

# Ana Hedberg Olenina

Durham Language and Literature Building Rm. 414, School of International Letters and Cultures  
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## Education

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

Secondary Field in Visual and Environmental Studies.

Harvard University, A.M. 2010, Comparative Literature.

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

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

New York University, 2002-2003. Visiting student.

## Academic Positions

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2017- Assistant Professor of Comparative Literature and Media Studies, School of International Letters and Cultures, Arizona State University

2015-2016 Faculty Affiliate, Center for Cinema, Media & Popular Culture, Arizona State University

2012-2015 Assistant Professor of Film Studies, University of North Carolina Wilmington

## Publications

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### Editorial

Hedberg Olenina, Ana, 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). DOI:<http://dx.doi.org/10.17892/app.2017.0005.100>

### Peer-reviewed Articles and Book Chapters

1. "The Junctures of Children's Psychology and Soviet Film Avant-garde: Representations, Influences, Applications," *The Brill Companion to Soviet Children's Literature and Film*, ed. Olga Voronina, Leiden: Brill Press – *accepted*.
2. "Poetry as Movement: Sofia Vysheslavtseva's Verse Theory Between Formalism and the Revolutionary Stage" ["Poeziia kak dvizhenie: teoriia stikha S. Vysheslavtsevoi mezhd formalizmom i revoliutsionnoi estradoi"], *Oral Performance of Literature, 1923-1929* [*Zvuchashshaia Khudozhestvennaia Rech', 1923-1929*], ed. Witalij Schmidt and Valerii Zolotukhin, Moscow: Tri Kvadrata – *accepted*.
3. "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.
4. "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 – gos – dvizhenie – zhest* [*The Living Word: Logos – Voice – Movement – Gesture*], ed. Vladimir Feshchenko, Moscow: Novoe Literaturnoe Obozrenie, 2015, 456-480.

5. "The Doubly Wired Spectator: Psychophysiological Research on Cinematic Pleasure in the 1920s." *Film History: An International Journal*, 27.1 (2015): 29-57.
6. "Engineering Performance: Lev Kuleshov, Soviet Reflexology, and Labor Efficiency Studies," *Discourse: Journal for Theoretical Studies in Media and Culture*, 35.3 (2013): 297-336.
7. "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.
8. "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.

### Essays in Edited Reference Collections

1. "Vladimir Bekhterev," *Reading with Eisenstein*, ed. Luka Arsenjuk and Ada Ackerman, Montreal: Caboose Press – *accepted*.
2. "Ivan Pavlov," *Reading with Eisenstein*, ed. Luka Arsenjuk and Ada Ackerman, Montreal: Caboose Press – *accepted*.
3. "Aleksandr Potebnia," *Reading with Eisenstein*, ed. Luka Arsenjuk and Ada Ackerman, Montreal: Caboose Press – *accepted*.
4. "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://wfpp.cdrs.columbia.edu/pioneer/aleksandra-khokhlova-2/>

### Curatorial Projects

1. "Foreword. The Sculptor of Inner Forms: the Poet Dmitrii Ol'shanskii" ["Predislovie. Vaiatel' vnutrennikh form: poet Dmitrii Ol'shanskii"]. Dmitrii Ol'shanskii. *Ob'ekt-poezii*. Moscow: Russkii Gulliver – *accepted*.
2. *Early Landmarks of Soviet Cinema* (4 DVD box-set). Brochure essay "Montage Uprising" on Soviet avant-garde filmmakers Kuleshov, Eisenstein, Barnet, Vertov, Shub, Turin, and Kalatozov. (In collaboration with Maksim Pozdorovkin). Los Angeles: Flicker Alley, 2011.  
The National Society of Film Critics' 2011 Award in the nomination "Film Heritage."
3. *Miss Mend*. Brochure essay "Miss Mend and Soviet Americanism" and a 22 min. documentary featurette "Miss Mend: A Whirlwind Vision of an Imagined America." (In collaboration with Maksim Pozdorovkin). Los Angeles: Flicker Alley, 2009.

Reviewed by *The New York Times*.

### Op-ed

"A Case for Neurohumanities," *In the Moment*, an online blog of the journal *Critical Inquiry*, September 2017 <https://critinq.wordpress.com/2017/09/>

### Interview

1. Interview with Ekaterina Khokhlova, granddaughter and curator of Lev Kuleshov. *ARTMargins: Central and Eastern European Visual Culture*. 2008.  
<<http://www.artmargins.com/index.php/archive/90-lev-kuleshov>>  
Reprinted in French and Russian translation by *Kinoglaz: Soviet and Russian Cinema*  
<[www.kinoglaz.fr/ekaterina\\_khokhlova\\_2008.php](http://www.kinoglaz.fr/ekaterina_khokhlova_2008.php)>

**Book Reviews**

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

**Invited Lectures and Presentations**

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**International**

1. "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.
2. "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, June 2015.

**National**

1. "Nostalgia for Postmodernism in Sergei Loban's *Chapiteau-Show*." The 15th Annual Russian Film Symposium, University of Pittsburgh, May 2013.
2. "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.
3. "Mechanics of the Human Brain: Intersections of Reflexology and Cinema in 1920's Russia." Prof. Alison Winter's course "Sciences of the Mind and the Moving Image," University of Chicago, April 2012.

**Local**

1. "Cinema and Revolution: Creating a new Worldview Onscreen," The Melikian Center for Russian, Eurasian, and Eastern European Studies, Arizona State University, event series "Dramatizing the 1917 Revolutions," April 2017.
2. "The Russian Sherlock Holmes," ASU Center for Film, Media and Popular Culture and the Herberger Theater Center, Phoenix, "Sherlock Holmes Film Festival," March 2017.
3. "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.
4. "Mediating the Liberated Body: Representations of Modern Dance in Soviet Avant-garde Cinema." The Melikian Center for Russian, Eurasian, and Eastern European Studies, Arizona State University, October 2015.
5. "Machinations of Affect: Lev Kuleshov's Physiological Psychology of Acting." Harvard Slavic Department Colloquium, October 2010.
6. "Shin Sang-Ok and his film *Mother and Guest*." The Korea Institute Film Series *Korean Cinémathèque: Peninsular Genderscapes on Film*, Harvard, March 2010.
7. "Orientalism and the Russian Folk in Bestuzhev-Marlinskii's *Roman and Olga*." Nineteenth-century Interdisciplinary Research Workshop, Harvard, November 2005.

## Conference Presentations

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1. "How is Pathos Made? Eisenstein's Theory of Kinesthetic Empathy in Light of Physiological Psychology, Reflexology, and Neuroaesthetics," *Eisenstein for the 21st Century Symposium*, Monash University, Prato Centre, Italy, June 2018 - *accepted*
2. "From Movement to Consciousness: Tectonics, Reflexology, and Biomechanics in Soviet Avant-garde Film Theory," Society for Cinema and Media Studies conference, Toronto, March 2018.
3. "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.
4. "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.
5. "Revisiting Eisenstein's Theory of Gesture." Roundtable "After Method: Eisenstein Now." The Association for Slavic, East European, and Eurasian Studies, Washington, DC, November 2016.
6. "Industrial Catharsis: Sergei Eisenstein on Kinesthetic Empathy and Cinematic Technologies of Affect," European Network for Cinema and Media Studies, Potsdam, Germany, July 2016.
7. "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.
8. "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.
9. "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.
10. "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.
11. "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.
12. "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.
13. "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.
14. "Poetics and Politics of Cataloging: Vertov, Whitman, and the Making of the National Space" (paper), "Images of Order: Catalogs, Maps, Archives" (panel); American Comparative Literature Association, Cambridge, MA, March 2009.
15. "Optical Distortions in Eisenstein's *Strike*: A Metaphor for New Vision." Film and History League 4th Biennial Conference, Dallas, TX, November 2006.

## Academic Awards, Grants, and Fellowships

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- 2017 Arizona State University, Melikian Center Research Grant
- 2016 American Council of Learned Societies Fellowship
- 2016 Arizona State University, Melikian Center Research Grant
- 2016 Arizona State University, Institute of Humanities Research Cluster Grant

- 2013 University of North Carolina Wilmington, Charles L. Cahill Research Award
- 2013 University of North Carolina Wilmington, Summer Research Grant
- 2012 Princeton Society of Fellows in the Liberal Arts Postdoctoral Fellowship (Finalist)
- 2012 University of Chicago Society of Fellows Harper-Schmidt Fellowship (Finalist)
- 2011 Mellon/American Council of Learned Societies Dissertation Fellowship
- 2010 Harvard Graduate School of Arts and Sciences Merit Dissertation Fellowship
- 2009 Harvard Davis Center O'Neill Research Grant
- 2008 Harvard GSAS 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
- 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

## Teaching

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### **Assistant Professor at Arizona State University, School of International Letters and Cultures**

- Post-Soviet Cinema: Art, Dissent, and Social Justice
- Russian Short Story
- Introduction to Literary Theory and Cultural Studies
- Approaches to International Cinema
- Theorizing Film Acting
- Introduction to Russian and Soviet Film
- Honors Thesis supervision

### **Assistant Professor at University of North Carolina Wilmington, Department of Film Studies**

- Russian and Soviet Cinema
- Soviet Film Avant-garde
- Theorizing Film Acting
- Introduction to Film Art
- Early Cinema: An International History
- Honors Thesis supervision

## Teaching Awards

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- 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, 2009

## Committee Work, Arizona State University

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Spring 2017-present      Development Committee, Certificate in International Cinema (School of International Letters and Cultures, Arizona State University)

Spring 2017-present      Development Committee, SLC 202 “Introduction to Literary Theory and Cultural Studies,” core course for all foreign language majors (School of International Letters and Cultures, Arizona State University)

Fall 2017-present      Russian Studies Committee (School of International Letters and Cultures, Arizona State University)

Fall 2017-present      Search Committee, Associate Professor in Modern Japanese Literature and Visual Culture (School of International Letters and Cultures, Arizona State University)

## Professional Experience and Academic Service

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Ad-hoc peer-reviewer. *Slavic Review*. 2016 -

Organizer. Interdisciplinary Research Cluster “Embodied Cognition in Performance.” The Institute of Humanities Research, Arizona State University, 2016-2017.

Organizer, faculty advisor, and fund-raiser. Film Series “Women in Post Soviet Cinema,” incl. screening of *Women of Maidan* with a Q&A by filmmaker Olha Onyshko. The Melikian Center for Russian, Eurasian, and Eastern European Studies, Arizona State University, November 2017.

Organizer, faculty advisor, and fund-raiser. Screening of *Clinica de Migrantes* with a Q&A by filmmaker Maksim Pozdorovkin. The Human Rights Film Festival at Arizona State University, April 2017.

Organizer and fund-raiser. Screenings of *Pussy Riot: A Punk Prayer* (Sundance Jury Award, 2013) and *The Notorious Mr. Bout* with a Q&A by filmmaker Maksim Pozdorovkin. University of North Carolina Wilmington, March 2014.

Coordinator. Harvard University Graduate Film Studies Workshop, Spring 2009- Fall 2010  
Organized meetings with award-winning filmmakers and scholars, including Tom Gunning, Lisa Cartwright, Janet Bergstrom, and Abdellatif Kechiche.

Assistant Editor, 2009

Film and Video Rubric of the online journal *ARTMargins: Central and Eastern European Visual Culture* ([www.artmargins.com](http://www.artmargins.com)). Peer-reviewed and edited articles, researched images and copyrights.

## Translations, Russian to English

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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*.
- *Landmarks of Early Soviet Film*, 2011: Intertitles for Boris Barnet’s *House on Trubnaya*, Dziga Vertov’s *Stride, Soviet!*, Sergei Eisenstein’s *Old and New*.

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*, 2008.

## Languages

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