

Tanya Shilina-Conte
Department of English
University at Buffalo, SUNY
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EDUCATION

Ph.D. Media Study. University at Buffalo, 2016
M.A. Film Studies. University at Buffalo, 2012
Ph.D. English. Saint-Petersburg Herzen State University, Russia, 2004
B.A. with Honors. English and Psychology. Chuvash State University, Russia, 1999

EMPLOYMENT

University at Buffalo. Assistant Professor, Department of English, 2017-present
University at Buffalo. Lecturer, Department of Media Study, 2012-2016
University at Buffalo. Adjunct Professor, Departments of English and Media Study, 2008-2012
National Research University Moscow Higher School of Economics, Russia. Associate Professor (Docent), Department of Media and Communication, 2005-2007
Chuvash State University, Cheboksary, Russia. Assistant Professor, Department of English, 1999-2000
Chuvash State Teachers College, Cheboksary, Russia. Lecturer, 1999-2000

Other Appointments

Translation Agencies *Amphora/Red Fish*, *BSG Press*, and *My World*. Moscow and Saint-Petersburg, Russia. Translator, 2004-2009
Open World, Library of Congress Program, USA. Interpreter and Facilitator, 2003-2008
School for Business Education, non-profit organization, Cheboksary, Russia. Founding Director and Coordinator of Educational Programs; Teacher of Business English, 1999-2005

GRANTS and AWARDS

AAUW American Fellowship, alternate candidate. 2021-22
The Baldy Center for Law and Social Policy Research Grant. 2021-22
Faculty Research Fellowship. Humanities Institute, University at Buffalo. 2021-22
The Dr. Nuala McGann Drescher Program Award. SUNY and United University Professions. Fall 2020
Centro Congressi Stefano Franscini Grant. *Media History from the Margins* Summer School. Monte Verità, Ascona, Switzerland. August 2018
New York Council for the Humanities Action Grant. New York, NY. October 2016

Best Paper Award. Lisbon Consortium on Transvisuality. Catholic University of Portugal. Lisbon, Portugal. July 2016

riverrun Liberal Arts Fellowship. Arts and Culture in Western New York, non-profit organization. Buffalo, NY. Fall 2015

Humanities Institute Advanced Ph.D. Fellowship. University at Buffalo. Spring 2014

Princeton-Weimar Grant. International Research Institute for Cultural Technologies and Media Philosophy. Bauhaus-Universität. Weimar, Germany. June 2013

Philipps University and Central Connecticut State University Travel Grant. Marburg, Germany. June 2013

Best Experimental Video Award for *Abstract Visions*. Delta International Film and Video Festival. Delta State University. Cleveland, Mississippi. March 2012

Canadian-American Studies Grant. University at Buffalo. Spring 2012

Russian National Award. Russian Ministry of Culture and Cinematography. Moscow, Russia. 2006

George Soros Professional Development Travel Grant. Open World Society. Central European University, Curriculum Resource Center. Budapest, Hungary. 2002

American Councils for International Education Travel Grant. Bureau of Educational and Cultural Affairs of the United States, Office of Global Educational Programs. Oregon, USA. 2001

National Council for Economic Education Travel Grant. United States Department of Education, Office of Educational Research and Improvement. Kiev, Ukraine. 2004; Prague, Czech Republic. 2000; Indiana University, Bloomington, Indiana. 2000; Latvia-Russia-Kyrgyzstan. 1996-1997

PUBLICATIONS

Books

Tanya Shilina-Conte, *Black Screens, White Frames: Gilles Deleuze and The Interstices of Cinema*, under contract at Oxford University Press. Tentatively scheduled for publication in 2022

Tanya Shilina-Conte (with Bruce Jackson), *Yevtushenko in Buffalo*, Center Working Papers, 2020

Tanya Shilina-Conte, *Initialnaya Retardatsia: Issledovanie Tipologii Nachalnykh Tekstovykh Struktur* (Initial Retardation: A Study of Openings in Contemporary Short Fiction). University of Kostroma Press. Kostroma, Russia, 2011

Work in Progress

Tanya Shilina-Conte, *Anonymous Cinema in the Global Age*, book manuscript

Peer-Reviewed Articles and Book Chapters

“Her Black Screens: Withholding as Creative Strategy in Marguerite Duras’s Cinema.” *Symbolism: An International Annual of Critical Aesthetics*, De Gruyter. Under review

“The Sartorial Islamic Baroque: Folded Feminisms in Mania Akbari’s and Ana Nyma’s (Anonyme) Experimental Cinema.” Forthcoming in *Screen* 63, no. 1 (2022), Oxford University Press.

- “Silence as Elective Mutism in Minor Cinema.” Forthcoming in *Film-Philosophy* 25, no. 2 (2021), Edinburgh University Press.
- “Phone Footage as Anonymous Cinema: Peter Snowdon’s and Ana Nyma’s (Anonyme) Documentary Practice.” Forthcoming in *Frames Cinema Journal* 18 (Summer 2021), University of St. Andrews, UK.
- “Abbas Kiarostami’s ‘Lessons of Darkness’: Affect, Non-Representation, and Becoming-Imperceptible.” *Iran Namag*, A Quarterly of Iranian Studies 2, no. 4 (Winter 2018): 94–123. University of Toronto, Canada
- “Filmmaking Machine and the Black Screen as a Tool of Deterritorialization.” *Leitura: Teoria & Prática* 36, no. 72 (2018): 15–28. Associação de Leitura do Brasil. Translated into Portuguese
- “How It Feels: Black Screen as Negative Event in Early Cinema and 9/11 Films.” *Film and Phenomenology. Studia Phænomenologica* 16 (2016): 401–30
- “Black Screen, White Page: Ontology and Genealogy of Blank Space.” *Word & Image: A Journal of Verbal/Visual Enquiry* 31, no. 4 (October-December 2015): 501–14
- “Imaginal Border Crossings and Silence as Negative Mimesis in Elia Suleiman’s *Divine Intervention*.” In *Border Visions: Identity and Diaspora in Film*, ed. Jakub Kazecki, Karen A. Ritzenhoff, and Cynthia J. Miller, 3–21. Lanham, MD: Scarecrow Press, 2013

Work in Progress

- “‘If censorship is still with us, then maybe this is how we should watch the movies’: Black Screen Footage in Apichatpong Weerasethakul’s *Syndromes and a Century* (2006).” Under consideration for *The Controversial Film in a Global Context* (edited collection), Bloomsbury.

Articles in Russian

- “Reconstruction and Retardation in Literary Narrative.” *Language, Literature, Culture: Dialogue of Generations*, Chuvash State University Press, 2004.
- “Expositional Retardation in Contemporary Literary Discourse and ‘In Medias Res’ Device in Ancient Epic Poem.” *Readings of Saint-Petersburg Herzen State University*, 2003.
- “Initial Predicative Semantic Gaps and Peculiarities of Text Perception.” *Studia Linguistica* XII, 2003.
- “Expositional Retardation as a Stylistic Device.” *Readings of Saint-Petersburg Herzen State University*, 2002.
- “‘The Gapping Effect’ and Expositional Retardation.” *Studia Linguistica* XI, 2002.
- “To the Problem of the Pre-text and Fore-text Distinction.” *Interconnection of Literature and Art in the Culture of the XX Century*, 2001.

Book Reviews

- Justin Remes, *Absence in Cinema: The Art of Showing Nothing*. Cambridge: Cambridge University Press, 2020. Forthcoming in *NECSUS: European Journal of Media Studies*, 2021
- Simon Brown, *Cecil Hepworth and the Rise of the British Film Industry 1899-1911*. Exeter Studies in Film History. Exeter: University of Exeter Press, 2016. *Journal of British Studies* 57, no. 1 (Winter 2018): 185–86

Translations

- D. H. Lawrence, *Letters* (edited by Aldous Huxley). *Fact or Fiction? Anthology of English Prose*. BSG Press. Moscow, Russia. 2008
- Winston Churchill, “The Battle on Sidney Street” and “How I Escaped from the Boers,” essays. *Fact or Fiction? Anthology of English Prose*. BSG Press. Moscow, Russia. 2008
- L. Auerbach, J. Simpson, *Sagas of the Norsemen: Viking and German Myths*, Myth and Mankind series. My World Publishing House. Moscow, Russia. 2008
- J. Connor, *The Witch’s Cure*. Prologue. Moscow, Russia. 2007
- B. Novak, *Down with Love*. Amfora/Redfish. Saint-Petersburg, Russia. 2004

Fiction

- “Noah’s Death,” short story. *Trajectory of Creativity* № 2. Moscow, Russia. 2009
- Litmus Test*, novella. Amadeus. Moscow, Russia. 2005

Other Publications

- “Cinema, Culture, and Community: Three Years of the riverrun Global Film Series.” *UB International* 27, no. 2 (Fall 2018): 15-16
- “Yevgeny Yevtushenko: Renowned Russian Poet Visits UB.” *UB International* 21, no. 2. (Fall 2012)
- An Act of Ironing*, video. *The Sex Injury*, second issue, online curated publication. USA. April, 2011

Films

- This Video Does Not Exist*, essay film. 2015; 2022
- “Three Years of Global Film Series,” film, in collaboration with Sarah Mann, 2019
- Five Elements*, video. 2012
- Abstract Visions*, video. 2011
- Paper People*, video. 2005

INVITED LECTURES

- “Remix in the Post-Cinematic Age: The Case of *This Video Does Not Exist*.” Guest lecture. College of William and Mary. November 2021
- “Food Films as a Cinematic Genre.” Guest lecture. School of Performing Arts, Virginia Polytechnic Institute and State University. May 2021
- “Abbas Kiarostami’s ‘Lessons of Darkness’: Affect, Non-Representation, and Becoming-Imperceptible.” Humanities Institute, University at Buffalo. November 2018
- “*This Video Does Not Exist*: A Remix of Blank Screens in Cinema.” *Media History from the Margins* Summer Seminar. Lugano, Switzerland. August 2018
- “Black Screen, White Page: Convergence(s) and the Post-media Age.” *Agency/Poetics/Media* Workshop. School of Language and Culture in Europe, Linköping University. Linköping, Sweden. November 2015
- “Black Screens, Skins, and Veils: Cinema and Negative Mimesis.” Department of Global Cultural Studies, Aalborg University. Aalborg, Denmark. October 2012

- “‘Oranges and Sardines’: Cinematic Adaptations of Literary Works.” Capital Normal University. Beijing, China. June 2009
- “Literature and Film: Alexander Petrov’s Oscar-winning Animation *The Old Man and the Sea*.” Capital Normal University. Beijing, China. June 2009
- “Working in Tandem: Spouse-Directors Elem Klimov and Larisa Shepitko.” Capital Normal University. Beijing, China. May 2009
- “Literary Translation: Stages and Strategies.” International Symposium on Literature and Literary Translation, sponsored by Dmitry Likhachev’s Fund. Saint-Petersburg, Russia. July 2008
- “On the Peculiarities of Translating Opening Passages in Short Stories and Novels.” International Symposium on Literature and Literary Translation, sponsored by Dmitry Likhachev’s Fund. Saint-Petersburg, Russia. July 2008
- “No Woman’s Land: Contemporary Russian Women Directors.” New York-Saint-Petersburg Institute of Cognitive and Cultural Studies, Saint-Petersburg State University. Saint-Petersburg, Russia. July 2006

CONFERENCE PAPERS

- “The Sartorial Islamic Baroque: Folded Feminisms in Mania Akbari’s and Ana Nyma’s (Anonyme) Experimental Cinema.” Society for Cinema and Media Studies. Seattle, WA. March 2019
- “Cinematic Remix as a Speculative Genre and the Case of ‘This Video Does Not Exist.’” Film-Philosophy Conference. Gothenburg, Sweden. July 2018
- “When the Internet Goes Dark: Elective Mutism in Social Media,” European Network for Cinema and Media Studies: Media Tactics and Engagement. Amsterdam, the Netherlands. June 2018
- “Abbas Kiarostami’s ‘Lessons of Darkness’: Non-Vision and Non-Representation.” Northeastern Modern Language Association. Pittsburgh, PA. April 2018
- “‘This Video Does Not Exist’: A Remix of Blank Screens in Cinema.” Society for Cinema and Media Studies. Toronto, Canada. March 2018
- “Selective and Elective Mutism: Adorno’s ‘Cinema of Negativity’ and Deleuze’s ‘Minor Cinema.’” Film-Philosophy Conference. Lancaster, UK. July 2017
- “Filmmaking Machine and the Black Screen as a Tool of Deterritorialization.” *Taking Flight: Assembling, Becoming, Queering*. International Deleuze Studies Conference. LGBTQ Community Centre. Toronto, Canada. June 2017
- “Folds to Black and White in Minor Cinema.” *Virtuality, Becoming and Life*: International Deleuze Studies Conference. University of Roma Tre, Department of Philosophy, Communication and Visual Arts. Rome, Italy. July 2016
- “Folds to Black and White in Minor Cinema and Art Practice.” Lisbon Consortium for the Study of Culture: *Transvisuality*. Catholic University of Portugal. Lisbon, Portugal. June 2016
- “Folds to Black and White in Minor Cinema: A Deleuzian Approach.” Coming to Terms with Film-Philosophy Conference. TIFF Bell Lightbox, Toronto, Canada. May 2016
- “‘How It Feels To Be Run Over’: Film Phenomenology and Black Screens in 9/11 Cinema.” Society for Cinema and Media Studies. Atlanta, Georgia. April 2016
- “Black Screen, White Page: Convergence(s) and the Post-media Age.” New Visualities: Hybrid Media in Post-national Digital Spaces. Northeastern Modern Language Association. Toronto, Canada. May 2015

- “Representing the Unrepresentable: Black Screen as Negative Event and Post- 9/11 Cinema.” *Melancholia: Imaging the End of the World*. Philipps University, Marburg, Germany. June 2013
- “Narrative Film Openings: Old Tricks and New Technologies.” *21st-Century Hollywood: Movies in the Era of Transformation*. Literature and Film Association. York College of Pennsylvania. York, Pennsylvania. October 2012
- “Moving Image and Negative Mimesis.” *Mimesis Now Conference*. University of Rochester. Rochester, New York. April 2012
- “Opening Signals in Film: A Comparative Study of Preliminary and Delayed Expositions.” *International Conference on Narrative*. International Society for the Study of Narrative. Las Vegas, Nevada. March 2012
- “The Car and the Camera: Crossing Borders with Abbas Kiarostami.” *Border Visions*. Literature and Film Association. Connecticut State University. New Britain, Connecticut. October 2011
- “Marriage of the Senses: Visual Metaphors of Sound and Touch in *Touch the Sound* by Thomas Riedelsheimer.” *Music and the Moving Image Conference*. New York University. New York, NY. May 2011
- “8 ½ by Marlene Gorris and Francois Ozon: A Comparative Analysis of *A Question of Silence* and *8 Women*.” National Popular Culture and American Culture Association Annual Conference. Panel: Film (General): *Vigilantes, Race, Patriarchy and Religious Passion*. San Antonio, Texas. April 2011
- “*Histoire*: Story and History in Vietnamese Cinematic Landscapes of Anh Hung Tran.” Film and History Conference. Panel: *The Environment of Global Landscapes*. Milwaukee, Wisconsin. November 2010
- “The Transformation of Things’: Jia Zhangke Dreams of *Still Life* as *Dong* and *Dong* as *Still Life*.” National Popular Culture and American Culture Association Annual Conference. Panel: *Adaptation (Film, TV, Literature and Electronic Gaming)*. St. Louis, Missouri. April 2010
- “The Country of Not-Where’: ‘Go There, Don’t Know Where, Bring That Don’t Know What’ (Proppian analysis of Abbas Kiarostami’s *Where’s the Friend’s Home?* and Kira Muratova’s *Melody for a Street Organ*).” Southwest/Texas Popular Culture and American Culture Association. Panel: *Myth and Fairy Tale*. Albuquerque, New Mexico. February 2010
- “Writing/Filming for Myself and Strangers’: The Poetics of Repetition in Kira Muratova’s Films through Gertrude Stein’s Texts.” The American Association of Teachers of Slavic and East European Languages. Panel: *Contemporary Russian Film*. Philadelphia, Pennsylvania. December 2009
- “Writing/Filming for Myself and Strangers’: Repetition in Gertrude Stein’s and Kira Muratova’s Aesthetics.” *Texts, Technologies, and Intertextualities: Film Adaptation in a Postmodern World*. Literature and Film Association Conference. Panel: *Postmodernism on Film*. Dickinson College. Carlisle, Pennsylvania. October 2009

Conference Papers in Russian

- “Initial Predicative Semantic Gaps and Peculiarities of Text Perception.” *Studia Linguistica Conference*. Saint-Petersburg Herzen University. Saint-Petersburg, Russia. 2004
- “Expositional Retardation in the Contemporary Literary Discourse and ‘In Medias Res’ Device in the Ancient Epic Poem.” *Readings of Saint-Petersburg Herzen University*. Saint-Petersburg, Russia. 2003

- “Reconstruction and Retardation in the Literary Narrative. *Language, Literature, Culture: Dialogue of Generations*. Chuvash State University. Cheboksary, Russia. 2003
- “Expositional Retardation as a Stylistic Device.” Readings of Saint-Petersburg Herzen University. Saint-Petersburg, Russia. 2002
- “‘The Gapping Effect’ and Expositional Retardation.” Studia Linguistica XI Conference. Saint-Petersburg Herzen University. Saint-Petersburg, Russia. 2002
- “To the Problem of the Pre-text and Fore-text Distinction.” *Interconnection of Literature and Art in the Culture of the XX Century*. Saint-Petersburg Herzen University. Saint-Petersburg, Russia. 2001

FILM SCREENINGS

- This Video Does Not Exist*, essay film. Squeaky Wheel Film and Media Arts Center, Buffalo NY. December 2015
- Abstract Visions*, video. 100,000 Poets and Artists for Change. Silo City, Buffalo, NY. September 2014
- Abstract Visions*, video. Hidden Door Festival. Edinburgh, Scotland. March 2014
- Five Elements*, video. “Bring Your Own Beamer.” Burchfield Penney Art Center. Buffalo, NY. September 2012
- Abstract Visions*, video. “Bring Your Own Beamer.” Burchfield Penney Art Center. Buffalo, NY. September 2012
- Abstract Visions*, video. Delta International Film and Video Festival. Delta State University, Cleveland, Mississippi. Best Experimental Video Award. March 2012
- Abstract Visions*, video. Program: Elementals: Landscape of Forms. Alchemy Film and Moving Image Festival, Hawick, UK. October 2011
- Abstract Visions*, video. Buffalo Infringement Film Festival, Buffalo, New York. July 2011
- Paper People*, video. New York-Saint-Petersburg Institute of Cognitive and Cultural Studies, State University of New York at Stony Brook and Saint-Petersburg State University. Saint-Petersburg, Russia. July 2005

FICTION READINGS

- “Untie the Yellow Ribbon,” novella. Summer Literary Seminars, Saint-Petersburg, Russia, 2007
- “Subway,” short story. Summer Literary Seminars, Saint-Petersburg, 2007
- “Report,” short story. Summer Literary Seminars, Saint-Petersburg, 2007
- “Asphyxia,” “Unborn Child,” “Cherry Words,” “A-dam,” poems. Summer Literary Seminars, Saint-Petersburg, 2007

SERVICE

Professional

- Endorsement. Colin Gardner, *Chaoid Cinema: Deleuze & Guattari and the Topological Vector of Silence*. Edinburgh: Edinburgh University Press, 2022
- Peer reviewer. “‘Mask in the Museum’: Phenomenology of the Indian Artifact in Verbinski’s *The Lone Ranger*.” *New Review of Film and Television Studies*, 2017

Panel Chair. The Cinema Apparatus. Film-Philosophy Conference. Lancaster, UK. July 2017
 Panel Chair. Global Innovations in Post-World War II Cinema. Modernist Studies Association Conference. Buffalo, New York. October 2011
 Panel Chair. Border Visions Conference. Literature and Film Association. Connecticut State University. New Britain, Connecticut. October 2011
 Panel Chair. Film (General): Vigilantes, Race, Patriarchy and Religious Passion. National Popular Culture and American Culture Association Annual Conference. San Antonio, Texas. April 2011
 Panel Chair. Interactions between Literature, Film and Folklore. American Association of Teachers of Slavic and East European Languages. Philadelphia, Pennsylvania. December 2009

University

Moderator/Coordinator. Screening of *The King of Masks* by Wu Tianming. Confucius Institute. University at Buffalo. February 2017
 Introduction/Discussion. Screening of *Shadows of Forgotten Ancestors* by Sergey Paradjanov. Global CINEMAspectives series. International Student and Scholar Services, University at Buffalo. March 2016
 Moderator/Coordinator. Screening of *Who is Dayani Cristal?* by Marc Silver. Buffalo Humanities Festival, "Migration Nation: Moving Stories." September 2014
 Member. Global CINEMAspectives Faculty Advisory Board. University at Buffalo. 2013-present
 Member. International Education Week 2013 Advisory Committee. University at Buffalo. 2013
 Introduction/Discussion. Screening of *The Prisoner of the Mountains* by Sergey Bodrov. Global CINEMAspectives series. International Student and Scholar Services, University at Buffalo. November 2013
 Coordinator/Moderator. Russian poet/filmmaker Yevgeny Yevtushenko's visit to UB; Screening of Yevtushenko's *Stalin's Funeral*. Office of Special Events, University at Buffalo; Buffalo Philharmonic Orchestra. November 2012

College

Founding Director and Curator, riverrun *Global Film Series*. Country in Focus: Iran, Cuba, Mexico. Burchfield Penney Art Center, Buffalo, NY. 2016-present
 Search Committee, Assistant Professor in Film Production, Department of Media Study, University at Buffalo. Spring 2019
 Moderator. The 6th Big Buffalo Québec Film Festival. Conversation with the keynote speaker Sylvain Bellemare/Screening of *Incendies*. Spring 2019
 Member. Gender Institute Program Committee. International Women's Film Festival. University at Buffalo. 2012
 Assistant Programmer. International Women's Film Festival. University at Buffalo, 2012
 Moderator. Screening and Discussion of *Within the Whirlwind* by Marleen Gorris. International Women's Film Festival. Market Arcade Cinema, Buffalo, New York. February 2012
 Moderator. Screening and Discussion of *Treeless Mountain* by Song Yong Kim. International Women's Film Festival. Market Arcade Cinema, Buffalo, New York. February 2012

Departmental

- Founding Director and Advisor. Global Film Minor. Department of English, 2018-present
- Founding Director. Center for Global Film, University at Buffalo. 2012-present
- Curator. “Keeping Cultural Borders Virtually Open: Global Cinema Talks.” Virtual Event Series. Center for Global Film, Spring 2021
- Executive Committee, Department of English, University at Buffalo. Fall 2018; Fall 2019-Spring 2020
- Moderator/Coordinator. “The Healing Power of Nature in an Era of Pandemic: *Nurture with Nature: A Story of Ecotherapy* (2020),” Dorothy Ibes and Tanya Stadelmann, College of William and Mary, Department of Film and Media Studies/Environmental Science & Policy Program. Center for Global Film, Spring 2021
- Moderator/Coordinator. “Mobile Intersections: Moving Images and Smartphones,” Susan McWhinney, Rockland Community College, Department of Art. Center for Global Film, Spring 2021
- Moderator/Coordinator. “Cinema Beyond Senses: A Transcultural Poetics of Breath,” Kalpana Subramanian, University at Buffalo, Department of Media Study. Center for Global Film, March 2020
- Moderator/Curator. Juxtapositions Lecture Series, Department of English, University at Buffalo. Tracy Cox-Stanton, “Videographic Criticism as Theory and Practice.” Public Screening of Works of Videographic Criticism. November 2018
- Moderator/Coordinator. Screening of *Iraq Year Zero* by Abbas Fahdel. Center for Global Film, University at Buffalo. April 2017
- Moderator/Coordinator. Screening of Isaac Julien’s films (WBFO Visiting Professor in the Arts). March 2017
- Moderator/Coordinator. Screening of *The Missing Picture* by Rithy Panh. Center for Global Film/Asian Studies Program/Department of History. University at Buffalo. April 2014
- Moderator/Coordinator. Alexander Livergant’s Talk/Screening of *The Woman with the Five Elephants*, Juxtapositions Lecture Series, University at Buffalo. October 2013
- Moderator/Coordinator. Retrospective of Su Friedrich’s films. Department of Visual Studies/Center for Global Film. University at Buffalo. October 2013
- Moderator/Coordinator. Screening of the film poem *_way_* by Konrad Steiner, Center for Global Film/Poetics Program, University at Buffalo. April 2013
- Introduction. Russian novelist Mikhail Shishkin’s reading. The Exhibit X Fiction Series. April 2013
- Moderator/Coordinator. Screening of *In God’s Land* by Pankaj Rishi Kumar. Center for Global Film/Asian Studies Program, University at Buffalo. March 2013
- Coordinator. Professor of Iranian Cinema Hamid Naficy’s visit to UB. Center for Psychoanalysis and Culture, University at Buffalo. March 2013
- Moderator/Coordinator. Screening of *Adda: Calcutta, Kolkata* by Surjo Deb. Center for Global Film/Asian Studies Program, University at Buffalo. January 2013
- Moderator/Coordinator. Screening of *You Don’t Like the Truth: 4 Days Inside Guantánamo* by Luc Côté and Patricio Henríquez. Center for Global Film, University at Buffalo. November 2012

Russia

- Chair. Qualifying Exams Committee. National Research University Moscow Higher School of Economics. Moscow, Russia. 2007

- Member. Admissions Panel. National Research University Moscow Higher School of Economics. Moscow, Russia. 2007
- Member. Qualifying Exams Committee. National Research University Moscow Higher School of Economics. Moscow, Russia. 2006
- Member. Admissions Panel. National Research University Moscow Higher School of Economics. Moscow, Russia. 2006
- Regional Representative/Advisor. Students in Free Enterprise Program (Enactus), USA – Russia, 2003-2007
- Member. Admissions Panel. Chuvash State University. Cheboksary, Russia. 1999
- Regional Representative. The Peace Corps Volunteer Program, USA—Russia, 1997-1999

ADVISEMENT

Ph.D. Committees

- Kalpna Subramanian, “The Materiality of Light and Breath: A Transcultural Dialogue on Embodiment,” Ph.D. Dissertation, Department of Media Study, in progress
- Susan McWhinney, “Affect in Ubiquitous Computational Media,” Ph.D. Dissertation, Department of Media Study, in progress
- Ridvan Yavuz, “‘The Ultimate Display:’ Virtual Reality and New Forms of Cinematic Storytelling,” Ph.D. Dissertation, Department of Media Study, in progress
- Cortney Krueger, “Law and Order: SVU and the Social Theory Phenomenon Bridging the Gap Between Reality-Based Narrative Fiction and Learning Media Resulting in Social Action,” Department of Media Study, in progress
- Rachel Pitonyak, “Women Directors in the Early Hollywood Film Period.” Ph.D. Dissertation, Department of Africana and American Studies, in progress
- Hanwei Shi, “Shi-Rou, or the Living Flesh: The Discourse of Sexual Violence through the Framework of Affective Mediation.” Ph.D. Dissertation, Department of Media Study, conferred 2019
- Dinara Garifulina, “Gender and Sexual Non-Normativity in the Early Post-Soviet Cinema Period (1988-1994).” Ph.D. Dissertation, Department of Global Gender and Sexuality Studies. 2018-20. Transferred to the Ph.D. program in Slavic Languages and Literatures, University of Pittsburgh

MFA/MA Committees

- Chloe Kwiatkowski, “Cinema as Drug: A Deleuzian Approach to Representations of Time in Avant-Garde Film,” MA Thesis, Department of Media Study, in progress
- Ebru Bodur, “Transition in the Soviet Film Industry During the Interwar Period: A Revisionist Approach.” MA Thesis, Department of Media Study, 2021
- Yuxin Zhao, “The Essay Film Through a Sensory Approach.” MFA Thesis, Department of Media Study, conferred 2019
- Mathew Phan, “Otherworldly Thresholds in Architecture and Cinema (Based on a Study of Shinto Shrines).” MFA Thesis, Department of Architecture/Department of Media Study, conferred 2018. Draftsperson at Voith & Mactavish Architects, Philadelphia, PA
- Sarah Mann, “Affective Neuro-Thrillers: A Gendered Approach.” MFA Thesis, Department of Media Study, conferred 2018. Adjunct Instructor, Villa Maria College

- Jonathan Joy, "From Attendance to Performance: Spectatorship, 'Liveness,' and the Emergence of Live Cinema." MFA Thesis, Department of Media Study, conferred 2017. Tenure-track Assistant Professor in the Department of Cinema, Television and Media Production, Kutztown University, Kutztown, PA
- Daniel Perlino, "Interrogating Tales as Old as Time: The Subversive Power of Disney Fan Remixes." MA Thesis, Department of English, conferred 2017. Adjunct Instructor, Niagara University

Mentorship

- Mikaela Greene, Special Major in Film Production and Human Communication, Faculty Sponsor, 2018
- Brent Cox, Ph.D. candidate, English. riverrun Global Film Series. 2018-19
- Jake Sanders, Ph.D. candidate, English. riverrun Global Film Series. 2018-19
- Jocelyn Marshall, Ph.D. candidate, English. riverrun Global Film Series. 2017-18
- Ajitpaul Mangat, Ph.D. candidate, English. riverrun Global Film Series. 2016-17
- Christopher Sarrica, "'This String-ball of Idle Thoughts': William T. Vollmann's Performative 'Non-Essay' *Kissing the Mask*." Advanced Honors Thesis. Department of English, 2016
- Taehyun Cho, "Poetics of Artificial Intelligence Narrative in Fiction Film: Alternative Narrative Film Production by Machine Learning Using GPT-3." Ph.D. Dissertation, Department of Media Study, in progress
- Maryam Muliæe, "Feminist Media Archaeology in Artistic Practice," Ph.D. Dissertation, Department of Media Study, Ph.D. Dissertation, Department of Media Study, 2020
- Aaron Borok, "Animating Without Organs: A Deleuzian Study of *Toy Story* and *Ghost in the Shell*." MA Thesis, Department of English, 2019
- Niyooasha Ahmadi Khoo, "Maintaining Creativity Under Political and Religious Oppression: Iranian Women In Theatre After the Islamic Revolution of 1979." MA Thesis, Department of Theater and Dance, 2015
- Mark Durrand, "Upturning Senses: Sensational Interactions at the Meeting of Cinema's Music, Sounds, Images, and Audience." Ph.D. Dissertation, Department of Music, 2013
- Daniel Robinson, "Intermedial Dimensions in Walther Ruttmann's Work." Ph.D. Dissertation, Department of Music, 2013

TEACHING (1998-present)

Graduate Classes

University at Buffalo

- ENG 585 Special Topics: Deleuze and the Arts: *Gilles Deleuze's Alphabet Book: Becoming-Deleuze, Post-Deleuzian Interventions, or What Can Deleuze Do For You?* (Fall 2018)

Dual-listed (BA/MA/Ph.D.)

ENG 589 Special Topics: Gilles Deleuze, Cinema, and Theories of Representation (Spring 2018)
 ENG 586 Special Topics: Film Theory (Fall 2017; Spring 2017)
 DMS 512 Film and Media Theory (Fall 2016; Fall 2014; Fall 2013; Fall 2012; Fall 2011; Spring 2011)
 DMS 515 Film Narrative (Spring 2016)
 DMS 516 Special Topics: Global Culture and Media (Fall 2014)
 DMS 513 Filmic Text: Color and the Moving Image (Spring 2014)
 DMS 516 Special Topics: Theories of Montage and Representation (Spring 2014; Fall 2013)
 DMS 411 Film Theory (Spring 2013)
 DMS 413 Filmic Text: Color and the Moving Image (Spring 2013)
 DMS 534 Special Topics: Avant-Garde Cinema (Fall 2012)
 DMS 516 Theory of Film Narrative (Fall 2010)

Saint-Petersburg Herzen State University

Translation Studies (Spring 2004)

Undergraduate Classes

University at Buffalo

ENG 441 Contemporary Cinema (Spring 2021; Spring 2020)
 ENG 440 Film Theory (Spring 2021; Spring 2020; Fall 2017; Spring 2017)
 ENG 379 Film Genres (Spring 2021; Fall 2017)
 ENG 256 Film: Color and the Moving Image (Fall 2019; Spring 2017)
 ENG 256 Film: Global Cinema (Fall 2018)
 ENG 256 Film: Film History (Summer 2018; Winter 2018)
 ENG 256 Film: Cinema in the Post-media Age (Spring 2018)
 ENG 441 Contemporary Cinema: Gilles Deleuze, Cinema, and Theories of Representation (Spring 2018)
 DMS 333 World Cinema (Fall 2016; Fall 2015)
 DMS 411 Film and Media Theory (Fall 2016; Fall 2014; Fall 2013; Spring 2013; Fall 2012; Fall 2011; Spring 2011)
 DMS 108 Film and Media History (Summer 2016; Summer 2015)
 DMS 413 Filmic Text (Spring 2016; Spring 2014)
 DMD 414 Film Narrative (Spring 2016)
 DMS 212 Special Topics: Film History (Winter 2016; Winter 2014; Winter 2015)
 DMS 416 Special Topics: Global Culture and Media (Fall 2014)
 DMS 416 Special Topics: Theories of Montage and Representation (Spring 2014; Fall 2013)
 DMS 109 Introduction to Film and Media Interpretation (Summer 2013)
 DMS 418 Special Topics: Color and the Moving Image (Spring 2013)
 DMS 451 Avant-Garde Cinema (Fall 2012)
 DMS 416 Special Topics: Gender and Film (Spring 2012)
 ENG 441 Contemporary Cinema (Spring 2012)
 ENG 301 Criticism (Summer 2011)
 DMS 412 Theory of Film Narrative (Fall 2010)
 ENG 379 Film Genres: Sensory Approaches to Film (Summer 2010)
 ENG 379 Film Genres: Russian Fiction on Screen (Fall 2009)

ENG 379 Film Genres: Russian Cinema (Spring 2009)

RUS 350: Culture and Literature (Spring 2009)

National Research University Moscow Higher School of Economics

Business English (Fall/Spring 2005-07)

English and Information Technologies (Fall/Spring 2005-07)

Chuvash State University

Text Analysis (Spring 2000)

Stylistics (Spring 2000)

History of the English Language (Fall 1999)

English Lexicography (Fall 1999)

Chuvash State Teachers College

Business English (Fall 1999; Spring 2000)

PROFESSIONAL EXPERIENCE

Deleuze Studies Camp, LGBTQ Community Centre. Toronto, Canada. June 2017

Deleuze Studies Camp, University of Roma Tre, Department of Architecture. Rome, Italy.
July 2016

Master Class on Media Archaeology with Anton Kaes (University of California, Berkeley) &
Eric Rentschler (Harvard University). Lisbon Summer School for the Study of
Culture. Lisbon, Portugal. June 2016

Master class on Film-Philosophy with Slavoj Žižek. Toronto, Canada. May 2016

Summer School for Media Studies, International Research Institute for Cultural Technologies
and Media Philosophy, Bauhaus-Universität. Weimar, Germany. June 2013

Gender Institute Internship. University at Buffalo. Fall 2011

Digital Video Production Workshop/Introduction to Final Cut Pro, Squeaky Wheel, Buffalo
Media Resources. Buffalo, New York. 2009

Introduction to Community Interpreting Workshop, International Institute of Buffalo.
Buffalo, New York. 2008 (Certificate)

Summer Literary Seminars, Master Class in Creative Writing. Saint-Petersburg, Russia. 2007
(Certificate)

Advanced Courses in Film Criticism, Russian State Institute of Cinematography named after
S. Gerassimov, Moscow, Russia, 2006 (Certificate)

Forum for Writers, Master Class in Translation. Moscow, Russia. 2006 (Certificate)

New York-Saint-Petersburg Institute of Cognitive and Cultural Studies, State University of
New York at Stony Brook and Saint-Petersburg State University. Saint-Petersburg,
Russia. 2003, 2004, 2005, 2006 (Certificates)

Higher Literary Courses, Creative Writing Program, Russian State Literary Institute named
after M. Gorky, Moscow, Russia, 2005-2006 (Diploma)

Special Congressional Recognition. Women as Leaders: Women in Politics and Business
Conference. Minneapolis, Minnesota. 2004 (Certificate)

Workshop in Economics, National Council for Economic Education (USA). Kiev, Ukraine.
2004 (Certificate)

Grant Writing Workshop, Project Harmony, U.S. Department of State. Novgorod, Russia. 2004 (Certificate)

Democratic Challenges of Countries in Transition Workshop, Central European University, Curriculum Resource Center. Budapest, Hungary. 2002 (Certificate)

Web Design Course, Internet Access Training Program. Saint-Petersburg, Russia. 2002 (Certificate)

English Methodology Seminar, British Council. Saint-Petersburg, Russia. 2002 (Certificate)

Internship in Civics, Partners in Education Program, United States Department of State Office of Global Educational Programs, American Councils for International Education. Portland, Oregon. 2001 (Certificate)

Training of Economic Literature Writers, National Council for Economic Education (USA). Prague, Czech Republic. 2000 (Certificate)

Skills in Evaluation Workshop (Economics Test Development), National Council for Economic Education (USA). Indiana University, Bloomington, Indiana. 2000 (Certificate)

Computer Science and Business English Course, Chuvash State University. Cheboksary, Russia. 1997 (Certificate)

Training of Trainers in Economics, four series of workshops, National Council for Economic Education (USA). Latvia-Russia-Kyrgyzstan. 1996-1997 (Certificate)

Workshop in Economics, International Center for Economic and Business Education. Moscow, Russia. 1995 (Certificate)

PROFESSIONAL MEMBERSHIPS

Deleuze and Guattari Studies Association
 Society for Cinema and Media Studies
 European Network for Cinema and Media Studies
 Film-Philosophy Network
 The International Society for the Study of Narrative
 The Literature/Film Association
 Association for Women in Slavic Studies
 The American Association for the Advancement of Slavic Studies
 American Association of Teachers of Slavic and East European Languages
 Squeaky Wheel, Buffalo Media Resources

LANGUAGES

English (fluent); Russian (native); French (intermediate)