

ASEEES NewsNet

“There is nothing there”

Geopolitics and Temporality of Sovereignty

Psychomotor Aesthetics

An Interview with Ana Hedberg Olenina

Україна – Jesteśmy z вами!

War in Ukraine and Warsaw Transformed



Call for NewsNet Articles on De-colonizing Slavic, East European, and Eurasian Studies

As we face the horrors of Russia’s war in Ukraine and Putin’s use of historical distortions and cynical lies to justify the war, the call for de-colonizing Slavic, East European, and Eurasian studies has become more essential than ever. *Slavic Review* has already started this important discussion for the field.

We plan to publish a year-long series in NewsNet on “De-colonizing Slavic, East European, and Eurasian Studies in Undergraduate Teaching and Graduate Training.” What does “de-colonizing SEEES” mean and how do we go about the process, particularly in terms of undergraduate teaching and graduate training? What concrete curricular changes can we make to amplify a wider variety of voices and perspectives, paying particular attention to those that have been historically subordinated to, or silenced by, Russian voices and perspectives?

Please send an email with your interest to Kelly McGee, Deputy Director, at KMCGEE@pitt.edu. The articles should be 1500-2000 words in length.

Photo credit: “A murderous intruder in Eden” Photograph: Prymachenko Foundation

“There is nothing there:” Geopolitics and Temporality of Sovereignty

Neringa Klumbytė, Miami University

Psychomotor Aesthetics: An Interview with Ana Hedberg Olenina

Thomas Seifrid, University of Southern California

Ukraina – Jesteśmy z wami!: War in Ukraine and Warsaw Transformed

Leah Valtin-Erwin, Indiana University Bloomington

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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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NEW FROM SLAVICA PUBLISHERS

David R. Stone et al., eds. *Military Affairs in Russia's Great War and Revolution, 1914–22, 2: The Russian Civil War: Campaigns and Operations*, xviii + 302 p. (ISBN 978-089357-439-0), \$44.95.

This book explores the military history of the Russian Civil War. Drawing heavily on research from Russian historians but including an international slate of authors, it traces the fighting on the Civil War's eastern, southern, northern, and northwestern fronts, examining both the Bolshevik Reds and their White opponents. In addition, thematic chapters explore the role of aviation and naval forces in the Russian Civil War. Employing a wide range of new Russian archival sources, the authors bring fresh insights on the war's campaigns and operations to an English-speaking audience.

David R. Stone et al., eds. *Military Affairs in Russia's Great War and Revolution, 1914–22, 3: The Russian Civil War: Military and Society*, xviii + 320 p., 2021 (978-089357-440-6), \$44.95.

Here an international cohort of authors utilizes a host of newly available sources to investigate institutions, social groups, and social conflict amid the chaos of the Russian Civil War. In addition to studies of intelligence and the Red and White officer corps, the book traces the history of Russia's Cossacks through the war. Explorations of the role of ideology and propaganda along with the problem of desertion from the fighting armies give insight into the motivations of the war's soldiers. Chapters on peasant insurgency and the anarchic conflicts in Ukraine offer a clearer understanding of often-neglected aspects of the Civil War.



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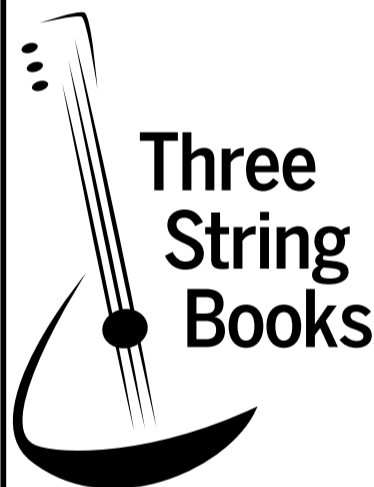
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Three String Books is an imprint of Slavica Publishers devoted to translations of literary works and belles-lettres from Central and Eastern Europe, including Russia and the other successor states of the former Soviet Union.

Anna Starobinets. *Look at Him*, trans. Katherine E. Young, xii + 151 p., 2020 (ISBN 978-089357-503-8), \$19.95.

In this groundbreaking memoir, Anna Starobinets chronicles the devastating loss of her unborn son to a fatal birth defect. A finalist for the 2018 National Bestseller Prize, *Look at Him* ignited a firestorm in Russia, prompting both high praise and severe condemnation for the author's willingness to discuss long-taboo issues of women's agency over their own bodies, the aftereffects of abortion and miscarriage on marriage and family life, and the callousness and ignorance displayed by many in Russia in situations like hers.



Miroslav Maksimović, *Pain*, trans. John Jeffries and Bogdan Rakić, viii + 104 p., 2021 (ISBN 978-089357-508-3), \$19.95.

The fourteen sonnets of *Pain* deal with a historical event from August 1941, when the entire Serbian population of the village of Miostrah were massacred by their Muslim neighbors. Among the more than 180 slaughtered women and children were all the members of Maksimović's mother's immediate family. Thirteen years of age, Maksimović's mother miraculously survived and joined the anti-fascist partisan forces.

Using her tragedy as a paradigm for a national trauma, Maksimović created a work that both contributes to the Serbian culture of remembrance and oversteps the boundaries of memorial literature as it celebrates the triumph of poetry over historical evil.



Vol. 23, no. 2 (Spring 2022)

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Kritika is dedicated to critical inquiry into the history of Russia and Eurasia. The quarterly journal features research articles as well as analytical review essays and extensive book reviews, especially of works in languages other than English. Subscriptions and previously published volumes available from Slavica—including, as of 16, no. 1, e-book editions (ePub, MOBI, PDF). Contact our business manager at slavica@indiana.com for all questions regarding subscriptions and eligibility for discounts.



The 2022 ASEEES Annual Convention will feature virtual and in-person panels, roundtables, film screenings, plenaries, lightning rounds, and exhibitors.

- To register
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#ASEEES22 will highlight Ukrainian studies and the work of our Ukrainian colleagues, with over 50 sessions, 80+ paper presentations, and screenings of two major films related to Ukraine.



TRAVEL GRANTS

ASEEES offers the following travel grant programs for members to present papers at its Annual Convention

- Graduate Student Program
- Ukrainian Scholar Program
- Russian Scholar Program
- Regional Scholar Program
- Convention Opportunity Program
- Diversity & Inclusion Program

UKRAINIAN SCHOLAR TRAVEL GRANTS

ASEEES 54th Annual Convention

Oct. 13-14, 2022 • Virtual Convention • Nov. 10-13, 2022 • Chicago, IL

ASEEES is able to offer grants of a maximum \$1,000 each to subsidize the travel of faculty, research specialists, independent scholars, and advanced graduate students who are Ukrainian citizens to present their panel papers or speak on a roundtable at the 2022 ASEEES Annual Convention in Chicago, IL. Applications will be judged on intellectual merit of the presentation topic with a view to disciplinary balance. Where possible, priority will be given to candidates who are first-time ASEEES convention presenters or junior faculty and advanced graduate students whose institutions offer limited funding. Panel paper presenters will be given priority over roundtable speakers.

ELIGIBILITY:

Applicant:

- Must be a Ukrainian citizen
- Can be faculty, research specialists, independent scholars, or advanced graduate students
- Must have been accepted to present a paper on a panel or speak on a roundtable at the 2022 ASEEES Annual Convention. Panel paper presenters will be given priority over roundtable speakers (session chairs and discussants will not be considered)
- Must be willing to become a member of ASEEES (membership included with the grant)

HOW TO APPLY: Complete the online grant application form. Please note that when you click on the online grant application, you will be redirected to [Submittable.com](https://www.submittable.com), an external application site.


GRANT DISBURSEMENT: Awards will be disbursed upon presentation of receipts in the weeks following the convention.

FOR MORE INFORMATION: [Click through](#) or contact aseees.grants@pitt.edu or (412) 648-9911.

Deadline: May 31

Please consider contributing to this new Ukrainian Scholar Travel Grant Fund.
Help us increase the number of grants that we can provide.

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“There is nothing there:” Geopolitics and Temporality of Sovereignty

Neringa Klumbytė, Miami University

If you were born in early twentieth-century Vilnius or its region, you could have lived in nine states without leaving your home. Vilnius was part of the Russian empire, the German empire, the Republic of Lithuania, the Lithuanian-Byelorussian Socialist Republic, Poland, the USSR, Nazi Germany, again the USSR, and again Lithuania. Most of the border changes had a deadly impact on people in Vilnius. The Nazis and local collaborators killed the majority of Vilna Jews. Upon the expansion of Soviet borders after World War II the lives of Poles, Lithuanians, and others were lost. After 1945 one could have seen in downtown Vilnius old Polish ladies dressed in black with lace gloves and beautiful hats. An old Pole would have played violin in a yard in the evenings for some money and food. This world disappeared. Under the Soviet regime, a predominantly Polish-Jewish city became a space shared mostly by Lithuanians and Russians. In 1991 the borders changed again. In 2014 Vilnius became a new frontier of undeclared wars. Since February 24, 2022, it is a frontier of the war in Ukraine.

When the Soviet Union's borders were crumbling, I traveled to Austria. Austrians did not know about Lithuania, the country I was from. It was a matter of dignity then not to say that I am from the Soviet Union or Russia. I patiently explained that Lithuania is by the Baltic Sea between Poland, Belarus, Latvia, Russia, on the opposite side of the Scandinavian countries. My interlocutors used to respond: “there is nothing there.” Nothing. I remember it when civilians in Ukraine are denied their identity, being killed, kidnapped, deported, tortured and raped. They are reduced to nothing again. How is it that Ukrainians, citizens of the largest country in Europe, amount to “nothing”? Why are Lithuanians, Latvians, and Estonians—over six million people all together—often invisible on a European global stage, too?

Many times in the twentieth century, the Baltic states and Ukraine have been denied the right to sovereignty enjoyed by states such as Germany, France, or Great Britain. Even if their borders changed, they did not disappear from the world's maps and were not reduced to “nothing.” Moreover, in the last two decades, the Russian Federation has consistently called Ukraine, Lithuania, Latvia, and Estonia “failed states,” assuming that their sovereignties are temporary and trivial. The temporality of sovereignty has been reaffirmed by cyber and propaganda attacks, espionage and disinformation, territorial border violations, and the war itself. By planning to reinstate a new loyal government in Ukraine, the Russian Federation anticipated establishing a regime subservient to Russia. By assuming that sovereignty is temporary and trivial, it failed to recognize the sovereign power of the Ukrainian people. In Ukraine and the Baltics, citizens tend to imagine statehood through historical narratives about border changes and the terror unleashed in the Holocaust, mass deportations, and executions. They claim that Russia's war crimes in Ukraine amount to “genocide” to voice their victimization. Lithuanian artists created a performance “Swimming Through” by dyeing the pond in front of the Russian embassy in Vilnius so it looks like blood (see images below). Rūta Meilutytė, the Lithuanian Olympic champion, slowly swam through this blood colored pond on a snowy April day. The project had to remind everybody to “take more active actions saving Ukrainian people from Russia's genocide. It is an invitation not to turn away from pain, not to become a bystander. It is an invitation to continue to protect people who are being tortured, raped, and killed, to fight for basic democratic values, [the right to freedom and life.](#)” Women gathered by the pond with bags on their heads and “blood” on their underwear. They held blood-colored children's toys to protest the violence against

women and children.

In temporary sovereignties the uncertainty about the continuity of statehood is prevalent. These states become geopolitically conditioned to turn into more radical regimes (see [Klumbytė 2022](#)) unlike states with secure international borders. Temporal sovereignties are defined by powerful emotional, moral, and symbolic landscapes; soundscapes of war and dreamscapes of warfare. Even on the frontiers where the fighting is not taking place, Russian jets violate NATO airspace, NATO troops travel with NATO flags on highways, mock military exercises are launched, imagined occupations are staged, a border patrol gets kidnapped, real spies are arrested, and diplomats are expelled. In Latvia the address of the Russian embassy is now Independent Ukraine street. In Vilnius it is Heroes of Ukraine street. Every time a Russian citizen has to send a letter or fill out documents, he or she will write Heroes or Independence of Ukraine. Media coverage often envision dystopian futures and create their own kind of military aesthetics with grotesque memes and jokes expressing hatred towards the Russian Army, Russian soldiers, and those who support the war in Ukraine.

In temporary sovereignties historical justice narratives posit exceptionality of suffering of some groups and gloss over complex implication of subjects into the history of genocide and terror. They tell us about boundaries, propaganda regimes, dramas of conflict and suffering. They are productive of threats and anxieties, victims and perpetrators, crimes and heroism. In Lithuania the discourse of occupation during WWII and a heroic struggle for freedom against Soviet occupation have constituted the major historical narrative in the public sphere throughout the post-Soviet period. Historical justice laws and narratives on Soviet and Nazi crimes legitimate each Baltic state's sovereignty at the national and international levels. Although there is no consensus on the use of the term, the 1941 and post-WWII deportations to Gulag and the suppression of the anti-Soviet resistance in Lithuania and Estonia have been referred to as "Soviet genocide." Unlike the United Nations Convention definition of "genocide," the Lithuanian and Estonian Criminal Codes state that genocide can be carried out against "any social group" in addition to national, ethnic, racial, or religious groups. The war in Ukraine has contributed to the proliferation of the discourse on "genocide," extended this time to the Russian Federation. On April 21, 2022, the parliaments of Latvia and Estonia voted unanimously to declare the killing of civilians in Russian-occupied territories in Ukraine acts of "genocide." On May 10, 2022 Lithuanian Parliament recognized Russia as a terrorist state. With recognition of war crimes as "genocide" and Russia as a "terrorist state," the Baltic states respond to challenges to their sovereignties by offering a radical version of current events.

In 2021 the Republic of Lithuania has defined its national security as "expansion and strengthening of statehood and democracy carried out by joint Lithuanian state and citizen efforts." However, the commitment to liberalism and democracy coexists with illiberal and radical politics conditioned by threats to sovereignty. Conflict, threat to borders, and expansion of war frontiers reshape democracy and



Images of the project "Swimming Through" by the Russian Embassy in Vilnius. Authors Berta Tilmantaitė, Neringa Rekašiūtė, Rūta Meilutytė, Aurelija Urbonavičiūtė. Courtesy Neringa Rekašiūtė.

“The scars on Ukrainian bodies, mass graves, and the sunflowers on Ukrainian land are reminders of the sovereign power and dignity of people who refuse to be nothing as the borders move again.”

liberalism. Temporality of sovereignty engenders apparently paradoxical developments in a liberal democracy including divisive historical justice politics, the defense of majority rights, public othering of minorities, and public hate discourse, all of which undermine liberal ideals of tolerance, multiculturalism, and the pluralism of opinions and relate to government and civil society initiatives to legitimate and secure sovereignty.

Temporality of sovereignty currently structures the Baltic states’ and Ukraine’s citizens’ imagination of statehood articulated through historical analogies of the twentieth century. The Russian Federation’s discourse that Ukrainians do not exist as a nation is an ideological tool for annihilation of the Ukrainian population, of reducing them to “nothing.” Its effects may be invisible in international debates structured by binaries such as NATO expansion vs. Russia’s

response to it. These debates reinforce the idea that the sovereignty of Ukraine is temporary and trivial. The scars on Ukrainian bodies, mass graves, and the sunflowers on Ukrainian land are reminders of the sovereign power and dignity of people who refuse to be nothing as the borders move again.

NERINGA KLUMBYTĖ is Associate Professor of Anthropology and Director of the Lithuania Program at the Havighurst Center for Russian and Post-Soviet Studies, Miami University. She is the author of *Authoritarian Laughter: Political Humor and Soviet Dystopia in Lithuania* (Cornell UP, 2022), co-author of *Social and Historical Justice in Multiethnic Lithuania: Ideas, Experiences, and Contexts* (Vilnius, 2018), and co-editor of *Soviet Society in the Era of Late Socialism, 1964–85* (Lexington Books, 2012).



ASEEES DISSERTATION AND RESEARCH GRANTS

Thanks to the generosity of ASEEES members, Oskar Czendze received funding to conduct dissertation research.

"Thanks to the ASEEES Dissertation Research Grant I gained important historical contexts on the life of Galician Jews as well as on the transition period from the collapse of the Habsburg empire to the newly established Second Polish Republic. The generous funding secured the fast advancement of my dissertation research despite the ongoing struggles of the COVID-19 pandemic. Moreover, it allowed me to make my dissertation truly transatlantic in scope, and ultimately, to tell a story of enduring connections between the Galician Jewish communities in eastern Europe and the United States during the era of mass migration and in the interwar period."



Oskar Czendze
UNC Chapel Hill, History
Dissertation Research Grant Recipient

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- Dissertation research
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Psychomotor Aesthetics

An Interview with Ana Hedberg Olenina

Ana Olenina's latest book, *Psychomotor Aesthetics*, is the winner of the 2021 ASEES Vucinich Book Prize.

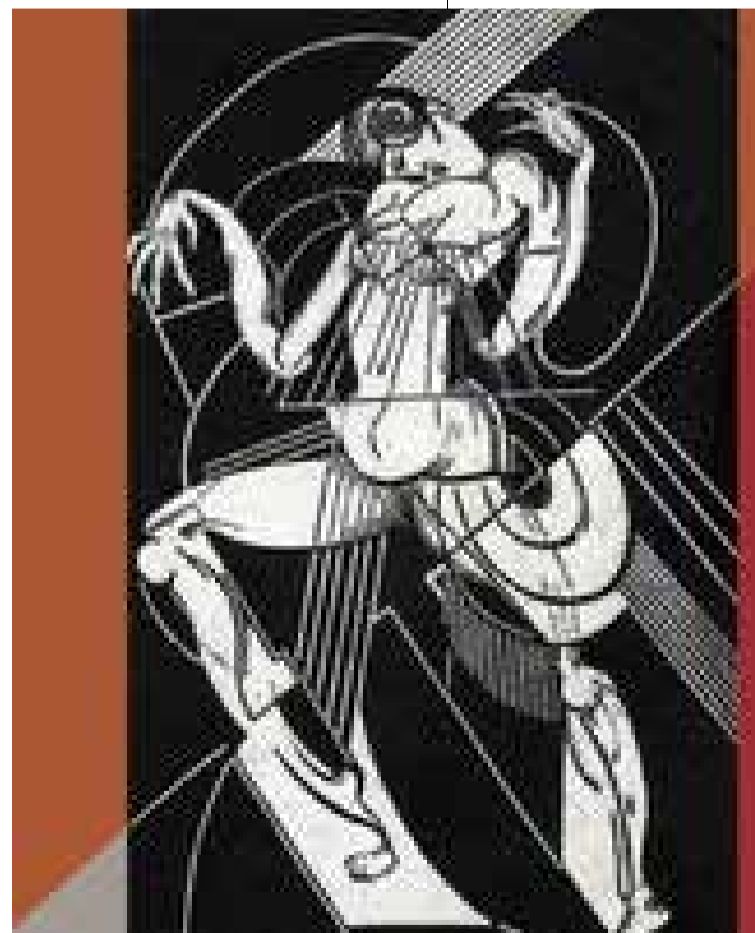
Editor's note: This interview was conducted by Thomas Seifrid, Chair of the 2021 Vucinich Book Prize Committee.

***Psychomotor Aesthetics* is so impressively researched, on both sides of the cultural domains it links: art – the “aesthetics” of your title, and the scientific and technological experiments of the early 20th century. On which side did you begin? What provided the initial impetus to delve further into the intellectual culture of that era?**

Many years ago, as an MPhil student at Cambridge University, I became fascinated with Gilles Deleuze's affect theory and wrote a thesis on the concept of *telesnost'* (corporeality) in Mikhail Iampolski's and Valeri Podoroga's philosophical studies of Russian literature and cinema. Reading Deleuze, I was intrigued by his perspective on the body as a site of “intensities” – a flux of internal and external forces, or an open medium interfacing with the pressures of social and material environment. Yet, the historian in me felt somewhat dissatisfied with abstraction: I wanted to know the exact sources of terms invented or borrowed by Deleuze and trace the transformations of their meaning from context to context. With time, I came to realize that Deleuze's poetic, evocative vision is geared towards a new ethics – it offers operative concepts for imagining a different future. While I still find Deleuze inspiring, my own research attempts to understand the past on its own terms. My methodology draws on media archeology, a field that investigates the cultural history of media technologies and discourses on the psychology of

media reception. The question at the center of my book is a historical one: how did people theorize the relationship between bodily movement and emotion, and between movement and cognition, in the first quarter of the twentieth century? Once I formulated the question this way, I began to look systematically at various artistic, scientific, and scholarly discourses, identifying recurrent motifs and cross-references. I was driven by the desire to trace the historical origins of terms such as “sound-gesture,” “kinesthetic empathy,” and “emotional contagion,” their modifications and reinterpretations in the hands of film artists, poets, psychologists, and film industry executives.

With regard to my choice of time period, I was inspired by the work of my teachers, Emma



Widdis, Yuri Tsivian, and the late Svetlana Boym. Each of them, in their own way, has expanded our understanding of Modernism and modernity in Russia. One formative experience for me was translating the subtitles for a dozen or more rare Soviet avant-garde films for the retrospective *Dziga Vertov and the 1920s*, organized by Yuri Tsivian at Harvard in 2008. This chance to work closely with film prints encouraged a close reading of avant-garde directors' techniques. Based on this experience, in collaboration with Maxim Pozdorovkin, I have curated two scholarly DVD boxsets: *Landmarks of the Early Soviet Film: Kuleshov, Eisenstein, Barnet, Vertov, Shub, Turin, and Kalatozov* and *Miss Mend* (1926, dir. Boris Barnet and Fedor Otsep). Gathering materials for our DVD brochures and a making-of-featurette, *Miss Mend: A Whirlwind Vision of an Imagined America*, was the beginning of my archival journeys in Russia.

What challenges did you face in identifying, gaining access to, and mastering the many sources on which you draw in the book – in Russian, French, German, and English (by my count)?

In the digital age, I've found a renewed appreciation for the materiality of archives. Leafing through old documents, one feels the aura of the past; opening microfilms and microfiches is like stepping into a portal, where the unknown suddenly comes into focus. Among the exotic archival skills that I'm proud to have acquired is the ability to load a film reel on a Steenbeck flatbed editor – something I had to do at the Harvard Film Archive and the Gosfilmofond. Working with archival materials, one is confronted with myriad enigmas: documents often pose more questions

than they provide answers. It takes an enormous amount of work to make sense of the fragments. One needs to gather background information on names, titles, references, allusions, and, especially, things that are not explicitly mentioned, such as the circumstances of this document's production and situations the author may be responding to. The main challenges that I faced at the beginning of my project was the lack of in-depth information about early Soviet institutions, such as the State Academy of Artistic Sciences (GAKhN), the Institute of the Living Word, the Committee for the Study of Artistic Speech (KIKhR), the Central Labor Institute (TsIT), and others. Based on a few trailblazing publications, I knew that these organizations were hubs of cross-disciplinary exchange and innovation in the 1920s. Yet, I was convinced that more archival research must be done to uncover the full scale of their activities and influence. I admire the newest research by Valery Zolotukhin and Witalij Schmidt, who brought to light legacy of the KIKhR, as well as the research on the GAKhN by Anke Hennig, Violetta Gudkova, Nikolai Plotnikov, Nadezhda Podzemskaia, Irina Sirotkina, and others.

Much as I enjoy working in the archives, my study would not have been possible without digital collections. One lucky thing for me was the fact that Google Books has digitized many nineteenth- and early twentieth-century books on psychology and medicine from libraries across the United States. They no longer fall under the copyright law and are freely available. Additionally, I took advantage of the wonderful digital collections at the Bibliothèque Nationale de France, the Virtual Laboratory of the Max Planck Institute for the History of Science, and the

Media History Digital Library. It is my hope that more resources of this kind become available.

Some of the material on which you write, such as Sergei Eisenstein's film theory, has received extensive scholarly attention. Did you find that scholarship to be essentially something that you cited to confirm what you were arguing, or did you find yourself revising some received opinions about Eisenstein and early Soviet film?

My book offers a rethinking of Sergei Eisenstein and Lev Kuleshov. A familiar picture of their films and their theoretical legacy frames them within the context of the early Soviet ideology, as either contributing to or defying the nascent totalitarian regime. My goal was to situate their ideas within a broader interdisciplinary and cross-

ASEEES BOARD OF DIRECTORS ELECTIONS

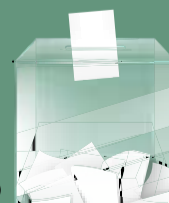
We are pleased to announce the slate of candidates for the 2022 election for positions on the ASEEES Board of Directors, who will serve three-year terms beginning January 1, 2023. We thank them for their willingness to stand as candidates to serve on the ASEEES Board.

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cultural context. By looking at the history of psychology, neurophysiology, and aesthetic theories of the late nineteenth and early twentieth centuries, I have shown how these directors are grappling with the question of the mind-body relationship, which preoccupied their contemporaries among artists and scientists in Germany, France, and the USA.

As a scholar of the Soviet avant-garde, I do, of course, feel



that I am standing on the shoulders of giants. At the same time, with regards to Eisenstein in particular, I am convinced that we have barely scratched the surface of his theoretical legacy. A large portion of his archive at the RGALI remains unpublished, as are various related documents and letters by his collaborators and correspondents. In the early 2000s, Naum Kleiman and Oksana Bulgakowa have released remarkable multi-volume editions of Eisenstein's archival essays. These invaluable editions contain a wealth of new

leads for historians, psychologists of art, and media theorists; but as of yet, these texts are not available in the English translation. Over the past four years, I have been fortunate to participate in the International Eisenstein Network – a group of scholars from around the world that meets annually to introduce new archival finds, discuss on-going translations of Eisenstein's essays, and present new interpretations of his films and theoretical works.

While working on the book did you at times have the feeling that you were in effect having to create a new scholarly field, because no one had previously argued for the links you were seeing between art and technology?

By revealing a vast network of cross-references – shared concepts, research questions, and methodological problems – between artistic and scientific communities in the early twentieth century, *Psychomotor Aesthetics* does more than connecting the dots. I hope that my book will

become a springboard for a new kind of research that will examine the familiar sources of the early twentieth-century avant-garde through the lens of the history of emotions, embodied cognition, and media psychology. As I have noted in the Epilogue of my book, the early twentieth century has profound implications for the current rapprochement between neuroscience and art psychology. From the inconclusive attempts to evaluate film-viewers' reactions by registering their blood pressure and facial expressions, to the Russian Formalists' concept of "formal emotions," to Sergei Eisenstein's reflections on kinesthetic empathy – there is a treasure-trove of forgotten insights and cautionary tales, which may help cutting-edge research at the juncture of psychology and neurocognitive approaches to the arts.

What scholars or works of scholarship inspired you or served as models as you worked on the book?

In terms of methodology, I have been inspired by Michael Cowan, Robert Brain, Jonathan Crary, Rae Beth Gordon, and George Didi-Huberman, who have analyzed the impact of nineteenth-century psychophysiological discoveries on French and German culture. In Russian literary history, particularly influential for me has been Ilona Svetlikova's book on the origins of Russian Formalism in Johann Friedrich Herbart's aesthetic theory. In the domain of Soviet avant-garde studies, I am profoundly indebted to Oksana Bulgakowa, Mikhail Lampolski, Julia Vassilieva, and Irina Sirotkina.

You mention that in writing on Eisenstein you have the sense that we have only scratched the surface about what could be said about his legacy. Are there any other figures about whom you think this could be said? Who are the writers, directors, composers, etc., still waiting for adequate commentary?

The early twentieth century was an intellectually rich period that produced remarkable artistic innovations and far-reaching, visionary intellectual frameworks. Whenever I open the journal *Experiment/ Eksperiment* or read books by media scholars Andrei Smirnov, Yuri Tsivian, and Oksana Bulgakowa, I am amazed by the number of new leads they offer into this period. Amelia Glaser and Steven Lee's recent volume, *Comintern Aesthetics*, stands out as a trailblazing foray into the international connections of the Soviet avant-garde, which we do not yet fully understand. Among famous figures, who still await a multi-faceted, in-depth study and intellectual reassessment, I would name Alexander Bogdanov, Vladimir Vernadsky, and Gustav Shpet. I am also fascinated by the new archival materials, showing

the work of Sergei Bernshtein, Sofia Vysheslavtseva, Boris Eikhenbaum, and other Russian Formalists, who studied voice performance of poetry at the Committee for the Study of Artistic Speech (KIKhR). Their texts, discovered and published by Valery Zolotukhin and Witalij Schmidt in 2018, are a treasure trove of ideas for scholars of performance, verse theory, and sound studies.

To come down to the practical side of publishing, *Psychomotor Aesthetics* includes many images. Did you experience any difficulties in finding these or securing rights to publish them? If so, what advice would you offer to authors with similar projects in development?

As a scholar of visual culture, I have always loved books with illustrations. It has been my goal from the very beginning to use images as a reference and, at times, as a counterpoint for the ideas I explore. Because of my time period, I was able to locate some sources in the public domain. However, I still needed to get high-quality scans and obtain publication permissions, which took several months. I had to engage private archive owners and collections at various Russian, European, and American museums and libraries. My advice for authors would be to start planning early and not be intimidated by the legwork that needs to be done to procure permissions. In my experience, private archive owners and collections are very responsive, once you explain your academic, non-profit project. They may have certain procedures and fees, but it is well worth it.

What advice would you offer to younger scholars working in the same period or addressing some of the same phenomena that you treat in *Psychomotor Aesthetics*?

My advice would be to combine historical research with theoretically current, topical research questions. Do not be afraid to look beyond the key canonical scholarship on your theme; find inspiration in scholarly works that deal with similar topics in other disciplines, time periods, and geographical regions. Reading widely will most certainly lead to innovative research questions. Finally, be an avid collector: start your own personal library of scans of primary sources from your period, for example, rare books and reprints, newspapers, and journals that may be available digitally or on microfilm via the interlibrary loan. This corpus of primary sources will give you many threads to follow up on.

What's next for you? What are you working on now?

I am working on two book-length projects. One is an annotated scholarly translation of Sergei Eisenstein's essay, "How Is Pathos Made?" (1929), which had not yet been published in any language. This essay stands as a bridge between two phases of his career as a media theorist: the Sturm und Drang period of the 1920s when he was preoccupied with Constructivist approaches to montage, and his later, post-Mexico period, when he explored organic forms and the subconscious mechanisms of art's impact. My second book project, tentatively called *Spaces of Imagination*, considers early twentieth-century conceptions of theatrical space and communal action, as a way of exploring the political potential of contemporary VR and augmented reality installations.



Ana Hedberg Olenina is an assistant professor of comparative literature and media studies at the ASU School of International Letters and Cultures. Her teaching and research interests include 20th-century Russian literature and cinema, international film history, as well as film theory with an emphasis on media archeology, spectatorship, and performance. Her book *Psychomotor Aesthetics: Movement and Affect in Modern Literature and Film* (Oxford University Press, 2020) was awarded the 2021 ASEEES 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" and the Best First Book by AATSEEL.



Thomas Seifrid is Associate Professor in the Department of Slavic Languages and Literatures, University of Southern California. Professor Seifrid studies twentieth-century Russian literature and culture, particularly that of the Soviet 1920s and 1930s; Russian philosophy of language of the late-nineteenth to mid-twentieth centuries; the life and works of Vladimir Nabokov; and Polish language and culture.

“Do not be afraid to look beyond the key canonical scholarship on your theme; find inspiration in scholarly works that deal with similar topics in other disciplines, time periods, and geographical regions.”



Ukraina – Jesteśmy z wami!:

War in Ukraine and Warsaw Transformed

Leah Valtin-Erwin, Indiana University Bloomington

On our way to Warsaw on February 27, 2022, my partner and I had our first encounter with the now millions who have fled Ukraine following the Russian invasion on February 24. In the main hall of Otopeni airport in Bucharest, a line of tired people holding suitcases and pets in travel carriers waited to speak to airport agents who might help them figure out where to go next. I've always loved the drive to Otopeni, which takes you right through the heart of the city, along its main boulevards, then past the big box stores, and finally into the smaller towns and villages of Ilfov County. But this time the juxtaposition between the calm city center and the agitated halls of the airport was jarring and foreboding.

Arriving in Warsaw three hours later, we found a city transformed.

As refugees began pouring across Ukraine's western and southern borders, volunteers and authorities [across Europe](#) launched massive campaigns to [shelter](#), [feed](#), clothe, treat, and transport displaced people. Over the following weeks, these efforts have expanded to include finding short- and long-term accommodation for refugees, gathering and sharing employment opportunities, and enrolling displaced children

in local schools. Shortly after we left, Bucharest, along with a number of other Romanian cities, became an important site for aid. Most dramatic of all, the Polish capital has emerged as a massive humanitarian hub, many of its public spaces converted virtually overnight by volunteer labor. With Poland absorbing the largest share of refugees from Ukraine of any country, its capital has taken in an estimated (as of March 22nd) 300,000 refugees, a nearly 20% increase in the city's population, and served as host to countless others in transit. In the nearly two months since we arrived in Warsaw, the ongoing transformation of the city's major sites and facilities into sites of respite, aid, and hope has captivated us.

As a historian of contemporary Eastern Europe, I compare three capital cities to show commonality and divergence across the post-socialist region, asking how Berlin, Bucharest, and Warsaw were remade by multinational trade and economic integration with Western Europe. I approach the period between the end of state socialism in 1989 and formal accession to the European Union in the early 2000s as a discrete historical epoch, albeit marked by numerous continuities transcending those chronological markers. Each city offers a different reflection of an imagined





“And yet, as I inhabit and study this city in this new context, I find myself asking: to what extent does the sudden introduction of an unprecedented urban apparatus of improvised humanitarian aid herald a new era in the history of Warsaw?”

European future after the Cold War, their inhabitants, planners, and visitors invoking a mixture of local and universal norms and values to make new claims to belonging in Europe and the world.

In both scholarly and popular portrayals, Warsaw is frequently described as a city of **multiple rebirths**, from its near-total destruction in the Second World War through the ambitious architectural projects of the socialist period to rapid marketization and urban renewal after 1989, and finally, its post-accession **boom**. In recent years, commentators have heralded the city as ‘**the new Berlin**,’ citing its **modern amenities**, **cosmopolitan culture**, and **financial power**. Other scholars, meanwhile, have pointed to the **legacies of the past** which persist despite the dramatic changes in Warsaw’s cityscape and urban culture. Even so, contemporary popular discourse has often presented the present moment as the city’s final, even conclusive iteration, asserting that Warsaw “**seems finally to be coming into its own**.”

And yet, as I inhabit and study this city in this new context, I find myself asking: to what extent does the sudden introduction of an unprecedented urban apparatus of improvised humanitarian aid herald a new era in the history of Warsaw? Poland’s geographic, linguistic, and historical proximity to Ukraine has long made it a popular destination for Ukrainian migration westward —a history of connection which has now taken on new relevance. Warsaw now exists not only as a post-imperial, post-partition, post-war, post-socialist, and post-accession landscape but also one which is post-February 24. Regional identities have been reimagined in the last few months to emphasize commonality, with discourses of solidarity seemingly

transcending the ostensibly ‘hard borders’ of EU and NATO which certain Eastern European actors have used since 1989 to define themselves in opposition to their neighbors to the East. In turn, urban spaces and systems repurposed, altered, and even constructed anew against the neoliberal reform policies of the 1990s and are again being reimagined, albeit perhaps temporarily, in response to this crisis. What this means for our understanding of perceptions of Warsaw’s position in Eastern Europe, in Europe, and in the world is the subject of this essay.

Warsaw was a prominent node in the geography of this conflict even before the invasion. In early February, many Americans evacuating Ukraine went to Warsaw, where they could receive **consular assistance**. Fulbright scholars based in Ukraine were **given the option** to continue their grants under the auspices of Fulbright Poland in Warsaw, where they quickly set up **robust networks** of connection and aid. Following the invasion, refugees began arriving in the Polish capital almost immediately, most by car and train, using its well-connected transit centers to begin longer journeys. In the main train stations, especially Warszawa Centralna, volunteers quickly set up information points to provide logistical support along with food, water, and other basic supplies. On February 26, the country’s largest railway operator **announced** free travel for Ukrainian citizens, which many use to move onward to other parts of Europe.

Nearby, the Palace of Culture and Science, arguably Warsaw’s best known landmark, hosts donation points where locals can drop off clothing and other basics. Makeshift flyers with Ukrainian flags and arrows taped to doors and windows wordlessly direct refugees

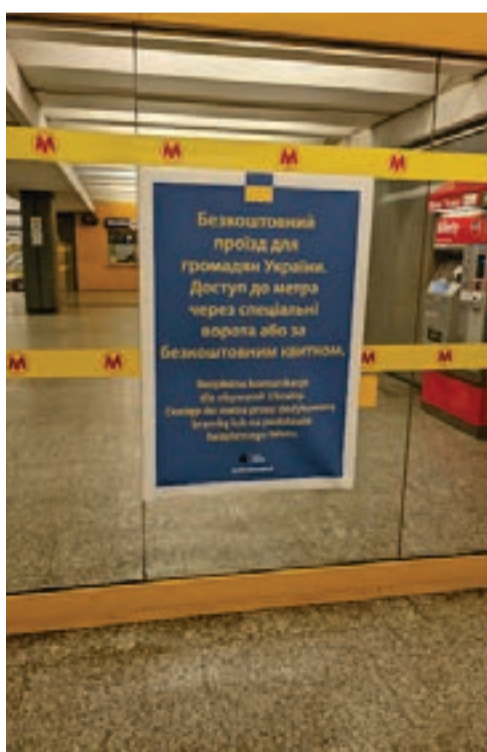
around the massive building. Since 1989, the municipally-owned Stalinist skyscraper has been a focal point of urban change debates; as Michal Murawski has written, in many ways the Palace “resists the ‘wild capitalist’ chaos...that surrounds it;” although tourists pay a fee to access its viewing terrace. In recent years, its central position in the city has seen the Palace used for other humanitarian purposes as well: the volunteer organization [Smile Warsaw](#), led by an Anglo-American trio, has been distributing aid to low-income Varsovians. Long a fraught symbol of the socialist past in the center of the post-socialist city, the Palace today again plays a prominent role in the urban landscape, its centrality making it a key point of aid.

Arriving simultaneously with the refugees from Ukraine, my own encounters with the cityscape, past and present, are refracted through this new era in the city’s history. Reading periodicals and state documents from the 1990s, I read animated debates on the installation of paid parking in the city center and the repurposing of communist-era buildings for commercial activities alongside advertisements for English language classes and am struck by their renewed relevance within the context of the humanitarian effort. Many of these debates and anxieties seem long settled to contemporary Varsovians, but the rapid repurposing of much of the cityscape for refugees in the past few months seems in many ways as dramatic as previous transformations.

Moreover, for refugees encountering this urban landscape, urban norms forged in the 1990s present both advantages

and difficulties. Although refugees ride for free on Warsaw’s excellent public transportation system, the city center, filled by hourly parking, is inhospitable to refugees who come by car. One morning, arriving at the National Library to begin a day’s work, I was intercepted by a young woman asking for help finding a long term parking spot. Having left Kyiv on the 24th, they thought they would be safe in the western part of the country. Along with her father and daughter, this young woman headed to Warsaw to catch a train to her sister in France. When I met them, they had been circling Warsaw for hours trying to find an affordable place to park their car for what they hoped would be a few weeks or a month at most. Exhausted, they told me that, in Kyiv, this would pose no challenge as there are many places to park affordably long term, even showing me pictures of cars parked in front of their apartment. We found them a parking space near our apartment and brought them to the train station.

This encounter took place in English, although I needed Polish to explain the situation to the library staff and parking lot attendants. In other contexts, English, so often a marker of globalization, is subordinated to the partial intelligibility of Slavic languages. My partner, a veterinary assistant with experience in international animal rescue and transport, and I have been volunteering in the makeshift veterinary clinic at Torwar, the concert hall and sports arena-turned-refugee reception point. Built in the early 1950s, Torwar was renovated in 1999 and usually hosts major sporting events and performances, but now offers temporary accommodations for 500 people, a medical center, a makeshift veterinary clinic



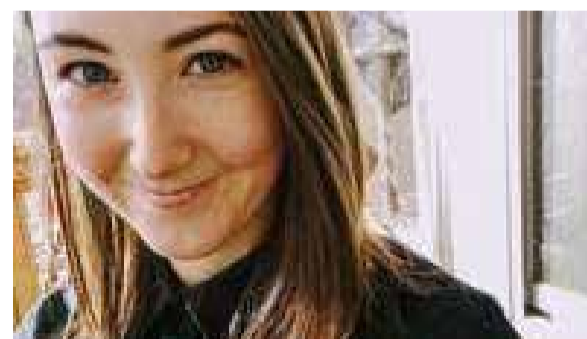
and pet supply station, cafeteria, and more, all completely free of charge. The multilingualism of the center is fraught but functional; volunteers and refugees communicate in a mixture of English, Polish, Ukrainian, and Russian, often using different languages within a single conversation and relying on cognates, gesture, and assistive technology. In some ways, my partner's experience with international pet transport and North American regulations allows him to offer important expertise; on the other hand, his lack of regional languages slows down communication in urgent moments. In this setting, regional languages and the modern lingua franca compete to expedite connection and communication rather than to assert a geopolitical identity.

Like many international onlookers, I have been impressed and intrigued by the immediate and ongoing efforts of people from all over Europe, but especially in the Eastern European countries whose geographic proximity to Ukraine has seen the refugee crisis dumped first and foremost in their laps. Many here in Poland attribute the individual willingness to accept refugees into Polish homes, businesses, schools, and lives to a perception of shared destinities between Poles and Ukrainians. Over and over, I hear Poles say some version of "Poland could easily be next" or "it could have been us" or even "it might as well be us." On a walking tour of Warsaw's Old Town, leveled by the Nazis and controversially reconstructed in its medieval image by socialist-era architects, our Polish guide wept as she informed us pointedly of recent efforts to resurrect the authoritarian past. Ukrainian flags are ubiquitous in Warsaw today, displayed from public buildings and buses, residential homes, restaurants, and on the fleet

of public rental bikes and scooters; if you were dropped in the center of Warsaw, you might reasonably mistake it for Kyiv, Lviv, or Kharkiv. Bus stops, usually claimed by advertisers, now feature bi- and tri-lingual billboards professing solidarity with Ukraine. It is not only their presence that is striking, but also the absence of the Polish (and European Union) flags they replaced. Although likely a temporary appearance on the cityscape, such expressions of supranational solidarity reflect Warsaw's current self-imagining as a center of aid.

In private, however, Polish friends tell me that they are concerned about the longevity of local hospitality and the endurance of the volunteers. Others express their resentment over what they see as the absence of meaningful action on the part of the Western powers and, at least early on, the Polish state. Those who have been involved with humanitarian aid before now comment with ire that their conationals did not offer the same hospitality to the refugees stuck at the border with Belarus since last fall or those who came from Syria beginning in 2015. How this complex mix of altruism and exhaustion, industriousness and disillusionment will shape civil society in Poland in a long term sense remains to be seen.

In turn, the reverberations of this crisis will shape the research and careers of scholars of Poland, Romania, and elsewhere much as it will those who study Ukraine or Russia. Like the inhabitants of Warsaw, Bucharest, and elsewhere, scholars of Eastern European cities, and in particular those of post-communist urbanism, now contend with a radically altered landscape outside of Ukraine as well as within.



Leah Valtin-Erwin is a PhD candidate in Eastern European History at Indiana University Bloomington. The recipient of a Fulbright-Hays fellowship for dissertation research in Poland, Romania, and Germany, she is currently conducting research and volunteering as part of the humanitarian effort in Warsaw. She studies how the eastward expansion of Western European multinational supermarket chains transformed the landscapes of daily life in Eastern Europe after 1989.

Member Spotlights

Sharifa Djurabaeva

English Teacher at Dennis-Yarmouth Regional High School & Independent Scholar

What is your current research/work project?

I am preparing an article based on my dissertation on the “Constraints on Teaching Practice in Contemporary Uzbekistan.” Broadly, I am exploring ways in which the shift to a market-based economy affected teachers’ lives. I am specifically looking at how Structural Adjustment Programs (SAP) suggested by international organizations affected teachers’ personal and professional circumstances. Based on interviews with teachers, I found that SAPs affected salaries, teaching approaches, and the structure of secondary education. As Uzbekistan moved into a market-based economy, it changed its secondary education system three times, putting teachers in a challenging situation. Teachers did not have appropriate resources and support during times of change. Teachers reported that they lost previous privileges such as prestige, respect, free housing, high salaries, and many others they enjoyed during the Soviet period. Implementing student-centered teaching approaches has been difficult for teachers due to a lack of appropriate resources and training. On the one hand, the country moved toward free markets; on the other hand, the system of administration of schools remained highly centralized. As a result, teachers’ involvement in reforms continued to be low. If teachers do not have appropriate support, the quality of education suffers greatly.

Malte Rolf

Professor of Central and Eastern European History and Head of the Department of History, Carl von-Ossietzky-University of Oldenburg

What is your current research/work project?

In collaboration with my colleague Philipp Schedl, I’m now dealing with Russian nationalists from the (Western) borderland regions of the Romanov Empire (1905-1914). Taking a closer look at nationalists coming from the imperial fringes and exploring their imprint on the metropolitan political scenery opens up comparative perspectives, as destabilizing dynamics of borderland radicalization can be traced in other large-scaled or colonial empires.

How has ASEES helped to further your career?

I appreciate going to the annual conventions. Discussing my research with a truly international audience has always been an outstanding experience for me and has deeply affected my research. I recall my first presentation in 1999 when I was just getting started with my dissertation project. Getting comments from someone like Richard Stites is something you’ll never forget. Recently, I received valuable feedback on my okrainy-nationalists-project. The conventions are wonderful places to establish international contacts. I’m sure that my books would have never been published in the US if it wasn’t for the chats at the ASEES exhibit booths. As for my career in Germany, I’m convinced that the international network I have at ASEES conventions presented a significant benefit in the long process of applications and competitions.

Lee Gurdial Kaur Singh

Title VIII Research Scholar, Keenan Institute, Woodrow Wilson International Center for Scholars

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

As a dancer, I became interested in Russian ballet through technique classes and ballet pedagogy training at Mount Holyoke College. There, Rose Marie and Charles Flachs employ what is known as the Vaganova method. As a historian, I developed an interest in Soviet ballet in the Winter of 2012. I was simultaneously taking an independent reading course that included Elizabeth Souritz’s *Soviet Choreographers in the 1920s* and a seminar with Kiril Tomoff on Soviet historiography. At that point, Souritz’s book was the most recent book in English about Soviet ballet, and it only covers the first decade! Eager to find out what happened after 1927, I formulated a dissertation project—bringing materials and methods from Soviet historiography into ballet history and ballet into conversations about Soviet history.

What does ASEES membership mean to you?

I participated in the ASEES Mentoring Program and am very grateful for the connections made and the advice I received through that program. I have also participated in the Exploring Career Diversity program and the Exploring Career Diversity webinars. This year, I am part of the Initiative for Diversity and Inclusion and its associated Mentoring Program. I am getting a lot of advice and support through this ASEES community.



Click through to [Member Spotlights](#) to read about the experiences of over 100 members whose accomplishments we’ve highlighted.

Editor’s note: The above spotlights were edited. Full profiles can be found by clicking on the names above.

In Memoriam

Madeleine K. Albright

Former US Secretary of State Madeline Korbell Albright passed away on March 23, 2022, at the age of 84. Born on May 15, 1937 in Prague, her family fled political and religious persecution, immigrating to the United States in 1948. Albright received her BA in Political Science from Wellesley College in 1959 and her MA (1968) and PhD (1976) in Public Law and Government from Columbia University. She was Professor of International Affairs and Director of the Women in Foreign Service Program at Georgetown University (1982-1993). Dedicated to the SEEES field and an ASEEES member (1986-1992), Albright spoke Czech, Polish, French, and Russian.

Albright worked as a National Security Council staff member under National Security Adviser Zbigniew Brzezinski and US President Jimmy Carter. In addition, she was a foreign policy advisor to multiple presidential candidates. She served as US Ambassador to the United Nations (1993-1997) and was the first woman to serve as US Secretary of State (1997-2001) under President Clinton. During her tenure as Secretary of State, Albright led foreign policy during global challenges and conflicts in the former Yugoslavia, Iraq, and North Korea. She was an advocate for action on global climate change, humanitarian intervention, and democratic values.

Philip Hanson

Philip Hanson, Emeritus Professor of the Political Economy of Russia and Eastern Europe at the University of Birmingham and an Associate Fellow of the Russia and Eurasia Programme at Chatham House, passed away on March 2022 at the age of 85.

Born on December 16, 1936, Hanson received his Bachelor's degree from Cambridge University in 1960 and his D.Phil from Birmingham University in 1971. Hanson was an authority on the Soviet, Russian and East European economies. His career included not only numerous university attachments, including Exeter, Michigan, Harvard, Kyoto, Sodertorn, and Uppsala, but also periods working for the Economist Intelligence Unit, the UN ECE, the RFE/RL Research Institute. From 2003 on, Hanson served as an Associate Fellow of Chatham House, Russia and Eurasia Programme. However, most of his career was spent at Birmingham University, at its Centre for Russian and East European Studies, as Professor of Soviet Economics (1981-87) and Professor of Political Economy of Russia and Eastern Europe from 1987 until his retirement. He was awarded an OBE for services to Soviet and Russian Studies in 2011.

Maciej Woliński

Maciej Woliński, the founder and longtime CEO of the Polish book vendor Lexicon, died on October 18, 2021, following a long and serious illness. Woliński's company, which was founded in 1990, went on to cooperate with national and university libraries all over the world, delivering books and periodicals from Poland, publishing printed and digital catalogues, organizing exhibitions and taking part in international book fairs and scientific conferences, including ASEEES. Under his stewardship, Lexicon became a member of the Polish Chamber of Books and went on to found the Common Reading Foundation. Woliński's passion for books and people, as well as his entrepreneurial and social activism, has had an impact not only on Polish culture and literature, but also scholarly production worldwide. His mission is continued by his daughter, Anna Wolińska, who took over the CEO position in August 2021.



Affiliate Group News

AATSEEL News

Congratulations to the [2021 AATSEEL book prize winners](#):

BEST BOOK IN LITERARY STUDIES

- Thomas P. Hodge, *Hunting Nature: Ivan Turgenev and the Organic World*. Cornell University Press, 2020.

BEST BOOK IN CULTURAL STUDIES

- Tim Harte, *Faster, Stronger, Higher, Comrades!: Sports, Art, and Ideology in Late Russian and Early Soviet Culture*. University of Wisconsin Press, 2020.

BEST FIRST BOOK

- Ana Hedberg Olenina, *Psychomotor Aesthetics: Movement and Affect in Modern Literature and Film*. Oxford University Press, 2020.

BEST EDITED MULTI-AUTHOR SCHOLARLY VOLUME

- *Comintern Aesthetics*, ed. by Amelia M. Glaser and Steven S. Lee. University of Toronto Press, 2020.

BEST LITERARY TRANSLATION INTO ENGLISH

- Alexander Radishchev, *Journey from St. Petersburg to Moscow*, ed., trans by Andrew Kahn and Irina Reyfman. Columbia University Press, 2020.

BEST SCHOLARLY TRANSLATION INTO ENGLISH

- Yuri Tynianov, *Permanent Evolution: Selected Essays on Literature, Theory and Film* by Yuri Tynianov, ed., trans by Ainsley Morse & Philip Redko. With an introduction by Daria Khitrova. Academic Studies Press, 2019.

PIASA 8th World Congress

The [Polish Institute of Arts & Sciences of America](#) 8th World Congress will be held in hybrid form, hosted by the University of Białystok, June 10-12, 2022. [Online registration is now open](#) with fees for in-person or virtual participation, and discounted rates for students and accompanying spouses/partners.

Slavic, East European, & Eurasian Folklore Association

SEEFA is accepting nominations for: Best Undergraduate Paper, Best Graduate Paper, and James Bailey Graduate Travel Award. The deadline for all these awards is May 31, 2022. For more information, visit <https://seefa.org/student-awards>

In addition, SEEFA announces the 2022 Ukrainian Folklore Award, meant to aid Ukrainian scholars who have had their scholarly and financial support disrupted as a result of Russia's war on Ukraine. Scholars affiliated with Ukrainian institutions or unaffiliated Ukraine-based scholars are eligible, even if they temporarily reside outside of Ukraine. To apply, email a copy of the paper, in English or Ukrainian and a biographical statement to [Mariya Lesiv](#), and include "SEEFA Ukrainian Folklore Award" in the subject line. The submission deadline is July 1, 2022.

Society for Romanian Studies News

SRS announces the inaugural competition for the Keith Hitchins Dissertation Prize.

Dissertations must be written in English or Romanian by a scholar in any social science or humanities discipline on a Romanian or Moldovan subject. This may encompass themes related to Romania (as it currently exists and in its various past iterations), to the people who have lived in or currently inhabit Romania, or those who identify as Romanian but reside beyond its. Studies connected to ethnic minorities in Romania are also eligible. SRS will consider dissertations that were completed during AY 2020-2021 or 2021-22. Contact the jury chair with eligibility questions.

Email the chair of the jury a letter of interest with the dissertation title, an abstract, and proof of eligibility (eg email or signed letter from your dissertation adviser confirming the academic year when the dissertation was deposited) by June 9, 2022. Dissertations must be sent to each juror by July 1, 2022. If you have illustrations that render the document very large, please contact the jury to work out a digital document transfer.

The jury: [Maria Bucur](#), Indiana University, Bloomington, Chair; [Calin Cotoi](#), University of Bucharest; [Radu Vancu](#), Lucian Blaga University, Sibiu.

Czechoslovak Studies Association News

CSA is now accepting submissions for the 2022 Stanley Z. Pech Prize, which honors a peer-reviewed article or book chapter dealing with the history of Czechoslovakia, its predecessor and successor states or provinces, or any of its peoples within and without its historic boundaries. To be eligible in this cycle, the publication must have appeared in English in calendar years 2020 and 2021. The Pech Prize Committee accepts submissions from all academic disciplines, if they contain a substantial historical component. Authors should be CSA members when they submit their publications. Email submissions by June 15, 2022, to all three members of the Pech Prize Committee: [Todd Huebner](#), [Molly Pucci](#), and [Christopher Campo-Bowen](#).

Personages



The National Endowment for the Humanities (NEH) announced \$24.7 million in grants for 208 humanities projects across the country. Among these are ASEEES members:

- **Kate Brown** (MIT) for “The Self-Provisioning City in the Long 20th Century,” which supports the writing of a transnational history of urban farming.
- **Kathryn Graber** (Indiana University, Bloomington) for: “Textures of Value: Embodiment and Experience in the Mongolian Cashmere.” This grant supports research and writing of a book on the language used to create and transform value in the commodity chain of Mongolian cashmere from herders to consumers.
- **Andrey Ivanov** (University of Wisconsin, Platteville) for “Early Enlightenment in Russia and Ukraine: The Life and Legacy of Archbishop Feofan Prokopovych (1681–1736),” which supports research and writing leading to publication of the first English-language biography of Russian archbishop Feofan Prokopovych (1681–1736).
- **Maria Vinogradova** (Pratt Institute) for “On the Public Rails: A History of Soviet Amateur Filmmaking (1957–1991),” which supports research and writing leading to a monograph.
- **Matthew Worsnick** (Vanderbilt University) for “Mental Maps and the Fabrication of a Contested Border Project,” which funds research and writing leading to a book on the role of the built environment in constructing boundaries along historically contested borders using Italy and Yugoslavia (1918–1954) as a case study
- **Katherine Zubovich** (SUNY Research Foundation, University at Buffalo) received a summer grant for “Picturing the Plan: Stalinist

Mass Politics and the Art of Soviet Statistics” that will fund research and writing contributing to a book on information design by the Soviet Institute of Pictorial Statistics (Izostat).

Valeriya Minakova, PhD Candidate in Applied Linguistics at Penn State, was awarded the Mellon/ACLS Dissertation Completion Fellowships. This project explores teaching and family language practices of the Circassians in urban and rural areas to illuminate how linguistic minorities in Russia deal with language maintenance under the pressure of the nation-state and globalization. This study adds a missing dimension to the poststructuralist turn in linguistics that questions the nexus between language, identity, and land by studying language practices in metropolitan areas while overlooking linguistic minorities in their homelands.

On March 11-12, 2022, University of Michigan celebrated the 40 Year anniversary of Armenian Studies and the accomplishments of **Ronald G. Suny**, the first Alex Manoogian Chair of Modern Armenian History and the founder of the Armenian Studies Program. Recordings from the event can be found [here](#).

Getty Foundation and American Council of Learned Societies announce 2022 Postdoctoral Fellows in the History of Art, which support outstanding early career scholars whose research advances the field of Art History. Among these is ASEEES member **Matthew Worsnick**, (Vanderbilt University) for “Designs on Territory: Mental Maps and the Fabrication of a Contested Border.”

Institutional Member News

Blavatnik Archive Foundation

The Blavatnik Archive Foundation received an NEH grant in the category of Digital Projects for the Public: Prototyping Grants. The project, "Postcards from the Siege: Messages from the Besieged City of Leningrad," organized by Julie Reines Chervinsky, involves creating a prototype for a curated digital archive of postcards published and mailed during the siege of Leningrad (1941–44).



[Postcards from the Siege](#)
[Messages from the Besieged City of Leningrad](#)

Hillwood Estate, Museum, & Garden

The Hillwood hosted a virtual conversation, "[A Revealing Portrait: Discovering Lloyd Patterson](#)" on May 12 at 6:30pm. (This session was recorded.)

When Andrew Leddy purchased a portrait from a Moscow antique shop in 1992, the identity of the portrait's subject was shrouded in mystery. With research and a little luck, Leddy uncovered the compelling story of its subject, Lloyd Walton Patterson.

Patterson ventured to Stalin's Moscow in 1932 as part of a group of Black Americans who traveled to Soviet Russia to make a film intended to tell the true story of pervasive racism in the United States. While many, including prominent Harlem Renaissance literary figures and activists Langston Hughes, Louise Thompson, and Dorothy West, returned to the United States, Patterson stayed and led a remarkable life in a country so different from his native land.

Join Andrew Leddy and Hillwood chief curator Wilfried Zeisler to explore the stories behind the portrait of Lloyd Patterson, on loan to Hillwood and now on view in Hillwood's pavilion, and their connections to the culture and politics of race in America in the 1930s.

Hoover Institution and Library

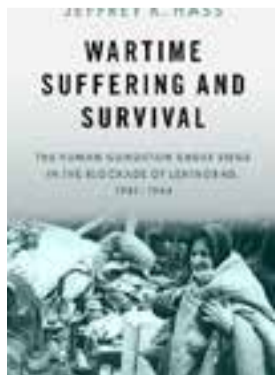
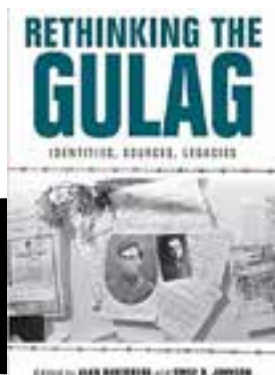
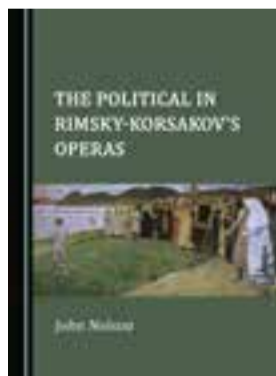
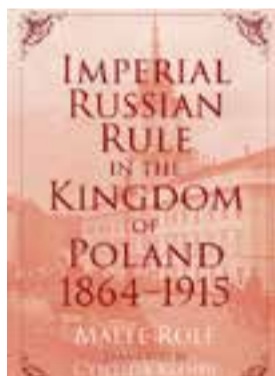
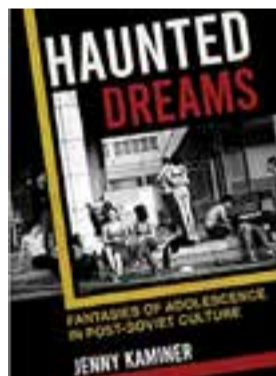
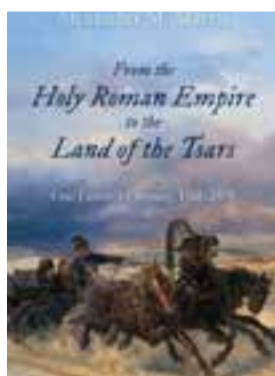
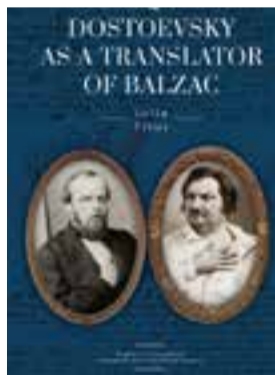
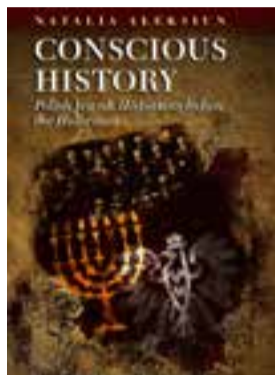
The majority of the [Wojciech Jaruzelski papers](#) is now open. Jaruzelski was the last leader of communist Poland before the period that ushered in Lech Walesa as president. These papers are a significant addition to the Hoover Institution's Polish holdings, the largest and most comprehensive documentation on modern Poland outside of the country.

The Hoover Institution has also acquired the [Sergei Kovalev Papers](#). Kovalev was a former member of the White Army during the Russian Civil War. He became a US citizen and made a career as an engineer in the San Francisco Bay Area. His papers (ranging 1904-1947) consist primarily of personal documents, many of which describe various events and impressions from his life in Russia, China, and San Francisco.

The Hoover Institution also acquired [Boris Pushkarev's collection](#). Much of this collection relates to the activities of Narodno-Trudovoi Soiuz and its publication *Possev* during the 1980s and 1990s. At one time, NTS, was the leading émigré anti-Soviet organization, with followers in the USSR.

Edward Kasinec and several colleagues are working on the First Census of Russian, Soviet, Eastern European, and Eurasian Documentary Photographs in the Hoover Institution Library & Archives. A print copy is now available in the reading room and a more comprehensive on-line and print version is expected in Fall 2022.

Publications



Natalia Aleksiuń's book, *Conscious History: Polish Jewish Intellectuals before the Holocaust* (Littman Library of Jewish Civilization, May 2021), explores public intellectuals, historical scholarship, and Polish-Jewish relations. Click through to hear her interview on [New Books Network](#).

Chronicle of the Left Hand by James Lloydovich Patterson has been translated into English (New Academia Press, March 2022) with assistance from Amy Ballard. Born in the Soviet Union to an African American father and Russian mother, Patterson became a child star with his appearance in the 1936 film, *Circus*. Patterson reflects on his life as an officer in the Soviet navy and as a Russian poet.

Companion to Victor Pelevin, edited by Sofya Khagi and published by Academic Studies Press in January 2022, offers new readings of Pelevin texts that focus on the philosophical and aesthetic complexities of Pelevin's oeuvre in its development from the early post-Soviet years to the present millennium.

A revised *Czech: An Essential Grammar*, by James Naughton and Karen von Kunes was published by Routledge in 2021. Updates include examples of current usage, additional morphological explanations and an historical overview of written and spoken Czech.

Dostoevsky's "Crime and Punishment": A Reader's Guide, by Deborah A. Martinsen, was published by Academic Studies Press in February 2022. This work focuses on issues of narrative strategy, psychology, and ideology. On April 1, 2022 Dostoevsky specialists participated in a [virtual roundtable](#) to celebrate Martinsen's life and also to discuss this book.

Julia Titus's *Dostoevsky as a Translator of Balzac* (Academic Studies Press, January 2022) analyzes Dostoevsky's 1844 translation of the first edition of Balzac's *Eugenie Grandet* (1834) and the stylistic choices that he made as a young writer while working on Balzac's novel.

Alexander M. Martin's *From the Holy Roman Empire to the Land of the Tsars: One Family's Odyssey, 1768-1870* (Oxford University Press, March 2022) presents a panorama of life in the German lands and Russia from the Old Regime to modernity; it explores how people shape, and are shaped by, the historical forces of their time.

Haunted Dreams: Fantasies of Adolescence in Post-Soviet Culture, by Jenny Kaminer (NIU Press, March 2022) is devoted to cultural representations of adolescence in Russia since 1991.

Malte Rolf's *Imperial Russian Rule in the Kingdom of Poland, 1864-1915* (University of Pittsburgh Press, November 2021) portrays the personnel and policies of Russian domination and describes the conflict and cooperation between Tsarist officials and locals.

Jonathan Huener's *The Polish Catholic Church: The Reichsgau Wartheland, 1939-1945* (Indiana University Press, February 2021) illustrates how the Nazi elite viewed this region as a testing ground for anti-church policies and exposes both the brutalities and the limitations of Nazi church policy.

The Political in Rimsky-Korsakov's Operas, by John Nelson, (Cambridge Scholars Press, February 2022) examines multiple facets of nationality and how Rimsky-Korsakov presents them in a new light in his operas.

Stephen Hutchings's book *Projecting Russia in a Mediatized World: Recursive Nationhood* (Routledge, January 2022) presents a new perspective on how Russia projects itself to the world. It argues for the need to pay attention to deeper, trans-state processes over which the Kremlin exerts much less control.

Rethinking the Gulag: Identities, Sources, Legacies (Indiana University Press, March 2022), edited by Alan Barenberg and Emily D. Johnson with contributions from Susan Grunewald, Jeffrey S. Hardy, and Lynne Viola, describes ways new research methods revolutionize our understanding of the Gulag system.

Aleksandra Kremer's *The Sound of Modern Polish Poetry Performance and Recording after World War II* (Harvard University Press, December 2021) offers a major reassessment of the roles of poets and poetry in twentieth-century Polish culture.

In *Wartime Suffering and Survival: The Human Condition under Siege in the Blockade of Leningrad, 1941-1944*, Jeffrey K. Hass uses the Blockade of Leningrad in World War II to explore the social practices and dynamics by which we cope or collapse.



Join the Ukrainian Global University to Help Ukrainians Rebuild the Country

Artem Shaipov, Ukrainian Global University

As of 8 May 2022, due to Russia's aggressive war, over 1,635 education institutions in [Ukraine](#) have suffered bombing and shelling, and 126 of them have been completely destroyed. Besides, Ukraine's government was forced to relocate for defense purposes all the funds initially allocated to finance education and research of Ukrainian citizens at the world's best universities.

To address these challenges, a coalition of seven Ukrainian education institutions and civil society organizations in partnership with the Office of the President of Ukraine launched the [Ukrainian Global University](#) (UGU). UGU is also endorsed by the Ministry of Education and Science of Ukraine and supported the Embassy of Ukraine in the US. The UGU team believes that displaced individuals from all countries under attack deserve support from the international community. It hopes that UGU becomes a model of effective educational support that can be expanded to other countries in acute need.

UGU builds a global network that brings together the world's best educational and research institutions and Ukraine's best students and scholars to create opportunities for high-quality education and research to rebuild their country. This grass-roots, non-profit initiative connects Ukrainian students, fellows, scientists, and tutors with educational institutions offering studentships, scholarships, fellowships, and postdoc programs worldwide.

The UGU platform ensures that the displaced students, scholars, and fellows are not abandoned. It supports those who are willing to study/do research abroad in order to come back and rebuild Ukraine. The main goal of the UGU initiative is to overcome the devastating consequences of Russia's aggressive war and jointly with the international intellectual community develop ideas and practices to build a new Ukraine.

As of May 8, 2022, UGU engaged over 250 volunteers from 25 countries across the globe. Nearly 50 universities from over 15 countries joined the network, providing Ukrainians with over 960 opportunities for education and research. The UGU team is flexible and willing to build great partnerships with world-class schools to deliver a greater development impact on Ukraine and beyond. Please spread the word about UGU and reach out to UGU to explore opportunities for joining the network.

Please [click here](#) to read more about other resources to help displaced Ukrainian scholars.

