

Oksana Chefranova

Lecturer in Film & Media Studies; Director of Film Programming
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EDUCATION

- Ph.D. Dept. of Cinema Studies, Tisch School of the Arts, New York University,
Awarded distinction
- M.A. Dept. of Cinema Studies, Tisch School of the Arts, New York University
- B.A. and M.A. Dept. of Art History, *Cum Laude*, Moscow State University

ACADEMIC & PROFESSIONAL POSITIONS

- 2017 – Present Lecturer in Film & Media Studies Program,
Director of Film Programming, Yale University
- Spring 2016, 2017 Lecturer in Film & Media Studies Program, Yale University
- Fall 2014 Visiting Fellow in Film & Media Studies Program, Yale University
- 2013 – 2015 Adjunct Professor in Cinema Studies, NYU

RESEARCH & TEACHING FIELDS

Cinema and Media Studies – Cultures, Aesthetics and Theories of Image
Cinema and “Other Arts” – Media Archaeology
Early Cinema and Visual Culture – International Silent Cinema
Experimental Film and Art Practice – Multimedia Installations
Camera Movement – Technologies of the Moving Image
Film Festivals – Curating Moving Image
Global Cinema – International Women Filmmakers – Russian Cinema
Location and Environment in Cinema

HONORS, FELLOWSHIPS & AWARDS

- 2014 Jay Leyda Award for Academic Excellence for Ph. D. dissertation *From Garden to Kino: Evgenii Bauer, Cinema, and the Visuality of Moscow Amusement Culture, 1885–1917*, NYU
- 2009 – 2010 Torch Prize Fellowship, NY
- 2006 – 2007 The Andrew Mellon International Dissertation Research Fellowship (IDRF) of
Social Science Research Council
- 2006 Predoctoral Summer Fellowship, Graduate School Arts and Sciences, NYU

MANUSCRIPTS IN PREPARATION

From Garden to Kino. Evgenii Bauer, Cinema, and Russian Visual Culture Circa 1900. Focusing on the figure of Evgenii Bauer, the book explores how paradoxes and contractions of modernity – between animation and stillness, depth and surface, light and darkness, beauty and truth – were resolved in reciprocal relations between the multimedia amusement garden, the pictorial theater and cinema through the analysis of a wide range of examples from landscape architecture, painting, photography, tableau vivant, panorama, diorama, theatrical apotheosis, and film.

Co-editing *Tracing Motion: Rethinking Camera Movement Across Film, Visual Arts, and New Screen Media* that offers a comprehensive treatment and reevaluation of camera movement within the expanded field of the moving image - cinema, visual arts, and new media. The book explores the artistic negotiation of the shift in aesthetic and experiential paradigms ongoing since the second half of the twentieth century that led to transformation of cinema as a major cultural project. The anthology will include my article on the history and theory of the tracking shot in cinema and on the phenomenon of tracking as a shape of movement and a dominant perceptual activity in the new media landscape.

SELECTED PUBLICATIONS

Peer-Reviewed Articles

- 2017 “Breathing Faces, Twinkling Eyes: On Cinematic Visage in Russian Films of the 1910s,” in *Viscera, Skin, and Physical Form: Corporeality and Early Cinema*. Indiana University Press. Forthcoming.
- 2017 “The Eloquent Surface: On Veil, Translucency, and Illusion in Evgenii Bauer’s Pre-Revolutionary Cinema,” *Studies in Russian and Soviet Cinema*. Invited submission, in review.
- 2017 “Toward Poetics of Authenticity: *The Hope Factory* and New Wave of Russian Cinema: Conversation with Natalia Meschaninova,” *Apparatus. Film, Media and Digital Cultures of Central and Eastern Europe*. No. 4, June 2017
- 2012 “The Tsar and the Kinematograph: Film as History and The Chronicle of the Russian Monarchy,” in *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*, ed. by M. Braun, C. Keil, R. King, P. Moore and L. Pelletier (John Libbey Publishing, UK, 2012)

Other Articles

- 2010 “In the Kingdom of Plants, Glass and Electricity: Evgenii Bauer’s Cinema of Effect,” in *Dall’inizio, alla fine. Teorie del cinema in prospettiva / In the Very Beginning, At the Very End. Film. Theories in Perspective*, ed. by F. Casetti, J. Gaines, V. Re (Udine, 2010)

- 2010 "From Garden to Kino: Central and Peripheral in Evgenii Bauer's Artistic Career, Moscow, 1880-1917," in *Cinemas périphériques dans la période des premiers temps / Peripheral Early Cinema*, ed. by François Amy de La Bretèque (Perpignan: Presses Universitaires de Perpignan, 2010)
- 2001 "Mirror and Labyrinth. Textual analysis of Alain Resnais's *L'Année dernière à Marienbad*" in *Introduction to Film Analysis*, ed. by O.V. Chefranova and L.B. Klyueva (Moscow Fine Arts Institute Publications, 2000) Best Young Scholar Award of The Russian Federation Ministry of Education and Culture, 2001.

Edited Volume

- 2000 *Introduction to Film Analysis*, ed. by O.V. Chefranova and L.B. Klyueva (Moscow Fine Arts Institute Publications, 2000)

SELECTED INVITED TALKS

- 2013 "From Garden to Kino: The Cinema of Evgenii Bauer and Amusement Culture in Russia, 1890–1917"
Princeton University, Department of Slavic Languages and Literatures, April 2
- 2010 "Evgenii Bauer, Amusement Culture and Russian Silent Melodrama"
Columbia University, Department of Film Studies

PANELS AND CONFERENCES ORGANIZED

- 2016 Panel "Rethinking Camera Movement," 55th Conference of the Society for Cinema & Media Studies (SCMS), Atlanta, March 30–April 3
- 2015 Co-organized the colloquium "Post-Soviet Cinema: Theory and Practice"
Princeton University, December 11–12
- 2015 Roundtable "Women Filmmakers in the New Russian Cinema"
47th Annual Convention of ASEES, Philadelphia, PA, November 19–22
- 2008 Organizer and presenter on the panel "Images, Media, Technology," IDRF Workshop, New Orleans, March 6–11

SELECTED CONFERENCE PAPERS

- 2017 ““In the Kingdom of Gauze”: On Dancing Body, Diaphanous Textile, and Medial Translucency ” 11th annual NECS Conference, June 29–July 1, Paris, France
- 2017 “Veiling: On Genealogy of Translucent Screen.” 56th Annual Conference of the Society for Cinema &Media Studies (SCMS), Chicago, March 22–March 26
- 2016 “Breathing Faces, Blinking Eyes: On Cinematic Visage in Russian Films of the 1910s.” 14th International DOMITOR Conference, “Viscera, Skin, and Physical Form: Corporeality and Early Cinema,” Stockholm, Sweden, June 14–17
- 2016 “From Gondola to iPhone: On the Definition and Materiality of Tracking” 55th Annual Conference of the Society for Cinema &Media Studies (SCMS), Atlanta, March 30–April 3
- 2014 “The Dream of Statue Vivante: The Moving Image Between Sculpture and Dance,” 46th Annual Convention of ASEEEES. San Antonio, TX, November 20-23
- 2013 “The Eloquent Surface: On Veil, Glass and Screen in Evgenii Bauer’s Cinema,” 53rd Annual Conference of the Society for Cinema &Media Studies (SCMS), Chicago, March 6–10
- 2012 “The Screen in the Garden: Moving Image Shows in Moscow Circa 1900,” 12th International DOMITOR Conference, “Performing New Media, 1890–1915,” Brighton, UK, June 18–22
- 2012 “Cinema as Sky-Gazing: Contemplation, Landscape, and Image in Alexander Sokurov’s Experimental Video Films *Spiritual Voices* (1995) and *A Humble Life* (1997),” Society for Cinema & media Studies (SCMS), Panel “Spatiality I: Distance/Nearness,” Boston, MA, March 21–25
- 2010 “The Tsar and the Kinematograph: Film as History and The Chronicle of the Russian Monarchy,” 11th International DOMITOR Conference, “Beyond the Screen: Institutions, Networks and Publics of Early Cinema,” Toronto, Canada. June 13–16
- 2010 “GOSFILMOFOND of Russia,” Panel “The Politics of Archival Work: Digging in Asian, Spanish, Portuguese and Russian Archives,” Columbia University, New York, NY, March 6

COURSES TAUGHT

Yale University:

- Close Analysis (Spring 2017, Film & Media Studies)
- The Tracking Shot (Spring 2016, Film & Media Studies)
- Surrealism & Cinema (Spring 2014, Film Studies & History of Art)

New York University, Department of Cinema Studies:

Film History: Silent Cinema (Spring 2015. The Core Curriculum in Cinema Studies)
Surrealism & Cinema (Fall 2014. Advanced Undergraduate Seminar)
Academic Research & Writing (Spring 2013. Advanced Undergraduate Seminar)
Japanese Cinema (Fall 2008)
American Avant-Garde Film (Spring 2008)
Scandinavian Cinema (Fall 2006)

Supervising Senior Theses:

Department of Cinema Studies, New York University, 2013:
Madeline Ostdick, *Renegade Spectatorship: Critical Reading and the Horizons of Cinema*
Chance Huskey, *The Politicized Cartoon in New Hollywood Cinema*
Kate Twomey, *Interactivity, Audiences, and Documentary Distribution In the Digital Era*

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies (SCMS)
European Network for Cinema and Media Studies (NECS)
DOMITOR, International Association Dedicated to the Study of Early Cinema
Association For Slavic, East European and Eurasian Studies (ASEEES)

EXTRACURRICULAR ACTIVITIES

- 2016 Co-organized retrospective of contemporary Russian filmmaker Alexander Sokurov, *Body and Soul*, Yale University
- 2016 Organized the visit of filmmakers for the film series *New Voices of Russian Cinema*: director Natalia Meschaninova and scriptwriter& playwright Lubov Mulmenko, Yale University:
Screenings, Q&A, scriptwriting workshop, filmmaker's talk, interview
- 2016 Co-organized a retrospective of contemporary *Russian filmmakers, New Voices of Russian Cinema*
Programming, introduction to films, discussions, Q&A. Yale University
- 2015 Co-organized a retrospective of Aleksei Balabanov, *Crime and Transcendence: The Films of Aleksei Balabanov*
Programming, introduction to films, discussions, Q&A. Yale University
- 2012 European Film Festival, *Disappearing Act IV*, New York
Programming, introduction to films, discussions, Q&