



NewsNet

News of the Association for Slavic, East European, and Eurasian Studies

Article Written: 1917 for 2017 Kristin Romberg, University of Illinois at Urbana-Champaign

When the editors of *NewsNet* asked me months ago to contribute something on the current state of scholarship about art produced in the context of the Russian Revolution, I planned to write about the repositioning of the field in the past ten years; how the receding relevance of the Cold War paradigms that once made our work “topical” in Title VIII terms has been as much an opportunity as a challenge; how a decreasing appetite for Manichean hero/villain structures has allowed new figures, histories, and questions to become visible and opened up a new set of discursive frames. As I sat down to write, however, the ghosts all returned in the form of the question that haunts this centennial year: how do we think about the Russian Revolution in our current political predicament?

Among scholars whose work touches on the revolution, I am probably not alone in experiencing this year’s commemoration with oscillating feelings of elation and unease. After devoting a large portion of my adult life

to digging in archives and carefully crafting a narrative about how the revolution mattered (in my case, to aesthetic modernism), it has been a giddy delight to see the issues that motivate my work *actually matter* both to a broader audience and in relation to world events. At the same time, that brighter spotlight and larger pool of participants have been accompanied by the discomfort of misrecognition and the awkward illumination of some of the quirks of academe. The disciplinary boundaries and psychological compartmentalizations that gird scholarly endeavors (in my opinion, necessarily) appear less like an infinite horizon and more like the “silos” that administrators keep telling us that they are.

In this sense, the past year has felt like an “event” in the Badiouian sense of an unsettling encounter with the “Real,” that thing that requires us to change our thinking.¹ Part of that “Real” is the real of the field described above. Yet, even more Real is the way that the

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year's commemorative festivities have unfolded in tandem with political events that feel uncannily similar to the unraveling of governmental institutions that we know well through our historical work. Words that have long stuck out as exotic markers in our sub-field—"revolution," "civil war," "inequality," "anarchism," "socialism," "resistance," and so on—have come to seem strangely normalized and contemporary of late, yet in ways that do not map onto the usual academic forms for articulating topicality or "policy relevance." In this context, the slate of symposia, exhibitions, film series, etc., to which we have committed our time and energy seems inadequate to the task at hand. Ironically, it is precisely at the moment when our work has become most relevant that we are forced to question its value. What is our role as scholars of the art, literature, history, cinema, etc., of revolution in this current situation? Are there new forms that our work needs to take? Most of us are already stretched thin by another Real, the pressures involved in holding open any space whatsoever in this world for the work that we most care about. Given limitations on time and resources, the question of how real we should get, and with which reality, is existential.

In my field, art history, the figures who populate our narratives are legendary in their political commitment. This is a large part of what has motivated interest in their

work. We know them as heroically attempting to transform reality beyond the frame of a canvas with terrific zeal and self-sacrifice. When they recall their conversion to the revolution, their statements are decidedly resolute: "To accept or not accept? For me...this question never arose. It was my revolution," wrote the poet Vladimir Mayakovsky.² Constructivist Aleksandr Rodchenko remembered that he "became utterly engrossed in it with all [his] will."³ Such unequivocal statements served as inspiration in the 1990s for those who still wanted to believe that another world was possible after the triumph of a capitalist-realist rationality that insisted that this world was without alternative or end. They were an index of possibility, proving that another way of being and feeling could happen, because it had. Of course, this kind of usable past is the product of heavy editing. To use constructivist terms, it is shaped in accordance with a purpose. It functions on a utopian model, drawing on a mythic construction in order to imagine an alternative to the present. Something like this structure is built into the etymology of revolution too. As Hannah Arendt notes, the word entered political terminology in the seventeenth century from astronomy, where a complete "revolution" of a celestial body referred to its return along a circular path to the place where it began. In her analysis, modern revolutions have nearly always been carried out in the name of restoring an old order, of bringing things back to where they began.⁴

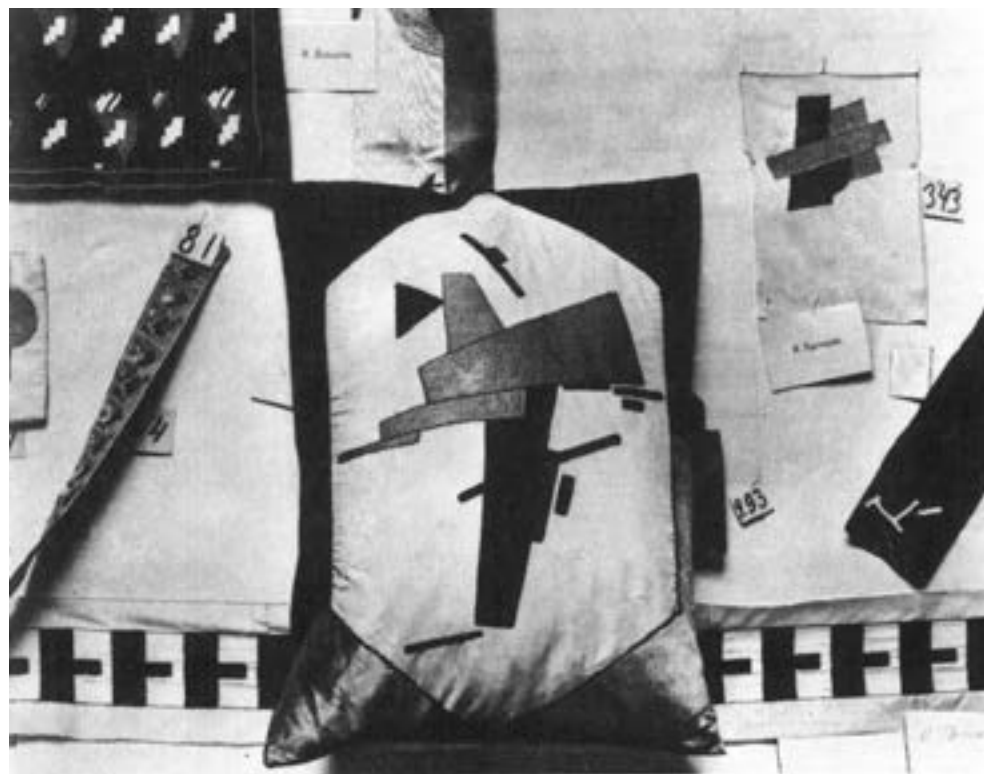


Image Caption: Nadezhda Udal'tsova's suprematist appliqué (upper right, labeled #343) at the Second Exhibition of Modern Decorative Art (Verbovka), Moscow, December 1917; photograph by Oliver Saylor

Perhaps we need these epic tales and mythic pasts. They certainly have their political value. It is notable that similar structures are currently invoked in some activist contexts, in which indigenous ways of knowing and being become models on which to envision alternative futures.⁵ For me, in 2017 that kind of story of the Russian Revolution has not felt "usable" as such, however, in part because it has become increasingly difficult to believe that there were ever any old days that were unqualifiedly good. Perhaps there is something usable, however, in other sorts of historical narratives, ones that allow us to attend to the day-to-day of those who lived

through that revolutionary year of 1917. The artist Nadezhda Udal'tsova's published writings provide great

material in this regard. She described her experience retrospectively in a memoir in terms as unwavering as those quoted earlier: “October broke out and suddenly threw us into constructing another form of life. We gave ourselves in those years to the elimination of the old and the construction of new forms.”⁶ Reading through her diary of 1917, however, one sees the morass of sleepless nights, conflicted feelings, and difficult decisions condensed in phrases like “suddenly thrown” and “gave ourselves.” The entries reflect an artist with an already precarious hold on a precarious profession thrust into a crisis in which there was no longer space for the contemplation and craft that had defined the vocation.

Not long after the February Revolution, she writes, “What a difficult and nightmarish life... You wait several years for rest, to work quietly, but no.” Later the same day, with exasperation: “We [leftist artists] are so few and we don’t stick together.” On April 22: “It is necessary to work with all one’s might. The journal article isn’t written, and the works aren’t done”; next paragraph: “the international proletariat somehow doesn’t unite...O god, when will this war end.” Three days later: “My soul aches,” but “nine works are ready” and “the articles are written.” In the days surrounding October: “Russia is anarchy...and there’s no end.” “Our house came under fire...My nerves no longer work.” “When can we begin creative work and live a little?” “No one is right. There is blame and spilt blood on both sides.” “I just want to live and work.” “I’ve gotten into some very free work. The works come one after another.” Finally, at the year’s end, December 30: “If this exhibition happens, what will it matter to me?”⁷

What is affecting in this writing is what is familiar: the vacillations, the doubt that turns to determination and then to exasperation; how she laments her inability to concentrate on her work in one moment and the fact that the proletariat failed to unite in the next. It represents not evidence of revolution’s possibility, but rather an index of revolutionary reality. Utopian aspirations for intersubjective harmony register only as unrealized (the world proletariat does not unite; leftist artists cannot seem to stick together). Paradise is never regained, but only lost and lost again. If I find something usable in this chronicle of everyday struggle and defeat, it is that it makes me feel slightly better about persisting in slogging through my own. In this sense, it is “relatable.” Yet, there is more in it, I think, than that questionable virtue. Udaltsova’s story is also full of her attempts to organize solidarities of artists to have some power over the way that their working conditions were constructed within a succession

of governmental regimes. Scholars of the early Soviet period have nearly forgotten the organizing work done by artists in 1917 under the Provisional Government.⁸ What is there to remember? They all failed relatively quickly, if only because they became irrelevant as one political field evolved into another. The concerns of spring 1917 all seemed naïve by December, at least in relative terms.

Still, that is what organizing movements is like. We have written a history of the revolution as a victory, however quickly betrayed, when it was just as accurately a string of ephemeral solidarities and counter-hegemonies that never lost their prefix and then dissolved into something else. What would happen, or how might it matter now, if we wrote another kind of usable history, one that attends as carefully to those failures and losses?

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(Endnotes)

- 1 Jodi Dean, *Crowds and Party* (London: Verso, 2016), 145-149; and Alain Badiou, *Theory of the Subject*, trans. Bruno Bosteels (London: Continuum, 2009).
- 2 Quoted by Osip Brik, “IMO—Art of the Young,” trans. Diana Matias, *Screen* 15, no. 3 (October 1974), 82.
- 3 Quoted in Christina Lodder, *Russian Constructivism* (New Haven: Yale, 1983), 47.
- 4 Hannah Arendt, *On Revolution* (New York: Penguin, 1990), 41-45.
- 5 Indigenous ways would not necessarily have to be understood as past or mythic, but they do draw selectively on traditions conceived as alternative to capitalist modernity.
- 6 Nadezhda Udaltsova, *Zhizn’ russkoi kubistki: dnevniki, stat’i, vospominaniia* (Moscow: Literaturno-khudozhestvennoe agentstvo Russkii Avangard, 1994), 13.
- 7 *Ibid.*, 36-43.
- 8 On these organizations, see Nina Gurianova, *The Aesthetics of Anarchism: Art and Ideology in the Early Russian Avant-Garde* (Berkeley: University of California, 2012); V. P. Lapshin, *Khudozhestvennaia zhizn’ Moskvyy i Petrograda v 1917 godu* (Moscow: Sovetskii khudozhnik, 1983); and *Zolotoi vek: khudozhestvennykh ob’edinenii v Rossii I SSSR (1880-1932)*, ed. D. Ia. Severiukhin and O. L. Leikind (St. Petersburg: Izdatel’stvo Chernysheva, 1992).



The Russian Revolution from Behind Bars

Andy Bruno, Northern Illinois University and
Mark D. Steinberg, University of Illinois Urbana-Champaign

As scholars, we sometimes ask ourselves whether what we study and teach matters outside the walls of academia. When the public thinks at all about the meaning of the Russian Revolution at its centenary, judging by scattered op-ed pieces and reviews of some of the new books on the subject, the assessments have mostly returned to familiar, and mostly negative, arguments about the leaders of the revolution and the tragedy of communism. Questions of meaning and relevance for those involved and us today have often been overlooked.

But this was not the case for the incarcerated men we taught in courses on the Russian Revolution at Danville Correctional Center, a medium security men's prison in Illinois, as part of the Education Justice Project of the University of Illinois at Urbana-Champaign.

Of course, prisons and prisoners made their appearance in the first days of the revolution when crowds stormed the Peter and Paul and Shlisselburg fortresses in Petrograd to free their inmates. In many parts of the empire, jails and police stations went up in flames. Some of the beneficiaries of this revolutionary act responded exuberantly to the crowd's invitation to "join us in freedom." One released prisoner recalled, "I was overcome by an inexpressible, incommunicable feeling of joy, my heart hammered, it was ready to burst and fly away, to be engulfed by this whole mass of people and never to be separated from them... Hurray! Long live the revolution!"¹ The emotion in this response was as important as the facts of what happened. The revolution unleashed a flood of feelings, ranging from hope to fear, from joy to anger, from enthusiasm to disappointment.

These personal and subjective experiences were also prominent in the way our incarcerated students encountered the revolution. Historical experiences of inequality and injustice, traumatic encounters with power and violence, the madness of the street, the emotional toll of oppression, and dreams of freedom and a new life—though unfolding a century ago in distant Russia—were certainly not lost on these incarcerated men, who persistently asked hard questions about why the history of a century ago in another land might matter to us now.

One of us, Andy Bruno, became involved with the program as it was getting off the ground in 2008, first as

a tutor and then as an instructor, while the other, Mark Steinberg, has recently finished a class timed to mark the centennial of the revolution. Introducing these students to the world of 1917 and the debates about its contentious outcomes was invigorating for both of us. Rarely have we seen students so engaged, so philosophical, so hungry for the life of the mind, and so eager to draw lessons from the past. As one student put in his final paper, studying the Russian Revolution was "a search into humanity, theirs and my own."

Since the beginning of the year, students in the most recent class pondered the ideas, hopes, and disappointments that animated the revolution across the empire. The course focused on human "experience": what people lived through and understood, how they made sense of events and choices; the role of belief, faith, and desire in all of this. Stories of individual experience in the streets, in villages, in the corridors of revolutionary power, in the distant corners of the empire served as windows

ASEEES Announces the Results of the 2017 Board of Directors Elections

President-Elect/Vice President

Mark Steinberg, U of Illinois at Urbana-Champaign

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Janet Johnson, CUNY Brooklyn College
James Krapfl, McGill U (Canada)

Graduate Student Representative

Tetyana Dzyadevych, U of Illinois at Chicago

These new board members will begin their work on
January 1, 2018.

for exploring the weightiest issues of the day, including justice, freedom, power, democracy, and the future.

Students were at first dismayed by the “madhouse” (as one student put it) complexity of the revolution. In time, they came to appreciate the reality of historical complexity. This also meant eschewing simple moral lessons about who is good and who is evil in difficult times. And it meant recognizing how people with distinct experiences—women, non-Russians, workers, soldiers, peasants, intellectuals—can differently understand contested ideas such as democracy or justice.

The earlier class took a slightly different approach. It used historiographical interpretation to encourage the students to “think” through the revolution and learn the art of scholarly debate. Was the revolution a workers’ uprising? A Bolshevik coup led by a steadfast Lenin? The evil doings of that maniacal monk Rasputin? The revenge of rural society for generations of oppression? A cultural re-enactment of the French Revolution? The collapse and rebirth of a decrepit empire? The emergence of a new modern state forged in war? A propagandistic project of memory creation?

These are some of the rich tapestry of explanations that have been advanced over the last century by historians trying to account for Russia’s upheavals. Students at Danville proved remarkably apt at dissecting some of the logic and implications of historians’ competing claims.

One of our favorite moments came when discussing an influential research article by Peter Holquist that contends that mass surveillance should not be attributed simply to Russian authoritarianism or Bolshevik totalitarianism. Across Europe and the United States, the First World War spawned the modern monitoring of populations by states. Revolutionaries in Russia were to a considerable degree following a transnational pattern.

The class looked around at each other and their surroundings after talking through this argument. “You mean the modern state focuses on population surveillance,” said one of the students, considering the guard outside of the room. “Well, obviously,” he continued with the agreement of his peers. In a moment, these incarcerated students cut to the heart of how the techniques of control that accompanied modernity are ones they experience every day.

While many taking classes in the Education Justice Project were eager to join an intellectual community regardless of the content, others were in fact

more skeptical about the value of studying the history of a country on the other side of the world from a century ago. Professional historians are not used to justifying the worthiness of their subject matter, especially when it involves such cataclysmic events as revolutions and wars. These classroom encounters made us think freshly about history and, indeed, about the purposes and methods of our work. Engaging with the question of the relevance of the revolution for people in prison led to some of the greatest insights, including for us.

There are many reasons to teach about the Russian Revolution in prison, but high among them is that it serves as an avenue for contemplating a distinctive, yet familiar, set of experiences, emotions, and desires. At the heart of these is surely the question of humanity—theirs and ours. Recognizing that their humanity was debased inspired people to challenge and overturn tsarism and capitalism ago. Desiring a life in which their humanity is respected, including by themselves, motivates many incarcerated students today. Freedom, which elated the released prisoners of the Russian Empire, is a dream of more than broken shackles: it is also often a vision of a life in which human dignity and capacities can thrive. This is a potent aspiration for many men and women behind bars. Our current criminal justice system makes this hard to attain, even for those who have served their time. Reforms to harsh sentencing and restoring the abrogated rights of the formerly incarcerated could go a long way toward fulfilling the promise of a more humane order without the chaos of revolution.

Andy Bruno is an Associate Professor of History at Northern Illinois University and author of [The Nature of Soviet Power: An Arctic Environmental History](#).

Mark D. Steinberg is a Professor of History at the University of Illinois at Urbana-Champaign, Vice President and President-Elect of ASEES in 2018, and most recently author of [The Russian Revolution, 1905-1921](#) and of the forthcoming ninth edition of Nicholas Riasanovsky’s [A History of Russia](#).

(Endnotes)

1 V. Simonovich, *V novom Shlissel’burge* (Moscow, 1934), 187. Quoted in Sarah Badcock, *A Prison Without Walls?: Eastern Siberian Exile in the Last Years of Tsarism* (Oxford: Oxford University Press, 2016), 173.

THE ASSOCIATION CONGRATULATES THE WINNERS OF THE 2017 ASEEEES PRIZES

Distinguished Contributions to Slavic, East European and Eurasian Studies Award

Christine D. Worobec, Board of Trustees and Distinguished Research Professor Emerita at Northern Illinois University

Wayne S. Vucinich Book Prize for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences

Benjamin Peters, *How Not to Network a Nation: The Uneasy History of the Soviet Internet* (MIT Press)

Honorable Mention: Martha Lampland, *The Value of Labor: The Science of Commodification in Hungary, 1920-1956* (University of Chicago Press)

University of Southern California Book Prize in Literary and Cultural Studies for outstanding monograph published on Russia, Eastern Europe or Eurasia in the fields of literary and cultural studies

Rebecca Gould, *Writers & Rebels: The Literature of Insurgency in the Caucasus* (Yale University Press)

Honorable Mention: Christine E. Evans, *Between Truth and Time: A History of Soviet Central Television* (Yale University Press)

Reginald Zelnik Book Prize in History for outstanding monograph published on Russia, Eastern Europe or Eurasia in the field of history

Aileen M. Kelly, *The Discovery of Chance: The Life and Thought of Alexander Herzen* (Harvard University Press)

Honorable Mention: Mark Bassin, *The Gumilev Mystique: Biopolitics, Eurasianism, and the Construction of Community in Modern Russia* (Cornell University Press)

Davis Center Book Prize in Political and Social Studies for outstanding monograph on Russia, Eurasia, or Eastern Europe in anthropology, political science, sociology, or geography

Juliet Johnson, *Priests of Prosperity: How Central Bankers Transformed the Postcommunist World* (Cornell University Press)

Honorable Mention: Rebecca Gould, *Writers and Rebels. The Literature of Insurgency in the Caucasus* (Yale University Press)

Ed A Hewett Book Prize for outstanding publication on the political economy of Russia, Eurasia and/or Eastern Europe

Sergei Antonov, *Bankrupts and Usurers of Imperial Russia: Debt, Property, and the Law in the Age of Dostoevsky and Tolstoy* (Harvard University Press)

Juliet Johnson, *Priests of Prosperity: How Central Bankers Transformed the Postcommunist World* (Cornell University Press)

Barbara Jelavich Book Prize for a distinguished monograph published on any aspect of Southeast European or Habsburg studies since 1600, or nineteenth- and twentieth-century Ottoman or Russian diplomatic history

Jakub S. Beneš, *Workers and Nationalism: Czech and German Social Democracy in Habsburg Austria, 1890-1918* (Oxford University Press)

Marshall Shulman Book Prize for an outstanding monograph dealing with the international relations, foreign policy, or foreign-policy decision-making of any of the states of the former Soviet Union or Eastern Europe

Juliet Johnson, *Priests of Prosperity: How Central Bankers Transformed the Postcommunist World* (Cornell University Press)

Honorable Mention: Agnia Grigas, *Beyond Crimea: The New Russian Empire* (Yale University Press)

Kulczycki Book Prize in Polish Studies for the best book in any discipline, on any aspect of Polish affairs

Paul Brykczynski, *Primed for Violence: Murder, Antisemitism, and Democratic Politics in Interwar Poland* (University of Wisconsin Press)

Honorable Mention: John Kulczycki, *Belonging to the Nation: Inclusion and Exclusion in the Polish-German Borderlands, 1939–1951* (Harvard University Press)

ASEEES Graduate Student Essay Prize for an outstanding essay by a graduate student in Slavic, East European, and Eurasian Studies

Louis Porter, “No ‘Neutral Men’: A Day in the Life of a Soviet International Civil Servant, 1956-1967,” PhD Candidate in the Department of History at the University of North Carolina at Chapel Hill

Robert C. Tucker/Stephen F. Cohen Dissertation Prize for an outstanding English-language doctoral dissertation in Soviet or Post-Soviet politics and history in the tradition practiced by Tucker and Cohen, defended at an American or Canadian university

David Szakonyi, “Renting Elected Office: Why Businesspeople Become Politicians in Russia,” Columbia University

CLIR Distinguished Service Award, which honors ASEEES member librarians, archivists or curators whose contributions to the field of Slavic, East European and Eurasian studies librarianship have been especially noteworthy or influential.

Karen Rondestvedt, Curator for Slavic & East European Collections (Retired), Stanford University

Prize winners will be recognized during the ASEEES Annual Convention award ceremony on Saturday, November 11, 6:30pm, in Chicago, IL. The event is open to the public. Full citations will be printed in the convention program.

COHEN-TUCKER DISSERTATION RESEARCH FELLOWSHIP PROGRAM

The Stephen F. Cohen–Robert C. Tucker Dissertation Research Fellowship (CTDRF) Program for Russian Historical Studies supports the next generation of US scholars to conduct their doctoral dissertation research in Russia. The CTDRF Program is sponsored by the KAT Charitable Foundation.

The application period is now open; applications for the 2018-2019 cycle will be accepted until January 8, 2018. To learn more, visit www.aseees.org/programs/ctdrf





A Journey of a Thousand Years

Barbara Kirshenblatt-Gimblett, POLIN Museum of the History of Polish Jews

POLIN Museum of the History of Polish Jews was created from the inside out. Before there was a museum, before there was a building, before there was a collection, there was a plan for the exhibition. The story – the thousand-year history of Polish Jews – came first. All else followed. The museum and the story are an agent of transformation. Polish visitors will encounter a history of Poland, but in a way they have never experienced. Jewish visitors will discover a history of what was once the largest Jewish community in the world and a center of the Jewish world, a place where a Jewish minority was able to create a distinctive civilization while being part of the larger society. All visitors will encounter a Poland about which little is known and much is misunderstood, a country that was one of the most diverse and tolerant in early modern Europe, but is today one of the most homogeneous.

As a result of the Holocaust, 90 percent of Poland’s prewar Jewish population of 3.3 million was murdered, and the world they created was destroyed with them. A thousand years of continuous Jewish presence faded from view, largely overshadowed, understandably, by the Holocaust. All the more reason was it important to bring the history of Polish Jews, all one thousand years of it, to life in Poland. Grażyna Pawlak was inspired by the opening of the United States Holocaust Memorial Museum in 1993 to propose a museum dedicated to the history of Polish Jews, in Warsaw. She was working for the Association of the Jewish Historical Institute of Poland, an NGO established in Poland in 1951. In 1994, the city of Warsaw designated the location for the future museum. It would face the Monument to the Ghetto Heroes, in the heart of Warsaw’s prewar Jewish neighborhood and the Warsaw ghetto, which the Germans had reduced to rubble after suppressing the Warsaw ghetto uprising in 1943. The museum would complete the memorial complex. At the monument, one would honor those who perished by remembering how they died. At the museum, one would honor them by remembering how they lived.

The Association formalized the project in 1996, with Jeshajahu Weinberg as chair and Jerzy Halbersztadt as project director and later as the museum’s first director. Event Communications, a London design firm, completed the “Masterplan” for the exhibition in 2004. In 2005, the Association, Ministry of Culture and National Heritage, and the city of Warsaw founded the museum through

what was the first public–private partnership for a major cultural enterprise in Poland. The public partners paid for the building, while the Association, led by Piotr Wiślicki and Marian Turski, produced the exhibition and raised the funds for it. In the same year, Rainer Mahlamäki won the international competition for the building. The discrete glass exterior contrasts with the dramatic interior to convey a message of light, transparency, reflection, and openness. The result is one of the largest museums dedicated to Jewish history in Europe, with a total of 16,000 square meters, 12,000 square meters of usable space, and 4,200 square meters dedicated to the core exhibition. There is a temporary exhibition gallery, 470-seat auditorium, screening rooms, an education center, a family education center, resource center, café and restaurant, and museum shop. The building opened in 2013, and the grand opening, with the core exhibition, which was produced by Nizio Design International, took place in 2014. About 2 million people have visited POLIN

Global Education Outreach Program supports Polish-Jewish studies worldwide.

lectures, conferences, workshops, fellowships

Call for applications at POLIN Museum: polin.pl/en/geop



The program is made possible thanks to the support of the Taube Foundation for Jewish Life & Culture, the William K. Bowes, Jr. Foundation, and the Association of the Jewish Historical Institute of Poland.



Museum to date. Today, the museum is supported by the city of Warsaw, Ministry of Culture and National Heritage, funds raised by the Association of the Jewish Historical Institute of Poland, and grants. In addition there is earned income from ticket sales, space rental, and the like.

The multimedia narrative exhibition, “A Journey of a Thousand Years,” was created by an international academic team that was involved from beginning to end, a young Polish curatorial team, hundreds of subject specialists, two design companies, and several multimedia designers. The result is a unique visitor experience, a continuous visual narrative within a theater of history. The historical narrative is guided by a set of principles, first and foremost, the principle of setting the Holocaust, which is the largest of the seven historical galleries, within a thousand year history of Jewish life. The history of Polish Jews in any given period is presented in its own terms and not through the lens of what happened later. Our mode of narration – in the historical present and in “first person” – immerses the visitor in the moment of the story, as it unfolds in multiple voices, with no foreshadowing or back shadowing of later events. The design of the exhibition follows from these principles. As an institution of public history and lifelong learning, POLIN Museums aims to create a zone of trust, a space of constructive engagement for engaging difficult subjects.

The core exhibition informs the museum’s programs. A jewel in POLIN Museum’s crown is its innovative Education Center, which reaches not only Polish schoolchildren, but also international groups. Our Museum on Wheels travels to towns with a population of less than 50,000 and engages local residents in the Jewish past of their towns and Poland’s historical diversity. Disability access and programming are a priority, as is sensitivity training for law enforcement, clergy, and other professionals. Artistic residencies and social actions activate a wide public, to mention only the annual Daffodil Campaign on April 19, the anniversary of the outbreak of the Warsaw ghetto uprising – hundreds of volunteers hand out thousands of yellow paper daffodils and tell passersby about the Warsaw ghetto uprising. Marek Edelman, a leader of the uprising, would lay daffodils sent to him anonymously at the monument on April 19 each year. This gesture is the inspiration for the Daffodil Campaign.

Launched in 2015, POLIN Museum’s Global Education Outreach Program partners with Polish and international academic and research institutions to support internships, doctoral and postdoctoral fellowships, distinguished lectures, conferences, and publications.

During the last two years, POLIN Museum has hosted seven GEOP Research Fellows, two editions of doctoral seminars, nine distinguished lectures, eight research workshops, three major international conferences, and numerous other academic events. Scholars at all stages of their career are invited to participate in GEOP activities and respond to calls for applications (<http://www.polin.pl/en/geop>). GEOP’s program is supported by the Taube Foundation for Jewish Life and Culture, the Association of the Jewish Historical Institute of Poland, and the William K. Bowes Jr. Foundation.

We aim to fulfill Kenneth Hudson’s concept of “public quality,” namely “the extent to which a museum satisfies the needs and wishes of its visitors.” POLIN Museum, by presenting the history of Polish Jews as an integral part of the history of Poland, plays an important role in the historical consciousness of the Polish public. The museum also supports the renewal of Jewish life in Poland by fighting the fear and shame that prompted many families to keep the Jewish roots of their children a secret. At the same time POLIN Museum reconnects Jews abroad to their own history in this territory, which has been overshadowed, understandably, by the Holocaust. As a history of coexistence and conflict, cooperation and conflict, separation and integration, the history of Polish Jews is also a story for Europe today.

Barbara Kirshenblatt-Gimblett is the Curator of POLIN Museum of the History of Polish Jews.





Revolution Every Day

Robert Bird, University of Chicago; Christina Kiaer, Northwestern University;
and William Nickell, University of Chicago

The centenary of the Russian revolution is being marked on the campus of the University of Chicago by two exhibitions. At the Smart Museum of Art *Revolution Every Day* displays revolutionary posters along with historical and contemporary time-based works to immerse visitors into the distinct textures and tempos of life that arose in the wake of revolution, and that have lingered stubbornly since the demise of the Soviet Union, informing the prospects of revolutionary change in our day. Next door, at the Regenstein Library, the Special Collections Research Center is presenting *Red Press: Radical Print Culture from St. Petersburg to Chicago*, which puts visitors onto the revolutionary street, surrounded by the printed media that produced and disseminated revolutionary (and counterrevolutionary) ideology. The exhibitions anchor a range of courses, conferences and lectures, held across Chicago and Evanston, that will explore the revolution and its ramifications, including a special reception at the Smart Museum and the North American premiere of Dziga Vertov’s film *The Three Heroines* (1938) at the University of Chicago’s Film Studies Center on the evening of November 10, during the 2017 ASEEES Convention.

Revolution Every Day

Curated by Christina Kiaer, Robert Bird, and Zachary Cahill, with Diane Miliotes of the Smart Museum, *Revolution Every Day* is based around a handful of time-based that convey the duration of lived experience in revolutionary situations. Center stage is occupied by clips from films by renowned Soviet director Dziga Vertov—not his famous avant-garde documentaries of the 1920s, but his poetic documentaries of the 1930s—*Three Songs about Lenin* (1934), *Lullaby* (1937), and the unreleased and largely unknown *The Three Heroines* (1938)—in which female subjects speak impromptu, in real time, about life and labor under Stalin. In conjunction with the exhibition the Film Studies Center of the University of Chicago will screen all three films from 35mm prints from the Austrian Film Museum.

In direct conversation with Vertov’s films are several contemporary works on video documenting the remains of the Soviet experiment. Olga Chernysheva’s *Marmot* (1999), *March* (2005) and four of her *Screens* (2017) document ordinary people

(especially women) performing revolutionary rituals in long-post-revolutionary time. In *Stalin by Picasso, or Portrait of a Woman with Mustache* (2008) Lene Berg peers into Picasso’s curious portrait of the Soviet leader, made to commemorate his death in 1953. In his video *Intervista* (1999) Anri Sala probes his mother’s memory of silent film footage of her speaking as a young Communist Party activist at an official event in Albania, another formerly socialist place that is also, now, long-post. Chicago-based artist Cauleen Smith presents a commissioned work entitled (with a nod to Vertov) *Three Songs about Liberation* that re-enacts African-American women’s tales of slave emancipation and civil rights struggles in the United States for our own times.

These time-based works are surrounded by works of Soviet graphic art and material culture—primarily posters, but also books, magazines and calendars—from the 1920s and 1930s that exhort their viewers, readers, and users to build a new everyday life under socialism. This exhortation was directed primarily at women, who were understood to bear the burden of “the everyday.” The selection of graphic works is therefore especially oriented to works by woman artists—Mariia Bri-Bein, Valentina

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Kulagina, Elizaveta and Ol'ga Ignatovich, Nataliia Pinus—depicting a community of self-possessed women under socialism who transcend the burden of the everyday. By mixing photomontage posters with hand-drawn ones and juxtaposing them according to their evocation of the lived experience of revolution, rather than their technique or avant-garde status, *Revolution Every Day* challenges the familiar oppositions between avant-garde and Socialist Realism, art and propaganda. In addition to these historical works, Vitaly Komar's large-scale *Ideal Slogan* (1972/2017) hangs at the entrance to the Smart Museum, confronting visitors with a series of blank white squares on a red background, like a fill-in-blanks marching banner. *Revolution Every Day* thus animates the thrill, the anxiety, the violence, the puzzlement, and the labor of revolution as it was, is, and may again be experienced by those in whose name it was wrought.

The exhibition attempts this in part by challenging viewers' customary experience of time, plunge them into the temporality of the everyday, whose repetitive and ritualistic cycles are incompatible with the explosion of revolution—an incompatibility visible in both the recent video work and the earlier Soviet materials. The exhibition mixes post-Soviet works together with Soviet ones, placing them into conversations that can suggest unexpected continuities as well as contrasts. The viewing space deliberately juxtaposes the durational aspects of watching and listening to videos with the seemingly more abrupt experience of taking in propaganda posters.

In addition to illustrating all the exhibited works and translating all of their (sometimes quite lengthy) textual components, the exhibition catalogue (which mimics the size and conventions of the Soviet tear-

off calendar) also includes illustrations of additional pertinent images and translations of many historical texts, such as contemporary poster reviews, theoretical publications on “the new everyday life” under Bolshevism, poems, decrees, newspaper notices, “how to” articles from women's magazines, and diary entries by artists, writers, and ordinary people struggling to keep up with their revolutionary time. These original materials are interspersed with brief historical and interpretive essays by the curators. Thus readers can plot the transformations of everyday life as they were experienced on a daily basis by Soviet workers, artists and schoolchildren. Visitors are invited to linger in the exhibition's audio-visual space, possibly to recline in an armchair and peruse the catalogue while listening to Vertov's everyday heroines, to triumphal marches, or to Beethoven's melancholy *Marmot* played by a learner, allowing the hopes and doubts of revolution to invade their own experiences of the everyday.

Red Press: Radical Print Culture from St. Petersburg to Chicago

Curated by an interdisciplinary team of students under the supervision of Robert Bird and William Nickell, *Red Press* presents a street-level view of the Russian revolutions by drawing on the holdings of the University of Chicago Library, particularly the collections amassed by Samuel N. Harper, the first American scholar to have devoted a career to the study of Russia. During his extensive sojourns in Russia Samuel Harper collected first-hand documentation of Russian culture and politics from 1904 to the late 1930s, with a particular emphasis on the dramatic events between 1905 and 1917. In January 1905 Harper was on Palace Square in St. Petersburg during the



infamous Bloody Sunday encounter. In the summer of 1917 he was back in the imperial capital, now named Petrograd, to witness the tumult between the February and October revolutions. In between he spent half of each year at the University of Chicago teaching courses in Russian, laying the foundations of the University's programs in Russian studies.

Red Press augments Harper's collection of handbills, pamphlets, and other revolutionary ephemera with material from other holdings in Special Collections that document how Russia's revolution was described, imagined and disseminated, from the Far East to the streets and universities of Chicago. It traces the dissemination of radical ideas through the popular press, from pamphlets and broadsides to calendars, from 1905 to the US pamphlet wars of the 1950s. Others feature images of revolution and counter-revolution in the pre-revolutionary satirical press and in post-revolutionary editions of *The Protocols of the Elders of Zion*. An entire wall tracks the development of revolutionary imagery through satirical journals from the 1905 revolution, anti-German pamphlets from the First World War, and Soviet posters from the 1920s, 1930s and 1970s. Another wall is plastered with handbills and broadsides from Harper's collection, providing viewers a street-level view of revolutionary Russia.

Programming

In addition, the University of Chicago will host two international conferences: *Found in Time: Lost Artists of the Post-War Soviet Union*, organized by William Nickell and PhD candidate Miriam Tripaldi on October 5-7, will examine previously neglected artists and overlooked pockets of innovation in later Soviet modernism and demonstrate that bold experiments continued in the face of dominant aesthetics in music, literature, and the visual arts. Participants will introduce lesser-known Soviet artists of the 1940s-1960s, placing their legacies in a continuum from the early Soviet avant-garde to post-Soviet culture and re-inscribing these artists into their global context. The conference will be accompanied by a festival dedicated to the music of Galina Ustvolskaya.

At the *Bolshevik Contagion*, convened by Robert Bird and Sheila Fitzpatrick on November 3-4, specialists in Russian intellectual history will examine key individual texts—from Marx and Engels's *Communist Manifesto* to Bukharin and Preobrazhenskii's *ABC of Communism*—that produced and disseminated revolutionary ideas around 1917. This is the first in a series of conferences

under the auspices of Revolutionology, a project funded by the Neubauer Collegium at the University of Chicago.

All of the events at the University of Chicago are free and open to the public. They are augmented by other events throughout the city, including the exhibition of Russian avant-garde art, *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test* at the Art Institute of Chicago. While the revolution evokes contradictory reactions, and while Russia seems intent on ignoring the centenary, in Chicago at least this autumn will be all revolution, every day.

Robert Bird is Professor at The University of Chicago, Department of Slavic Languages and Literatures, The Department of Cinema Media Studies, Fundamentals: Issues and Text.

Christina Kiaer is an Associate Professor in the Weinberg College of Arts and Sciences Department of Art History at Northwestern University.

William Nickell is Associate Professor of Russian Literature and Chair of the Slavic Department at the University of Chicago.

Forthcoming in *Slavic Review* Winter 2017

ARTICLES

"Sex in the City that Peter Built: The Demimonde and Sociability in Mid-Eighteenth Century St. Petersburg"

Igor Fedyukin

"Probing the Heart and Mind of the Viewer: Scientific Studies of Film and Theatre Spectators in the Soviet Union, 1917-1936"

Anna Toropova

"Unholy Alliances? Language Exams, Loyalty, and Identification in Interwar Romania"

Gábor Egry

"The Battle for Language: Opposition to Khrushchev's Education Reform in the Soviet Republics, 1958-59"

Jeremy Smith

"Between Scholarship and Dissidence: The Dissident Historical Collection Pamiat' (1975-1982)"

Barbara Martin and Anton Sveshnikov

"Confessing to Leviathan: The Mass Practice of Writing Autobiographies in the USSR"

Yury Zaretskiy

ASEEES 49th Annual Convention

November 9-12, 2017

Chicago Marriott Downtown Magnificent Mile
Convention Theme: "Transgressions"
ASEEES President: Anna Grzymala-Busse, Stanford U
aseees.org/convention

Nov 9 Registration Desk opens 9:00 am

Exhibit Hall opens 4:00 pm

Vice President Designated Roundtable: Academic Freedom and Activism, 3:00-4:45 pm

Walking Roundtable: "Revolutsiia! Demonstratsiia!" at the Art Institute of Chicago, 5:30-7:30 pm

Opening Reception and Tour of Exhibit Hall, 6:30-8:00 pm

Film Screening: "Finding Babel", 8:00-10:00 pm

Nov 10 Presidential Plenary: 1917 and Its Implications, 12:00-1:30 pm

Film Screening: "The Event (Sobytie)", 1:45-3:30 pm

ASEEES Annual Meeting of Members, 5:45-6:15 pm

University of Chicago Reception and Tour of Exhibit "Revolution Everyday" at the UChicago Smart Museum, 6:00-7:45 pm

Film Screening: "The Three Heroines (Tri geroini)" in 35mm Print Courtesy of the Austrian Film Museum, at UChicago Logan Center for the Arts, 8:00-10:00 pm

Nov 11 Critical Conversations: Advancing Equal Access in Slavic, East European, and Eurasian Studies - Brown Bag Lunch Session, 12:15-1:30 pm

Film Screening: "The Storming of the Winter Palace", 1:45-3:30 pm

Pre-Award Reception, 5:30-6:30 pm

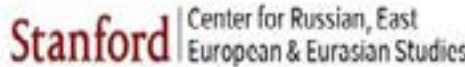
ASEEES Awards Ceremony & President's Address, "Betraying the Revolutions?" by Anna Grzymala-Busse, Stanford U, 6:30-8:00 pm.

Film Screening: "The Socrates of Prague", 8:00-9:00 pm

Film Screening: "The Black Monk", 8:30-11:00 pm



Williams



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Events at the Art Institute during the ASEES 2017 Convention Kathleen Tahk, The Art Institute of Chicago

Opening at the Art Institute of Chicago on October 28, close to the centenary of the Bolshevik Revolution, *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test* presents the largest exhibition of early Soviet art to be held in the US in 25 years. Over 500 original works – including paintings, photographs, works on paper, printed matter, sculpture, decorative arts, architectural models, and ephemera – cover the gamut of cultural production from the period between 1917 and 1937. This wide-ranging survey draws from multiple major international collections – notably the Ne boltai! Collection and the Costakis Collection at the Greek State Museum of Contemporary Art – as well as several important private lenders.

In conjunction with the exhibition, two ASEES convention roundtables will take place at the museum on Thursday, November 9 from 3:30 to 7:30 pm. For the first roundtable, “Objectivities: Engaging with the Materiality of Art,” works of Russian and Soviet art will be installed for discussion and close examination in the Ryerson and Burnham Libraries. Following this, curator Matt Witkovsky will lead a special walking roundtable inside the exhibition with catalogue contributors Masha Chlenova, Christina Kiaer, Kristin Romberg, and Kathleen

Tahk. The Art Institute will offer free admission to all convention attendees from November 9–14 so that they can further explore the exhibition.

The Art Institute has also scheduled several public programs during the convention. On Saturday, November 11 at 11:00 am playwright Tony Kushner and author Jeremy McCarter will discuss the latter’s recent book *Young Radicals: In the War for American Ideals*. Also on November 11, Mark Steinberg will present his lecture “The Russian Revolution as Utopian Leap” in the museum’s Fullerton Hall at 3:00 pm. The Chicago Symphony Orchestra’s Oberon Ensemble will perform Shostakovich’s Piano Quintet in G minor, Op. 57 on Sunday, November 12 at 2:00 pm, also in Fullerton Hall. Further details on these events can be found on the Art Institute’s website: www.artic.edu.

The exhibition itself deliberately eschews a simple chronological arrangement of works, organizing them instead into nine thematic spaces of display: Battleground, School, Theater, Press, Factory, Exhibition, Festival, Storefront, and Home. Choosing to arrange the works spatially resists the common teleological narrative, which draws a seemingly inevitable path from the avant-garde to socialist realism, from revolution to Stalinist terror.

Entering the exhibition, visitors first encounter the Battleground. A selection of Civil War-era posters – ranging from El Lissitzky’s abstract masterpiece *Beat the Whites with the Red Wedge*, to the anti-Bolshevik satire *A Happy Worker in Sovdepiia*, to hastily-produced cartoons by unknown regional artists – mirrors the partisan violence of these early years. This opening section introduces viewers to the beginnings of the vast propaganda campaign that would continue throughout the first two decades of Soviet power. Battleground here is not limited to the Civil War front, but encompasses all of Soviet society, where everyday life, too, was a front in which the battle to achieve the promises of the revolution.

After passing through Battleground, visitors are free to move through the other spaces in any order they choose. Spaces, moreover, intersect at different points in the exhibition hall, encouraging visitors



El Lissitzky
Beat the Whites with the Red Wedge, 1920
Offset lithograph, 48.4 × 69.4 cm

Russian, 1890–1941
Ne boltai! Collection



El Lissitzky Russian, 1890–1941
 Photomontage for the International Hygiene Exhibition, Dresden, 1930
 Photomontage (gelatin silver print) 25.4 × 19.1 cm
 Alex Lachmann collection



Kazimir Malevich Russian, born Ukraine, 1878–1935
 Painterly Realism of a Football Player—Color Masses in the 4th
 Dimension, 1915
 Oil on canvas 70.2 × 44.1 cm
 The Art Institute of Chicago, through prior gifts of Charles H. and
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 her husband, Albert D. Lasker; and Mr. and Mrs. Lewis Larned Coburn
 Memorial Collection

to consider the connections between, for example, Festival and Press, Storefront and Home. Interspersed with the historical art works in each section are newly commissioned reconstructions of several large-scale projects: Aleksandr Rodchenko's *Workers' Club* (1925), Gustav Klutsis's agit-prop tribune (1922), El Lissitzky's display space *Room for Constructive Art* (1926), Varvara Stepanova's set pieces for *The Death of Tarelkin* (1922), the Constructivist sculptures from the second Obmokhu exhibition (1921), and several modular furniture pieces designed by students at VKhUTEMAS (1923–1928). Artists' notes and drawings, historical photographs, and current research guided the expert construction of these replicas. Replication and reproduction, arguably, are the very basis of Soviet aesthetics, which deeply opposed the bourgeois fetishization of the original. Two-dimensional works circulated as reproductions in magazines and on postcards, and architectural and design models, often planned for mass production, appeared in exhibitions. Rodchenko, for example, designed his workers' club as a prototype for display in the 1925 Paris Exposition of Modern Decorative and Industrial Arts, and a 1926 issue of the magazine *Sovremennaia arkhitektura* illustrated his maquette and design sketches, not the built structure.

The reconstructions also highlight a key theme in the exhibition: models. Each exhibition space represents a sphere of activity where Soviet artists presented exemplary works that demonstrated how society could be reshaped into a classless, democratic collective. Artists' debates and discussions consistently stressed the need for experimentation, criticism (especially self-criticism), and revision on the path to a truly socialist art. In a sense, therefore every work was a test model to be evaluated and improved upon in practice.

Visitors can experience the constant demonstration and testing of ideals across all nine sections. In School, abstract Suprematist and Constructivist art works by Kazimir Malevich, Aleksandr Rodchenko, and other key members of the avant-garde who joined the post-revolutionary art school professoriate show their pursuit of basic principles in art. On view here is a series of paired drawings, produced in a critical 1921 discussion at the experimental artistic research institute INKhUK, illustrates the participating artists divergent interpretations the distinction between a composition and a construction. Nearby, projects for inkwells, textile patterns, furniture, kiosks, and other everyday objects by these artists and their students show the attempts to organize the world outside the art school walls according

to the principles developed inside them. Prominent in Theater are innovative designs by Liubov' Popova and Varvara Stepanova for stage productions and mass actions under Vsevolod Meyerhold, which redefined the conventions of dramatic performance and elided actor and audience. Mass demonstrations and sports parades, key components in the celebration of revolutionary holidays, also worked to turn passive spectators into active participants through total participation. In Festival sections, photographs of these occasions by the first generation of Soviet photojournalists – Arkadii Shaikhov, Maks Penson, Georgii Zel'ma, Boris Ignatovich, and others – depict the nascent collective on display. Works in Festival encompass celebratory monuments both the ephemeral – for example, Gustav Klutss's designs for monumental but temporary photomontage installations – and the (would-be) eternal – an original wooden model of Boris Iofan's project for the Palace of the Soviets.

One of the richest areas of the exhibition is Press, which presents a wide selection of period books, journals, and magazines. The power of mass media to address the masses in their millions inspired heated debates over the proper role of typographic design and photographs and illustrations in a “true” socialist press. Issues of the

journals *Rost*, *Daesh'!*, *Krasnaia niva*, *Novyi lef*, *Krasnaia panorama*, *Ogonek*, and others show the different answers offered by competing artistic groups, particularly during the transformative years of the First Five-Year Plan. Like Press and Festival, Exhibition also explores highly public displays of Soviet cultural production, in this case on the world stage. Alongside the replica *Room for Constructive Art* – installed here with contemporary works by the same artists selected for the original 1926 Dresden installation – visitors can see drawings, photomontages, and catalogues from El Lissitzky's international exhibition design, including the Soviet pavilions at Pressa (1928) and the International Hygiene Exhibition (1930).

Visitors enter the Home space, a separate room in the exhibition, after passing through Storefront. Consumer goods, ranging from luxury porcelain to reproduction printed cotton fabrics, appear in both sections, first in mock storefront windows and then on the reproduction Constructivist furniture. Home is especially suited to the exhibition's non-chronological arrangement. The accumulation of objects old and new, personal and mass-produced, which defines the domestic interior, posed a particular challenge in the transition to socialism. Also on display in Home are personal photographs, watercolors, and albums, as well as hand-drawn “orders” from a young Svetlana Allilueva to her father Joseph Stalin that chillingly merge the personal and the political.

A space inside the exhibition hall – modeled to the scale of early agit-train cars used as impromptu cinemas – will screen three programs of films. The first program, which will run during the ASEES convention (October 28 – November 21, 2017), features *Lenin Kino-Pravda* (1925) and *The Storming of the Winter Palace* (1920), as well as rarely screened works: the comedic stop-motion trailer *The Event at the Stadium* (1929), the public safety film *How to Walk in the Street* (1925), documentary footage inside Goskino studios (1924), and the animated short *The Skating Rink* (1927). ASEES members in the Chicago area will want to return for the subsequent two programs, scheduled for November 22 – December 17, 2017 and December 18, 2017 – January 14, 2018 respectively, which will include *Ten Minutes in the Morning* (1931), *Youth in Bloom* (1938), *The Microbe of Communism* (1925), *China in Flames* (1925), and others short films. The complete list of films for all three programs will be posted outside the cinema space.



Natal'ia Dan'ko
 Policewoman, 1920s
 H. 20.3 cm

Russian, born Georgia, 1892–1942
 Porcelain with enamel decoration
 Collection of Vladimir Tsarenkov

Kathleen Tahk is the Rice Postdoctorate Curatorial Fellow in Photography at the Art Institute of Chicago.

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COLUM LECKEY, "Envisioning Imperial Space: P. I. Rychkov's Narratives of Orenburg, 1730s–70s"

VLADIMIR TIKHONOV (ПАК НОЈА), "'Korean Nationalism' Seen through the Komintern Prism, 1920s–30s"

KIRILL ISTOMIN, ALEXANDR A. POPOV, & HYE-JIN KIM, "Snowmobile Revolution, Market Restoration, and Ecological Sustainability of Reindeer Herding: Changing Patterns of Micro- vs. Macro-mobility among Reindeer Herders of Bol'shezemel'skaia Tundra"

ANDY BRUNO, "A Tale of Two Reindeer: Pastoralism and Preservation in the Soviet Arctic"

BRANISLAV RADELJIC, "Russia's Involvement in the Kosovo Case: Defending Serbian Interests or Securing Its Own Influence in Europe?"

Louise Bryant. *Six Red Months in Russia: An Observer's Account of Russia Before and During the Proletarian Dictatorship*, ed. Lee A. Farrow, xix + 150 p., 2017 (ISBN 978-0-89357-469-7), \$24.95.

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Three String Books is an imprint of Slavica Publishers devoted to translations of literary works and belles-lettres from Central and Eastern Europe, including Russia and the other successor states of the former Soviet Union.

Jan Novák. *So Far So Good: The Mašín Family and the Greatest Story of the Cold War*, xvi + 453 p., 2017 (ISBN 978-089357-458-9), \$19.95.

Voted Book of the Year by the Czech Republic's Magnesia Litera when published in Czech translation in 2004, *So Far So Good: The Mašín Family and The Greatest Story of the Cold War* by Jan Novák is now published by Slavica in the original English. Although it reads like a thriller, this "novel-document" is based on the true story of three young Czech men, Radek and Ctirad Mašín and Milan Paumer, whose daring exploits of anti-Communist resistance and flight through the Iron Curtain to West Berlin set off the *Tschechenkrieg*, a massive manhunt by 27,000 East German police and Red Army regulars.



Three String Books Magdalena Mullek & Julia Sherwood, eds. *Into the Spotlight: New Writing from Slovakia*, trans. Magdalena Mullek & Julia Sherwood, viii +

193 p., 2017 (ISBN 978-089357-466-6), \$19.95.

Though *Into the Spotlight* is drawn from the work of writers from one of Europe's smallest countries, this source reveals itself to be something like a magic lamp out of which comes a multitude of subjects, themes, and styles well out of proportion to its size. Like the best writers, this anthology brilliantly balances the specific and the universal. There are stories that could have taken place anywhere—of love and hate, beauty and ugliness, illness and music—stories distinctly and intriguingly Slovak—of a devout Slovak's imprisonment in the Russian Gulag, the rough and tumble world of the country's Roma—stories from other countries and continents, and stories that seem to come from other worlds entirely—of real or imaginary doubles and surreal nocturnal circuses.

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Articles

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Review Essay

MORITZ FLORIN

Beyond Colonialism?



Member Spotlight: Nicole Freeman

Thanks to the generosity of donors and members, the Association for Slavic, East European, and Eurasian Studies is sponsoring grants, at a maximum of \$5000 each, for the purposes of conducting doctoral dissertation research in Eastern Europe and Eurasia in any aspect of Slavic, East European, and Eurasian studies in any discipline. In June, 2017, ASEEEES awarded 11 grants; three of recipients are featured here.

Education: BA in History, Salem State University; MA in History, Ohio State University; PhD candidate in History at Ohio State University.

When did you first develop an interest in Slavic, East European and Eurasian Studies?

I was a history major as an undergraduate student and took several courses focused on modern European history (specifically the Second World War and the Holocaust). I was on track to become a high school history teacher when I got the opportunity to intern at the US Holocaust Memorial Museum in Washington, DC. This internship completely changed my career trajectory. As an intern in the Division of the Senior Historian, I had two research assignments on displaced persons and Polish-Jewish relations after the Holocaust. This experience combined with my previous undergraduate coursework sparked my interest in displacement, forced migration, and reconstruction in post-World War II Central and Eastern Europe. I knew I wanted to keep reading and researching these topics, so I applied to graduate school and started as a history PhD student at the Ohio State University in 2013.

How have your interests changed since then?

I joke that when I started graduate school I was primarily a historian of Germany, and progressively my research interests have been pushed more and more eastward. In 2014, I took my first Polish course at Jagiellonian University in Krakow and fell in love with Poland. I have continued to learn Polish and have been fortunate to return to Poland almost every summer since my first visit. My current research project has allowed me to successfully interweave my varied interests in German, Polish, and Jewish history.

What research project are you pursuing with the Dissertation Grant?

My dissertation focuses on children's homes, schools, and summer camps that were financially supported by the American Jewish Joint Distribution Committee (JDC) after the Holocaust in postwar Germany and Poland. I speak to a larger scholarship on civilian experiences and various aspects of political, social, cultural, and urban reconstruction in post-World War II Europe. In recent years, historians have begun to study the immediate postwar experiences of Jewish children and assert that battles to reclaim children were linked to international justice and humanitarianism as well as national reconstruction. My dissertation builds upon this interpretation and argues that international organizations such as the JDC competed to influence and shape the future of Jewish life in Europe on the local level through their childcare and educational programs. I am using the ASEEEES Dissertation Research Grant to specifically explore how the JDC worked alongside the Central Committee of Jews in Poland on behalf of Jewish children to reconstruct Jewish life and illuminate how each imagined the ways in which Jewish child survivors represented the "surviving remnant." I will be spending three months conducting research at the Jewish Historical Institute and POLIN Museum of the History of Polish Jews in Warsaw and then one month at the Łódź State Archive and Wrocław State Archive.

What do you value about your ASEEEES membership?

The ASEEEES Convention is a great opportunity to meet new people, network with scholars in your field, and hear fellow ASEEEES members present their research. For graduate students, I think that it's very welcoming and there's a great sense of community. I look forward to sharing my research at the ASEEEES Convention in the future!

Besides your professional work, what other interests and/or hobbies do you enjoy?

I absolutely love to travel, explore new places, take photographs, and read fiction.



Member Spotlight: Olga Breininger

Education: BA in Literature & Creative Writing, Gorky Literary Institute; MPhil in Modern Languages, U of Oxford; PhD candidate in Slavic Languages and Literatures, Harvard University

When did you first develop an interest in Slavic, East European and Eurasian Studies?

As a native Russian speaker growing up in the post-Soviet space, I became mesmerized with Russian culture early on, be it through our family library, my ballet school, or the literature classes at school; it was the major source of answers to whatever questions my teen years brought me. At fifteen, I decided to become a writer. Two years later, I enrolled at A.M. Gorky Literary Institute, a journey that continued at the University of Oxford and Harvard University.

How have your interests changed since then?

My initial interest in creative writing turned into a strong desire to understand the inner architectonics of the text, the ways in which texts are “made” by their authors, but also co-produced by social and political institutions and ideological discourses. During my Master’s program, post-Soviet literature became my main research interest. However, as I worked with my advisor, Professor Andrei Zorin, and also with Professor Catriona Kelly, I got increasingly interested not only in the questions literary studies were to answer, but also in those that took me to adjacent fields - first and foremost, cultural anthropology. Thus, my Master’s thesis turned into an interdisciplinary investigation of contemporary Russian diaspora in Germany.

At Harvard, where I have had the good fortune to work under the guidance of Professors Stephanie Sandler, William Mills Todd III, Julie Buckler, and Svetlana Boym, my further pursuit of interdisciplinarity has taken an unexpected turn. I came to study authors writing about conflict and religion in the North Caucasus, and this choice ultimately altered my scholarly trajectory. I decided to combine a major in Slavic Languages and Literatures with a minor in Middle Eastern Studies (and Arabic language). Today, I continue to be interested in any and all aspects of contemporary Russian culture – however, my larger research focuses on the North Caucasus: the history of its relationship with Russia, its representation in Russian literature and local literary traditions, and the study of Islam in the region. I am currently finishing an article on oil imagery in contemporary Russian literature and visual arts, and doing some early-stage work for my next research project on vogue subculture in Russia. I also have a strong interest in urban studies, and work on a

project related to post-war Grozny urban landscape.

What research project are you pursuing with the Dissertation Grant?

The ASEEEES Dissertation Grant gives me an opportunity to bring in unique, previously unstudied materials to my dissertation project, dedicated to cultural representations of three self-proclaimed Islamic states, which at different times challenged and defied Russia’s rule over the territories of the North Caucasus: the Caucasian Imamate in the nineteenth century; the independent Ichkeria in the twentieth century; and, in the twenty-first century, the Caucasus Emirate. Through their comparative study, in which the analysis of literary and cultural production will play a key role, I intend to reveal the causality and affinity of the instances of Islamic state-building in the North Caucasus, and explore the ways in which the centuries-long conflict of the Russian “center” and its rebellious “periphery” was co-produced by the intricate relationship of space, violence, and religion. The grant will allow me to spend a semester in Dagestan working with Arabic-language manuscripts at The Institute of History, Archeology and Ethnography of The Dagestan Scientific Centre of Russian Academy of Sciences.

What do you value about your ASEEEES membership?

ASEEEES membership is a source of a wide range of professional and self-development opportunities - from *Slavic Review* to the mentorship program, and more. ASEEEES conventions are probably the best possible way to encounter and learn about the latest work of scholars in your research field – or those who do similar things but from a different disciplinary perspective. I love the interdisciplinary nature of ASEEEES, which provides scholars at all stages of their careers with the opportunity to share and shape their knowledge and professional experiences - which, as a matter of fact, makes ASEEEES a Latourian “centre of calculation”, and an extremely important one for Slavic scholars.

Besides your professional work, what other interests and/or hobbies do you enjoy?

In 2017, I published my debut novel entitled *There Was No Adderall in the Soviet Union*, which became a bestseller as well as semi-finalist for three major literary awards in Russia, *National Bestseller*, *Big Book*, and *Russian Booker* prizes. To me, the novel is an attempt to bring the experience of reading authors such as Wallace, DeLillo, Pynchon or Ellis, onto Russian soil, and open up the conversation about the phenomenon of “global Russian” culture.



Member Spotlight: Nora Webb Williams

Education: BA, Russian, Middlebury College; MPA, Policy Analysis, Indiana U Bloomington; MA, Central Eurasian Studies, Indiana U Bloomington, 2012; MA, Political Science, U of Washington; PhD Candidate in Political Science, U of Washington

When did you first develop an interest in Slavic, East European and Eurasian Studies?

I was fortunate enough to attend a public high school in Minneapolis that offered Russian language classes. We also had an exchange program with a high school in Krasnoyarsk, so for three years my family hosted a short-term exchange student, and in my junior year I spent two formative weeks in Krasnoyarsk, including a memorable train trip to Lake Baikal. Although I was never sure that I wanted to make this region my primary academic focus, I kept being drawn back in! I majored in Russian at Middlebury College, then joined the Peace Corps and taught English for two years in Kazakhstan. The Peace Corps experience sparked an interest in learning more about Central Asian history and politics. When my service ended, I entered a dual MPA/MA program at Indiana University, with the MA portion being in Central Eurasian Studies. I'd thought that I would go on to a career in public service, but I found that the opportunity to pursue my own research interests exerted too strong of a pull. I received a Fulbright to Kyrgyzstan, where I wrote an MA thesis on the 2010 Bishkek protests (which eventually became [an article in Central Asian Survey](#)). I am now a PhD Candidate at the University of Washington.

How have your interests changed since then?

My research interests in Central Asia have always been broad. Most intriguing to me is how people live and behave under divergent political and economic conditions. Who protests against creeping authoritarianism, as in Kyrgyzstan in 2010, and does social media play any role? How do elites design political institutions, such as the Constitutional Council in Kazakhstan, to maintain their power? Who decides to accept [a civic national identity](#)? How did some villages survive when the economic system collapsed after the Soviet Union, while others disappeared from the map? This last question is the motivation for my in-progress dissertation. Answering these questions in the Central Asian context requires deep regional knowledge, as well as a general understanding of theories of human

behavior and politics. I should note, too, that not all of my academic interests are in the SEEEES space. With colleagues at the University of Washington, I also write about the power of images to mobilize political behavior online.

What research project are you pursuing with the Dissertation Grant?

To what degree can economic resilience (or lack thereof) be explained by variation in social trust? How did some villages survive when the economic system collapsed after the Soviet Union, while others disappeared from the map? As the recipient of a 2017 ASEEES Dissertation Grant, I am currently in Kazakhstan gathering survey and interview data in an attempt to answer these questions. The ultimate goal is to tell a story about the long-term economic and social impacts of Russian and Soviet policy in the region. To do so, I examine a variety of sources, from nighttime satellite imagery to historical records.

What do you value about your ASEEES membership?

I am extremely grateful that ASEEES decided to support my dissertation research. It has made a huge difference in my academic trajectory and ability to do good work. Second, I appreciate the interdisciplinary nature of ASEEES. It is fantastic that I can attend the annual conference and go first to a panel about politics, followed by a panel about literature, and then grab a coffee with a former Russian language instructor. Finally, I greatly admire the ASEEES members and groups that are committed to inclusivity and equity. In particular, I am continually impressed by the Association for Diversity in Slavic, East European and Eurasian Studies ([ADSEEES](#)), the Association for Women in Slavic Studies ([AWSS](#)) and The Queer Association for Slavic, East European, and Eurasian Studies ([Q*ASEEES](#)).

Besides your professional work, what other interests and/or hobbies do you enjoy?

As a Seattle resident, I am contractually obliged to say that I enjoy hiking. Luckily for me, I genuinely enjoy hiking, as well as cross-country skiing, playing with my two dogs, and binge-watching *Game of Thrones* with my husband (which I justify as being required viewing for Political Scientists).



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2018 ASEES Convention Theme

ASEEES 50th Annual Convention

December 6–9, Boston, MA • Boston Marriott Copley Place

Convention Theme: Performance

2018 ASEES President, Julie A. Cassidy, Williams College

The Oxford English Dictionary lists no fewer than thirteen different meanings for the word “performance,” which refers to everything from the execution of a play or musical score to the profitability of an investment. Used in myriad expressions, such as performance anxiety, performance-enhancing, performance review, and sexual performance, the term has come to play a central role in how we understand human identity and interaction, inspiring a “performative turn” in the Humanities and Social Sciences. It has also given rise to the discipline of Performance Studies, which unites artists, anthropologists, sociologists, historians, political scientists, and linguists in a shared quest to understand and to express phenomenological complexity. The heuristic power of the concept of performance is not exclusive to English, since the words “performance,” “performative,” and “performativity” have migrated into other idioms, including many Slavic, Eastern European, and Eurasian languages.



But what precisely do we mean when we talk and write about performance? The performing arts of drama, music, and dance? Bodily practices of health, hygiene, gender, and sexuality? Performative utterances that change the social reality they describe? The rituals that constitute and legitimate political power? The flow of inanimate objects in circuits of production, distribution, and consumption? The narrative framing of events in the media? As Richard Schechner, a leading scholar of Performance Studies, has pointed out, the astonishing semantic breadth of the word “performance” links that which clearly “is” a performance in a given time and place to that which functions “as” performance due to our perception of its performativity, that is, the idea that our actions, behaviors, and gestures are not caused by, but in fact the cause of our identities.

Members of ASEES are invited to develop papers, panels, and roundtables for the organization’s 50th Annual Convention that explore the meanings of performance in and for the regions we study. Presentations that consider performance and performativity from an interdisciplinary or transdisciplinary perspective are especially welcome, as is work addressing the following topics, among others: gender and sexuality; diversity, equity, and inclusion; local vs. global stages; political performativity; the formation, consolidation, and transformation of identity for individuals, societies, and nations; performance technologies; events in the regions we study whose anniversaries happen in 2018, as well as their memory and commemoration; for example, the Revolutions of 1848, the end of World War I in 1918, the 1948 Blockade of Berlin, the Prague Spring of 1968, and the 1988 Moscow Summit; and the distinctive contributions that the regions we study can make and have already made to theorizing and understanding performance in the broadest sense.

In addition to the organization’s 50th Annual Convention, 2018 will mark 70 years since the founding of ASEES as a scholarly society. This anniversary invites us to consider our past performance, as individual scholars and an organization devoted to Slavic, East European, and Eurasian Studies, as well as the roles we can and should perform in the future. Accordingly, proposals from all perspectives and historical periods are welcome, as are those that reflect on our scholarly responsibilities and offer performances of their own.

Proposals from all disciplines and historical periods are welcome, and encouraged. **ALL submissions (panels, papers, roundtables, meeting rooms) are due February 15, 2018.**



Publications

Caterina Preda is the author of *Art and Politics under Modern Dictatorships: A Comparison of Chile and Romania* (Palgrave 2017). This book analyzes the relationship between art and politics in two contrasting modern dictatorships. Through a detailed look at the Chilean and Romanian dictatorships, it compares the different ways in which political regimes convey their view of the world through artistic means. It examines how artists help convey a new understanding of politics and political action under repressive regimes that are inspired by either communism or anti-communism. This book demonstrates how artistic renderings of life during dictatorships are similar in more than one respect, and how art can help better grasp the similarities of these regimes. It reveals how dictatorships use art to symbolically construct their power, which artists can consolidate by lending their support, or deconstruct through different forms of artistic resistance.

For the Good of the Nation: Institutions for Jewish Children in Interwar Poland. A Documentary History, edited and translated by Sean Martin, was published by Academic Studies Press in July 2017.

Tens of thousands of Jewish children were orphaned during World War I and in the subsequent years of conflict. In response, Jewish leaders in Poland established CENTOS, the Central Union of Associations for Jewish Orphan Care. Through CENTOS, social workers and other professionals cooperated to offer Jewish children the preparation necessary to survive during a turbulent period. They established new organizations that functioned beyond the authority of the recognized Jewish community and with the support of Polish officials. The work of CENTOS exemplifies the community's goal to build a Jewish future. Translations of sources from CENTOS publications in Yiddish and Polish describe the lives of the orphaned Jewish children and the tireless efforts of adults to better the children's circumstances.

Lost in the Shadow of the Word: Space, Time, and Freedom in Interwar Eastern Europe, written by Benjamin Paloff, was published by Northwestern University Press in December 2016.

Scholars of modernism have long addressed how literature, painting, and music reflected the radical reconceptualization of space and time in the early twentieth century—a veritable revolution in both physics and philosophy that has been characterized as precipitating an “epistemic trauma” around the world. In this wide-ranging study, Benjamin Paloff contends that writers in Central and Eastern Europe felt this impact quite distinctly from their counterparts in Western Europe. For the latter, the destabilization of traditional notions of space and time inspired works that saw in it a new kind of freedom. However, for many Central and Eastern European authors, who were writing from within public discourses about

how to construct new social realities, the need for escape met the realization that there was both nowhere to escape to and no stable delineation of what to escape from. In reading the prose and poetry of Czech, Polish, and Russian writers, Paloff imbues the term “Kafkaesque” with a complexity so far missing from our understanding of this moment in literary history.

Robert Blobaum recently authored *A Minor Apocalypse: Warsaw during the First World War* (Cornell University Press, 2017), in which he explores the social and cultural history of Warsaw's “forgotten war” of 1914-1918. Beginning with the bank panic that accompanied the outbreak of the Great War in an exposed frontline city, Blobaum guides his readers through spy scares, bombardments, mass migratory movements, and the Russian evacuation of 1915. Industrial collapse in the war's first year marked only the opening phase of Warsaw's wartime economic crisis, which grew steadily worse during the German occupation. Blobaum shows how conflicts over distribution of and access to scarce resources led to social divisions, a sharp deterioration in Polish-Jewish relations, and general distrust in public institutions. Wartime conditions also brought women prominently into the public sphere, whether as angry and unemployed consumers in the city's streets or in the front lines of those institutions providing public assistance. New modes of popular entertainment, including cinema, cabaret and variety shows challenged elite notions of propriety. Blobaum presents these themes in comparison not only with other major European cities during the Great War, but also with Warsaw under Nazi German occupation a generation later.

National Matters: Materiality, Culture, and Nationalism, edited by Genevieve Zubrzycki, and published by Stanford University Press in May 2017, investigates the role of material culture and materiality in defining and solidifying national identity in everyday practice. Examining a range of “things”—from art objects, clay fragments, and broken stones to clothing, food, and urban green space—the contributors to this volume explore the importance of matter in making the nation appear real, close, and important to its citizens.

Through a series of case studies, this volume analyzes three key aspects of materiality and nationalism: the relationship between objects and national institutions, the way commonplace objects can shape a national ethos, and the everyday practices that allow individuals to enact and embody the nation. In giving attention to the agency of things and the capacities they afford or foreclose, these cases also challenge the methodological orthodoxies of cultural sociology. Taken together, these essays highlight how the “material turn” in the social sciences pushes conventional understanding of state and nation-making processes in new directions.

Twentieth-Century Russian Poetry, edited by Katherine Hodgson, Joanne Shelton and Alexandra Smith, was published by Open Book Publishers.

This work charts Russia's shifting relationship to its own literature in the face of social upheaval. It also explores changes in the canon of twentieth-century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin's second term as Russian President in 2008. In the wake of major institutional changes, such as the abolition of state censorship and the introduction of a market economy, the path was opened for reinterpretation of the lives and works of twentieth-century poets. Contributors explore the multiple factors involved in reshaping the canon, understood as a body of literary texts given exemplary or representative status as "classics". Canon revision further reflects contemporary concerns with the destabilizing effects of emigration and the internet, and the desire to reconnect with pre-revolutionary cultural traditions through a narrative of the past which foregrounds continuity. Despite persistent nostalgic yearnings in some quarters for a single canon, the current situation is defiantly diverse, balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground.

Mikhail Epstein wrote *Proektivnyi slovar' gumanitarnykh nauk* (The Projective Dictionary of Humanistic Disciplines), published by Novoe literaturnoe obozrenie, 2017.

The Dictionary offers a systematic description of concepts and terms in such fields of the humanities as philosophy, literary, cultural and religious studies, and linguistics, as well as humanistic approaches to nature, history, society, and technology. The author's approach enables a significant broadening of the conceptual system of the humanities: the linkage of various disciplines with one another, and with the creative practices arising on their theoretical bases. The dictionary expands the constructive potential of the humanities, revealing their capacity to generate new intellectual, literary, and artistic movements, cultural institutions, and even spiritual communities. The book aims to develop innovative and imaginative ways of thinking on the part of researchers and students. It is addressed to all those interested in new perspectives on the humanities, as both the science and the art of human self-awareness and self-transformation.

Robert W. Orttung and Sufian N. Zhemukhov's *Putin's Olympics: The Sochi Games and the Evolution of Twenty-First Century Russia*, was published by Routledge in 2017.

President Vladimir Putin's Olympic venture put the workings of contemporary Russia on vivid display. The Sochi Olympics were designed to symbolize Russia's return to great power status, but subsequent aggression against Ukraine, large-scale corruption, and the doping scandal have become the true legacies of the games. Putin's style of governance through mega-projects has had deleterious consequences for the country's development. Placing the Sochi games into the larger context of Olympic history, this book examines the political, security,

business, societal, and international consequences of Putin's political system.

The Village: Russian Impressions (1919), by Ernest Poole, was edited and annotated by Norman E. Saul and published by Slavica as part of the Americans in Revolutionary Russia series.

Chicago native, political activist, and journalist Ernest Poole (1880-1950) provides a distinctive view of the Bolshevik Revolution in *The Village: Russian Impressions*. This work is unusual in the library of American accounts of revolutionary Russia because he addresses the world of the Russian peasants, far away from the revolutionary centers of Petrograd and Moscow. He associated with a Russian priest, a doctor, a teacher, and a mill owner who offer a perspective not normally seen in this history of the Bolshevik Revolution. Poole's own views and those of the people he visited provide a fascinating account of the revolutionary era that helps readers a century later understand the complexity of this fascinating time.

WILLIAMS COLLEGE HIRING VISITING ASSISTANT PROFESSOR OF RUSSIAN

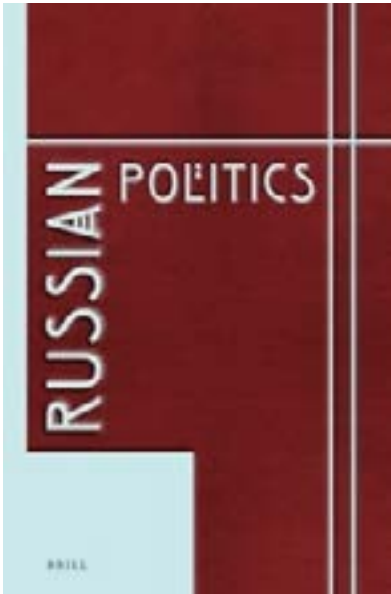
The Department of German and Russian at Williams College seeks to fill a one-year visiting faculty position in Russian, with four courses per year, with teaching to begin in the fall semester of 2018. Specialization is open. Ph.D. preferred. Native or near-native proficiency in the language is required. A passion for teaching is a must; specifically, the successful candidate will have significant language teaching experience, innovative ideas for upper-level courses in Russian, and a desire to work effectively, both inside and outside the classroom, with a student population that is broadly diverse. Our program is founded on close student-faculty interaction and strong mentoring, as well as vibrant scholarship. Application should include: CV, cover letter, and four reference letters; a writing sample and other materials will be solicited later. All materials should be addressed to Helga Druexes, Chair, Department of German & Russian, and must be submitted through [Interfolio](#). Fax and email applications will not be accepted. All queries should be directed to [Janneke van de Stadt](#). We welcome applications from members of groups traditionally underrepresented in the field. All offers of employment are contingent upon completion of a [background check](#). Position Begins: July 1, 2018 • Application Deadline: Dec. 1, 2017

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Russian Politics

Russian Politics (RUPO) is an international, peer-reviewed journal examining the scholarship of intersections between on the one hand, Russian studies, and on the other hand Politics, Law, Economics and Russian history. This journal will feature a diverse range of perspectives through its editorial board in order to encourage a transnational and global study of Russian Politics. This approach involves the study of Russian politics as a broad system of human experience, social changes, statecraft and global political tendencies, which enhances the authentic value of the journal among those already existing. The professional composition of the editorial board which is represented by editors insistently assigned for their expertise in this field of science and politics will guarantee qualitatively good contributions to each volume of RUPO. The journal's focus on a broad definition of Russian politics copes with the demand of global scholarship which finds itself confronted with different social, cultural and legal meanings of politics and statecraft in and of the Russian Federation. This approach allows for contributions concerned with Russian politics in different times and places, inside and outside the national borders of the Russian Federation, which clearly relates to the political situation the country is situated in after the decline of the Soviet Union.

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AMERICAN COUNCILS FOR INTERNATIONAL EDUCATION 2018 LANGUAGE PROGRAMS

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*Students admitted to American Councils programs are eligible to receive financial support from a wide range of sources, including the U.S. Department of State (Title VIII), Boren, FLAS, and the American Councils Study Abroad Scholarship Fund.

Most programs offer a host of benefits, including:

Orientation in DC and on-site orientation in host city;

- Teacher-student ratio of 1:5;
- 20 hours per week of in-class language instruction;
- Housing in university dormitories or with host families;
- US academic credit;
- Carefully managed, substantive internships;
- Conversation partners and discussion groups;
- Excursions that offer insights into the host country life and culture;
- Extended trips (5-6 days).

Prospective applicants should check the program website for more information and to access the online application. The application deadline is October 16, 2017. Please direct any questions regarding the application process to the [AC Study Abroad Team](#).

CfP: ANNUAL YOUNG RESEARCHERS CONFERENCE HAVIGHURST CENTER FOR RUSSIAN AND POST- SOVIET STUDIES February 15-17, 2018

This year's theme is "Populism in Eastern Europe and the Former Soviet Union: Conceptual, Empirical and Comparative Perspectives." "Populism" is a term often used in the scholarly literature on postcommunism – and yet its meaning and explanatory potential remain elusive. The consensus that populist discourses, tropes, rituals, ideas and practices should be counted among the most important factors that propelled transformative processes in the former "second world" does not extend to questions such as: what is the proper way to conceptualize and contextualize the notion of populism? What are the historical roots of the populist phenomenon and the enduring local traditions that sustain it? How did populist rhetoric and appeal change over time, e.g. when several East European countries successfully completed their accession process and became full members of the European Union? What are the cultural resources that populists are able to mobilize, and

in what repertoires of contention are such resources invested? How are populist actors and constituencies situated in evolving configurations of power? What is their impact on mainstream politics and established institutional landscapes? And how do populist demands shape oppositional tactics and governmental priorities?

This Young Researchers Conference seeks to tap into the new wave of research that sheds light on postcommunist populism. It is intended to be interdisciplinary, so the conference invites contributions from a variety of disciplinary perspectives. The research projects might be related to any region that formerly belonged to the sphere of Soviet domination. The Havighurst Center welcomes papers from scholars who are completing their dissertation or have received their Ph.D. (or candidate degree) within the past five years. The small number of participants and mix of junior and senior scholars make the Havighurst Center's Young Researchers Conference an excellent venue for both advancing research projects and networking with leading and upcoming figures in a wide range of fields. The working language of the conference is English.

Please submit by November 10, 2017 a one-page, single-spaced abstract, as well as a one-page, single-spaced c.v. to Venelin I. Ganey, ganevvi@miamioh.edu. The Havighurst Center will provide meals, hotel accommodation, and ground transportation. Partial travel funding might also be available.

THE 2017-18 UKRAINIAN RESEARCH INSTITUTE AT HARVARD UNIVERSITY RESEARCH FELLOWS

[The Ukrainian Research Institute at Harvard announces its research fellows for the 2017-2018 academic year:](#)

- Mikhail Akulov, The Jaroslaw and Nadia Mihaychuk Postdoctoral Research Fellow for "Between Revolution and Reaction: History of Skoropadsky's Ukraine"
- Polina Barskova, Ukrainian Studies Fund Research Fellow for "Ukrainian Poetry in Time of Crisis"
- Paul D'Anieri, The Eugene and Daymel Shklar Research Fellow for "From 'Civilized Divorce' to Uncivil War: Russia, Ukraine, and the West, 1991-2017"
- Oleh Kotsyuba, The Jaroslaw and Nadia Mihaychuk Postdoctoral Research Fellow for "A Quiet Revolution: Ukrainian Poets in Search of an Alternative Reference Frame"
- Igor Torbakov, Ukrainian Studies Fund Research Fellow for "Symbolic Geographies of Empire: The Ukrainian Factor in Russia-Europe Relations"
- Nataliia Levchuk, HURI MAPA Project Research Fellow for "Explaining Regional Distribution of 1933 Holodomor Losses in Ukraine: Patterns and Possible Determinants"

THE HOOVER INSTITUTE PRESENTS “THE CROWN
UNDER THE HAMMER: RUSSIA, ROMANOV,
REVOLUTION”

Marking the centenary of the Russian Revolution of 1917, this exhibition examines the political, social, and cultural upheavals that transformed Russia in the final decades of the Romanov dynasty and the first years of Soviet Communism. Jointly organized by the Hoover Institution Library & Archives and the Cantor Arts Center, this dual-site exhibition features a wide variety of art objects and documentary material. Paintings and posters, photographs and films, rare books and decorative art objects alternately evoke the lost world of Russia’s old regime and hint at the utopian future imagined by the nation’s revolutionaries.

“The Crown under the Hammer: Russia, Romanovs, Revolution” opens October 18 in Ruth Levison Halperin Gallery, Lynn Krywick Gibbons Gallery at the Cantor Arts Center and the Herbert Hoover Memorial Exhibit Pavilion, Stanford University, and runs through March 4, 2018. Admission is free.

NEW DIRECTOR CHOSEN FOR IU SUMMER
LANGUAGE WORKSHOP AT SCHOOL OF GLOBAL AND
INTERNATIONAL STUDIES

The Summer Language Workshop in the School of Global and International Studies at Indiana University has named an experienced leader in language education as its new director. Kathleen Evans joins the School of Global and International Studies from Arizona State University.

Evans served as director of the Critical Languages Institute in the Melikian Center at Arizona State University since 2009, previously serving as its research administrator. Before joining ASU, Evans worked at the Middlebury College Russian School, a summer language program, and was assistant director for the Institute for Applied and Professional Ethics at Ohio University.

Professionally proficient in Russian and German, Evans also has what she calls “a linguist’s knowledge” of Finnish, Indonesian, Uzbek, Tajik and Spanish. She spent seven years living and working abroad in Germany and Russia before returning to the US and beginning to work in summer language training. Evans has managed summer language institutes and study abroad programs operating domestically and overseas. At IU, Evans hopes to expand accessibility to the workshop for students in Indiana and beyond, and increase the national and international standing of the workshop.

THE KENNAN INSTITUTE AT THE WILSON CENTER
Title VIII Fellowships

The Kennan Institute is pleased to announce that its proposal for funding was selected by the U.S. Department of State Title VIII program. Please look for announcements of forthcoming competitions for our Research, Summer Research, and Short Term fellowships. The Research and Summer Research deadlines will be in early 2018.

Please see the [website for more details on the Title VIII-supported fellowship programs.](#)

George F. Kennan Fellowships

George F. Kennan Fellows will be based at the Wilson Center in DC for three-month residencies. Fellows will receive access to the Library of Congress, National Archives, and policy research centers in DC, as well as the opportunity to meet with key experts and officials. While conducting research, Kennan Fellows are expected to actively participate in discussions with the policy and academic communities, including speaking engagements at the Wilson Center as well as potentially outside of DC, and attending meetings, conferences, and other activities organized by the Kennan Institute and Wilson Center. Upon completion of the fellowships, the grantees become alumni, for whom Kennan will continue to offer opportunities for collaboration and engagement. There are no citizenship requirements for this grant.

Applicants have an option to apply for the fellowship as individuals or as part of a team. If applying as a team of two (or three) applicants, the applicants must be citizens of at least two different countries. The goal of such joint fellowships is to promote collaborative research projects among US, Russian, and Ukrainian experts. Fellowship Teams will: produce joint paper(s) for policy-relevant publications; present work at DC, Russia, and/or Ukraine events; conduct meetings and engage with policymakers in DC.

Competitions for the fellowships are held twice yearly with the following application deadlines: March 1 and September 1. Applicants must submit a [completed application](#).

The Kennan Institute welcomes its current and incoming scholars:

Title VIII Research Scholars

Indra Ekmanis, University of Washington: “Signal Strength: Lessons from Radio Free Europe/Radio Liberty’s Latvian Service”

Krista Goff, University of Miami: “Nested Nationalism: Slow Violence and Ethnic Conflict in the (post-) Soviet Caucasus”

Title VIII Short Term Scholars

Alexis Peri, Boston University: “Fraternizing with the Enemy: The National Council of American-Soviet Friendship, 1945-60”

George F. Kennan Fellows

Valerie Anishchenkova, University of Maryland: “War and Identity in Contemporary Popular Culture: Russia, the United States and the Middle East after the Cold War”

Nina Jankowicz, Fulbright-Clinton Public Policy Fellow, Ukrainian Ministry of Foreign Affairs; US Department of State: “Bridging the Trust Gap: How the West Can Learn from Eastern Europe’s Experience Battling Russian Disinformation”

Balihar Sanghera, University of Kent, “Contesting Visions in Central Asia: The Rise of Alternative Models of Development and Finance and its Implications”

James Billington Fellow

Natalie Rouland, Independent Scholar: “Power on Pointe: Russian Ballet and the Body Politic”

SRAS HAS RECENTLY REDEVELOPED AND EXPANDED ITS LINEUP OF GRANTS AND SCHOLARSHIPS

They now offer nearly everything under a single name: [Challenge Grants](#). Each grant comes with a challenge and each student that enrolls in the program and meets the challenge gets funding. The challenges are focused to help students make the most of their time abroad via research, writing, travel, and more. Challenge Grants can be combined to maximize rewards. Deadline to apply for spring Challenge Grants: October 15 (for most programs). SRAS also offers the [Home and Abroad Scholars](#) program, which packages study abroad, a \$5,000 per semester scholarship, and an intensive internship writing for SRAS's range of informational sites on topics as diverse as geopolitics and popular culture. They are looking for students who are serious about building their resumes abroad.

CfA: US HOLOCAUST MEMORIAL MUSEUM MANDEL CENTER FELLOWSHIPS

The Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies awards fellowships on a competitive basis to support significant research and writing about the Holocaust. It welcomes proposals from domestic and international scholars in all academic disciplines and at all career stages. Because a principal focus of the program is to ensure the development of a new generation of Holocaust

scholars, early career scholars are especially encouraged to apply. Applicants must be affiliated with an academic and/or research institution; however, immediate post-docs and faculty between appointments will also be considered. Proposals from applicants conducting research outside the discipline of history or on Mandel Center strategic priorities are encouraged, including literature and the Holocaust; America and the Holocaust, projects utilizing the ITS collection; Jewish and especially Sephardic experiences of persecution; the Holocaust as it occurred in the Soviet Union, and the Holocaust as it occurred in North Africa.

The specific fellowship and the length of the award are at the Mandel Center's discretion. Individual awards generally range up to eight consecutive months of residency; a minimum of three consecutive months is required.

Stipends range up to \$3,700 per month for the purpose of defraying local housing and other miscellaneous living expenses and are subject to US tax law. Residents of the DC metropolitan area receive a reduced stipend of \$1,850 per month. Awards include a stipend to offset the cost of direct travel to and from DC. Residents of the DC metro area do not receive a travel stipend. The funds provided through this award may be subject to US federal and/or state tax. Please be advised the Mandel Center cannot provide individual tax advice. The Mandel Center can provide visa assistance to fellows and their dependents, if necessary. Fellows are responsible for securing housing accommodations and health insurance. No support allowances are provided for accompanying family members.

2018-19 Fellowships may start as early as September

A Alfa Fellowship Program

Promoting Understanding of Russia

At a time of increasing need for specialists with Russia expertise, the Alfa Fellowship Program affords exceptional young American, British, and German leaders the opportunity to receive meaningful professional experience in Russia.

- **Build Russian language skills**
- **Learn about current affairs through meetings, seminars, and regional trips**
- **Work at prominent organizations in Moscow**

Program provisions: monthly stipend, program-related travel costs, housing, insurance
To be eligible, candidates must have relevant professional experience and a graduate degree, or the equivalent, as well as demonstrate evidence of leadership potential.

Deadline to apply for the 2017–2018 program year: December 1

Additional details can be found at: culturalvistas.org/alfa

For more information, please contact: alfa@culturalvistas.org or 212.497.3510

OJSC Alfa-Bank is incorporated, focused and based in Russia, and is not affiliated with U.S.-based Alfa Insurance.

1, 2018, and must be completed no later than August 31, 2019. All applications must be submitted in English via an online application process. All applications must consist of the following:

- [An online application form](#)
- A project proposal that highlights the resources available at the Museum that scholars will need to access in order to support their research
- A curriculum vitae summary
- Two signed letters of recommendation that speak to the significance of the proposed project and the applicant's ability to carry it out.

All application materials, including letters of recommendation should be received on November 15, 2017. Applicants who have received a fellowship award from the Mandel Center in previous cycles may not re-apply unless seven years have passed since the end date of their previous residency.

[US HOLOCAUST MEMORIAL MUSEUM](#)
[2018 HESS FACULTY SEMINAR](#)

The Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies announces the 2018 Jack and Anita Hess Faculty Seminar on the persecution of Roma and Sinti in the Holocaust. This Seminar will examine the history of Roma and Sinti, placing these victims' experiences and perspectives within the larger context of the Holocaust. Additionally, the Seminar will introduce participants to recent scholarship that examines the Nazi racial state, the Holocaust in the East, the gendered dynamics of racial persecution, strategies of resistance and survival, and the struggles of survivors in postwar Europe to rebuild their decimated communities among the perpetrators and witnesses of their persecution through the experiences of Roma and Sinti victims and survivors. This Seminar will address the broader literature on the representation of Roma in scholarship, popular culture, and the public imaginary as well as explore relevant primary-source materials that represent Romani perspectives on the Holocaust. Finally, it will discuss pedagogical approaches and techniques for teaching this history at North American colleges and universities.

This seminar is designed to help faculty who are preparing to teach Holocaust or Holocaust-related courses. While the focus will be on the specific case of the persecution of Roma and Sinti in the Holocaust, the themes, approaches, and methods covered in the Seminar are also applicable by the broad range of educators who engage the perspectives of victims and survivors in other geographic regions and/or time periods.

Seminar participants will be introduced to Roma-related sources in the Museum's unique collections and the International Tracing Service Digital Archive. They will also have the opportunity to provide feedback on primary-source teaching tools currently under development at the Museum. Staff scholars will be available to consult with participants about their syllabi. Participants will learn how to respectfully, rigorously, and accurately represent these victims in Holocaust-related courses across disciplines. The Seminar will devote

time to specific pedagogical strategies used to examine this complicated and diverse victim group in the classroom. Conversant in historical and ethnographic methods, primary-source research, and gendered analysis, the seminar instructors will present an interdisciplinary, intersectional, and entangled approach to this multifaceted topic.

Applicants must be teaching at accredited, baccalaureate-awarding institutions in North America. Applications must include: (1) a CV; (2) a statement of the candidate's specific interest and needs in strengthening his/her background in Holocaust studies for the purpose of improving teaching; and (3) a supporting letter from a departmental chair or dean addressing the candidate's qualifications and the institution's commitment to Holocaust-related education. Syllabi of any Holocaust-related courses that the candidate has taught should also be included.

For non-local participants, the Mandel Center will defray the cost of direct travel to and from the participant's home institution and DC, and lodging for the duration of the Seminar. Incidentals, meals, and book expenses must be defrayed by the candidates or their respective institutions. All participants must attend the entire Seminar.

Applications must be received no later than Wednesday, November 1, 2017

CfA: UNIVERSITY OF MICHIGAN MASTERS PROGRAM

The next deadline for the University of Michigan's Master of Arts Degree Program in Russian, East European, and Eurasian Studies is December 15, 2017. Please see more information here: <https://www.i.umich.edu/crees>

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In addition to articles and news columns, NewsNet also features a limited number of advertisements from various organizations presenting scholarly publications, products, services, or opportunities of interest to those in the Russian, Eurasian, and Central European fields. Please contact newsnet@pitt.edu for rates, specs and production schedule.



In Memoriam

Marshall I. Goldman, a prominent expert on the Russian economy and 43-year professor at Wellesley College, died August 2, 2017, at the age of 87.

Goldman was one of the first Kremlinologists to foresee the downfall of Mikhail Gorbachev due to the economic shortcomings of the Soviet system. His prediction was reported on the front page of the *Washington Post*. During the 1970s and 80s, Goldman was a frequent commentator for *Good Morning America* and NPR. He was an advisor to several American presidents, and often met with Gorbachev and Vladimir Putin.

Goldman was born July 26, 1930, in Elgin, Illinois. After graduating from the Wharton School at the University of Pennsylvania in 1952, he went on to Harvard University where he pursued his Master's and PhD in Economics. At Harvard, he developed an interest in comparative economic systems, and the Soviet economy in particular. Goldman was hired to teach economics classes at Wellesley College, and spent his professorial career there. He was named as the Kathryn W. Davis Professor of Economics, and, in 1977, he taught economics at Moscow State University as a Fulbright-Hays lecturer.

Goldman took great pride in developing Wellesley's economics department. Upon his retirement, he and his family endowed the Marshall I. Goldman Chair in Economics. He also instituted the annual Goldman Lecture, which has been delivered by many of the world's leading economists. Goldman's published works include *Soviet Foreign Aid*, published in 1967. His 1972 book *The Spoils of Progress* was one of the first academic works to highlight the environmental abuses perpetrated by the Soviets. Other notable books include *Gorbachev's Challenge* in 1987 and *What Went Wrong with Perestroika?* in 1992.

He played a leadership role within Harvard's Russian Research Center, where he was Associate Director. His longstanding relationship with Shelby and Kathryn Davis led to their major gift to the Center and to ASEEES. He also arranged for numerous Russian leaders and dissidents, including Andrei Sakharov and Boris Nemstov, to spend time at the Center. Goldman was an active leader in several charities and was a founding board member of Century Bank, where he served for almost 50 years.

Excerpted from text provided by the Harvard Davis Center.

Scott Baldwin Smith, historian of Russia, died at the age of 53 from lung cancer on July 22, 2017, at his home in Portland, Oregon.

Smith was born on September 2, 1963, in Athens, Greece. He attended Phillips Academy (1981); Yale University (BA, 1986); and Harvard University (PhD, 1995). While completing his dissertation and for a few years thereafter, Smith served as a lecturer in History and Literature at Harvard, enabling him to further develop keen interest in Russian literature. In 1997, Smith took a visiting assistant professorship at Reed College. In 2002, he landed a tenure-track position in history at Linfield College near Portland. His instructional range was broad—from the Russian Revolution, to European history and culture,

to political violence and genocide. For each course he taught, Smith carefully selected sources, custom prepared readers and compiled by hand critical notes on the texts. During Linfield's January term, Smith sometimes led groups of students for study on location to Russia, Latvia, and Uzbekistan.

In 2011, Smith's *Captives of Revolution: The Socialist Revolutionaries and the Bolshevik Dictatorship, 1918–1923*, was published by the University of Pittsburgh Press. Smith showed that Bolshevik terror against officers, merchants, and others associated with the old regime was not meant to terrorize the former elites—they were no longer a threat—but rather aimed both to win support among ordinary people, who still carried deep anti-elite resentments, and to neutralize the socialist opposition by presenting the Bolsheviks as tireless fighters against the bourgeoisie. When he fell ill, in the spring of 2016, Smith had been working on two related projects. One was a retranslation, drawing on unpublished supplements, of the gripping *Memoirs of a Terrorist* by Boris Savinkov. The second was an article intended to lay bare the contradictory psychology of the Socialist-Revolutionary terrorists as both heroes and martyrs, killers and butchers.

Smith's family has created an [award](#) in his name at Linfield College, to be awarded to a first-year student who demonstrates the curiosity and intellectual vigor exemplified by Professor Smith.

Text provided by Jonathan Daly, University of Illinois at Chicago.

Piotr S. Wandycz died peacefully at the Connecticut Hospice on Saturday morning, July 28, 2017. Born in Kraków in 1923 during the Second Polish Republic and raised in Lwow, Piotr S. Wandycz left the country during World War II in 1939. He and his family crossed into Romania, and in 1940 went to France. Graduating from the Polish Lycee in Villard de Lans, he studied at the University of Grenoble. In late 1942 he reached the United Kingdom where he served in the Polish army until 1945 as a second lieutenant. After the war he studied at the University of Cambridge, where he received his BA and MA, and at the London School of Economics (PhD, 1951). Later he moved to the US, where he taught at Indiana University before coming to Yale University in 1966. He was promoted to a full professorship in 1968 and was named Bradford Durfee Professor in 1989. At Yale, he served as director of graduate studies in Russian and East European studies and in history, chair of the Council on Russian and East European Studies, and director of the Language and Area Center. He was the author of 18 books and over 500 articles and book reviews.

Wandycz was a member of the Polish Academy of Sciences, the Polish Institute of Arts and Sciences of America, the Polish Academy of Learning, and was an honorary member of the Polish Historical Association. His many other honors include the Commander's Cross of the Order of Polonia Restituta and honorary doctorate degrees from the University of Wrocław, the Sorbonne, the Jagiellonian University, and the Catholic University of Lublin.



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For over 40 years, American Councils has conducted comprehensive study abroad programs in **the Balkans, the Baltics, Eurasia, and Russia**. From intensive language and cultural immersion to conflict resolution and public diplomacy, American Councils has a program to advance your education and career. Applications for spring 2018 programs are due February 15th; applications for summer 2018 programs are due March 15th.

Short-Term Summer Area Studies Programs:

- **POLITICS & PUBLIC DIPLOMACY IN CONTEMPORARY RUSSIA** Explore regional developments and conflict, economic and political reforms under Vladimir Putin, the role of mass media in society, and new cultural phenomena shaping today's Russia. Russian language instruction is offered at any level.
- **PEACE & SECURITY IN THE SOUTH CAUCASUS** Discover the diverse cultures and complex politics that shape the region, while spending five weeks in Tbilisi, Georgia. Russian, Georgian, Chechen, and Azeri language instruction are offered at all levels.
- **OVERSEAS PROFESSIONAL & INTERCULTURAL TRAINING (OPIT) PROGRAM** Spend 6 weeks this summer interning in such fields as democracy-building and human rights, business and law, economics, public health, or ecology, in one of 15 countries across Eastern Europe and Eurasia.

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in Moscow, Vladimir, and St. Petersburg, as well as Almaty, Kazakhstan.

- ***BALKAN LANGUAGE INITIATIVE** Combining highly-individualized academic programming with structured overseas immersion, BLI enables students to make rapid gains in language proficiency and cultural knowledge while living and studying in Albania, Bosnia & Herzegovina, Bulgaria, Macedonia, Montenegro, or Serbia.
- ***EURASIAN REGIONAL LANGUAGE PROGRAM** Providing high-quality language instruction, specially-designed cultural programs, and expert logistical support, ERLP offers participants the opportunity to study one of more than 20 less commonly taught languages in 9 Eurasian Countries. Languages include: Armenian, Azeri, Chechen, Georgian, Kazakh, Kyrgyz, Pashto, Persian (Dari, Farsi, Tajiki), Romanian, Tatar, Ukrainian, and Uzbek.

 www.acStudyAbroad.org

*Funding for select American Councils Study Abroad programs is provided by the U.S. Department of Education, Fulbright-Hays Group Projects Abroad, and the U.S. Department of State's Title VIII program. For more information on financial aid visit:  www.acstudyabroad.org/financialaid



Affiliate Group News

ASSOCIATION FOR DIVERSITY IN SLAVIC, EAST EUROPEAN AND EURASIAN STUDIES 2017 GRANT COMPETITION WINNERS

The Association for Diversity in Slavic, East European, and Eurasian Studies (ADSEEEES) is pleased to announce the recipients of our 2017 grant competition. These grants, which subsidize travel to the annual ASEEEES convention, seek to foster diversity and inclusion within the field of Slavic, East European, and Eurasian Studies. Please join us in congratulating this year's winners.

Graduate Convention Travel Grant Recipients

- Sandra Joy Russell is a PhD student in Comparative Literature at the University of Massachusetts Amherst. Her research interests include post-Soviet and Ukrainian diasporic literature and film, especially women's and LGBTQ literary and artistic responses to the Maidan, the (re)construction of identity, nation building, and the development of queer and feminist thought. She served as a Peace Corps Volunteer in Luts'k, Ukraine.
- Olga Kim is a PhD candidate in Slavic and Film Studies at the University of Pittsburgh. Currently, she is writing her dissertation on the national cinemas of the Soviet peripheries during late socialism. Her research interests also include visual culture in Central Asia, the early Soviet avant-garde, and new media in the post-Soviet region.
- *Marcos Cisneros is a first-year PhD student in the Rhetoric Program at UC Berkeley. Marcos is interested in the legacies of Soviet cultural influence in the so-called "post-colonies of communism." His current research explores how nostalgia for the Soviet project manifests in the contemporary art scenes of Latin America and Central Asia.

*This grant was awarded by the Inner Asian and Uralic National Resource Center at Indiana University Bloomington for excellence in the study of one or more of the following countries: Azerbaijan, Estonia, Hungary, Kazakhstan, Kyrgyz Republic, Tajikistan, Turkmenistan and/or Uzbekistan.

Faculty Convention Grant Recipient

- Marta Havryshko is a junior research associate in the Department of Contemporary History in the Ivan Krypiakevych Institute of Ukrainian Studies (Ukrainian National Academy of Sciences, Lviv, Ukraine). Her research interests include Ukrainian women's history in the twentieth century, sexual violence during armed conflicts, gender/feminism and nationalism, oral history, and memory studies.

These grants have been made possible through generous funding from ASEEEES; the Institute for Slavic, East European, and Eurasian Studies at the University of California-Berkeley; the Davis Center for Russian and Eurasian Studies at Harvard University; the Inner Asian and Uralic National Resource Center at Indiana University Bloomington; the

Center for Russian and East European Studies at the University of Pittsburgh; and the Center for Russian, East European, and Eurasian Studies at Stanford University.

REPORT ON AWSS CONFERENCE

The 2017 AWSS conference with the theme "Roots and Legacies of Revolution: Transformations for Women and Gender" convened on 6 and 7 April 2017 at the Westin Alexandria Hotel. Held in conjunction with the Southern Conference on Slavic Studies, the AWSS conference was one of the largest – 23 presenters from the US, UK, Russia, and India in eight panels over two days. The first day of panels featured the history of women in the Third International, transnational feminist exchanges, cultural imagery during war, and cosmonaut Valentina Tereshkova's fan mail.

On the second day the panels were embedded within the SCSS, spotlighting themes such as: gendered dimensions in art and literature of the past 100 years, attitudes toward polygyny in Tatarstan, post-Soviet fairy tales, the obstacles of motherhood and citizenship for women with disabilities, and marriage and nationalism in interwar Poland.

Rochelle Ruthchild's talk, "What's Suffrage Got to Do With It? Women and Gender in Russia's Revolutionary Year," fundamentally challenged the dominant narrative of the 1917 revolutions in Russia, re-telling the story through the lens of the women who had long been organizing and advocating for suffrage and other rights.

Many thanks to all participants, especially to those who agreed to chair or serve as discussants. AWSS was especially pleased to have a large number of graduate students and junior scholars participate in the conference.

CfP: NORTHEAST SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES CONFERENCE

NESEEEES welcomes proposals for individual papers and complete panels for its 39th annual Conference. The Conference will be held on Saturday, April 7, 2018 at the NYU Jordan Center for the Advanced Study of Russia.

Scholarly papers and panels are welcome on any aspect of Slavic, East European, and Eurasian Studies. Complete panels will receive preference over individual paper submissions. Proposals must include: Title and a one-paragraph abstract; requests for technical support; presenter's contact information; presenter's institutional affiliation and professional status (professor, graduate student, etc.); the panel organizer's name and contact information. Undergraduate students under the guidance of a faculty mentor may present a paper if the faculty mentor submits the information listed above.

Please submit proposals at <https://goo.gl/forms/QA2fhIFqnV9tZvb02> not later than Tuesday, January 16, 2018.

CfP: CONFERENCE OF THE **SOCIETY FOR ROMANIAN STUDIES (SRS)**

Bucharest, 26-30 June 2018

The 2018 SRS conference will be hosted by the Faculty of International Business and Economics of the Academy of Economic Studies (ASE) in Bucharest.

Theme: #Romania100: Looking Forward through the Past

Keynote Addresses: Katherine Verdery and Vintilă Mihăilescu

In 1918, the National Assembly at Alba Iulia proclaimed the unity of all territories inhabited by Romanians and thereby laid the foundation for the modern Romanian state. Yet the proclamation also insisted on a wide range of principles and forward looking reforms from full rights for all (including ethnic and religious minorities, press, and right to assembly) to land reform and a democratic political system. This unique historical moment arguably represents in a nutshell the issues and dimensions associated with questions of a Romanian identity, a national consciousness and culture, the place of intellectuals in Romanian public life, as well as the politics, policies, and economics of Romanian development, including in comparative and international perspective. "Marea Unire" also served as midwife to the birth of Romanian Studies.

The SRS wishes to take the 100th anniversary of this unique moment in Romanian history as an invitation to reflect upon the past, reassess the moment's impact on the present, and draw lessons for the future, including for Romanian Studies. The conference aims at taking a fresh look at the very creation

of contemporary modern Romania. SRS wishes to examine the significance of this historical moment for Romania and Moldova's historical trajectories, domestically and within the wider European, Eurasian and even international contexts with the help of broad historical, political, literary, and cultural disciplinary and interdisciplinary inquiries.

CfP 56TH ANNUAL SOUTHERN CONFERENCE ON SLAVIC STUDIES

Charlotte, NC, March 22-24, 2018

The Fifty-Sixth Annual Meeting of the Southern Conference on Slavic Studies (SCSS) will be held at the Omni Hotel in downtown Charlotte, March 22-24, 2018. The meeting will be hosted by the University of North Carolina at Charlotte. The SCSS is the largest of the regional Slavic and Eurasian Studies associations and its programs attract national and international scholarly participation. The purpose of SCSS is to promote scholarship, education, and in all other ways to advance scholarly interest in Russian, Soviet, and East European studies in the Southern region of the United States and nationwide. Membership in SCSS is open to all persons interested in furthering these goals.

Papers from all humanities and social science disciplines are welcome, as is a focus on countries other than Russia/USSR. We encourage participation from scholars of all Slavic, East European, and Eurasian regions. Papers can be on any time period and any topic relevant to these regions.

FELLOWSHIPS WITH AMERICAN COUNCILS

*TITLE VIII FELLOWSHIPS FOR ADVANCED, OVERSEAS LANGUAGE STUDY

Partial funding to U.S. teachers, graduate students, and scholars who are participating in American Councils summer, semester, and academic year language immersion programs in Russia, Eurasia, and the Balkans. For more information, visit: www.acstudyabroad.org/financialaid

*TITLE VIII RESEARCH PROGRAM

Full support for research in policy-relevant fields in Russia, Eurasia, and Eastern Europe. Open to U.S. graduate students, post-doctoral scholars, and faculty. For more information, visit:

www.researchfellowships.americancouncils.org/researchscholar

*TITLE VIII COMBINED RESEARCH & LANGUAGE TRAINING PROGRAM

Includes equivalent support to the Title VIII Research Scholar Program with the addition of language training. Open to U.S. graduate students, post-doctoral scholars, and faculty. For more information, visit:

www.researchfellowships.americancouncils.org/crlt

*FULBRIGHT-HAYS, GROUP PROJECTS ABROAD

Provided by the U.S. Department of Education, Fulbright-Hays Group Projects Abroad fellowships are available to advanced-level students of Russian and Persian language who plan to participate in the American Councils Advanced Russian Language and Area Studies Program in Moscow, and the Eurasian Regional Language Program in Dushanbe. For more information, visit:

www.acstudyabroad.org/fulbright-hays



CONTACT:

outbound@americancouncils.org

www.acStudyAbroad.org

TITLE VIII FELLOWSHIP FUNDING FOR AMERICAN COUNCILS PROGRAMS IS PROVIDED BY THE U.S. DEPARTMENT OF STATE'S PROGRAM FOR RESEARCH AND TRAINING ON EASTERN EUROPE AND THE INDEPENDENT STATES OF THE FORMER SOVIET UNION.



The program committee is accepting panel and paper proposals until January 15, 2018. Whole panel proposals (chair, three papers, discussant) or roundtables (chair, three to five participants) are preferred, but proposals for individual papers will also be accepted. Whole panel proposals should include the titles of each individual paper as well as a title for the panel itself and identifying information (email address and institutional affiliation) for all participants. Roundtable proposals should include a title and identifying information for all participants. Proposals for individual papers should include paper title, identifying information, and a one-paragraph abstract to guide the program committee in the assembly of panels. If any AV equipment will be needed, proposals must indicate so when they are submitted. AV will be of limited availability and assigned on a first-come, first-served basis. Email your proposals to Emily Baran at scssprogram@gmail.com.

For local arrangements or conference information other than the program, please contact Steve Sobol at sosabol@uncc.edu. For questions regarding the program, please contact Emily Baran at scssprogram@gmail.com.

NEW 2017-2018 SOYUZ BOARD

The new officers are:

Convener: Tatiana Choudakova; Programming Coordinator: Emily Channell-Justice; Book Review Editor: Maryna Bazylevych; AN Column Editor: Deborah Jones; Webmaster: Kathryn Graber; H-Soyuz Editor: Polina Vlasenko

In addition to these newly elected officers, the positions of the Soyuz secretary and student representative remain filled by Elizabeth Peacock and Tetiana Bulakh until August 2018.

CALL FOR ARTICLES

Please consider submitting articles to be published in future NewsNets. Articles are typically brief essays on contemporary issues or matters of broad professional interest. They can include discussions of new research, institutions, resources etc. NewsNet is not a venue for extensive research essays; most cover articles are 2,500 words in length. We encourage members, including graduate students, who are interested in proposing a NewsNet article to contact the NewsNet Editor, Andrew Behrendt (aseees.grants@pitt.edu).

The views expressed in NewsNet articles are solely the views of the author and do not necessarily reflect the views or policies of ASEEEES or its staff.

Association for Slavic, East European, and Eurasian Studies (ASEEES)

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www.aseees.org

Association for Slavic, East European and Eurasian Studies (ASEEES), established in 1948, is a nonprofit, nonpolitical, scholarly society and is the leading private organization dedicated to the advancement of knowledge about Russia, Central Eurasia, and Eastern & Central Europe.

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Subscription to NewsNet is \$28.00 for U.S. subscribers and \$44 for non-U.S. subscribers. Prices include shipping. Single copies are \$7.00 each. To subscribe or order back issues, contact aseees@pitt.edu. Back issues are available up to two years only. Periodicals postage paid at Pittsburgh, PA, and additional mailing offices.

POSTMASTER: Send address changes to: ASEEEES, 203C Bellefield Hall, 315 S. Bellefield Avenue, Pittsburgh, PA 15260-6424.

Membership: If you are interested in becoming an individual or institutional member, visit: <http://aseees.org/membership>

Announcements submitted to all regular columns are published free of charge. NewsNet frequently publishes unsolicited material. All submissions should be e-mailed to: newsnet@pitt.edu. **Deadlines for submissions (ads, articles, announcements)**

January issue—1 Dec; March issue—1 Feb; June issue—1 May; Aug issue—5 July; October issue—1 Sept



Personages

Lee Farrow was featured in *White House Historical Association Journal* for her research on the unofficial 1871 White House visit of Tsar Alexander II's 21-year-old grandson, who continued his tour across America by hunting out west with General Custer.

Maria Galmarini-Kabala has joined the faculty at the College of William and Mary, where she holds a joint appointment in the History Department and the Global Studies Program.

Cassandra Hartblay will spend the 2017-18 academic year as a postdoctoral associate and lecturer for Russian Studies in the European Studies Council at the MacMillan Center for International and Area Studies at Yale University. She will also be cross-appointed in the Department of Anthropology.

Jeffrey Kahn received a Fulbright Research Grant to Norway to study Russian and British experiences with the European Court of Human Rights in 2017-18.

Ognjen Kojanic, PhD candidate in Anthropology at the University of Pittsburgh, received an International Dissertation Research Fellowship from SSRC for "Ownership vs. Property Rights in a Worker-Owned Company in Post-Socialist Croatia."

Colleen Lucey is now Assistant Professor in the Russian and Slavic Studies Department of the University of Arizona.

Julia L. Mickenberg is the Interim Chair of the Department of Slavic and Eurasian Studies and Acting Director of the Center for Russian, East European and Eurasian Studies at the University of Texas at Austin.

Julie Mostov retired from Drexel University and joined NYU as the Dean for Liberal Studies.

Benjamin Paloff was promoted to Associate Professor at the University of Michigan.

John Randolph is an Associate Professor in the Department of History at the University of Illinois Urbana-Champaign and also the Director of REEEC as of Fall 2017.

The Museum of Russian Icons is pleased to announce the appointment of **Wendy Salmond** as editor of the *Journal of Icon*

Studies, which is the only publication in the US that specializes in presenting research on the field of icons. It provides the opportunity for the community to share and explore ideas concerning the relationship of the icon to broadly associated scholarly interests. The Journal has an international editorial panel who peer-review submitted articles and will be supporting the new direction that Salmond will be taking. She states, "I look forward to the prospect of extending the journal's profile out into broader but related areas." Her first project will be collaborating with the British Museum to edit and publish their online icon catalog—an opportunity that will bring the prestige of the British Museum to the *Journal of Icon Studies*.

Geneviève Zubrzycki was promoted to Professor of Sociology at the University of Michigan, where she also serves as CREES Director.

Jessica Zychowicz received a US Fulbright Scholars Award for 2017-18 to research and teach visual culture and gender studies at the Journalism School and Sociology Department at Kyiv-Mohilya Academy. She also accepted a three-year postdoctoral fellowship at the University of Edmonton to research and direct a new initiative at the Canadian Institute of Ukrainian Studies, Contemporary Ukraine Studies Program.

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