinema and Media Studies, Palermo, Italy, June 2021 [via Zoom]
10. “Eisenstein's Model of Spectatorship in the Context of German Philosophy and Modernist Performance,” *First Conference of The Eisenstein International Network*, Institut national d'histoire de l'art, Paris, France, October 2019.
11. “Soviet Film Avant-garde and Pedagogy,” International Symposium *Technologies of Mind and Body in the Soviet Union and the Eastern Block*, the University of Nottingham, UK, May 2019.
12. “Poetry as Movement: Sofia Vysheslavtseva's Theory of Verse, between Formalism and Plastic Dance,” British Association for Slavic, East European, and Eurasian Studies, Cambridge, UK, April 2019.
13. “How is Pathos Made? Eisenstein's Theory of Kinesthetic Empathy in Light of Physiological Psychology, Reflexology, and Neuroaesthetics,” International Symposium *Eisenstein for the 21st Century Symposium*, Monash University, Prato Centre, Italy, June 2018.
14. “From Movement to Consciousness: Tectonics, Reflexology, and Biomechanics in Soviet Avant-garde Film Theory,” Society for Cinema and Media Studies Conference, Toronto, Canada, March 2018.
15. “Industrial Catharsis: Sergei Eisenstein on Kinesthetic Empathy and Cinematic Technologies of Affect,” European Network for Cinema and Media Studies, Potsdam, Germany, July 2016.
16. “Indexicality of the Virtual: *The Russian Ark* as an Affective Journey through the Digital Ruins of Memory.” Society for Cinema and Media Studies annual conference/ Josai International University Media Studies Department Media Workshop, Tokyo, Japan, May 2009.

National

1. “Music from the Ether: Leon Theremin's Media Environments and Soviet Techno-Utopianism,” Society for Literature, Science and the Arts, Dallas, TX, November 2024.

2. "Reflexology and Lamarckism in the Soviet Popular Science Film Genre," The Association for Slavic, East European, and Eurasian Studies, Boston, MA, November 2024.
3. "Playing with Audience's Perception: Psychophysiology and Leon Theremin's Electronic Instruments", Science and Literature Roundtable, The Association for Slavic, East European, and Eurasian Studies, Philadelphia, PA, December 2023.
4. "Pavlovian Reflexology and Lamarckism in the Soviet Popular-Science Film Genre," Conference "Science and Literature in Russia and Eastern Europe," Yale MacMillan Center, Yale University, April 2023.
5. "Between Empathy and Estrangement: Sergei Eisenstein's Views on Spectators' Identification and Narrative Immersion" (paper); "Sergei Eisenstein's Theoretical Potential: Unfinished Projects, Elective Affinities, and Critical Legacy" (panel organizer), The Association for Slavic, East European, and Eurasian Studies, New Orleans, November 2021.
6. "The Spectator's Sensate Body: Eisenstein's Plans for Empirical Tests of Film Impact" (paper); "Sergei Eisenstein's Philosophy of Movement: Visual Form, Dance, and Spectators' Embodiment" (panel organizer), The Association for Slavic, East European, and Eurasian Studies, San Francisco, November 2019.
7. "Surface Tension: Gesture and Physiognomy in Sergei Eisenstein's and Béla Balázs's Film Theory," The Association for Slavic, East European, and Eurasian Studies, Boston, December 2018.
8. "Poetry as Movement: Sofia Vysheslavtseva's Theory of Verse, between Formalism and Plastic Dance," The Association for Slavic, East European, and Eurasian Studies, Chicago, November 2017.
9. "Did Soviet Film Theory Anticipate Neuroaesthetics and Neuromarketing?" Roundtable "Cinema and the Brain: Neurophysiology, Psychology, Cognitive Science." The Association for Slavic, East European, and Eurasian Studies, Washington, DC, November 2016.
10. "Revisiting Eisenstein's Theory of Gesture." Roundtable "After *Method*: Eisenstein Now." The Association for Slavic, East European, and Eurasian Studies, Washington, DC, November 2016.
11. "The Soulless State: Soviet Film Avant-garde and a Materialist View of the Child's Psyche," Society for Cinema and Media Studies, Atlanta, GA, March 2016.
12. "Knowledge through Co-movement: Eisenstein's Theory of Kinesthesia, Emotion, and Embodied Spectatorship," The Association for Slavic, East European, and Eurasian Studies, Philadelphia, PA, November 2015.
13. "Moto-bio-cine-event: Constructions of Expressive Movement in Soviet Film Avant-garde," The Association for Slavic, East European, and Eurasian Studies, Boston, MA, November 2013.
14. "The Pleasures of Mapping: Spatial Rhetoric of *A Sixth Part of the World* by Dziga Vertov," The 2nd Conference on Silent Cinema, University of California Berkeley, Berkeley, CA, February 2013.
15. "The Pulse of the Film: Psychophysiological Studies of Spectators in the 1920's" (paper), "Psychocinema: Technologies of Modern Affect" (panel organizer), Society for Cinema and Media Studies, Boston, MA, March 2012.
16. "Sound-Movement: Viktor Shklovskii on the Psychophysiology of the Poetic Act." American Association of Teachers of Slavic and Eastern European Languages, Pasadena, CA, January, 2011.
17. "Poetics and Politics of Cataloging: Vertov, Whitman, and the Making of the National Space" (paper), "Images of Order: Catalogs, Maps, Archives" (panel organizer); American Comparative Literature Association, Cambridge, MA, March 2009.
18. "Optical Distortions in Eisenstein's *Strike*: A Metaphor for New Vision." Film and History League 4th Biennial Conference, Dallas, TX, November 2006.

Academic Distinctions, Grants, and Fellowships

National and International

- 2021 Wayne S. Vucinich Book Prize, ASEEES/Stanford Center for Russian and East European Studies
- 2021 Best First Book Award, AATSEEL
- 2021 Visiting Fellowship, The Slavic-Eurasian Research Center, Hokkaido University, Sapporo, Japan; *cancelled due to COVID-19 pandemic*
- 2016 American Council of Learned Societies Fellowship
- 2011 Andrew Mellon/American Council of Learned Societies Dissertation Fellowship
- 2004 United Kingdom Arts and Humanities Research Board Master's Grant
- 2004 Cambridge University European Trust Master's Bursary Grant
- 2002 Soros Foundation/Open Society-Lithuania Fellowship at New York University

Affiliated Institution

- 2022 Arizona State University, Institute for Humanities Research Publication Grant
- 2020 Arizona State University, Institute for Humanities Research Fellowship
- 2018 Harvard University Comparative Literature, Schofield book subvention grant
- 2019 Arizona State University, Melikian Center Research Grant
- 2017 Arizona State University, Melikian Center Research Grant
- 2016 Arizona State University, Melikian Center Research Grant
- 2016 Arizona State University, Institute for Humanities Research Cluster Grant
- 2013 University of North Carolina Wilmington, Charles L. Cahill Research Award
- 2013 University of North Carolina Wilmington, Summer Research Grant
- 2010 Harvard Graduate School of Arts and Sciences, Merit Dissertation Fellowship
- 2009 Harvard Davis Center O'Neill Research Grant
- 2008 Harvard Graduate School of Arts and Sciences Pre-Dissertation Research Grant
- 2007 Harvard Setchkarev Prize for Best Graduate Essay on Russian Literature
- 2005 Harvard Davis Center Merle Fainsod Prize in Slavic Studies
- 2003 New York University, Dean's List

Teaching Experience at Arizona State University, School of International Letters and Cultures

Courses Developed and Taught

- SLC 494/SLC 598: Narrative and Embodiment in Cinema (*graduate/ upper-level undergraduate, F'18, S'22*)
- SLC 494/SLC598: Body, Technology, Ecosphere: East and West (*graduate/ upper-level undergraduate, S'23*)
- SLC 602: Comparative Cultural Theory (*graduate proseminar, S'20, S'21*)
- SLC 202: Introduction to Literary Theory and Cultural Studies (*undergraduate, F'17, F'18, F'20*)
- SLC 202: Exploring Cultures: Images, Texts, Stories (*undergraduate, F'22*)
- SLC 202: Exploring Cultures: Images, Texts, Stories (*online undergraduate, F'21, F'22*)

SLC/FMP 394: Theorizing Film Acting (*undergraduate*, S'16, S'20)

RUS/SGS/HST 294: Russian Pop Culture: Protest and Propaganda (*online undergraduate*, S'22, S'23)

RUS/SLC/FMS 494: Post-Soviet Cinema: Art, Dissent, and Social Justice (*undergraduate*, F'17)

RUS/SLC/FMS 394: Introduction to Russian and Soviet Cinema (*undergraduate*, S'16, S'19)

RUS 430: Russian Short Story (*undergraduate capstone course for BA Russian taught in Russian*, S'18)

SLC/FMP/FMS 340: Approaches to International Cinema (*undergraduate*, S'18, S'19)

Graduate Advising

SLC 790 Independent Studies in Film and Media Theory for PhD candidates (S'18, F'21, F'22, S'23)

Graduate Dissertation Committee Member and Graduate Examiner:

Rohini Chakraborty, PhD candidate in Comparative Culture and Language (SILC), specializing in American and Indian Film and Media Studies. Pursuing coursework.

Djordja Jovanovic Padejski, PhD candidate in Comparative Culture and Language (SILC), specializing in Slavic Linguistics and Media Discourse Analysis. Pursuing coursework.

Antonella Morgillo, PhD candidate in Comparative Culture and Language (SILC), specializing in Japanese Film and Media Studies. Passed PhD exams, November 2022; passed prospectus defense in S'23.

Lein de Leon, PhD Candidate in Arts, Media, and Engineering. Passed PhD exams, May 2023.

Shahrzad Ghobadlou, PhD candidate in Comparative Culture and Language (SILC), specializing in French and Media Studies. Dissertation: "Becoming a Foreigner: Hybrid Identity and Intermediality in the Works of Anne Garreta, Marjane Satrapi, and Shirin Neshat," defended April 2024.

Sionainn Ditto, PhD candidate in Comparative Culture and Language (SILC), specializing in French and German Literature. Passed PhD exams, S'22; prospectus passed F'23.

Elena Rocchi, PhD Design, Environment, and the Arts (ASU's Herberger Institute for Design and the Arts). Dissertation: "The Institution of the Frame," defended in May 2022.

Ryan Krebs, MA Comparative Literature (Department of English). Documentary film project: "The Other Avenue: Visual Ethnography of Phoenix," defended May 2021.

Kelsey Abele, PhD Communication (Hugh Downs School of Human Communication). Dissertation: "The Man in the High Castle, or The History that Never Happened: The Conflation of Alternative History, Memory, and Ideology." Defended in May 2020.

International Graduate Advising

Academic supervisor for Fulbright Visiting Graduate Researcher at ASU, Laura Pop, a PhD candidate in the National University of Theatre and Film in Bucharest, Romania. Thesis: "Dissolving Cinema: Oceanic Feeling and Traumatic Narrative in Animation" (F'21-S'22).

Undergraduate Honors Thesis Advising

Advisor for Brennan Ryan, BA English, Barrett Honors College. Thesis: "Postmodernism in the Films of Adam McKay and Spike Lee," defended May 2022.

Reader for Clinton Barney, BA Film Studies, Barrett Honors College. Thesis: “Culture, Commerce and Communism: The Rise of American Influence Seen Through European Cinema (1920–1960),” defended April 2022.

Co-Advisor, with Hilde Hoogenboom, for Theodora Brown, BA Global Studies, Barrett Honors College. Thesis: “Constructing Soviet Community in Six Objects,” defended in May 2019.

Faculty-led Research Opportunities (supported by grants I won, PI 100%)

Jason Papenfuss, PhD candidate, Sustainability. Paid RA’ship for the Research Cluster “Embodied Cognition in Performance,” ASU’s Institute for Humanities Research, 2016–17.

Robert Brown, Barrett Honors College Senior. Paid RA’ship for my book project, *Psychomotor Aesthetics*, supported by the Bidstrup Foundation and Barret Research Undergraduate Fellows Program, F’18.

Student-run Film Festival, “Women in Post-Soviet Cinema,” supported by ASU’s Melikian Center. Engaged undergraduates in all aspects of the festival production, including the securing of screening rights, publicity and marketing, budget management, preparation and delivery of introductory lectures and post-screening Q&As, interview questions and meet-and-greet services for the invited filmmaker, F’17.

Teaching Experience at the University of North Carolina Wilmington

Early Cinema: An International History (*undergraduate*)

Introduction to Film Art (*undergraduate*)

Russian and Soviet Cinema (*undergraduate*)

Soviet Film Avant-garde (*undergraduate*)

Undergraduate Honors Thesis Advising

Teaching Awards and Nominations

Arizona State University, College of Arts and Sciences Zebulon Pearce Teaching Award Nomination, 2021

Arizona State University, College of Arts and Sciences Zebulon Pearce Teaching Award Nomination, 2018

University of North Carolina Wilmington, “Significant Impact on Graduating Seniors,” 2016

University of North Carolina Wilmington, “Significant Impact on Graduating Seniors,” 2015

University of North Carolina Wilmington, “Significant Impact on Graduating Seniors,” 2014

Harvard University Derek Bok Excellence in Teaching Award for Teaching Fellows, 2009

Service to Profession

Jury member (2024). Wayne S. Vucinich Book Prize *The Association for Slavic, East European, and Eurasian Studies* (ASEEES).

Jury chair (2023) and member (2022). USC Book Prize in Literary and Cultural Studies, *The Association for Slavic, East European, and Eurasian Studies* (ASEEES).

Tenure Case Reviewer. R1 university, Russian Studies, 2024.

Tenure Case Reviewer. R1 university, College of Arts, Humanities and Social Sciences, 2023.

Co-curator, with Kateryna Ruban, *Ukrainian Documentary Film Series*, 2022. Online screenings and interviews with award-winning directors, joining live from Ukraine: Nadia Parfan, Oksana Karpovych, and Oleksiy Radynski. Creative Horizons Online, a partnership between Arizona State University, Miami University Ohio, and the University of South Florida.

Peer-reviewer. Book proposal. Northwestern University Press, 2024.

Peer-reviewer. Book proposal. Bloomsbury Academic, 2023.

Peer-reviewer. Book proposal. Oxford University Press, 2022.

Peer-reviewer. Book manuscript on New Russian Drama, 2021.

Peer-reviewer, *Discourse*, 2024.

Peer-reviewer. *Russian Review*, 2021.

Peer-reviewer. *Modernism/modernity*, 2021.

Peer-reviewer. *Social History of Medicine*, 2021.

Peer-reviewer. Thematic paper cluster, “Eisenstein, Bogdanov, and the Organization of Culture”
Cultural Science Journal (deGruyter/Sciendo), ed. Pia Tikka, 2021.

Peer-reviewer. *Framework: The Journal of Cinema and Media*, 2020.

Peer-reviewer. *Slavic Review*, 2016.

Assistant Editor, 2009. Film and Video Rubric of the online journal *ARTMargins: Central and Eastern European Visual Culture* (www.artmargins.com). Edited essay submissions; arranged peer-review.

Board Member and Annual Conference Organizing Committee Member, *Arizona Chapter of the American Association of Teachers of Slavic and Eastern European Languages*, 2019-present.

Respondent, panel “Decolonizing Nature: Vulnerability, Tenderness, and Biospherical Egalitarianism,”
The Association for Slavic, East European, and Eurasian Studies, Philadelphia, PA, December 2023

Respondent, panel “Cognitive Correspondences in Russian Literature: Icons, Symptoms, Symbols,” *The Association for Slavic, East European, and Eurasian Studies*, December 2021 [via Zoom]

Respondent, panel “Adventures in Early Soviet Film,” The American Association of Teachers of Slavic and East European Languages, February 2021 [via zoom].

Respondent, panel “Through Words and Beyond Them: Silence, Scent, and Synesthesia in Russian Modernism,” The Association for Slavic, East European, and Eurasian Studies, San Francisco, November 2019.

Respondent, panel “Imagining Themselves in Each Other: Russian and Japanese Art, 1900–1950,” The Association for Slavic, East European, and Eurasian Studies, Philadelphia, PA, November 2015.

Service to Arizona State University

Fulbright Campus Committee Member, Eastern Europe (F’18, F’19, F’20, F’21, F’22).

Search Committee Member, Melikian Center Postdoctoral Fellow, S’20

Panelist, “Teaching Online in the Age of Coronavirus,” Institute for Humanities Research, June 2020.

Contributor, Global Futures Laboratory/Human Factors Collaborative (S’19-F’19). Member of the “Ethics/Practices/Social Imaginaries” group. Panelist at ASU Conference *Agents of Change: Futures of Hope, Futures of Concern* Conference, October 2019.

Jury Member, ASU Film Association Student Film Festival, S’19.

Faculty Representative, campus visit of the award-winning graphic artist and activist from Russia, Viktoria Lomasko. The Melikian Center for Russian, Eurasian and Eastern European Studies, S’19.

Event organizer, and fund-raiser. Screening of *Homeward* by Nariman Aliev, with Q&A by the director [via Zoom]. The Melikian Center for Russian, Eurasian and Eastern European Studies, S’22.

Event organizer and fund-raiser. Campus visit of filmmaker Maxim Pozdorovkin (Emmy Award, 2 Sundance Jury Awards). Screenings of *Our New President* and *The Truth About Killer Robots* with Q&A. The Melikian Center for Russian, Eurasian and Eastern European Studies, October 2019.

Faculty advisor, “Immigrants’ Rights” panel, *ASU’s 7th Annual Human Rights Film Festival*, S’17.

Introduced film *Clinica de Migrantes* (dir. Maxim Pozdorovkin, 2015). Moderated a post-screening Q&A

session with Maxim Pozdorovkin and Michael Green of Phoenix Allies for Community Health (a local NGO working with immigrants), April 2017.

Organizer, Interdisciplinary Research Cluster “Embodied Cognition in Performance.” Institute for Humanities Research, 2016-2017.

Service to Arizona State University’s School of International Letters and Cultures

Head, Russian section, F’24-present.

Head Advisor, PhD Program in Comparative Culture and Language (CCL), F’19-S’22; F’24-present.

Member, Personnel Committee, F’24-present.

Member, Graduate Steering Committee, F’19-S’22

Member, CCL PhD Program Development Committee, F’19-present.

Chair, Admission Committee for the CCL PhD program, F’19-S’22

Member, BA Russian Program Committee, F’17-present.

Member, International Cinema Certificate Development Committee, F’17-present.

Assessment of academic program, CCL PhD (F’20, F’21, F’22)

Assessment of academic program, Russian BA (F’17, F’18, F’19, F’20).

Jury Member, graduate research and travel grants, F’17-present.

Search Committee Member, Assistant Professor of Korean Film and Media Studies, F’22-S’23.

Search Committee Member, Assistant Professor of Japanese Literature, F’17-S’18.

Candidate Interviewer, Faculty Search Committees in Spanish, Linguistics, German, Japanese, Chinese, F’18- S’20.

Membership in Professional Organizations

The Association for Slavic, East European, and Eurasian Studies (ASEEES); American Association of Teachers of Slavic and Eastern European Languages (AATSEEL); Modern Language Association (MLA); British Association for Slavic, East European, and Eurasian Studies (BASEEES); Society for Cinema and Media Studies (SCMS); European Network for Cinema and Media Studies (NECS); The Eisenstein International Network; Pordenone Silent Cinema Festival; Bologna Film Festival Cinema Ritrovato.

Languages

Russian (native), English (near-native), Lithuanian (near-native), French (intermediate), Italian (intermediate), German (reading), Latin (reading), Ukrainian (reading), Belarussian (reading).