

# ASEEES NewsNet





# In this Issue

## Decolonizing Ukrainian Art History in Research and Teaching 3

by Svitlana Biedarieva

## Language and Decolonization of Multilingual Education in Kazakhstan 11

by Bridget Goodman

## An Interview with Allison Blakely: Part I 17

by Addis Mason

NEW Dissertation Research Grant in Ukrainian Studies

Ukrainica: The Primary Database of Ukrainian Studies

Snapshots from the ASEES Annual Convention

ASEES 55th Annual Convention

New ASEES Member Portal

Slavic Review Change

2022 Diversity and Inclusion Travel Grant Winners

First Book Subvention Winners

Regional Affiliate News

Institutional Member News

Recent Publications

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Association for Slavic, East European and Eurasian Studies (ASEES), 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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**Editor's Note:** To continue our year-long series, "De-colonizing Slavic, East European, and Eurasian Studies," we are pleased to feature Svitlana Biedarieva's essay, "Decolonizing Ukrainian Art History in Research and Teaching," a conversation about content and methodology for studying art history on Ukraine. It is also a pleasure to showcase her original work on this issue's cover. Bridget Goodman's piece discusses approaches to decolonize multilingual education, inspired by her work in Kazakhstan since 2014. We are also delighted to publish the first installment of Addis Mason's interview with Allison Blakely, Professor Emeritus of European and Comparative History at Boston University. If you are interested in contributing to *NewsNet*, please contact ASEES Deputy Director and *NewsNet* Editor, [Kelly McGee](mailto:Kelly.McGee).

Cover Art: Svitlana Biedarieva, From the *Aftermaths* series, acrylic on canvas, 60 x 80 cm, 2021-22

Note: The views expressed in *NewsNet* articles are solely the views of the authors and do not necessarily reflect the views or policies of ASEES or its staff.



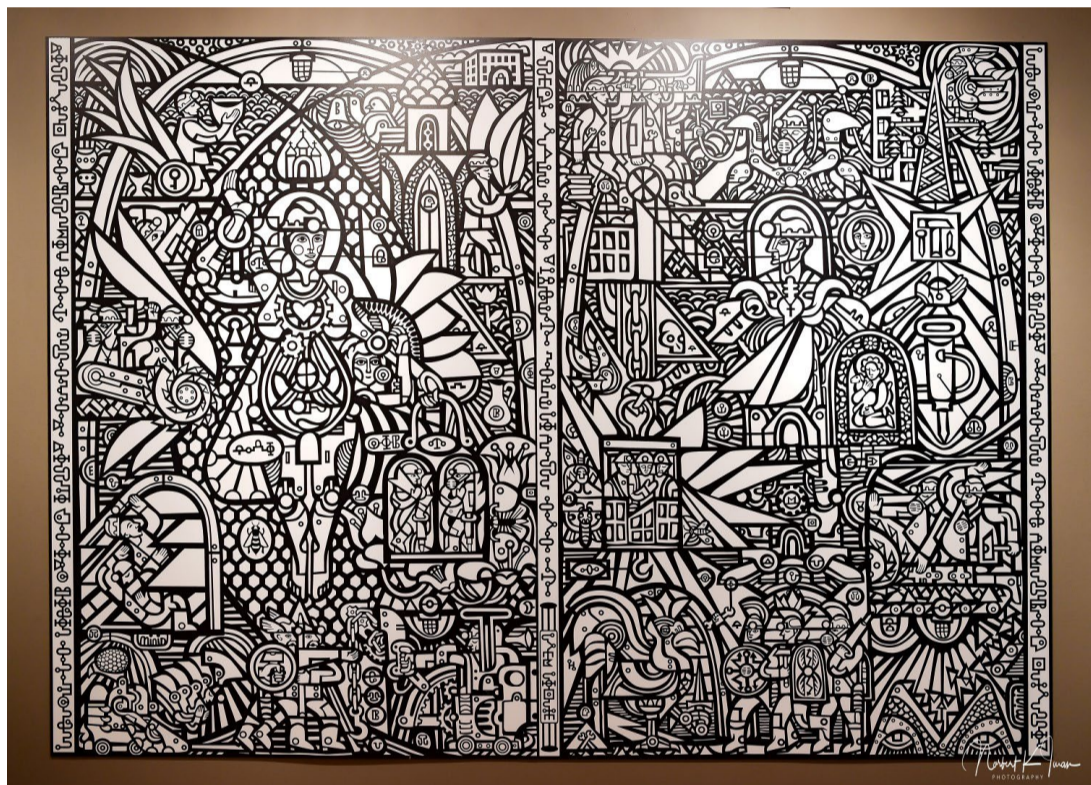
# Decolonizing Ukrainian Art History in Research and Teaching

by Svitlana Biedarieva

The ongoing Russian neo-colonial war on Ukraine brought attention to Ukraine's low visibility in academic studies internationally. Art history bibliographies, in many cases, date to the 1970s–80s when the Cold War détente marked a rise in academic interest in Soviet studies. In looking at today's syllabi of top world universities teaching Eastern European art history, I notice two trends. First, if the art of Ukraine, as well as that of other former Soviet nations, appears in these texts at all it is mentioned on the margins of the main narrative. Second, the lack of contemporary English-language texts on Ukrainian art draws attention to literature—whether published recently or several decades ago—that focuses on Ukrainian art as enveloped by Russian culture, often attributing artists and entire art movements that were active in the territory of contemporary Ukraine to the Russian art scene.

These misconceptions are the result of long-term priority given to English-language Russian studies at the expense of the visibility of other post-Soviet regional studies, not only Ukrainian. Area studies of the “post-Soviet space” has been peripheral until recently, when the Russian war on Ukraine brought misunderstandings about Ukrainian culture—and other cultures once belonging to the Soviet space—to the forefront. Moreover, they emphasized the presence of Russian imperialism in ways of interpretation and perspectives enveloped by the post-Soviet focus. The standard for post-Soviet and Eastern European art history research and teaching became obsolete after 2014. In this short essay, I will address the content and methodology for art history studies on Ukraine, focusing on modern and contemporary topics in which I specialize.<sup>1</sup>

With respect to the first trend, let me briefly discuss how Russia's appropriation of the Ukrainian avant-garde has been incorporated into English-language research on art. In addition to a disproportionately strong focus on Russian art of the twentieth and twenty-first centuries that is visible in Eastern European and Slavic art history studies, the emphasis on what is seen as “Russian art” is often distorted in an appropriative form. For example, in *The Total Art of Stalinism*, Boris Groys compares Kazimir Malevich to a “typical hero of nineteenth-century Russian philanthropic literature,” depicting the vision of Malevich by the artist Ilya Kabakov as “Akakii Akakevich, striving for absolute white and perishing in the undertaking much as Gogol's hero yearned for the



Roman Minin, *The Plan of Escape from the Donetsk Region*, 2011. Exhibition “At the Front Line. Ukrainian Art, 2013-2019,” “Oseredok” Ukrainian Cultural and Educational Centre, Winnipeg, 26 February - 29 April 2020.

expensive overcoat unbecoming his rank.”<sup>2</sup> Here, the framing of the entire discourse goes through a presumably Russian cultural lens, attributing the figures of both an artist and a lyrical hero to Russian classical literature; however, it completely omits the fact that Nicolai (Mykola) Gogol was born in—and wrote a large part of his works about—the Ukrainian Poltava governorate; Ilya Kabakov is a native of Dnipropetrovsk (now, Dnipro) in central-eastern Ukraine; and finally, Kyiv-born Kazimir Malevich, with his work and legacy divided between current-day Ukraine, Belarus, and Russia, is hardly fitting to be representative of Russian nineteenth-century literature.

It would be, of course, incorrect to interpret discourses based on formal qualities of ethnic origins of authors involved in them; but my emphasis here is that certain key discourses are eliminated when applying a single cultural framework that intentionally overlooks local contexts and sensitivities as a result of centuries-long colonization. Other examples of books, where Ukrainian artists appear under the label of “Russian avant-garde,” are too numerous to list here, and they typically include names like Nathan Altman (born in Vinnytsia), Oleksandra Ekster (born in Białystok, Poland; worked in Kyiv), and David Burliuk (born in Semyrotivka, Kharkiv governorate), among others.



Such an approach results in flattening the complex narrative of localized art histories into a synthetic historiography that manifests belonging to the domain of Russian culture. I could call such an approach metonymical, that focuses on one set of formal characteristics (e.g., artists working in the territory of the Russian Empire and subsequently, the USSR) while omitting others that link them to local contexts. Postcolonial theory uses the term “metonymic gap” rather differently, marking it as a cultural discrepancy formed when appropriations of a colonial language insert allusions and references from a first, native language, unknown to readers.<sup>3</sup> In this case, these references to Ukrainian culture visible in the works by artists of Ukrainian origin are equally accessible, yet invisible, for readers educated within colonial academic framework, including those in Western academia.

The misplaced identities of contemporary artists signify that teaching late Soviet unofficial art becomes an even more difficult task. For example, Moscow conceptualism and Odesa conceptualism are often regarded through the same lens, when the artists themselves at times struggle to place their art in a particular paradigm. Once finding Moscow as their main working and marketing location, they had difficulties with reframing their art produced locally in the Ukrainian context. The term “Odesa conceptualism” is relatively new, and it mimics the metaphor of “Moscow Romantic conceptualism” coined by Groys. Similarly, the work of Odesa artists has been largely seen as the offspring of the Moscow art scene and its existence as an independent phenomenon has even been disputed. The art history chronology tells us exactly the opposite: the work of Odesa conceptualist artists in their home city preceded their subsequent impact on the Moscow art scene. This shift, as well as the expanded focus on their work locally in Ukraine, is hardly reflected in any existing literature which is generally scarce.<sup>4</sup> The only recent exhibition that also produced a catalogue, *Enfant Terrible* at the Mystetskyi Arsenal in Kyiv, provoked a heated debate on Odesa art’s belonging among the artistic community and critics.<sup>5</sup>

The reasons for Ukrainian art history’s invisibility, both internationally and locally, are complex and cannot be reduced to one underlying matter. The historical reasons include the physical elimination of key Ukrainian artists and writers, taking as examples the 1930s “Executed Renaissance” and the repressions of “the Sixtiers” generation, including the unresolved murder of Alla Horska in 1970 and the subsequent destruction of their works in both cases.<sup>6</sup> The important contemporary social factor that affects the local development of art history studies and teaching, but also projects onto academia internationally, is the apparent lack of institutional development in the education of art history within Ukraine. Most of the existing programs instead apply such largely outdated frameworks as *mystetstvozanvstvo* or *kulturologiia* which often appear as too generalized in their ambition to study both history and theory of art and address Soviet methodologies of teaching. Restructuring the current art history education in Ukraine and the expansion of financing of art history research are crucial. These processes, however, are not among Ukraine’s priorities in the absence of a well-rounded strategy for cultural development. Quality scholarly research and production of art history texts in Ukrainian art, which could also be translated into English and included in university syllabi globally, remains an urgent necessity.

To decolonize art history research on Ukraine, a sequence of important steps is required. First, art history scholars, among others, must detach from seeing contemporary Ukrainian culture as part of a unified post-Soviet cultural space. This includes avoiding postcolonial visions of slow cultural transformation as opposed to a rapid decolonial cultural shift. While the postcolonial perspective denotes the situation immediately following the colonial experience, taking on all the implications of colonialism with the intention of reinterpreting them, the decolonial option points to the final process of dismantling the colonial narrative.<sup>7</sup> The strategies of step-by-step change as a transfiguration of post-Soviet space, which has been effective during the last three decades, proved to contribute to the neo-imperial stance undertaken by Russia since 2014. The dismantling of post-Soviet space that was initiated by the aggression in 2014 found its culmination after the full-scale invasion began in February 2022. The postcolonial situation in Ukraine has been further replaced by the decolonial option after 2022—and this radical change must be reflected in academic research and teaching.

Simultaneously, the Ukrainian focus on culture needs to be correctly reframed to reflect the localized understanding of cultural and artistic development. Given the long-lasting history of diminishing the Ukrainian cultural contribution by colonial power and the physical elimination of Ukrainian artists throughout the twentieth century, this change must take place both locally and internationally. Another important question is the correct placement of Ukrainian art and culture within Eastern European studies. Eastern European studies in art appears as another all-unifying umbrella, a cultural construct that merges very heterogeneous reflections on the art of the former Eastern Bloc, post-Soviet countries, and adjacent geographic areas.

Here, I find it useful to refer to art historian Piotr Piotrowski’s famous definition of horizontal art histories which calls to consider every



Lada Nakonechna, *The So-Called*, 2015. Exhibition “At the Front Line. Ukrainian Art, 2013–2019,” National Museum of Cultures, Mexico City. 26 September 2019 – 12 February 2020.



local art scene individually in its own social and political context.<sup>8</sup> Piotrowski proposed applying a nonlinear, diffuse, and polyphonic model to the context of local histories, as opposed to hierarchical, “vertical” art history, which divides the field into centers and peripheries of art production. For example, Ukrainian art history is crafted from notions and visualities belonging to different ideologies, once suppressed cultural elements, and distorted identities, each proper for its location. The collision of these individual aspects has produced a new cultural reality that is still, on many occasions, uneven. The “sedimentation” of these elements and their establishment in public culture has been guided by the growth of new institutions and, at the same time, the elaboration of new artistic languages and idioms of art criticism. However, there is a question of whether this is enough for a full reconsideration of the Ukrainian place in art as a colonial disentanglement. I believe that this paradigm has to be applied in conjunction with the decolonial perspective, to challenge a number of notions proposed by the latter, such as “border thinking” as geopolitically-conditioned thinking that looks for dissimilarities with (once-)hegemonic tradition and “zero-pointing epistemology” as the decolonial grounding of knowledge.<sup>9</sup>

The new database *Ucrainica* created by the Harvard Ukrainian Research Institute that gathers course materials for Ukrainian studies is a great example of a new decolonizing wave in the field.<sup>10</sup> The database focuses on literary studies and, therefore, does not include much information on Ukrainian art history, although it could be exemplary for creating a database fully centered on visual (and possibly, audiovisual) culture. The classification increases the visibility of materials and, consequently, encourages access to them and manifests their existence.

Art history, as applied to Ukraine, remains one of the most underdeveloped fields, due to the lack of visual material, challenges to archival access, and a general shortage of programs in Ukrainian art history at both the undergraduate and postgraduate levels. The circle of specialists who work in twentieth and twenty-first century Ukrainian art history is very narrow, and we can observe this in both teaching and research within and outside Ukraine, where the relevant educational framework has not been formed, as well as in the (post-)Soviet visions on art present both in methodology and research interests. It is important to decolonize our perspectives on Ukrainian art in order to reinforce the discipline of Ukrainian art history.

#### Endnotes

1 See also my text on Ukrainian contemporary art and decoloniality: Svitlana Biedarieva, “Decolonization and disentanglement in Ukrainian art,” *post at MoMA*, 2 June 2022. Available online at <https://post.moma.org/decolonization-and-disentanglement-in-ukrainian-art/>.

2 Boris Groys, *The Total Art of Stalinism. Avant-Garde, Aesthetic Dictatorship, and Beyond*, London: Verso, 2011, 85.

3 Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies. Key Concepts*, Second edition, London: Routledge, 2007, 122-123.

4 I tried to fill this gap by writing a forthcoming text, “Ways to Murder with a Flag: Paradoxical discourse and subversive affirmation in the art of Odesa conceptualists”, in Maia Toteva, Gediminas Gasparavičius, and Tom Williams, eds., *Walking with the Enemy: Reclaiming the Language of Power and Manipulation in the Post-Truth Era*, 2023.

5 *Enfant terrible. Odes'kyi kontseptualizm*, exh.cat., Odesa: Museum of Contemporary Art of Odesa, 2015.

6 See, for example: Liudmyla Ognieva, ed., *Alla Gors'ka. Dusha ukrains'kogo shistdesiatnystvva*, Kyiv: Smoloskyp, 2015. Olha Melnyk, Ihor Oksametny, and Viktoriia Velychko, *Boichukism: Project of the “Grandiose Art Style”*, Kyiv: Mystetskyi Arsenal, 2018.

7 Decolonial researcher Madina Tlostanova remarks on the chronological and logical discrepancies between the two approaches: “The postcolonial condition

is more of an objective given, a geopolitical and geohistorical situation of many people coming from former colonies. The decolonial stance is one step further, as it involves a conscious choice of how to interpret reality and how to act upon it.” Madina Tlostanova, “The postcolonial condition, the decolonial option and the post-socialist intervention,” in *Postcolonialism Cross-Examined: Multidirectional Perspectives on Imperial and Colonial Pasts and the New Colonial Present*, ed. Monika Albrecht (London and New York: Routledge, 2020), 165.

8 Piotr Piotrowski, *Art and Democracy in Post-Communist Europe*, London: Reaction Books, 2012.

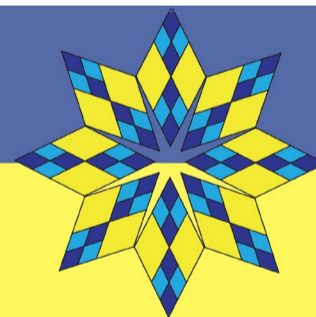
9 Madina Tlostanova and Walter D. Mignolo, *Learning to Unlearn Decolonial Reflections from Eurasia and the Americas*, The Ohio University Press, 2012, 60-61.

10 [Ucrainica. The Primary Database of Ukrainian Studies](https://ucrainica.org/)



**Dr. Svitlana Biedarieva** is an art historian, curator, and artist. Her current research focus is contemporary Ukrainian art, decoloniality, and Russia’s ongoing war against Ukraine. She also works on select topics in Eastern European and Latin American art. She holds a PhD in history of art from the Courtauld Institute of Art, University of London. She is the editor of *Contemporary Ukrainian and Baltic Art: Political and Social Perspectives, 1991–2021* (2021) and co-editor (with Hanna Deikun) of *At the*

*Front Line. Ukrainian Art, 2013–2019* (2020). In 2019–20, she curated the exhibition *At the Front Line: Ukrainian Art, 2013–2019* in Mexico and Canada. She has published critical texts in *October*, *ArtMargins Online*, *post at MoMA*, *Revue Critique d’Art*, *Burlington Contemporary*, *Financial Times*, and *The Art Newspaper*, among others. In 2022, she was selected as the CEC ArtsLink International Fellow (in collaboration with the University of Kansas) and the Non-Resident Visiting Fellow at the Institute for European, Russian, and Eurasian Studies at the George Washington University.



## NEW Dissertation Research Grant in Ukrainian Studies

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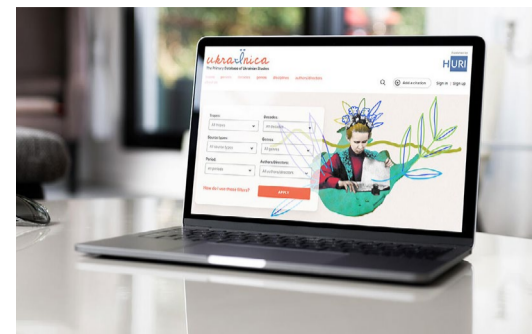
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# Ukrainica: The Primary Database of Ukrainian Studies



Following the Revolution of Dignity in 2013-2014, there has been a substantial increase in demand for English translations of Ukrainian literature, becoming even more notable after Russia’s full-scale war on Ukraine in February of 2022. Supported by the Harvard Ukrainian Research Institute (HURI), [Ukrainica: The Primary Database of Ukrainian Studies](#) began with Oleh Kotsyuba, the HURI Manager of Publications, and the idea to meet this demand by organizing high-quality English translations of Ukrainian literature, historical documents, and films into a more accessible, searchable database—one that would be available not only to those within Slavic and Ukrainian studies, but also to teachers and scholars across disciplines and educational contexts.

Evoking the *Rus’ Primary Chronicle*—the first literary work from Kyiv that has reached us in codices—*Ukrainica* has two main goals: the first is to build and maintain a searchable database (based on tropes, period, decades, genre, discipline) of high-quality English translations of Ukrainian works recommended by Ukrainian studies scholars across disciplines. The second is to provide teaching resources through the syllabus-building tool, allowing registered users to save primary and secondary citations to their profile, organize them into lists and sub-folders, and export in editable formats for preparation of their own courses or lessons on Ukraine. By centering primary sources, *Ukrainica* is a significant and powerful starting point for teaching and studying Ukraine’s fascinating history, rich culture, and its resilient, creative people of various ethnic, linguistic, and religious backgrounds.



**Dr. Sandra Joy Russell** is a Visiting Lecturer in Gender Studies at Mount Holyoke College and the Editor of *Ukrainica: Ukraine’s Primary Database*. Trained in Comparative Literature and Women, Gender, and Sexuality Studies, Sandra’s research focuses on gender and sexuality in the literature and visual cultures in Ukraine and its diaspora, positioning Ukrainian queer and feminist genealogies within broader transnational and postcolonial feminist discourses. In addition to her work on *Ukrainica*, she is also the Associate Editor of *Apofenie Magazine*.



**Dr. Oleh Kotsyuba** is Manager of Publications at the Ukrainian Research Institute at Harvard University. He directs the Institute’s publications program, which includes scholarly monographs and translations, and *Harvard Ukrainian Studies*, a peer-reviewed journal that publishes articles, documents, reviews, and scholarly discussions in all fields of Ukrainian studies. Dr. Kotsyuba’s research focuses on literature that struggles to come to terms with the experience of living in authoritarian contexts, focusing primarily on

20<sup>th</sup>-century and contemporary Russian, Ukrainian, and East European literatures and cultures.

**A special thanks to the co-directors of the 2022 I.D.E.A.S. in REEES Think Tank Program coordinated by Howard University:**

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- Colleen Lucey, University of Arizona
- Amarilis Lugo de Fabritz, Howard University
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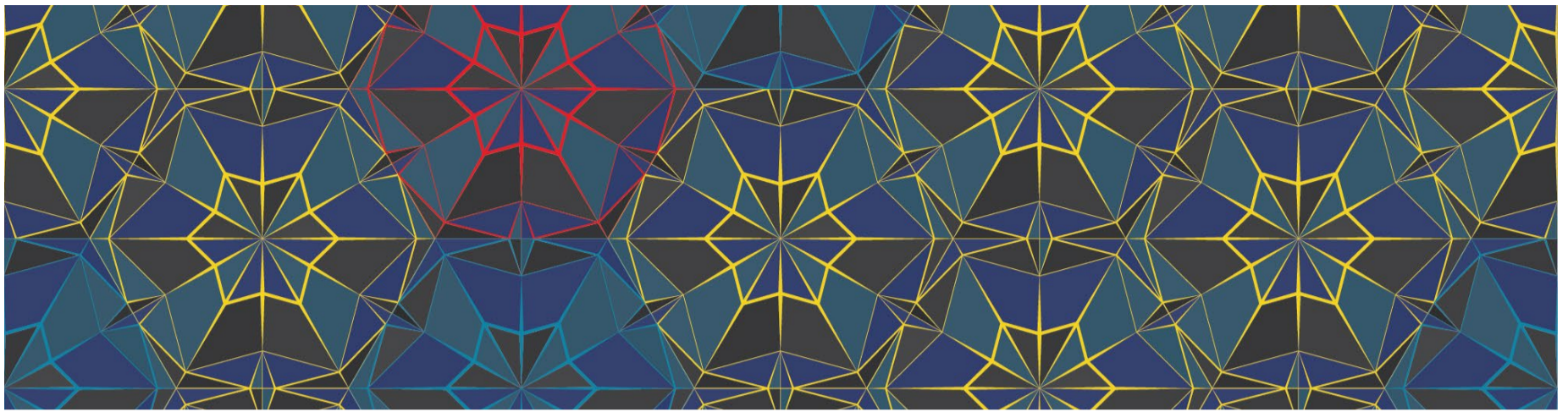
# Snapshots from the ASEEES Annual Convention Chicago • November 10-13, 2022











# ASEEES 55th Annual Convention

Virtual Convention

October 19 - October 20, 2023

Philadelphia, Marriott Downtown

November 30 - December 3, 2023

Theme: Decolonization

**2023 ASEEES President: Juliet Johnson, McGill University**

Decolonization is a profoundly political act of re-evaluating long-established and often internalized hierarchies, of relinquishing and taking back power. Russia's full-scale invasion of Ukraine has led to widespread calls for the reassessment and transformation of Russo-centric relationships of power and hierarchy both in the region and in how we study it. The 2023 ASEEES convention invites scholars to explore the theme of decolonization across time, place, field, and institutional setting.

Decolonization can be explored on one level as a contemporary and historical force within the region. What do we mean by decolonization, what sparks decolonization processes, and under what circumstances do these processes succeed or fail over time? What does decolonization entail in linguistic, cultural, historical, spatial, social, political, and economic terms? How does decolonization in one realm affect its prospects in others? Understanding decolonization requires inquiry into the nature of imperial and colonial relationships as well. Such relationships are established, transformed, and destroyed through political, military, and economic levers, through the privileging and subjugation of languages and cultures, across space and time. As an interdisciplinary gathering, the ASEEES annual convention provides an exceptional opportunity to grapple collectively with these dynamics.

Engaging decolonization on another level involves re-examining our current research, teaching, and professional practices. How have power relationships and hierarchies within the region and beyond shaped what we study, how we study it, and who has a place at the table? What does it mean to de-center Russian studies and how should we do so? How might calls for decolonization inform the evolution of our syllabi, course offerings, graduate programs, and hiring practices? How should area-focused centers and organizations, including ASEEES, reflect on and transform their current structures and practices?

Proposals from all disciplines and historical periods are welcome and encouraged.

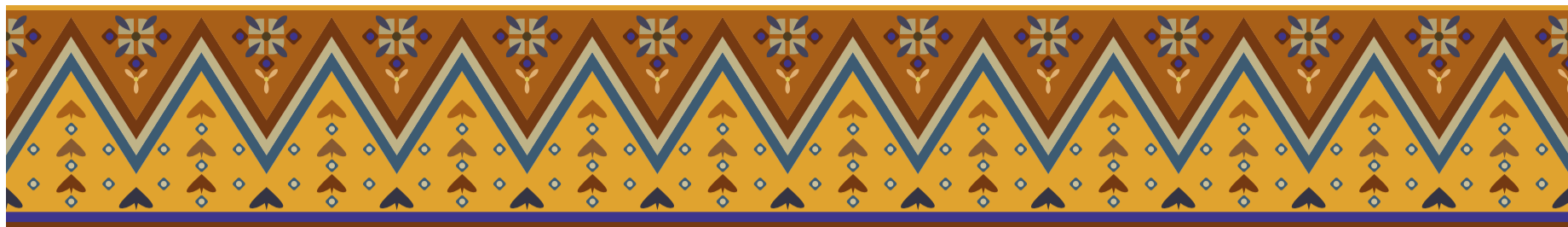
Submission site will open on January 15, 2023

**Proposal Deadline - March 15, 2023**



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# Language and Decolonization of Multilingual Education in Kazakhstan

by Bridget Goodman

I have been working as a professor for graduate students of multilingual education in Kazakhstan since 2014. Each year, I teach “Foundations of Multilingual Education” to first-year students. The main purpose of the course is to introduce fundamental concepts of multilingualism, and models of multilingual education, especially as they apply to trilingual and minoritized education in Kazakhstan. In this role, it is incumbent upon me to 1) teach about colonialism as one of the underpinnings of modern-day multilingualism and language education; 2) explain the concept of decolonization as it applies to research and writing about multilingual societies and schools, and 3) give students an opportunity to reflect on the application of these concepts in their own understanding of their language repertoires and the history and present status of those repertoires.<sup>1</sup>

In this essay, I will first describe approaches I take in this course to decolonize multilingual education, and reflect on the outcomes of each activity. I will then broaden my lens to offer suggestions to scholars in other institutional or national contexts on how they can decolonize a syllabus in three ways: 1) by topic, 2) by audience awareness, and 3) by reading lists and citations.

## Approaches and Outcomes to Decolonization in My Course

I first present a lecture that compares descriptions of colonialism in international contexts, such as the Nordic colonization of the Sami people in Norway with the Russian conquest of the Kazakh steppe in the 18th and 19th centuries.<sup>2</sup> I make a similar comparison of “vernacular” education during this time period, when offering education in the local language was actually a means to maintain colonial power in Africa, India, and Kazakhstan.<sup>3</sup> I then define postcolonialism as the period when colonial practices ended, but colonial languages remained in the country as a language of wider communication—pointing out that, like French or English in African and Caribbean countries, Russian remains in the Kazakh constitution as an official language and a language of interethnic communication.

At this point, I used to poll my students on whether they believed Kazakhstan was a postcolonial state and Russian was a colonial language. I would ask this question for three reasons. One, some of the students in my class may be ethnic Russian or Russian-dominant ethnic Kazakhs, and may feel sensitive about having their language referred to as the language of a colonizer. Two, I knew from previous readings about Ukraine that notions of language and colonialism or post-colonialism from the West are not always easy to apply.<sup>4</sup> Most importantly, if I approached the question from the US perspective,

and insisted that Russia and the Soviet Union were colonizers and that Russian was thereby a colonial language, I could myself be a Global North neocolonial, imposing my view of the history and language of a group of people on that very group of people.<sup>5</sup>

For the first few years, the debates among my students were civil, but the separation of beliefs between “strong” forms of colonialism and “weak” forms of colonialism was clear. 2019 was the first year I posed this question and received a unanimous vote identifying Russian as a colonial language and Kazakhstan as a postcolonial state. Given that the majority of my students, at that point, were born after independence and chose to attend a school named after

**Which word or phrase do you associate with "translanguaging"? (Answer in any language or combination of languages you wish).**



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Figure 1: Word Cloud from Foundations of Multilingual Education Course



their country's then-only independent president, it is likely that their position reflects the influence of updated textbooks and political discourses emphasizing Kazakh language and Kazakh national identity. More research in school settings would be needed to attest this.

Another concept central to my course on multilingual education is translanguaging, the holistic use of languages in and out of classrooms for learning, communication, and general identity formation.<sup>6</sup> As a warmup and means of activating prior knowledge from the readings assigned before class, I asked students to identify words they associate with translanguaging.<sup>7</sup> I was surprised and impressed that two of the words that appeared were colonization (колонизация) and empire (империи) (see Figure 1).

In other words, the student who wrote those words recognized that the mixing of Kazakh and Russian was due to the presence of Russian as a colonizing language in Kazakhstan. The student may have been influenced by a combination of my colonialism lectures, articles on translanguaging that discuss pre-colonial and post-colonial languaging practices, and most importantly, the impactful historical and empirical perspective on the shift from Kazakh to Russian and efforts to revitalize Kazakh language in Kazakhstan.<sup>8</sup>

### Applications to Other Contexts

Based on the above experiences and my reading of scholars in my field about how to decolonize language, education, and scholarship, I can offer the following three suggestions for decolonizing Slavic, East European, or Eurasian studies education in other contexts:

First, consider your **topics**. Can colonialism and decolonization fit as specific units within your course? If not, can they serve as a subtheme? Literary analysis, for example, often situates authors, characters, and plots in the historical and social contexts of the time, or can be a basis of investigation of authors' decolonization of language.<sup>9</sup> Linguistics may seem to be a neutral topic, but the removal of three letters from the Ukrainian alphabet in the 1930s, and the politics of their return in the 1990s, are hardly neutral.<sup>10</sup>

Second, consider your **audience**. If you have students from Slavic or Eurasian backgrounds in your classes, are you giving them a safe space to express their identities and their ways of knowing about their context? This doesn't mean you need to allow students to wear a Z symbol (the symbol of the current Russian troops invading Ukraine). It may mean, however, not dismissing students' or their ancestors' direct experiences as "folk wisdom." If you have students from other language backgrounds, are you giving them a safe space to reflect on whether the Soviet colonizing experience is relatable to Europe, Africa, Latin America, Korea, Japan, and Oceania, among other colonized spaces? If you have students who speak or know varieties of Russian that are not the "Moscow accent," are you accepting those variations, or engaging in racist nativist microaggressions?<sup>11</sup>

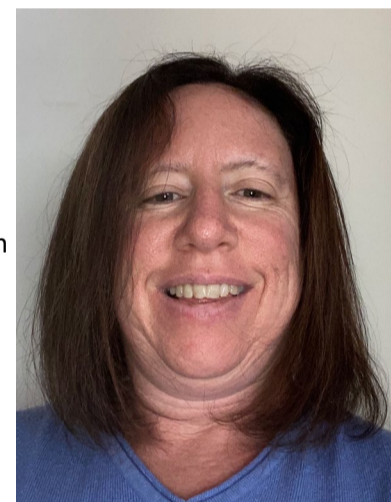
Finally, consider your **reading lists** and **citations**. I feel lucky to be currently working in a field that widely reads and cites scholars from colonized (e.g., Suresh Canagarajah) and minoritized (e.g., Jonathan Rosa & Nelson Flores) backgrounds. I am also aware of scholars from Eurasian backgrounds who write specifically on my context and topic in reputable journals, such as Aneta Pavlenko and Juldyz Smagulova. At the same time, I am indirectly aware of the struggles these scholars have gone through to be recognized, and of the way international journals pull authors to engage with the scholarship and knowledge-production traditions of the Global North.<sup>12</sup>

I close here with two overlapping but conflicting calls to further action. First, decolonizing Slavic, East European, and Eurasian studies requires a conscious effort on the part of not only individual faculty but also organizations such as ASEEES and publishers of major

journals and textbooks. Position statements that assert supportive stances of scholars from across contexts need to be combined with practical steps to expand the inclusion of scholars from newer, contextually developed and relevant research approaches and epistemologies (Goodman & Manan, submitted for publication).

At the same time, the aggressions by the Russian government and military in Ukraine raise difficult questions about how to respond to scholarship in the region. Where, and who, is responsible for drawing the lines between counternarratives and propaganda from Russian scholars, or emic perspectives and chauvinism of Baltic states regarding titular and Russian languages?<sup>13</sup> How do I respond to Kazakh students who worry about the influx of Russian migrants into Kazakhstan, their unwillingness to learn Kazakh language and respect Kazakh culture, and the potential negative impact on Kazakh language and culture—discourses that I would find abhorrent if voiced by Americans about recent immigrants—without betraying my friends in Ukraine who have lost shelter and loved ones during this war? Finding research in a non-Eurasian context, such as China and Hong Kong or Taiwan, written from perspectives of migrants and nationalists, and encouraging students to compare with Russia and Ukraine—rather than presenting polarizing examples from "both sides" of Ukraine and Russia directly—might be one way forward.<sup>14</sup>

**Bridget Goodman** is Associate Professor of Multilingual Education at Nazarbayev University in Astana, Kazakhstan. She was a U.S. Department of State English Language Fellow in Ukraine and Moldova (2001-2004) and a Fulbright-Hays Dissertation Award scholar in Ukraine (2010-2011). Her research and supervision interests include: the policy and practice of English-medium education in Ukraine and Kazakhstan; the ecology of titular language, Russian, and English in Ukraine and Kazakhstan; language ideologies in Ukraine and Kazakhstan; and minority language education in Kazakhstan.



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## Resident Director in Riga, Latvia

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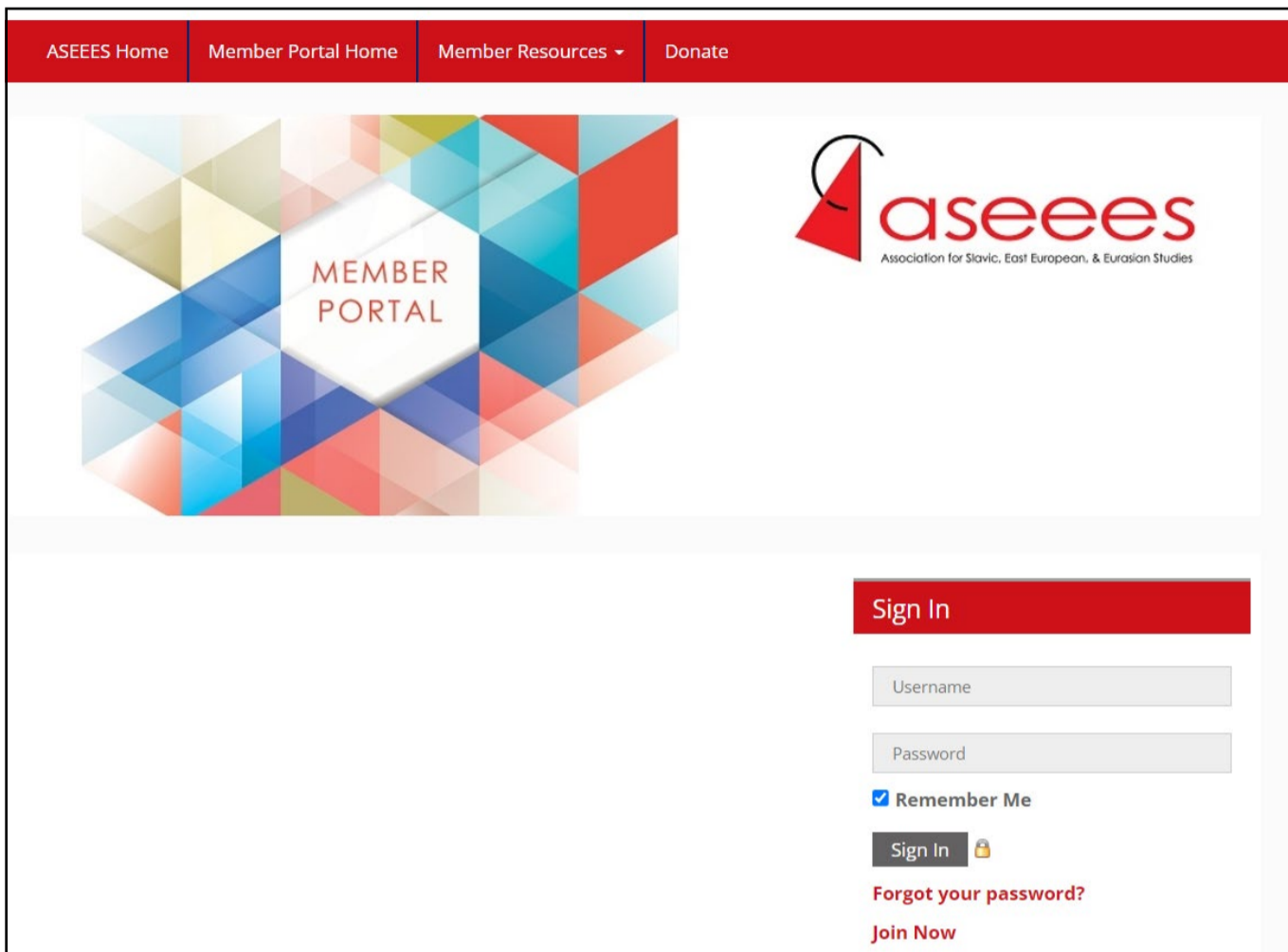
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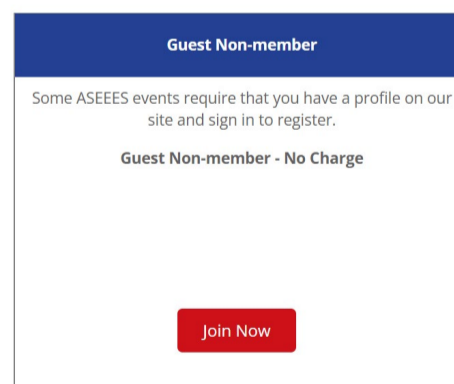
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## 2022 Diversity and Inclusion Travel Grant Winners

**Masha Beketova**, Humboldt U Berlin (Germany), Slavic Languages and Literatures and Gender studies, “Marginalized Corporeality and ‘Queer Writing’ in Olga Zhuk’s Novel *Strogaia Devushka: Puteshestvie iz Sankt-Peterburga v Berlin*”

**Mikhail Byng**, U of the West Indies (Jamaica), Political Science

**Maya Camargo-Vemuri**, John Hopkins U, International Studies, “A Certainty in the Uncertain: Cycles of Conflict and Victimization in Ukraine”

**Sharifa Djurabaeva**, Independent Scholar, Slavic Languages and Literatures, “Constraints on Teaching Practice in Contemporary Uzbekistan”

**Mukile Kasongo**, U of Birmingham (UK), Translation Studies, “A Womanist Novel under Soviet Eyes: A Case Study of the Russian Translation of Mariama Bâ’s *So Long a Letter*”

**Yoonmin Kim**, Yale U, Slavic Languages and Literatures, “Social Prosody in Contemporary Russian Poetry”

**Alexa Kurmanov**, UC Berkeley, Anthropology, “Controlling Images: The Embodiment of ‘Communist’ Geographies and the Erasure of the (Post)colonial Condition”

**Clark Moore**, U of Edinburgh (Scotland), History, “Prescriptive Masculinities in Early Soviet Cinema”

**Lukasz Niparko**, U of Nebraska – Lincoln, International Relations, The Gender of War: Central and Eastern European Anti-Gender Crusades

**Volha Verbilovich**, U of Massachusetts Amherst, Anthropology, “Between Past and Present Crises: Retirees and Persons with Disabilities: Political Mobilization in Belarus”

## First Book Subvention Winners

### ASEEES Congratulates the Fall 2022 First Book Subvention Recipients

The University of Wisconsin Press for (tentatively titled) *The Russia That We Have Lost: Historical Memory and the Origins of Postsocialist Politics*, by Pavel Khazanov (Rutgers, The State U of New Jersey)

Cornell University Press for *Monuments for Posterity: Self-Commemoration and the Stalinist Culture of Time*, by Antony Kalashnikov (U of Alberta, Canada)



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Ivan Janković. *Kata Nesiba: The Authentic and Illustrated History of a Belgrade Whore and Her Struggles for Her Constitutional Rights, 1830–1851*, illus. Veljko Mihajlović, trans. Henry R. Cooper, Jr., xiv + 115 p. (ISBN 978-089357-516-8), \$19.95.

*Kata Nesiba* tells in vivid detail a major portion of the story of Serbia’s emancipation and modernization. Through extensive archival research, the author and illustrator uncover the tumultuous life of Kata, a Belgrade sex worker, along with numerous side stories depicting the sexual mores of 19th-century Serbia, not just of the “whores and harlots of Belgrade,” but also of cross-dressing tavern entertainers, the LGBT population, political figures both small and great—Vuk Stefanović Karadžić, the “Father of Serbian Literacy” among them—and the ever-dimin-

ishing power of the Turks in Serbia’s political, economic, and social life.

Adele Lindenmeyr and Melissa K. Stockdale, eds. *Women and Gender in Russia’s Great War and Revolution, 1914–22*, xx + 376 p., 2022 (978-089357-441-3), \$44.95.

This volume brings together scholars from Russia, Great Britain, and North America to examine women’s experiences and changing gender norms during Russia’s crisis years of World War I, the revolutions of February and October 1917, and the Civil War. Looking beyond rhetoric about women’s wartime service and ideological proclamations of emancipation, the authors seek to understand how years of military combat, political upheaval, and social transformation affected lives and redefined concepts of citizenship, patriotism, and gender.



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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. 4 (Fall 2022)

Articles

MARIA GRAZIA BARTOLINI  
“Thy Name Is as Ointment Put Forth”

FABIAN BAUMANN  
Nationality as Choice of Path

MARTIN ROHDE  
Ukrainian “National Science” from a Spatial Perspective

Forum: *How Deadly Was the Gulag?*  
MIKHAIL NAKONECHNYI  
The Gulag’s “Dead Souls”

STEPHEN G. WHEATCROFT  
The Mortality of Released Prisoners and the Scale of Soviet Penal Mortality, 1939–45

MIKHAIL NAKONECHNYI  
A Response to Stephen G. Wheatcroft  
Reaction by GOLFO ALEXOPOULOS

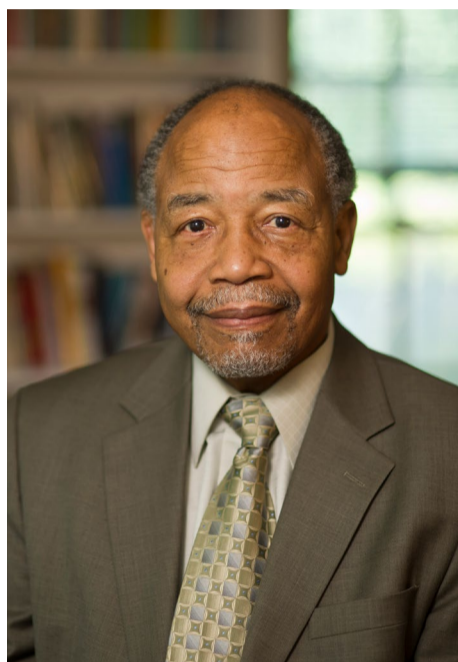
Review Essay  
MEHMET VOLKAN KAŞIKÇI  
Living under Stalin’s Rule in Kazakhstan

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# An Interview with Allison Blakely: Part I

by Addis Mason



*Interviewer's Note: At a time when an increasing number of scholars have begun to address race, color bias, and the role of Africans and the African diaspora in Russian, East European, and Eurasian Studies, Allison Blakely's pioneering work on the role of blacks in Russian and European history merits particular attention. Moreover, his comparative and transnational approaches to these topics from the outset of his long and storied career further attest to his leading role in moving beyond the bounds of national history in his examination of the history of blacks in Russia, Europe, and the Americas. With*

*Russian history as his starting point, he has assiduously linked large swathes of time and place, from Europe to Africa and the Americas and from the early modern period to the present, to show the ways in which the image and activity of peoples of African descent have played an important part in the history of Europe. The following interview was conducted by email at the end of October and the beginning of November 2022. The interview will be published in three installments and covers Professor Blakely's intellectual development and influences, scholarship amidst the global ferment of the 1960s and early 1970s, and work on the role and image of black people in Russian and European history.*

—Addis Mason

Professor Allison Blakely was born in Clinton, Alabama in 1940, grew up in Portland, Oregon, and received his BA from the University of Oregon, Eugene in 1962. He completed his graduate training at the University of California, Berkeley, where he received an MA in 1964 and a PhD in 1971. He spent thirty years, from 1971 to 2001, as a professor at Howard University, where he took on many important academic and administrative roles including Associate Dean of the College of Liberal Arts and Director of the Honors Program in the College of Arts and Sciences. Blakely became Professor of European & Comparative History at Boston University in 2001. He was also appointed the George and Joyce Wein Professor of African American Studies at Boston University in 2003. He has been Boston University Professor Emeritus since 2014.

Blakely has received the Berlin Prize Fellowship from the American Academy in Berlin (2021) and has been a Visiting Fellow at the Dutch Royal Institute for Southeast Asian and Caribbean Studies (2007) as well as a Visiting Fellow at the W.E.B DuBois Institute, Harvard University (2008 and 2010). He was appointed as Visiting Professor at the Centre d'Études Africaines, École des Hautes Études en Sciences Sociales, Paris in 2002. Additionally, he has received grants and fellowships from the Woodrow Wilson Foundation, the Ford Foundation, Fulbright-Hays, the National Endowment for the Humanities, and the Andrew Mellon Foundation. Additional

professional accolades include: an appointment by President Obama to the National Council on the Humanities in 2010, serving as National President of the Phi Beta Kappa Society (2006-2009), and serving as a member of the editorial board of the Phi Beta Kappa Society literary magazine, *The American Scholar*.

A hallmark of Professor Blakely's work is its wide-range: from early twentieth-century Russian populism to late nineteenth and early twentieth-century African-American consuls and diplomats to blacks in Imperial and Soviet Russian history and thought. During the second half of his career, he has focused on the comparative and transnational history of blacks and color prejudice in Europe and the Americas. His pioneering monographs include *Blacks in the Dutch World: The Evolution of Racial Imagery in Modern Society* (1994) and *Russia and the Negro: Blacks in Russian History and Thought* (1986), which received the American Book Award in 1988. In addition, he has published numerous articles, essays, and reviews that reflect both his wide range of interests and sustained attention to transnational studies, black European studies, the African diaspora, the history of democracy, the intelligentsia and public intellectuals, black identity and identity formation, modernization, notions of "backwardness," and the history of blacks in Europe and the Americas.

## PART I

**AM:** How and at what point in your youth did you become interested in the study of history, and specifically in Russian history?

**AB:** In retrospect, I can trace this back at least to my adolescent years, when experiencing and witnessing racism first brought me to an awareness of how historical analysis can at times provide a salve and a shield against the inherent psychological pain racism inflicts. It was then that I first discovered that reading can be a healthy form of escape. I was born into a family of sharecroppers in Alabama. No members that I know of had been educated beyond a high school level, and my single mother had achieved only a sixth-grade level due to the needs of the crops. She was away working in cities during the first six years of my life, leaving me in the care of first her mother and later a great aunt who was married to a coal miner in a company town on the outskirts of Birmingham. My mother spent the final years of World War II working in the shipyards in Portland; and that is where she decided to move me and my older sister after the war in 1946, with the express purpose of our receiving a better education than was possible for us in Alabama. Once there she wasted no time in getting us acculturated. Within a year she had me enrolled in the YMCA in swimming lessons, and in the Cub Scouts soon after. I would continue in those activities for a number of years, fulfilling another of her objectives, which was to keep me so busy in addition to school and church that I would have no time to get into trouble by mingling with other boys in the neighborhood who tended to spend too much idle time in the streets, and in some cases did in fact find their way onto the wrong side of the law and into reform school and later penal institutions. The single most tangible, valuable gift she ever gave me was my first library card.



And it was during those early days of refuge in the public library that I first began to wrestle with some of the same basic questions I would eventually pursue as a professional historian. I was especially drawn to universal historical themes from the very beginning. It was by chance that I stumbled into the genre of romantic historical novels including Sir Walter Scott's *Ivanhoe*. I also recall being captivated by the more ancient *Song of Roland*. This warmed me up for my later becoming immediately drawn to the short stories of Pushkin, Chekhov, and Gogol a few years later when purely out of curiosity I enrolled as a freshman in a Russian language course the first time Russian had been offered in a Portland public school. My

**As I read more and more, I became amazed at how reminiscent the culture of the Russian peasantry was of the Alabama culture that produced me.**

curiosity about Russian culture was mainly fueled by the fact that Soviet Russia was our archenemy then at the height of the Cold War, and I would tell my friends at the time that I just wanted to know more about the bogeyman. As I read more and more, I became amazed at how reminiscent the culture of the Russian peasantry was of the Alabama culture that produced me. I think my fate of eventually becoming a Russianist was finally sealed by a record my Russian teacher played of Paul Robeson singing Russian folk songs in Russian: they reminded me of Negro Spirituals. This was further reinforced by Sputnik's launch during my junior year in high school, although what that directly inspired was that my initial intention when I enrolled in college was to become an engineer, to help make certain the Russians were not going to be ahead of us. However, the excitement I experienced in the freshman liberal arts courses I took in college proved too strong to be restrained by the strict limit on electives inherent in the Engineering curriculum. History then became my first choice for a major precisely because it seemed to encompass all the disciplines. When I decided as a senior to go on to graduate training, I decided to major in a foreign history so that I would be sure to have a broad, comparative perspective. By then there was also no doubt that Russian history would be my choice, because although I had taken no undergraduate courses in that field, I had taken four years of Russian language. Besides, by then I had also developed an intense interest in the history of democracy and concepts of revolutionary change; and both Imperial Russia and Soviet Russia offered fascinating patterns of revolutionary change to study.

**AM:** *Could you discuss your experiences doing research in the Soviet Union and how it influenced your scholarship and perspective on Russia and the post-Soviet space?*

**AB:** Gaining access to research in Russia initially turned out to be surprisingly difficult for me, apparently because of my subject matter. I was repeatedly frustrated in attempts to gain admittance through the International Research & Exchanges Board. On consecutive years of application in the 1970s, once for research on the Russian Socialist Revolutionary Party, the next on Blacks in Russia, I was told that I was applying in the wrong category, without explanation or comment on my formal research proposal and without any response to my follow-up letters and calls. So, I took the advice of one of my Berkeley professors, Nicholas Riasanovsky, to simply go on my own, on a business visa that would give me the widest access to everything in the Soviet Union—including a car and driver every day—that I chose to never use. However, I did find that there were some advantages to being forced to stay in the most expensive hotels, when one day I happened to run into Norman Naimark on the street in Leningrad, and was able to provide him with his first hot shower in weeks. It turned out that one month

would be my longest stay in Russia for research. I assume the reason IREX turned me away was because the topic complicated its dealings with Soviet officials, who I presume did not want to give me access to the Socialist Revolutionary Party's archives because it was the main opposition to the Bolsheviks in the Revolution. During my research on issues concerning race and color prejudice, after realizing that all Soviet librarians were obligated to reject the notion that there could be a topic such as racism in Russian history, I quickly learned to disguise my main interests by saying that my project centered on Alexander Pushkin's ancestry. To be fair to Russia, I should add here that I have encountered that same attitude in France and other Western European countries as well. During that month in 1975 and in shorter visits over later decades, I have nevertheless been able to interview Africans I have met on the street, at the Lumumba University (now officially named the People's Friendship University) and at other sites before the Putin regime's gradual clampdown on freedom of expression.

**During my research on issues concerning race and color prejudice, after realizing that all Soviet librarians were obligated to reject the notion that there could be a topic such as racism in Russian history, I quickly learned to disguise my main interests by saying that my project centered on Alexander Pushkin's ancestry.**

I carried out my most extensive archival work on Russian populism and the Socialist Revolutionary Party in the Hoover Institution at Stanford and at the International Institute for Social History in Amsterdam that also has voluminous original archival records of the Socialist Revolutionary Party it purchased from Russian émigré revolutionaries in the early twentieth-century. At Berkeley, I also worked briefly as a research assistant for Professor George Guins, who had been an official in the abortive White Russian alternative government under self-proclaimed Supreme Ruler Admiral Alexander Kolchak in Siberia in 1918. Professor Guins had narrowly escaped the Bolshevik Red Army with his life by playing dead when he and others had been taken out to be shot one icy night in Siberia. My work for him produced my very first publication in a scholarly journal, the *Russian Review*: my translation into English of a related article he had composed in Russian. This gave me great satisfaction and raised my level of professional confidence, despite the journal editor's



*Allison Blakely (Left) and Terrell Starr (Right) at a roundtable in honor of Professor Blakely during the 2022 ASEEES Convention in Chicago.*



rejection of my request for him to credit my role in the publication with a brief note. So, the flight of leading figures and groups from the Revolution proved crucial for my being able to pursue my chosen dissertation subject at all, because they brought out large collections of documents and deposited or sold them to libraries and institutes in the West. This is what allowed me to carry out vital research in primary sources I would probably not have been given access to in the Soviet Union even if I had been allowed entry. The only case I know of an American scholar (whose name I no longer recall) even being admitted to study the Socialist Revolutionary Party at that time half a century ago ended badly. He wrote to me in Amsterdam at the time that he had waited in vain for months to receive documents he formally requested, only to then be expelled from the country on bizarre allegations of undefined “debauchery.” For my later research at the International Institute for Social History in Amsterdam, I was aided by archivist Boris Sapir, a Menshevik who had fled Russia in 1926 after five years of imprisonment by the Bolsheviks and continued working with Menshevik contingents abroad. He had been jailed even having served two years in the Red Army. He had been born the son of a Jewish businessman in the Polish part of the Russian Empire and had first settled abroad in Germany until the rise of the Nazis in the 30s; he then moved to Amsterdam, only to have to leave there as well with the Nazi expansion during WWII. He had returned to Amsterdam in the 60s after having become a citizen of the United States. He both provided me access there to original documents of the Russian Socialist Revolutionary Party and

generously shared his intimate knowledge of the actual history while guiding me through archival materials that had not yet even been organized for research purposes.

Part II of Addis Mason’s interview with Professor Blakely will be published in the January issue of *NewsNet*.



**Addis Mason** is an independent scholar of Imperial Russian cultural and intellectual history. She is completing a monograph on the development of progressive Russian nationalism in the first half of the nineteenth century and its intersection with broader nineteenth-century discourses on Europe and the West, empire, race, gender, region, and national identity. She received her MA and PhD in Imperial Russian history from Stanford University.



## Regional Affiliate News

The REECAS Northwest 2023 Conference will be held April 20-23, 2023 at the University of Washington. The deadline for the [Call for Proposals](#) is February 20, 2023.

Regional Conference Dates

[Midwest Slavic Association](#): March 24-26, 2023

[Southern Conference on Slavic Studies](#): March 30-April 1, 2023

[Western Association of Slavic Studies](#): April 12-15, 2023

## Institutional Member News

Pushkin House has awarded the [Annual Pushkin House Book Prize](#) of £10,000 to *Not One Inch: America, Russia, and the Making of Post-Cold War Stalemate* by **M. E. Sarotte**.

[The University of Wisconsin Center for Russia, East Europe, and Central Asia](#) announces its new director, **Irina Shevelenko**, Professor of Slavic Languages and Literature.

[The Russian, East European, and Eurasian Center](#) (REEEC) and the Slavic Reference Service (SRS) at the University of Illinois are happy to announce a new call for applications to the [Open Research Laboratory \(ORL\) program](#). The ORL provides research support for graduate and post-graduate level research on Central and East Europe and the independent states of the former Soviet Union. We will provide support for both in-person and virtual associateships for scholars to conduct short-term research concerning all aspects of Russian, East European, and Eurasian Studies.

Recognizing the need for ongoing support of Ukraine’s intellectual community in the face of Russia’s war of aggression, the [Institute for Human Sciences](#) (IWM Vienna), the [Ukrainian Research Institute at Harvard University](#) (HURI), and the [Harriman Institute](#) at Columbia University are partnering to offer [non-residential fellowships for Ukrainian scholars in the humanities and social sciences](#).

Three American foundations, [Carnegie Corporation of New York](#), [Richard Lounsbery Foundation](#), and [The Stirling Foundation](#) have awarded grants to [American Councils for International Education](#) to create a [Ukrainian Visiting Scholars Program](#) (VSP). The program will support displaced Ukrainian university faculty and researchers whose work has been disrupted by the Russian invasion of Ukraine and continuing violence. The VSP allows affected scholars and teachers from Ukraine to resume their work in safer parts of the country, or at institutions outside the country.

## THE COHEN-TUCKER DISSERTATION FELLOWSHIP PROGRAM

DEADLINE: JANUARY 23

The Cohen-Tucker Dissertation Research and Dissertation Completion Fellowships, with maximum stipends of \$25,000, are available for students in any discipline whose dissertation topics are within 19th-early 21st century Russian historical studies. Please see the website for full eligibility requirements.

The Stephen F. Cohen-Robert C. Tucker Dissertation Fellowship Programs are sponsored by the KAT Charitable Foundation.





# Recent Publications

[\*The Workers' Opposition in the Russian Communist Party: Documents, 1919-30\*](#), edited and translated by **Barbara C. Allen**, was published by Haymarket Books, September 2022.

[\*The Revolutionary City: Urbanization and the Global Transformation of Rebellion\*](#), by **Mark R. Beissinger**, was published by Princeton University Press, April 2022.

[\*Reclaiming a History: Jewish Architects in Imperial Russia and the USSR. Volume 4. Modernized Socialist Realism: 1955-1991\*](#), by **Gary Berkovich**, was published Grünberg Verlag, August 2022.

[\*Guns for the Tsar\*](#), by **Joseph Bradley**, was translated into Russian as *Ружья для царя: Американские технологии и индустрия стрелкового огнестрельного оружия в России XIX века* by Academic Studies Press, 2022.

The anthology, [\*The Post-Communist World in the Twenty-First Century: How the Past Informs the Present\*](#), edited by **Barbara Ann Chotiner** and **Linda J. Cook** and forward by Jack Snyder, was published by Rowman and Littlefield, June 2022.

[\*Unravelling The Persistence of Dollarization: The Case of Georgia\*](#), by **Ia Eradze**, was published by Routledge, September 2022.

[\*The Politics of Bad Governance in Contemporary Russia\*](#), by **Vladimir Gel'man**, was published by University of Michigan Press, 2022.

[\*Red Valkyries: Feminist Lessons from Five Revolutionary Women\*](#), by **Kristen Ghodsee**, was published by Verso Books, 2022.

[\*The Things of Life: Materiality in Late Soviet Russia\*](#), by **Alexey Golubev**, was translated into Russian by Novoe literaturnoe obozrenie, 2022.

[\*Mixing Medicines: The Global Drug Trade and Early Modern Russia\*](#), by **Clare Griffin**, was published by McGill-Queens University Press, September 2022. Additionally, **Clare Griffin** has become an Assistant Professor at the Indiana University's Robert F. Byrnes Russian and East European Institute department of history.

[\*Violent Affections: Queer sexuality, techniques of power, and law in Russia\*](#), by **Alexander Sasha Kondakov**, was published by UCL Press, September 2022.

**Inessa Medzhibovskaya's** translation of *Tolstoy as Philosopher. Essential Short Writings: An Anthology*, was published by Academic Studies Press, October 2022.

[\*The Origins of Russian Literary Theory: Folklore, Philology, Form\*](#), by **Jessica Merrill**, was published by Northwestern University Press, July 2022.

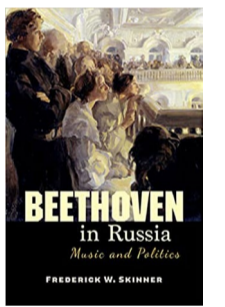
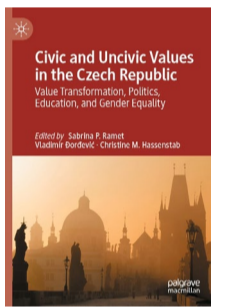
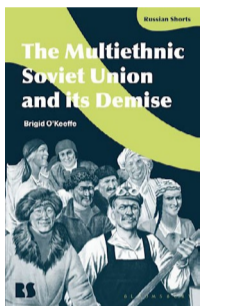
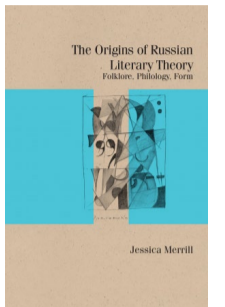
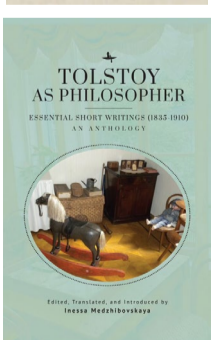
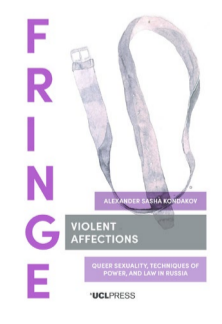
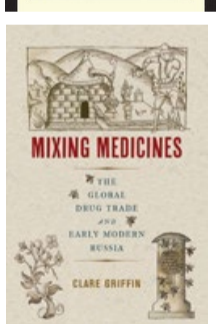
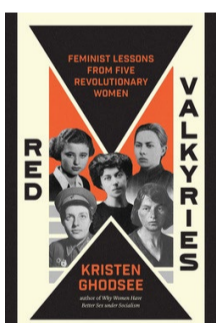
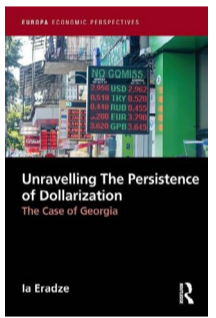
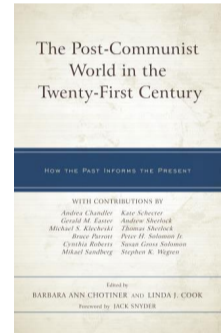
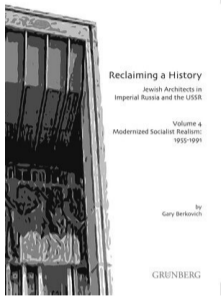
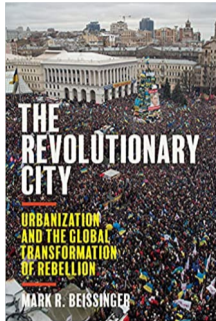
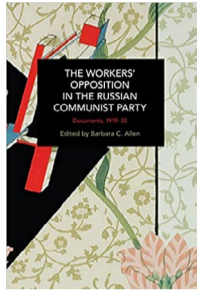
**Nina Murray's** translation of Lesia Ukrainka's drama *Cassandra*, winner of the Ukrainian Institute London's 2021 Ukrainian literature in translation prize, was performed at Omnibus Theatre in London on October 4-16, 2022.

[\*The Multiethnic Soviet Union and its Demise\*](#), by **Brigid O'Keeffe**, was published as part of Bloomsbury's Russian Shorts book series by Bloomsbury, October 2022.

[\*Civic and Uncivic Values in the Czech Republic\*](#), co-edited by **Sabrina P. Ramet**, **Vladimir Đorđević**, and **Christine M. Hassenstab** was published by Palgrave Macmillan, now owned by Springer, 2022.

[\*Beethoven in Russia\*](#), by **Frederick W. Skinner**, was published by Indiana University Press, November 2022.

[\*Literary Constellations of Andrey Zvyagintsev's Oeuvre\*](#), by **Beata Waligórska-Olejniczak**, was published by Adam Mickiewicz University Press, 2022.



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