

TATIANA EFREMOVA

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EDUCATION

- 2022 Ph.D. Comparative Literature, New York University
Dissertation: “Beyond Nostalgia: Remediating the Soviet Body in Russian Culture under Putin”
Dissertation Director: Eliot Borenstein
- 2018 M.Phil. Comparative Literature, Minor Field in Film, New York University
- 2016 M.A. Comparative Literature, University of Illinois at Urbana-Champaign
- 2008 B.A. English and Literature with highest honors, Samara State University

ADDITIONAL PROFESSIONAL TRAINING

- 2012 Fulbright Graduate Student Program, University of Massachusetts Boston
M.A. in American Studies
- 2012 Summer school in Graduate Research Methods in the Humanities, Harvard University
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FELLOWSHIPS, GRANTS, AND HONORS

- 2020 Global Research Initiative Fellowship, NYU London
- 2019 Global Research Initiative Fellowship, NYU Paris
- 2019 Jordan Center Fieldwork and Language Training Fellowship
- 2018 Language and Research Acquisition Grant, NYU
- 2017 Graduate School of Arts and Science Dean's Student Travel Grant, NYU
- 2016 Henry Mitchell MacCracken Fellowship, NYU
- 2015 Teachers Ranked as Excellent, University of Illinois (UIUC)
- 2015 Graduate College Travel Award, University of Illinois (UIUC)
- 2011 Fulbright Graduate Student Program Scholarship

PUBLICATIONS

Peer-Reviewed Articles

“It was totally worth it’: Patriotic Consumption in the Queue to Serov’s Exhibit,” *Digital Icons: Studies in Russian, Eurasian and Central European New Media*, [No. 16 \(2016\): 31-50.](#)

Film Reviews

[The Relatives](#), dir. Iliia Aksenov (Rodnye, 2021), *KinoKultura* 72, April 2021.

[The Chicks](#), dir. Eduard Oganessian (Chiki, 2020), *KinoKultura* 70, October 2020.

[The Humorist](#), dir. Mikhail Idov (*Iumorist*, 2019), *KinoKultura* 65, July 2019.

[The Garden Ring](#), dir. Aleksei Smirnov (*Sadovoe kol'tso*, TV 2017), *KinoKultura* 62, October 2018.

[Blockade](#), dir. Sergei Loznitsa (*Blokada*, 2006), Russian Film Dossier. *Senses of Cinema* 85, December 2017.

Articles in Media

[What Do We Learn from the Debate Around the Text on Museum Zoya](#), *The Village*, 17 Nov 2020. Web. (in Russian)

[Why Has Moscow Fallen in Love with Queues](#), *The Village*, 21 Dec 2017. Web. (in Russian)

[Sex with Stalin: Why Do the Russians Desire the Dictator?](#) *The Village*, 5 June 2019. Web.

TEACHING AND RESEARCH AREAS

Russian literature and visual culture (20C-21C), Soviet and post-Soviet film, cultural memory and nostalgia, new nationalisms, gender theory, feminist theory, spectatorship, psychoanalysis and its reception in the Soviet Union, television studies, fashion studies, post-Soviet media, digital humanities.

TEACHING EXPERIENCE

New York University

COLIT 141 “[Beyond The Wave: Feminism from de Beauvoir to Pussy Riot](#)” Summer 2022
Principal Instructor (designed the syllabus, created course website; in person)

COLIT 302 “[Layered Looks: Fashion and Cultural Memory](#)” Summer 2020
Principal Instructor (designed the syllabus, created course website; on-line)

CORE 510 “Cultures and Context: Russia Between East and West” Fall 2019

Teaching Assistant, History and Core Curriculum

RUSSN 1 Elementary Russian

FA18,19,21

RUSSN 2 Elementary Russian

SP18, 22

Principal Instructor, Russian and Slavic Studies

University of Illinois at Urbana-Champaign

CWL 241: “Masterpieces of Western Literature” (pre-1700)

Fall 2016

CWL 242: “Masterpieces of Western Literature” (post-1700)

Spring 2017

Teaching Assistant, Program in Comparative Literature

University of Massachusetts at Boston

AMST 100 “American Dreams and Realities”

Fall 2011

AMST 211 “American Identities”

Spring 2012

Teaching Assistant, American Studies

CONFERENCES AND TALKS

Invited Presentations

“Bodies and Borders: National Security Melodrama on the (Post)-soviet Screen,” Research Seminar “Critical Theory and Research Methodology,” Russian and Comparative Literature, Higher School of Economics, Moscow, March 2021.

Panelist: “[New Russian TV](#),” The Harriman Institute and the Russian Film Club, Columbia University, November 2020.

Graduate Student Jury: [Super-NOS](#) (Novaia Slovesnost’) Literary Prize Debate, Columbia University, February 2020.

Discussant: screening of *The Humorist* (2019) and discussion with dir. Michael Idov, Columbia University, November 2019.

Conference Panel Organizer

“ ‘In Mind-Blowing Pants and High-Heeled Louboutins’: Neoliberalism, Soviet Legacy, and the West in Sergei Shnurov’s Music Project *Leningrad*,” Association for Slavic, Eurasian, and East European Studies (ASEEES) National Convention, New Orleans, November 2021.

“Nostalgia, Nationhood, and *Vogue*: The Aesthetics of the 1990s in Post-Soviet Russia,” ASEEES San Francisco, November 2019.

“Crossing Borders: Transit and Conquest of Space in Soviet and Post-Soviet Cinema,” ASEEEES Chicago, November 2018.

“Late-Soviet/Post-Soviet Everyday Life: Practices and Representations,” ASEEEES Washington DC, November 2016.

“Show Must Lead On: Religion, Politics and State Security on Russian Television,” American Association of Teachers of Slavic and East European Languages (AATSEEL) National Convention, Austin, January 2016.

Conference Presentations

“Convertible Stunts: Recycling Western Cinema Aesthetics in Music Videos by *Leningrad*,” ASEEEES, New Orleans, November 2021.

“Performing the Post-Soviet Dress Code: Materiality and the Body in Gosha Rubchinsky’s Work,” AATSEEL, San Diego, February 2020.

“Fashioning the Layered Look: Nostalgia and the Post-Soviet Body in Gosha Rubchinsky’s Clothing Collections,” ASEEEES, San Francisco, November 2019.

“‘I Know No Such Land’: The Conquest of Space and Border Security on the Soviet Screen,” ASEEEES Boston, December 2018.

“Moving Pictures and Moving Bodies: Dziga Vertov’s *Kino-Eye* and the Soviet Study of Motion,” Society for Cinema and Media Studies (SCMS) National Convention, Toronto, March 2018.

“Indestructible Objects: The Afterlife of the Soviet Female Subject in the Post-Soviet Fantasies of Nation-Building,” AATSEEL Washington DC, February 2018.

“Rituals of ‘Nationalist’ Realism: Borders, Family Values, and Sex in Russian National Security Melodrama of 2000-2016,” ASEEEES Chicago, November 2017.

“Memory and Haptic Visuality in Marlen Khutsiev’s *I am Twenty* (1965) and Larisa Shepitko’s *Wings* (1966),” AATSEEL, San Francisco, February 2017.

“The Spirit of Russian Roulette: The Irrationality of Money and Capitalism in Post-Soviet Russia,” ASEEEES, Washington DC., November 2016.

“‘The Way They Do It in Cinema’: The Imagery of the Train in Vertov’s Documentary Aesthetics,” Midwest Slavic Conference (Ohio State University, Columbus, OH), April 2016.

“Which Border? Soviet Nostalgia, Border Security and Prestige of the Russian Army in the TV-series *Border* (2000),” AATSEEL Austin, January 2016.

“Sebastian Knight’s ‘Ghostly Battlefield’: Knighthood and Masculinity in Vladimir Nabokov’s *The Real Life of Sebastian Knight*,” X International Summer School in Russian Literature, St. Petersburg/Tsvetlodubovo, June 2013.

“A Picture Paints a Thousand Words: American Art as a Gateway to Language Study and Critical Thinking,” Fulbright Program Symposium in Russia: 40th Anniversary of Successful Academic Exchanges, April 2013.

SERVICE

2020 Research Assistant, Lilya Kaganovsky, *The Voice of Technology*
2019 The NYU Slavic Film Series (organizer, curator, screener)
2019-21 Graduate Cohort Representative
2019 Research Assistant, Anne Lounsbery, translation, *Thin Culture, High Art*
2018 Research Assistant, Cristina Vatulescu, “Foucault in Poland”
2016 Research Assistant, Lilya Kaganovsky, translation, *The Voice of Technology*

LANGUAGES

Russian (Native), English (Near-native), French (Advanced), Polish (Elementary)

DIGITAL MEDIA SKILLS

DH platforms: Scalar, Gephi; web publishing: WordPress, Google sites, Prezi; Final Cut Pro

REFERENCES

Eliot Borenstein eb7@nyu.edu

Cristina Vatulescu cv26@nyu.edu

Lilya Kaganovsky lilya@illinois.edu