

SETH GRAHAM
CURRICULUM VITAE

School of Slavonic and East European Studies (SSEES)
University College London (UCL)
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EMPLOYMENT

Associate Professor, SSEES-UCL, 2013-present.
Lecturer (Assistant Professor), SSEES-UCL, 2006-2013.
Lecturer and Mellon Humanities Fellow, Stanford University, 2004-2006.
Lecturer, University of Washington, Seattle, 2003-2004.

EDUCATION

University of Pittsburgh, Ph.D., Slavic Languages & Literatures and Cultural Studies, 2003. Dissertation: "A Cultural Analysis of the Russo-Soviet *Anekdot*." Supervisor: Nancy Condee.
University of Texas at Austin, M.A., Slavic Languages & Literatures, 1994. Thesis: "What if They Gave an Apocalypse and Nobody Noticed: Symbolization and the End of the World in the Inter-Revolutionary Novels of Andrei Bely." Supervisor: Anthony Vanchu.
University of Texas at Austin, B.A., Plan II (Liberal Arts Honors Program), 1990.

PUBLICATIONS (peer-reviewed items are indicated with an asterisk)

Books

Resonant Dissonance: The Russian Joke in Cultural Context. Northwestern UP, 2009.*
Uncensored? Reinventing Humor and Satire in Post-Soviet Russia. Co-edited with Olga Mesropova. Columbus, OH: Slavica, 2008.*
Necrorealism: Contexts, History, Interpretations. Pittsburgh Russian Film Symposium, 2001. Edited.
<http://www.rusfilm.pitt.edu/booklets/Necro.pdf>

Articles and Chapters

"Soviet Film Comedy of the 1950s and 1960s: Innovation and Restoration." *Companion to Russian Cinema*. Ed. Birgit Beumers. Blackwell-Wiley, 2016.*
"Contemporary Tajik Cinema in Context: On Jamshed Usmonov." *Central Asian Cinemas: The Complete Companion*. I.B. Tauris, 2013.*
"Fade to black: remembering controversial director Alexei Balabanov." *Calvert Journal* 23 May 2013.
<http://calvertjournal.com/comment/show/991/alexei-balabanov-obituary-cargo-200>
"Models of Male Kinship in Perestroika Cinema." *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*. Ed. Helena Goscilo and Yana Hashamova. Indiana UP, 2010. 70-86.*
"The New American Other in Recent Russian Cinema." *Russia and its Other(s) on Film: Screening Intercultural Dialogue*. Ed. Stephen Hutchings. Palgrave Macmillan, 2008. 95-110.*
"Two Decades of Post-Soviet Cinema: Taking Stock of Our Stocktaking." *Kinokultura* 21 July 2008.
"Tsikl anekdotov o chukchakh: otkuda, odnako?" *Zhivaia starina* 4(56)2007: 33-35. Written and published in Russian.
"The Power of the Yurt: Cinema in Post-Soviet Central Asia." *Studia Filmoznawcze* 28 (2007): 125-37.*
"Contemporary Uzbek Cinema: The Case of Yusup Razykov." *Studies in Russian and Soviet Cinema* 4.2 (2010): 227-233.*

- “Varieties of Reflexivity in the *Anekdot.*” *Reflective Laughter: Aspects of Humour in Russian Culture*. Ed. Lesley Milne. London: Anthem Press, 2004. 167-79.*
- “The Wages of Syncretism: Folkloric New Russians and Post-Soviet Popular Culture.” *Russian Review* 62.1 (Jan. 2003): 37-53.*
- “Iavliaetsia li sovremennyi tsentral'noaziatskii ekran ‘postkolonial'nym?’” *Kinoforum* 3 (2002): 27-29. Written and published in Russian.*
- “Metaphorical Functions of the Silent-Film Body in Sergei Ovcharov’s *Barabaniada.*” *Studies in Slavic Cultures* 3 (2002): 73-83.
- “Early Necrocinema in Context.” With José Alaniz. *Necrorealism: Contexts, History, Interpretations.*
- “*Chernukha* and Russian Film.” *Studies in Slavic Cultures* 1 (2000): 9-27.
- “Pushkin—nashe chto? Fil'm Iurii Mamina ‘Bakenbardy’ i traditsiia kul'ta v russkoi kul'ture.” *Graduate Essays in Slavic Languages and Literatures* 11-12 (1999): 33-39. In Russian.
- “Imperator i nigilist: Onomasticheskoe i istoricheskoe proiskhozhdenie Petra Verkhovenskogo v romane F.M. Dostoevskogo ‘Besy’.” *Graduate Essays in Slavic Languages and Literatures* 10 (1997): 67-74. In Russian.
- “The Post-Soviet Postmodern and the Legibility of Cultural Gestures.” *Graduate Essays in Slavic Languages and Literatures* 9 (1996): 70-74.

Encyclopedia Entries

- Thirty entries (50—1000 words each) in *The Routledge Encyclopedia of Contemporary Russian Culture*. Ed. Tatiana Smorodinskaya, Karen Evans-Romaine and Helena Gosילו. London: Routledge, 2006.*
- “Mikhail Mikhailovich Zhvanetsky.” *Russian Writers Since 1980. Dictionary of Literary Biography* 285. Ed. Mark Lipovetsky and Marina Balina. Detroit: Gale, 2003. 357-64.*
- “I. Grekova.” “Valeriia Narbikova.” *The Harper-Collins Encyclopedia of Women Authors*. 1997.

Selected Book Reviews

- Drawing the Curtain: The Cold War in Cartoons*, ed. Sergei Khrushchev, Timothy S. Benson, Polly Jones, Igor Smirnov, and Laszlo Borhi (London: Fontanka Publications, 2012). *Slavonic and East European Review*. 2014.
- A Displaced Person: The Later Life and Extraordinary Adventures of Private Ivan Chonkin* by Vladimir Voinovich, tr. by Andrew Bromfield (Evanston, IL: Northwestern University Press, 2012). *Times Literary Supplement*
- ‘Pawns and Jokers’. Review article. *The Twelve Chairs* by Il’f and Petrov, tr. by Anne O. Fisher and *Charms of the Cynical Reason: The Trickster’s Transformations in Soviet and Post-Soviet Culture* by Mark Lipovetsky. *Times Literary Supplement* 14 Sep. 2012: 21.
- The Cinema of Russia and the Former Soviet Union*, ed. Birgit Beumers (London: Wallflower, 2007). *Russian Review* 67.2 (April 2008), 334-335.
- Stalin in Russian Satire, 1917–1991* by Karen L. Ryan (Madison: U of Wisconsin P, 2009). *Slavonic and East European Review*, Vol. 89, No. 4 (October 2011), pp. 721-723
- Russia’s Skinheads: Exploring and Rethinking Subcultural Lives* by Hilary Pilkington, Elena Omel’chenko, and Al’bina Garifzianova (London and NY: Routledge, 2010). *Canadian Slavonic Papers* 53.2-3-4 (June-Sept.-Dec. 2011), 620-22.
- Other Animals: Beyond the Human in Russian Culture and History*, ed. Jane Costlow and Amy Nelson (Pittsburgh: U of Pittsburgh P, 2010). *Russian Review* 71.2 (April 2012), 314-315.
- Hunter of Themes: The Interplay of Word and Thing in the Works of Sigizmund Kržžanovskij* (monograph) by Karen Link Rosenflanz (Peter Lang, New York, 2005). *Slavonic and East European Review*. 2007.
- Tiny Revolutions in Russia: Twentieth-Century Soviet And Russian History In Anecdotes* by Bruce Adams (London: Routledge Curzon, 2005). *Modern Language Review*. 2006.
- Hurramabad* (story collection) by Andrei Volos, trans. Arch Tait (Moscow: Glas, 2001). *Slavic and East European Journal* 47.2 (Summer 2003): 300-301.
- Voices from the Void: The Genres of Liudmila Petrushevskaiia* by Sally Dalton-Brown. *Choice*. 2002.
- Imaging Russia 2000: Film and Facts* (monograph) by Anna Lawton (Washington, DC: New Academia, 2004). *The Russian Review* 102.2 (2007): 616-17.
- Requiem for the Living* (novel) by Alan Cherchesov, trans. Subhi Shervell (Moscow: Glas, 2005). *Slavic and East European Journal* 2006.

Film Reviews

- Sella Turcica*, dir. Yusup Razykov, Russia, 2017. *Kinokultura* 59 (January 2018).
- Motherland*, dir. Petr Buslov, Russia, 2016. *Kinokultura* 53 (July 2016). <http://www.kinokultura.com/2016/53r-rodina.shtml>
- Tangerines*, dir. Zaza Urushadze, Georgia/Estonia, 2013. *Kinokultura* 49 (July 2015). <http://www.kinokultura.com/2015/49r-tangerines.shtml>
- Stalingrad*, dir. Fedor Bondarchuk, Russia, 2013. *Kinokultura* 44 (April 2014). <http://www.kinokultura.com/2014/44r-stalingrad.shtml>
- Rita's Last Fairy Tale*, dir. Renata Litvinova, Russia, 2012. *Kinokultura* 41 (July 2013). <http://www.kinokultura.com/2013/41r-posledniaiaskazka.shtml>
- Return to 'A'*, dir. Egor Mikhalkov-Konchalovskii, Kazakhstan, 2011. *Kinokultura* 36 (Apr. 2012). <http://www.kinokultura.com/2012/36r-vozvrashchenieA.shtml>
- The Priest*, dir. Vladimir Khotinenko, Russia, 2010. *Kinokultura* 30 (Oct. 2010). <http://www.kinokultura.com/2010/30r-pop-sg.shtml>
- Kelin*, dir. Ermek Tursunov, Kazakhstan, 2009. *Kinokultura* 26 (Oct. 2009). <http://www.kinokultura.com/2009/26r-kelin.shtml>
- Song from the Southern Seas*, dir. Marat Sarulu, Kyrgyzstan, 2008. *Kinokultura* 23 (Jan. 2009) <http://www.kinokultura.com/2009/23r-iuzhnykhmorei.shtml>
- The Yurt*, dir. Aiub Shakhobiddinov, Uzbekistan, 2007. *Kinokultura* 21 (July 2008). <http://www.kinokultura.com/2008/21r-yurta.shtml>
- Twelve*, dir. Nikita Mikhalkov, Russia, 2007. *Kinokultura* 19 (Jan. 2008). <http://www.kinokultura.com/2008/19r-twelve.shtml>
- Birds of Paradise*, dir. Gaziz Nasyrov and Talgat Asyrankulov, Kyrgyzstan, 2006. *Kinokultura* 18 (Oct. 2007). <http://www.kinokultura.com/2007/18r-raiptitsy.shtml>
- The Wanderer*, dir. Gulandom Mukhabbatova and Daler Rakhmatov, Tajikistan, 2005. *Kinokultura* 16 (Apr. 2007). <http://www.kinokultura.com/2007/16r-ovora.shtml>
- Junk*, dir. Denis Neimand, Russia, 2006. *KinoKultura* 14 (Oct. 2006). <http://www.kinokultura.com/2006/14r-zhest.shtml>
- Flight*, dir. Egor Konchalovskii, Russia, 2005. *KinoKultura* 9 (July 2005). <http://www.kinokultura.com/reviews/R7-05pobeg.html>
- The Goddess*, dir. Renata Litvinova, Russia, 2004. *KinoKultura* 8 (Apr. 2005). <http://www.kinokultura.com/reviews/R4-05boginia.html>
- Renaissance Island*, dir. Rustem Abdrashev, Kazakhstan, 2004. *KinoKultura* 6 (Oct. 2004). <http://www.kinokultura.com/reviews/R104ostrov.html>
- Bless the Woman*, dir. Stanislav Govorukhin, Russia, 2003. *KinoKultura* 4 (Apr. 2004). <http://www.kinokultura.com/reviews/R44blagozhen.html>

Selected Translations

- English subtitles for the feature film *Stalingrad*, dir. Fedor Bondarchuk. 2013.
- English subtitles for the Venice Film Festival print of the feature film *Twelve*, dir. Nikita Mikhalkov. 2007.
- English intertitles for the animated short *Khelom's Customs*, dir. Irina Litmanovich. 2006.
- "The Appearance of the Historical Anecdote in Russia" by A.E. Chekunova. *Anthropology & Archeology of Eurasia* 44.3 (Winter 2005-2006).
- "Comics in Education: Are They Useful? A Roundtable." *International Journal of Comic Art* 7.1 (Spring/Summer 2005): 75-94.
- "Fairy Tales for Grownups" [seven tales] by Evgenii Zamiatin. *Politicizing Magic: An Anthology of Russian and Soviet Fairy Tales*. Ed. Marina Balina, Helena Goscilo, and Mark Lipovetsky. Evanston: Northwestern UP, 2004.
- "Ludmila Evgen'evna Ulitskaia." "Galina Nikolaevna Shcherbakova." "Dmitry Aleksandrovich Prigov." "Timur Iur'evich Kibirov." Entries in *Russian Writers Since 1980. Dictionary of Literary Biography* 285. Ed. Mark Lipovetsky and Marina Balina. Detroit: Gale, 2003.
- English subtitles for the short film *Autumn Ball*, dir. Dmitrii Elashv. 2002.

- English subtitles for the feature film *Play for a Passenger*, dir. Vadim Abdrashitov. 2000.
Day Equals Night [novel] by Valeria Narbikova. Dana Point, CA: Ardis, 1999.
 “Darkness and Silence: The Art of Subtraction” by Aleksandr Genis. *Red Bread. Glas* 24 (2000).
 “Two Writers” by Igor Yarkevich. *Agni* 45 (Spring 1997).
 “A Brief History of Russian and Soviet Cinema” by Andrei Plakhov. Published in French as “Une brève histoire des cinémas russe et soviétique” (tr. Guillaume Villeneuve) in *Cinéma d’Europe du Nord: De Fritz Lang à Lars von Trier* (BFI/Arte Éditions, 1998).

Other

- “Say Three Words For This” (poem). *Analecta* 20 (1995).
 “Grace” (poem). *Sulphur River Literary Review* 11.1 (Spring 1995).

WORKS IN PROGRESS

- Russian Film Since 1986: Rehabilitating Genre* (monograph)
 Article on the chronotope of the camp/zone in Soviet and Russian cinema
 Article on the director/actress Renata Litvinova and the Russian star system

COURSES TAUGHT

Undergraduate

- Russian Literature from the Death of Stalin to the Present: Experiment and Emigration (UCL)
 Russian Short Fiction: From Romanticism to Post-Modernism (UCL)
 Russian Cinema: Innovation and Experiment (UCL)
 Representations of Russia (UCL)
 Transylvania and Beyond: Vampires, Society and Culture (UCL, co-taught)
 The Age of War & Revolution: Russian Literature and Culture, 1900-1950s (Stanford) [link to syllabus: http://www.aatseel.org/war_and_revolution]
 Russian Film Comedy (Stanford) [link to syllabus: http://www.aatseel.org/russian_film_comedy]
 Russian Fairy Tales (Pittsburgh)
 Beginning Russian (UCL, Pittsburgh, Washington, Texas)
 Intermediate Russian (UCL, Washington, Texas)
 Russian to English Translation (Texas, UCL)

Graduate

- Ire, Irony, Ideology: Humour and Satire in Russian Culture (UCL)
 Gender and Sexuality in Modern Russian Culture (UCL)
 Literary and Cultural Theory (UCL, co-taught)
 Contemporary Cultural Studies: Between Post-Communism and Post-Modernism (UCL, co-taught)
 The 19th-Century Russian Novel (UCL, co-taught)
 Gender in Post-War Russian Culture (Stanford)
 MA Advanced Russian: Translation (UCL)

CONFERENCE PAPERS

- “Postcoloniality and Regionality in Central Asian Cinema Since 1991.” Association of Slavic, East European, and Eurasian Studies (ASEEES) National Convention. Boston. December 2018.
 “Auteur Fatale? On Renata Litvinova.” New Directions in Russian and Soviet Cinema. Conference to honor Professor Julian Graffy. Cambridge University, UK, Sep. 2014.
 “*Starost’ i radost’*: The Geriatric Protagonist in Post-Soviet Cinema.” British Association for Slavonic and East European Studies (BASEES) Conference. Cambridge. April 2007.
 “The Power of the Yurt: Cinema, Metaphor, and Orientalism.” American Association for the Advancement of Slavic Studies (AAASS) National Convention. Salt Lake City, UT. Nov. 2005.
 “Second Cinema? The Legacies of Soviet Film in Central Asia Since 1991.” Modes of Contemporary Central Asian Culture. Conference. UC Berkeley. Sep. 24, 2005.
 “Is the Central-Asian Screen Postcolonial?” AATSEEL Annual Meeting. San Diego. Dec. 2003.

- “Reflexive Ethnic Satire in the Russo-Soviet *Anekdot*.” Through the Looking-Glass of Russian Culture: Self-Reflection in Russian Literature, History, Arts and Media. International Conference. University of Oxford, UK. Feb. 7, 2003.
- “Kinostan, ili Iavliaetsia li tsentral'no-aziatskii ekran postkolonial'nym?” In Russian. Global Amnesia: The Politics of Space. International Symposium on Central Asian Cinema. Cinema Research Institute. Moscow. May 22, 2002.
- “Contextualizing Zhvanetskii.” AATSEEL Annual Meeting. New Orleans, LA. Dec. 29, 2001.
- “The Chukchi in Russo-Soviet Popular Culture and Mass Media.” Graduate Student Colloquium. Ohio State University. Columbus, OH. May 25, 2001.
- “A Brief American Intervention Regarding the film *Barber of Siberia*.” Pittsburgh Russian Film Symposium. University of Pittsburgh. Apr. 30, 2001.
- “Varieties of Reflexivity in the *Anekdot*.” Two Centuries of Russian Humour and Satire. International Conference. University of Nottingham. UK. July 2000.
- “Russian Cinematic *Chernukha* and the Aesthetics of Post-Socialist Realism.” AATSEEL Annual Meeting. Chicago, IL. Dec. 28, 1999.
- “Anekdoticheskoe samosoznanie v kul'ture ‘zastoiia.’” In Russian. Conference on the Russian anekdot. Russian State Humanities University. Moscow. Mar. 20, 1999.
- “The Emperor and the Nihilist: The Historical and Onomastic Background of Petr Verkhovenskii from Dostoevskii’s *Besy*.” In Russian. AATSEEL Annual Meeting. Toronto. Dec. 30, 1997.
- “Chapai shagaet po planete: From Stalinist Film Fakelore to Post-Stalinist Jokelore.” AAASS Mid-Atlantic Convention. Albany, NY. Mar. 22, 1997.
- “The Post-Soviet Postmodernist ‘Attack’ on Literature: Valeriia Narbikova.” The Case for Literature in 1996. One-day Conference. University of Pittsburgh. Apr. 1996.
- “The Suffering of Innocence: Child-rearing According to Ivan Karamazov and Liudmila Petrushevskiaia.” AATSEEL Annual Meeting. San Diego, CA. Dec. 28, 1994.

OTHER CONFERENCE PARTICIPATION

- Discussant. Panel: “Performing History on Socialist and Post-Socialist TV Screens.” Association of Slavic, East European, and Eurasian Studies (ASEEES) National Convention. Boston. December 2018.
- Discussant. Panel: “Comics (Sequential Art) in Russia.” AAASS National Convention. Salt Lake City, UT. Nov. 2005.
- Discussant. *Russian*, dir. Aleksandr Vvedinskii. Russian Film Symposium. Pittsburgh. May 2005.
- Organizer and Discussant. Panel: “Irony and Ideology.” AAASS National Convention. Boston. Dec. 2004.
- Participant. Roundtable: “Central Asian Cinema: Flip-flops and Flux.” AAASS National Convention. Boston. Dec. 2004.
- Chair. Panel: “Changing Contents and Contexts for Language Instruction.” AATSEEL Annual Meeting. San Diego, CA. Dec. 29, 2003.
- Chair. Panel: “Screening St. Petersburg.” AAASS National Convention. Toronto. Nov. 23, 2003.
- Chair. Panel: “Memory and History.” Cultural Studies Association Inaugural Annual Conference. Pittsburgh, PA. June 2003.
- Participant. Roundtable: “Imperial Fatigue: Post-Soviet Cinema.” Pittsburgh Russian Film Symposium. University of Pittsburgh. May 4, 2002.
- Participant. Roundtable: “Soviet Cult Films of the 1970s: Theme Parks.” AAASS National Convention. Denver, CO. Nov. 2000.
- Participant. Roundtable: “Identity Politics in Post-Soviet Russia: Cultural Case Studies.” AAASS National Convention. Denver, CO. Nov. 2000.
- Discussant. Panel: “Film and Fetish.” AAASS National Convention. St. Louis. Nov. 19, 1999.
- Discussant. Panel: “Postmodern Writing, Post-Soviet Spaces.” AAASS National Convention. Boston. Nov. 14, 1996.

INVITED TALKS

- “Laughter in a Post-Ironic Turn: Sincerity and Humour in Contemporary Expressions of Irony.” Panel Discussion. UCL Institute of Advanced Studies. 14 Nov. 2018.
- “A Genre is Born? Post-Soviet Russian Film Comedy.” Stanford University. Feb. 19, 2014.
- “Aleksei Balabanov.” Oxford University. Jan. 2014.
- “The Films of Andrei Konchalovsky.” Also moderated audience Q&A with the filmmaker. Filmhouse Cinema. Edinburgh, Scotland. Nov. 2012.
- Keynote address. “On the Practice of Joke Analysis from Plato to Putin via Bergson While Completely Ignoring Freud.” Colloquium on Humour and History. Institute for Historical Research, London. 2012.
- “The Irony Curtain.” Nottingham Contemporary. Oct. 2010.
- “Uncensored? Post-Soviet Satire and Humour”, University of Durham, Feb. 2008
- “Russian and Soviet Humour”, University of Leeds, Jan. 2007
- “The New American Other in Recent Russian Cinema”, St. Antony’s College, Oxford, Feb. 2007
- “New Selves and Old Others in Post-Soviet Russian Cinema”, Glasgow University, Mar. 2007
- Introduction to the film *The Goddess*, London Russian Film Festival, Sep. 2007
- “Everyday Satirical Performance in Soviet Russia.” Stanford University Center for Russian, Eurasian, and East European Studies. May 16, 2006.
- “Resonant Dissonance: The Russian Joke in Cultural Context.” Stanford University Department of Slavic Languages and Literatures. Nov. 3, 2004.
- Introduction to the Russian films *The Debut*, *The Last Train*, and *Roads to Koktebel’* and the Kazakh film *Little Men*. Seattle International Film Festival. June 2004.
- Introduction and post-screening discussion of the Kyrgyz film *Beshkempir*. Edmonds Community College, Lynnwood, WA. Feb. 17, 2004.
- “Post-Soviet Laughter Across Genres.” University of Washington, Seattle. Jan. 27, 2003.
- “Troping the Motherland in Recent Russian Cinema.” Oberlin College. Jan. 21, 2003.
- “Soviet and Russian Rock-n-Roll.” University of Pittsburgh Summer Russian Language Institute. 2002.
- Introduction to the Russian films *Trofim* and *Summer People*. Carnegie Museum of Art. May 2000.
- Introduction to the Russian film *Brother*. Pittsburgh Russian Film Symposium. May 2000.
- “Pathological Metaphors in Russian Culture.” University of Pittsburgh Center for Russian and East European Studies (REES) Graduate Student Association meeting. May 10, 1996.
- Introduction to the Russian film *Burnt by the Sun*. Film festival “The Stalinist Experience Portrayed in Contemporary Film.” University of Pittsburgh. Mar. 1996.
- “Current Russian Socio-Literary Trends.” Sociology 321 (Post-Soviet Society) class (Prof. Cynthia Buckley). University of Texas at Austin. Mar., 1994.

PH.D. AND M.A. SUPERVISION AND EXAMINATION

- Ph.D. Dissertation Co-Supervisor (with Maria Rubins), Yuliya Suleyeva, “Cultural Censorship in Post-Soviet Russia: State Discourse and Free Expression.” UCL. 2015-present.
- Ph.D. Dissertation Supervisor, Maddalena Grattarola, “Mediating postmodernism: Russian and American contemporary literature at the speed of light.” UCL. 2010-present.
- Ph.D. Dissertation Supervisor, Mark Griffiths, “Gods, Wandersmanner and the City: Post-Soviet literary portrayals of Moscow and the narratives of Moscow’s cityscape since 1991.” UCL. Defended Jan. 2014.
- Ph.D. Dissertation Co-supervisor (with Susan Morrissey), Anna Toropova, “Educating the Emotions: Affect, Genre Film, and Ideology under Stalin.” UCL, 2007-11. Defended Sep. 2011.
- Ph.D. Dissertation Co-supervisor, Elena Kravchenko (with Maria Rubins), “Sasha Sokolov” UCL. Defended 2008.
- Ph.D. Dissertation Committee Member, Marina Madorskaya, “A. P. Chekhov’s Legacy in Soviet Film Culture: The Narrative Tactic of Open Dissent (1934-1970),” U. of Michigan, 2006. Defended April 2006.
- M.A. Thesis Committee Member, Emily Schuckman, “Human Trafficking and the Potential for Grassroots Activism : The Russian Far East and Asia,” University of Washington, 2004.

- Ph.D. External Examiner, Florian Weinhold, "Self/Other Representations in Aleksei Balabanov's '*Zeitgeist Movies*': Film Genre, Genre Film and Intertextuality." University of Manchester. Defended 2012.
- Ph.D. External Examiner, Nicolas Dreyer, "Post-Soviet 'Neo-Modernism': An Approach to 'Postmodernism' and Humour in the Post-Soviet Russian Fiction of Vladimir Sorokin, Vladimir Turchkov and Aleksandr Khurgin." University of St Andrews. Defended 2011.
- Ph.D. Internal Examiner, Jekaterina Shulga, "History, memory, testimony: the representation of trauma in Iuri Dombrovskii's and Vasilii Grossman's writing." UCL. Defended 2013.
- Ph.D. Internal Examiner, Daniel Levitsky, "Soviet history in Thaw Cinema: The making of new myths and truths." UCL. Defended 2012.
- Ph.D. Internal Examiner, J.J. Gurga, "Echoes of the past: Ukrainian poetic cinema and the experiential ethnographic mode." UCL. Defended 2012.
- Ph.D. Internal Examiner, Vladimir Smith Mesa, "Kinocuban: The Significance of Soviet and East European Cinemas for the Cuban Moving Image." UCL. Defended 2011.
- Ph.D. Internal Examiner, Eugenie Markesinis, "Andrei Siniavskii: A Hero of his Time?" UCL. Defended 2010.

ADMINISTRATIVE AND OTHER PROFESSIONAL SERVICE

- Programme Coordinator (equivalent to Department Chair), Russian & East European Languages and Culture, SSEES, UCL, Sep. 2014-present
- Convenor, Centre for Russian Studies, SSEES, UCL, 2011-2013.
- Executive Committee Member and Literature-Culture Stream Co-organiser. British Association for Slavonic and East European Studies (BASEES), 2010-11
- UK Social Sciences Research Council (SSRC). BASEES Representative, 2010-11
- Russian Study Abroad Tutor, SSEES, UCL, 2006-2010
- Russian Schools Liaison, SSEES, UCL, 2006-2009
- Consultant on contemporary Russian culture. United States Department of State, 2009
- Co-editor, *Kinokultura* [www.kinokultura.com], 2009-present
- Trustee, Russian Language Undergraduate Studies (registered UK charitable organization), 2006-present
- Co-editor, *Studies in Slavic Cultures*, 2001-2003 [<http://www.pitt.edu/~slavic/sisc/>]
- Peer reviewer, *Slavic Review*, 2009-present
- Peer reviewer, *Studies in Russian and Soviet Cinema*, 2010-present
- Peer reviewer, *Canadian Slavonic Papers*
- Peer reviewer, *Russian Review*
- Peer reviewer, AATSEEL National Convention, 2008-present
- Coordinator of First- and Second-Year Russian, University of Washington, Seattle, 2003-2004
- Resident Advisor, Pittsburgh/Texas Russian Summer Language Institute Moscow Program, 2002
- Coordinator, Russian film series and Russian singing classes, University of Pittsburgh Summer Russian Language Institute, 2001-2002
- Panel Judge, Undergraduate Research Symposium, University of Pittsburgh Center for International Studies, 2002
- Curator for a retrospective of the films of Sergei Makovetskii. Carnegie Museum of Art, Pittsburgh, 2000
- Selection Committee Member, IREX Young Leadership Fellows Program, Moscow, 1999
- Director, U. of Pittsburgh Russian and East European Summer Language Institute, 1997-98
- Resident Advisor, U. of Texas/Moscow Linguistic University Exchange, Moscow, 1992-93

AWARDS AND FELLOWSHIPS

- Andrew W. Mellon Post-Doctoral Humanities Fellowship, Stanford University, 2004-2006
- Nominee, James D. Clowes Award for Advancing Learning Communities, University of Washington, 2004
- University of Pittsburgh Cultural Studies Fellowship, 2000-2001
- Andrew W. Mellon Pre-Doctoral Fellowship, University of Pittsburgh, 1997-98 and 1999-2000
- Fulbright-Hays Doctoral Dissertation Research Abroad Grant, Moscow, 1998-99
- IREX Individual Advanced Research Opportunities Grant, Moscow, 1998-99

Foreign Language Area Studies (FLAS) Fellowship, Center for Russian and East European Studies,
University of Pittsburgh, 1994-97

LANGUAGES

English (native), Russian (near-native), Spanish (advanced)

PERSONAL INFORMATION

Born 14 September 1968, Troy, NY, USA. US citizen. Married, with two small, naughty children.