

DUSTIN CONDREN

Assistant Professor of Russian
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I. ACADEMIC EMPLOYMENT

University of Oklahoma, August 2019–present

Assistant Professor of Russian, Department of Modern Languages, Literatures, and Linguistics
Core Faculty Member, Romanoff Center for Russian Studies
Affiliated Faculty Member, Department of Film and Media Studies

Stanford University, August 2018–June 2019

Postdoctoral Teaching and Research Fellow

II. EDUCATION

2018 Ph.D., Stanford University

Department of Slavic Languages and Literatures

2004 M.A., Stanford University

Department of Slavic Languages and Literatures

2001 B.A., Brigham Young University (double major)

Department of Germanic & Slavic Languages, Department of Theatre & Media Arts

III. PUBLICATIONS

Books

2024 *An Imaginary Cinema: Sergei Eisenstein and the Unrealized Film*. Ithaca, NY: Cornell University Press, 2024, 390 pp.

<https://www.cornellpress.cornell.edu/book/9781501778469/an-imaginary-cinema/>

- Recipient of the 2024 ASEES First Book Subvention Award (Fall).

Articles in peer-reviewed journals

2024 “Durch Literatur geschärfte Literatur: Sergej Eisensteins Drehbuch zu *An American Tragedy*,” *Jahrbuch der deutschen Schiller-Gesellschaft*, 68 (2024). (in press)

2021 “Notes Toward an Untimely Soviet Comedy: Eisenstein’s *MMM*,” *Studies in Russian and Soviet Cinema*, 15.1 (2021): 2–22. DOI: [10.1080/17503132.2020.1870284](https://doi.org/10.1080/17503132.2020.1870284)

2006 “John Shade Shaving: Inspiration and Composition in a Selection from *Pale Fire*,” *Nabokov Studies* 10 (2006): 129–46. DOI: [10.1353/nab.2007.0009](https://doi.org/10.1353/nab.2007.0009)

Chapters and essays in edited volumes

2021 “Odd or Even: Eisenstein and Unfinished Work,” *The Eisenstein Universe*, eds. Julia Vassilieva and Ian Christie. London: Bloomsbury, 2021, 15–25. DOI: [10.5040/9781350142121.ch-001](https://doi.org/10.5040/9781350142121.ch-001)

2020 “Sub’ektiv: Eizenshtein i ozhivlenie veshchei,” *Eizenshtein dlia XXI veka*, ed. Naum Kleiman. Moscow: Garage Museum of Contemporary Art, 2020, 96–111.

2011 Foreword to *The Gospel in Brief* by Leo Tolstoy. New York: HarperCollins, 2011, vii–xiii.

2006 “*Tolpa*: Russian,” *Crowds*, eds. Jeffrey T. Schnapp and Matthew Tiews. Stanford: Stanford University Press, 2006, 328–30.

Translations

- 2017 Sergei Eisenstein, *The Primal Phenomenon: Art*, tr. Dustin Condren, eds. Oksana Bulgakowa and Dietmar Hochmuth. Berlin: Potemkin Press, 2017, 344 pp.
- 2013 Sergei Eisenstein, *Disney*, tr. Dustin Condren, eds. Oksana Bulgakowa and Dietmar Hochmuth. Berlin: Potemkin Press, 2013, 183 pp.
- 2011 Leo Tolstoy, *The Gospel in Brief*, tr. Dustin Condren. New York: HarperCollins, 2011, 224 pp.

Interviews

- 2024 “The I-Know-Nothing Postulate: A Conversation with Ukrainian Filmmaker Sergei Loznitsa,” *World Literature Today*, 98.5 (September/October 2024), 25–28. DOI: [10.1353/wlt.2024.a936117](https://doi.org/10.1353/wlt.2024.a936117)

Reviews

- 2024 “Sergey Gandlevsky, *Ochre & Rust: New Selected Poems*,” *World Literature Today*, 98.4 (July/August 2024), 76. DOI: [10.1353/wlt.2024.a931102](https://doi.org/10.1353/wlt.2024.a931102)
- 2024 “Eleanor Rees, *Designing Russian Cinema: The Production Artist and the Material Environment in Silent Era Film*,” *The Slavic Review*, 83.1 (Spring 2024), 193–94. DOI: [10.1017/slr.2024.333](https://doi.org/10.1017/slr.2024.333)
- 2022 “Boris Dralyuk, *My Hollywood and Other Poems*,” *World Literature Today*, 96.4 (July/August 2022), 64–65. DOI: [10.1353/wlt.2022.0174](https://doi.org/10.1353/wlt.2022.0174)
- 2021 “Elena Vogman, *Dance of Values: Sergei Eisenstein’s Capital Project*,” *The Slavic Review*, 80.1 (Spring 2021): 180–82. DOI: [10.1017/slr.2021.59](https://doi.org/10.1017/slr.2021.59)
- 2020 “John Etty, *Graphic Satire in the Soviet Union: Krokodil’s Political Cartoons*,” *Slavic and East European Journal*, 64.2 (2020): 327–29.
- 2019 “Zoe Beloff, *Glass House*,” [in] *Transition Journal of Videographic Film & Moving Image Studies*, 6.4 (2019, online). URL: <https://mediacommons.org/intransition/reimagining-glass-house>

IV. PAPERS AND PRESENTATIONS

Invited presentations

- 2023 “Played and Non-Played Beasts: Some Uses of Animals and Their Images in Early Soviet Cinema,” Cinepoetics Center for Advanced Film Studies, Freie Universität, Berlin, Germany, 26 June 2023.
- 2022 “In Signs of Blood and Fire: Sergei Eisenstein’s History of Moscow,” OU Romanoff Center Invited Faculty Lecture, Norman, OK, 2 November 2022.
- “Peering Inside the Process with Eisenstein,” Invited lecture, OU Film and Media Studies Colloquium, Norman, OK, 25 March 2022.
- 2021 “Peering Inside the Process with Eisenstein.” Globus Books Events, San Francisco (virtual, archived on YouTube), 7 April 2021.

Conference papers

- 2023 “Beasts of the Commune: Animal Figures in Early Soviet Cinema,” ASEEES Annual Conference, Philadelphia, PA, 18 November 2023.

- 2021 “Sergei Eisenstein, Fragment, Oeuvre,” ASEEEES Annual Conference, New Orleans, LA, 18 November 2021.
 “The Author Inside His Theme: Eisenstein and the formation of an intangible oeuvre,” Eisenstein International Network Annual Conference (EIN 2) (virtual), 12 March 2021.
- 2020 “Sounds of Glass: Architectural Sonics in Eisenstein and Zamyatin,” ASEEEES Annual Conference, virtual, 14 November 2020.
 “Understanding the Balkans.” Panel chair. Neustadt Lit Festival, virtual (Norman, OK), 19 October 2020.
 “Body, Actor, Image, Statue: Vasilii Nikandrov, Maksim Shtraukh, Sergei Eisenstein, and Vladimir Mayakovsky in the Dispute over an Onscreen Lenin,” AATSEEL Annual Conference, San Diego, CA, 7 February 2020.
- 2019 “Every Sound is Shriek: Sergei Eisenstein, Adaptation, the American Landscape.” ASEEEES Annual Conference, San Francisco, CA, 23 November 2019.
 “‘In Signs of Blood and Fire’: Solutions and Dissolutions in Eisenstein’s Historical Time,” Eisenstein International Network Annual Conference (EIN 1), Paris, France, 15 October 2019.
- 2018 “*Le sujetif*: Eisenstein, Disney, and the Animation of Objects.” Sergei Eisenstein and the Play of Objects, Potsdam, Germany, November 22–24, 2018.
 “Odd or Even: Eisenstein and Unfinished Work.” Eisenstein for the Twenty-first Century, Monash Centre, Prato, Italy, June 21–22, 2018.
 “‘Legends are Forgotten but Songs Remain’: Beyond the Frame in Eisenstein’s American Film Projects.” Society for Cinema & Media Studies Conference, Toronto, 14 March 2018.
 “‘Is This Reality or a Dream?’: Eisenstein’s Precariously Comedic *MMM*.” AATSEEL Annual Conference, Washington DC, 4 February 2018.

Roundtable participation

- 2024 “The Soviet as the Other: Navigating Memory and Identity through Film and Multimedia Art,” ASEEEES Annual Conference, Boston, MA, November 2024.

V. TEACHING

University of Oklahoma

- RUSS 2113: Intermediate Russian (Fall 2024)
 RUSS 3423: Advanced Russian Reading and Composition (Spring 2021)
 RUSS 3523: Interpreting the Russian Media (Fall 2020)
 RUSS 4173: Topics in 19th-Century Russian Literature and Culture (Fall 2024, 2022, 2019)
 RUSS 4183: Topics in 20th- and Post-20th-Century Russian Literature (Spring 2024, 2020)
 MLLL 3133: Soviet and Post-Soviet Cinema (Fall 2022, Spring 2020)
 MLLL 3173: Nabokov (Spring 2024, Fall 2020)
 MLLL 3183: Tolstoy (Spring 2021)
 MLLL 3523: Russian Literature to 1917 (Fall 2023, 2021, 2019)

FMS 3810: Film Thinking / Film Making (Fall 2023, 2021)

Stanford University

SLAVLANG 1a–2a: Accelerated First Year Russian (Winter–Spring 2018–19)

SLAVLANG 51–53: Second-year Russian (Fall–Spring 2018–19)

FILMSTUD 131: Cinemato-graph (co-taught with Nariman Skakov, Fall 2018)

SLAVLANG 1–3: First-Year Russian (Fall–Spring 2003–04, Spring 2007)

Parsons School of Design

PCFA 1211: The Photographic Portrait (Spring 2016)

VI. SERVICE

Departmental, University of Oklahoma

Head of Russian Section, MLLL (Fall 2022–present)

Policy Committee, MLLL (Fall 2023–present)

Space and Planning Committee, MLLL (Fall 2021–Fall 2022)

Diversity, Equity, and Inclusion Committee, MLLL (Fall 2021–Spring 2022)

Onboarding Committee, MLLL (Fall 2020–Spring 2021)

Acting Head of Russian Section, MLLL (Fall 2019–Spring 2020)

College and University, University of Oklahoma

Co-organizer, presenter, discussion moderator, translator, Sergei Loznitsa film series and campus visit (Spring 2024)

Participant, Panel on International Community-Engaged Research, Center for Faculty Excellence (Spring 2024)

Reviewer, NEH Summer Stipends, Office of Research Services (Spring 2023)

Interviewer, Fulbright Campus Committee, College of International Studies (Fall 2019)

Professional

Contributing Editor, *World Literature Today* (2024–)

Reviewer, *Compendium: Journal of Comparative Studies* (2022–)

Reviewer, *Discourse: Journal for Studies in Media and Culture* (2020–)

Reviewer, Film and media division, AATSEEL Annual Conference 2020, (2019)

VII. FELLOWSHIPS AND HONORS

2024 ASEES First Book Subvention Award (Fall) for *An Imaginary Cinema*

Cecil W. Woods Memorial Award for Excellence in Teaching, University of Oklahoma

2023 Research Publication Subvention Funding Award, University of Oklahoma Libraries

2023 Junior Faculty Fellowship, Dodge Family College of Arts and Sciences, University of Oklahoma

- Presidential International Travel Grant, University of Oklahoma
Faculty Dependent Care Travel Grant, University of Oklahoma
2022 Junior Faculty Fellowship, Vice Provost for Research and Partnerships, University of Oklahoma
2020 Junior Faculty Fellowship, Vice Provost for Research and Partnerships, University of Oklahoma
2017 CREEES Travel Research Grant, Stanford University

VIII. AFFILIATIONS AND MEMBERSHIPS

American Association of Teachers of Slavic and East European Languages
Association for Slavic, East European, and Eurasian Studies
Society for Cinema and Media Studies
Association for the Study of Literature and Environment

IX. LANGUAGES

English (native)
Russian (fluent)
German (advanced)
Polish (advanced)
French (reading)
Old Church Slavonic (reading)

X. NON-ACADEMIC CREATIVE PRACTICE

Editorial portrait photography (2009–)

Commissioned work primarily in magazine publishing and music industry.

<http://www.dustincondren.com>

Clients include *Oxford University Press*, *The New Yorker*, *Monocle*, *The Fader*, *The Wire*, *Design Bureau*, *World Literature Today*, Sony Music, Apple Music, Matador Records, Atlantic Records, Rough Trade Records (and subsidiaries), Secretly Group (and subsidiaries).

Contracted photographs have appeared in print publications including the *New York Times*, *Los Angeles Times*, *USA Today*, *Washington Post*, *Time Out*, *The Times London*, *The Guardian*, *Bild*, and *Die Zeit* and online in publications such as *The New Yorker*, *Pitchfork*, *The A.V. Club*, and *NPR*.