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and Eurasian Studies (ASEEES)**

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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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Editor’s Note: To continue our year-long series, “De-colonizing Slavic, East European, and Eurasian Studies,” we are pleased to feature a transcribed conversation between Jessica Zychowicz and Grace Mahoney, during which they discuss curating the “*I have a crisis for you*”: *Women Artists of Ukraine Respond to War* exhibit at the University of Michigan. We are also proud to feature the final installment of Addis Mason’s interview with Allison Blakely, Professor Emeritus of European and Comparative History at Boston University. Other highlights include a spotlight on Elidor Mëhilli’s experience with the First Book Subvention program, as well as a reflection essay by De’Vonte Tinsley and Raneil Smith, two students who participated in Howard University’s REEES Think Tank (Advancing I.D.E.A.S. in REEES) program and presented at the ASEEES annual convention in 2022.

If you are interested in contributing to *NewsNet*, please contact ASEEES Deputy Director and NewsNet Editor, Kelly McGee: (kmcgee@pitt.edu).

Cover Art: J.T. Blatty, *Portrait of Iryna Tsvila* from the series *The Volunteers*, 2018, photograph. Displayed as part of the “*I have a crisis for you*”: *Women Artists of Ukraine Respond to War* Exhibit at the University of Michigan.

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

Curating the Crisis War: A Conversation between Jessica Zychowicz and Grace Mahoney

All images in NewsNet are shared with permission of the artists.

Editor's Note: The following is an edited transcription of a live interview.

Grace:

In 2022, I received a position as a graduate fellow for exhibits at the Institute for Research on Women and Gender (IRWG), which is housed in Lane Hall at the University of Michigan. They use the ground-floor space to host rotating exhibits that focus on women and gender. As the graduate fellow, I manage that space, bring in exhibits, help get them on the walls, and help connect them with students and with the larger community.

When the war broke out, knowing that I am a scholar of Ukraine, my supervisors at IRWG invited me to create the fall exhibit around Russia's war in Ukraine. And of course, with that, there was a lens and framework on women's and gender issues and how gender and war come together. This task helped me manage, I would



Entrance to the "I have a crisis for you": Women Artists of Ukraine Respond to War Exhibit at the University of Michigan.

say, these really difficult times and feel like I was able to do something, hopefully positive, in the sense that it would inform the community, keep this issue on people's minds, and help people learn more about Ukraine and about what's happening in the war. I realized it would be very beneficial to bring on a co-curator. And the choice was just obvious. It was not a question at all, because she is a specialist in contemporary feminist art, Ukraine and activism, and movements that bring LGBTQ and gender equality issues to the forefront of society. I invited her to join me, and we created this exhibit. So, Jes, I'd love to hear from you. What came to mind, what you thought when you accepted this invitation about how we might get art into this space, from whom, and what it would look like?

Jessica:

Sure. Working for almost 15 years between the U.S. and Ukraine in academic communities, activist communities, and visual arts communities, you start to see these things really intersect, and your relationships with your interlocutors grow and change as the world changes. And when I was researching my book on not only contemporary art, but also the history of two revolutions in Ukraine, I never thought I would have to write or think about war and the context of art in war and artists and what it means to just be protecting a culture, preserving a culture, but at the same time pushing the boundaries or contesting what is progressive or socially engaged. And I think that these questions need to be aired while communities, in which I am living and working now, continue to work from Warsaw.

But before in Kyiv, immediately, people needed basic help, access to food, water, things like that. But also on a professional level, I think that a lot of refugees and a lot of participants in the war in Ukraine—some actively serving the military—they still want to be connected to their professional sector and are working in their professional sector, creating art. All of these pieces in our exhibit were created within the last year. So, none of them were particular to the book or the research that I did before, or at least I would like to hope that revolution is not the same thing as war, but maybe it is. So that's really where my motivation to get



Kinder Album, *Evacuation*, 2022, watercolor on paper.



Kinder Album, *Ukraine Will Resist*, 2022, watercolor on paper.

involved and to really be a part of this co-curation stemmed from on a deeper level. Not to mention that Grace and I know each other from the University of Michigan dating back several years because Michigan is a great institution for research on Eastern Europe and Ukraine in particular.

Grace:

We also were excited to bring this exhibit and share it in an academic context. We wanted to have students coming to the exhibit. And students in the Museum Studies Program came and wrote reviews. We wanted to connect these issues with our academic community, and of course, with the larger community of Ann Arbor and southeast Michigan, which has a large Ukrainian community that has been very active in providing support for refugees and people in need in Ukraine during this time of war. But also, there is a very strong heritage and legacy of activism. And we can say, as well, of rebels pushing back against colonialism and imperialism, etc. in the heritage of academic studies at the University of Michigan. Jes, do you want to expand on that a little?

Jessica:

Sure. The Labadie Archive at the University of Michigan has a lot of materials and is connected to protests largely within the US throughout the 20th century. Some holdings on the 19th century, including Emma Goldman and other figures of the left on the historic left. I guess now if we're looking back at that, and for, you know, feminism and gender studies, these holdings are also very important, because there are a lot of women activists, among others, in that archive. They do a really good job collecting diverse materials, and they opened a fund for Russian dissidents around 2011 and 2012 during Putin's reelection. A few years later, they opened another fund for Ukraine, and I was part of that.

So, Michigan's libraries and larger research databases still, I think, are really doing a lot to collect material on Ukraine. And part of this exhibit, I think, contributes to students' engagement and

interest. And so, as Grace said, we hung this exhibit first in Lane Hall in a space that students pass through very often. So not a gallery or a side room, but right in the atrium where they are walking and during the highest time of year for people traffic through there—September through December during the fall semester. So, we hope that in some small way, maybe we got students interested in researching Ukraine on any level, not only art or gender, but just thinking about it as a part of the world that has become visible, not only through the military but also through civilian experience. We wanted to show others' experiences, women's experiences, and bring their voices forward. So maybe, Grace, you can tell us something about the reception of the opening and the roundtable that we held.

Grace:

Certainly. Speaking of those voices that we shared, we were able to feature nine artists and poets. We have photography, paintings, some pieces that are more like traditional genre paintings, and then some more expressive work that is a reflection or a daily diary. We included poems and their translations by two poets from eastern Ukraine. We were very fortunate to feature original artwork by Oksana Briukhovetska, who is well-known in Ukrainian art circles and is now also an MFA student at the University of Michigan. Her work, which she was doing before the war broke out, was about the Black Lives Matter movement in the US and drawing connections between African American communities, Afro-Ukrainian communities, and Ukrainian activist communities, often working in textiles. But she talks about this in one of the texts that she wrote for our exhibit, that the war demanded her attention and the artwork that she was making. And she made two, what she calls "war rugs," textiles, that feature scenes from the war itself. And that collection is now growing. A third piece was added in the exhibit display at the International Institute Gallery [Weiser Hall, U-M], and she'll be exhibiting them all at her MFA show in March.

I think we found that as the art came together, as we were making selections from artists and poets—sometimes they know each other and sometimes they come from very different places—a lot of themes were crossing over and resonating with each other such as being a refugee, of escaping for safety, the experiences of hiding in a bomb shelter or living through shellings, seeing the land of Ukraine physically change by becoming places of mass graves and burials—including at strange places like children's playgrounds, which Oksana Kazmina did an artistic performance of and documented in photographs. You know, even being an artist in New York, in an MFA program, she was trying to channel what life was like in her home city of Mariupol by realizing, "Okay, if I have to bury a body, I have time only between shellings," and doing something like this

at a playground in Syracuse, New York.

So, these themes all came together and there was a lot of speaking to each other between the pieces in the exhibit. We also were able to feature work by a US army veteran who is a photojournalist, a writer, and a photographer who's been working since 2014 with the Ukrainian Volunteer Army and the Ukrainian Army to document their work and tell their stories. And so, we have images from that work, including of women in combat positions. And then also her newer pieces documenting civilians in defense training and then following what's unfolding at the front lines.

Jessica:

I also think the positionality of this exhibit, the position of all the participants and J.T. Blatty being American, is very interesting because in her text she also says that she has become Ukrainian. And these days, you know, I listen to a lot of online conferences and talks about Ukraine as we all do. I still sense a sort of categorization of Ukrainian identity in license to speak about Ukraine that is very intimidating for students, let's say, who have no connection to Ukraine, but hear about what's going on and feel a lot of compassion for people there. So not in my own words, but in another author's and photographer's words from Ukraine, Yevgenia Belorusets—whose works were not part of this exhibit, but were part of other exhibits this year—included representing Ukraine with her journal she wrote from Kyiv every day during the first 41 days of the war, entitled *War Diary*, which was simultaneously translated and published in a daily serialized form online in English, German, and Chinese. She also represented Ukraine at the Venice Biennale which formed the main part of a book with images by other artists, called *In The Face of War*, which appeared in the U.S. on Izolarii Press.

It was part of the Venice Biennale. And it ends with a similar idea that I ascribe to, which is that everyone has a responsibility to speak about Ukraine and you don't have to be Ukrainian to have an opinion about genocide. And here's what she says. She says, "I think everyone has a right to think and talk about the war. It is our common pain, the common pain of all humanity. The whole world is, in a sense, responsible for what is happening. This is an act of violence, bloodshed, brutality, and genocide. Anyone anywhere in the world must connect with this. If somebody has traveled out of Ukraine for whatever reason, but feels it necessary to talk about it, let her speak." That's page 427, *In The Face of War*, which I think is a very powerful message. And that is largely what I think the title of this exhibit is also about: "*I have a crisis for you*," *Women Respond to War*. It's naming it as it is. This is a war, not a crisis. It's not something that's going to pass. And yes, it will make you uncomfortable and you should talk about that.

Grace:

Yes. And in that subtitle, *Women Artists of Ukraine*, because



Oksana Briukhovetska's Grief Rugs

I completely agree that we're not saying Ukrainian artists, because that is a narrowing category. The first part of the title, *I have a crisis for you*, comes from a poem by Lyuba Yakimchuk where she is playing with these euphemisms that people ascribe to devastating things such as war to make them lighter, to make them more comfortable, and, calling out that tendency to do such a thing. And to refer back to your previous question, Jes: Yes, we had an exhibit opening reception and a [roundtable](#) where several of our participating artists could join us over Zoom and in person. And that event, which was recorded and available for viewing, was extremely insightful. We feature reflections from the artists in the exhibit space, which brings a lot more of their voices, more of their perspectives to the content of the exhibit. But it was very fascinating to have them all in conversation with each other. Because they all do share different perspectives and have ideas on solutions moving forward, the future, what can be done.

Jessica:

Yes. And we have a [companion website](#) hosted on the University of Michigan's servers, which is available online, very easy to find, by searching the title of the exhibit. On that website, there are resources, particular to arts communities and how you can help Ukraine and get involved, as well as some broader humanitarian, Ukraine-focused NGOs that are very trusted and doing phenomenal work right now for communities inside Ukraine, and refugees as well. On that website, we also have a bibliography that can grow. If you have suggestions, we can add them to that website and hopefully this will serve as a resource for undergrads or others interested in these artists. And I guess we are coming to the end of our dialogue, but what about the afterlives of this exhibit?

Grace:

It's a great question. When we originally conceived of this project, we very much hoped that it would have an afterlife beyond its initial exhibition at the University of Michigan. And this can be accomplished either in sending the works that we printed physically, or essentially having a digital exhibition because we secured permissions to use these works in this context. These works were offered in digital files by the artists, and we printed them; they're not originals. We dedicated a large amount of the generous co-sponsorship that we received from various entities at the University of Michigan to financially supporting the artists and opted for an exhibit of printed works. And so, these works can be brought to other institutions who are willing to host this exhibit. We are not commercial, we're not proprietary, and we have an educative mission with this exhibit.

Jessica:

Yes. And it's really a learning toolkit for host institutions. So, we want to make it flexible and suitable to the needs of the audiences and the participants. The title can change, the public program can change, things can be worked out with the artists individually. They can maybe, you know, participate with new texts if they want. So, we hope that this is only a seed that can germ and grow for the public good and that anybody who wants to engage with us can reach out to either of us by email, through the website, or any of our other contact routes.

Grace:

Yes. Because here we are at one year of this war. I remember when we first started talking about this exhibit, we even talked about maybe the war being over by the time it went up. The fact that it's not over is a very sad truth that we are dealing with, and this war needs to stay in the public eye.

Jessica:

And we thank the IRWG, the Department of Women's and Gender Studies, the University of Michigan, and the International Institute and Weiser Center for being our support system in making this happen.



Grace Mahoney is a PhD candidate in the Department of Slavic Languages and Literatures and the Graduate Fellow for Exhibits at the Institute for Research on Women and Gender (IRWG) at the University of Michigan. In 2014-2015, she participated in the U.S. Fulbright program in Ukraine as a Student Researcher. She serves as the series editor of the award-winning Lost Horse Press Contemporary Ukrainian Poetry Series. Her book of translations of Iryna Starovoyt's poetry, *A Field of Foundlings*, was published by Lost Horse Press in 2017. Along with Dr. Oleh Kotsyuba and Dr. Jessica Zychowicz, she is a co-editor of the forum on Race and Postcolonialism for *Krytyka* and served as Digitization Project Lead for the Mikhail Bulgakov Digital Collection at the University of Michigan Library Digital Content and Collections.



Jessica M. Zychowicz, Ph.D. (U-Michigan) is Executive Director of the Fulbright Programs in Ukraine & IIE: Institute of International Education, Kyiv Office. She is the editor of a new anthology of scholars, authors, and curators from Ukraine, Poland, and Belarus writing on war, culture, and gender. Her monograph has won the 2022 American Association for Ukrainian Studies Book Award: *Superfluous Women: Art, Feminism and Revolution in Twenty-First Century Ukraine* (University of Toronto Press). The book has also won the 2021 MLA: Modern Languages Association Book Award and the Omeljan Pritsak Book Award at Harvard University. The book has been reviewed in multiple countries and will soon be published in Poland and in Ukraine. Dr. Zychowicz was a Research Fellow at the University of Toronto Munk School of Global Affairs (2015-2016); a Visiting Scholar at Uppsala University in Sweden (2018); a Visiting Scholar at the University of Alberta in Canada (2018-2021); and a U.S. Fulbright Scholar to Kyiv-Mohyla Academy (2017-2018). She is a Board Member of the Association for Women in Slavic Studies (AWSS), an Advisory Board member of H-Net Ukraine, and a 2022-2023 curatorial consultant at IMMA: Ireland Museum of Modern Art. She has given many invited public keynote lectures and authored many articles. She earned her doctorate at the University of Michigan and a degree in English literature from U.C. Berkeley. For more information: <https://www.jes-zychowicz.com>.



ASEEES 1948-2023

This year ASEEES celebrates its 75th anniversary. The academic reach of ASEEES members and their commitment to the field have been key to the Association’s longevity. Each issue of *NewsNet* in 2023 will celebrate ASEEES lifetime members’ reflections, histories, and experiences with the Association as we look towards the future of our field.



My ASEEES membership means that I’m a part of a global community of like-minded people who speak Russian, Ukrainian, Bulgarian, and many other Eastern-European languages, know and study their cultures, as well as contribute to their integration into the American and the global world. It means that I am not alone in this “hero’s journey.”

- Aliona Vanova



The opportunities I’ve had through ASEEES have given my career breadth and depth. Serving on the ASEEES board, interacting with scholars at all levels, receiving feedback on my own work, and most importantly being able to immerse myself in discourses familiar and new have all been absolutely rewarding experiences.

- Angela Brintlinger



In setting about to answer this question, I realized that the most indelible memories I have of past conventions are not necessarily my most favorite ones, so I’ll let you guess what they might be. My favorite memories for certain include observing my students present for the first time at the convention, applauding those among them who have received the graduate student essay prize, and seeing their new monographs on display at the book exhibit. I’d add to this list the sessions and panels honoring the work of senior colleagues and of those who passed away.

- Don Raleigh



When, tired of the tedious presentations that often beset our convention, I decided to adopt a different mode: verse. The first time, I did not announce this in my title, but simply did it, on the presumption that ASEEES lacked a forceful security apparatus that could stop me (in this I was correct). I used a very simple Dr. Suess-style meter and in that way told the story of Grand Prince and Tsarevich Alexander Nikolaevich’s 20,000-km journey across Russia in 1837. The next year I went further, not only adding a parenthetical note (“A Paper in Verse”) to my formal title (thereby committing myself irrevocably), but also adopting the meter of *Evgenii Onegin* (which creates a great challenge by requiring a rhyme on every line). I also enlisted “plants” in the audience, who enunciated key lines of the poem, either in interrogation of or exasperation with the self-declared “poet.” In this way, I recounted the dramatic and destructive fire at Petersburg’s Winter Palace in 1837. Much to its credit, the Association’s Program Committee accepted my absurd paper title and made no effort—none whatsoever!—to dissuade me from my preposterous stunt. Whether there was any merit to the performance is something that only the audience that day can decide. I will add, however, that one journal in our field for a moment actually considered publishing this strange historical paper, though ultimately its editorial collective could not overcome deep doubts about the text’s “potential artistic contribution.” The embryonic poet in me was disappointed, but ultimately it was hard not to agree.

- Paul Werth



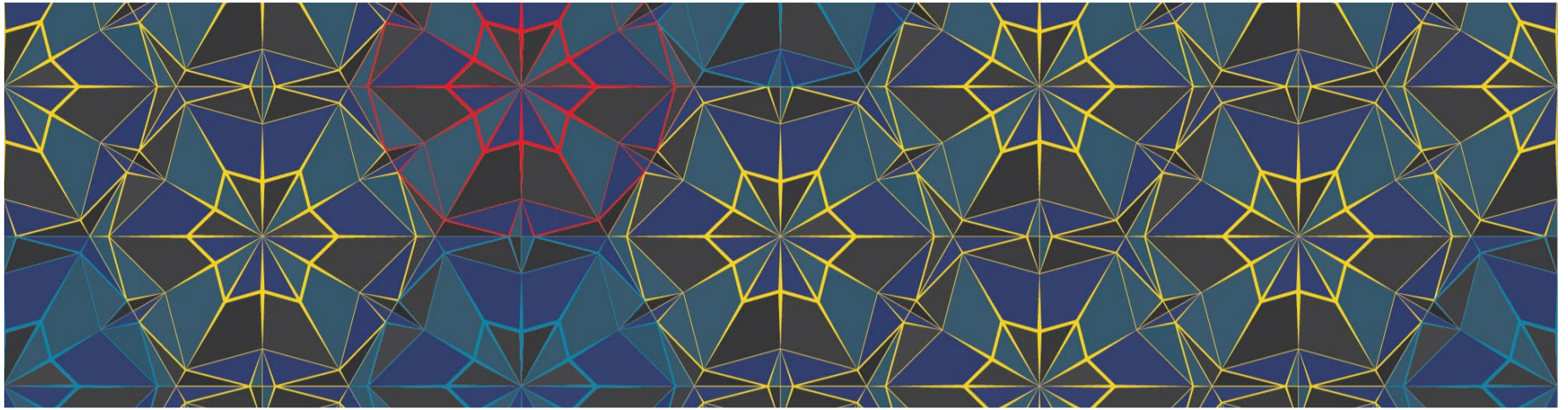
Membership allows me not only to meet new scholars and see old friends at the annual convention, but also to keep track of diverse research trajectories that shape our interdisciplinary field. Presenting at ASEEES conferences and engaging fellow members has shaped my thinking and improved my work by pushing me to ask new questions. I cannot imagine a more stimulating, supportive, and important scholarly organization for early-career scholars in Eurasian studies.

- Stephen B. Riegg



I was born in a refugee camp in Germany shortly after the Second World War to parents who had fled Soviet Ukraine. I thought I would grow up to be a scientist, like my parents, but the need to understand my background was too great and I became a Slavist specializing in folklore. In graduate school I began joining professional societies, ASEEES (then AAASS) among them. What ASEEES gave me that I did not get from other professional organizations was a chance to put my discipline in context. Here I met specialists in government and foreign relations, linguists, film critics, sociologists, specialists in literature, as well as the folklorists I worked with elsewhere. Still, folklore was and is my great love and what I remember most from ASEEES meetings is sitting either in Jim Bailey’s hotel room or mine trying to organize an official folklore branch of ASEEES, what became SEEF, the Slavic and East European Folklore Association. Folklore, I am convinced, is the surest way to understanding people and cultures and, because ASEEES provides the broad context of many Slavic-centered disciplines in one place, I chose ASEEES as the organization where I would establish a graduate student folklore grant. The James Bailey folklore research award should become a reality in 2024.

- Natalie Kononenko



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

[Call for Proposals](#)

ASEEES is delighted to host a small virtual convention in October followed by the in-person convention in Philadelphia from November 30-December 3, 2023. In the session proposal submission process, you will be presented with an option to apply to either the in-person or the virtual convention. The number of sessions for the virtual convention will be limited. We acknowledge that circumstances surrounding the Covid-19 pandemic continue to evolve and sympathize with possible health, travel, and financial restrictions of our members. However, we are unable to accommodate the option to move from an in-person to virtual or virtual to in-person format. We thank you for understanding this constraint when submitting proposals.

Accepting Proposals For:

- Panels
- Roundtables
- Book Discussion Roundtables
- Lightning Rounds
- Individual Papers (the virtual convention only)
- Film Screenings (the in-person convention only)
- Affiliate Group Meeting Requests

Please review the revised [categories](#) for 2023.

Important Dates

- March 15** Deadline - All 2023 Convention panel/roundtable/individual paper proposals
- April 1** Deadline - Meeting room requests
- April 1** Deadline - All film screening submissions

Professional Bio (New)

Required for convention participants: Please enter a one-paragraph professional bio in your profile on the new ASEEES member site for use in the convention proposal review.

NEW FROM SLAVICA PUBLISHERS

Aleksei Evstaf'ev. *The Great Republic Tested by the Touch of Truth*, trans. Susan Smith-Peter, xxii + 71 p. (ISBN 978-089357-509-0), \$19.95.

In this 1852 work, Evstaf'ev draws on his years of Russian diplomatic service in the US to present a critique of American democracy as well as Russian despotism, preferring British constitutional monarchy instead. Writing from a conservative point of view, he questions whether people can govern themselves and argues that the fault lines of American politics will lead to a collapse. Annotated to provide the context necessary to understand the discussion of American and European politics and culture of the 1840s and 1850s, this work is a contribution to the history of Russian-American relations, Russian political thought, and New York City and American history.

Anthony J. Heywood, Scott W. Palmer, and Julia A. Lajus. *Science, Technology, Environment, and Medicine in Russia's Great War and Revolution, 1914–22*, xvii + 539 p., 2022 (978-089357-515-1), \$44.95.

This volume aims to promote further understanding of Russia's unique contributions to STEM-related fields by documenting and analyzing the complex transformations occasioned by the country's "continuum of crisis" during the years c. 1914–24. Sixteen chapters shed new light on longstanding debates regarding Russia's path to modernization; the contributions of its technical and scientific experts; and the extent to which the institutions and methods adopted by Soviet leaders were built upon foundations established by their imperial predecessors.



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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.

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How Was Russia Governed Locally?

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"By and for Disabled Veterans"

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Placing Capitalism at the Service of Socialism

RUSTAM ALEXANDER
AIDS/HIV and Homophobia in the USSR, 1983–90

Review Essays

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Recent Studies on Early Rus' Chronicles

HEATHER J. COLEMAN
Bringing Theology Back In

MIRJAM GALLEY
Childhood and Youth in the Soviet Union under Stalin

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.

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.

The 19th century in Serbia began with two uprisings against an Ottoman overlordship that had oppressed not only the Serbs, but all of Southeastern Europe for almost 400 years. Fired by memories of their medieval empire and determined to restore Serbia as a Christian state with European-style institutions, Serbia's two princely families, the Karađorđevićs and the Obrenovićs, vied with one another to modernize the country and eventually, in

1878, to achieve its full independence from the Ottoman Empire.



Three String Books

Kata Nesiba tells in vivid detail a major portion of the story of Serbia's emancipation and modernization.

Based on extensive research in Serbian archives, the author and illustrator uncover the tumultuous life of Kata, a Belgrade sex worker, as she lives and works in mid-century Serbia. They adduce numerous side stories, as well, to depict the sexual mores of the country at that time, not just of the "whores and harlots of Belgrade," but also of the 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-diminishing power of the Turks in Serbia's political, economic, and social life. From dusty archives *Kata Nesiba* brings to life the authentic stories of the men and women who experienced some of the most tumultuous times in Serbia's long and fraught history. And, as the author and illustrator delight in pointing out, so much of what happened then is happening again, in a Serbia once again independent.

Reflection: The REEES Think Tank and Diversity in Slavic Studies

Two undergraduate participants of [I.D.E.A.S. in REEES](#) reflect on their experiences in the program.

by De’Vonte Tinsley and Raneil Smith

When the opportunity to be part of Advancing I.D.E.A.S. in REEES (a nationwide program that supports the advancement of students from underrepresented and underserved populations in our field) presented itself, Virginia Tech University rising senior De’Vonte Tinsley was excited but hesitant. “I had enjoyed participating in the program in 2020, but was now preparing for my first study abroad trip in Daugavpils, Latvia and had enough on my plate. However, after receiving some encouragement from Virginia Tech faculty Robert Eford and Tom Ewing, I decided to apply and try it again. I was really fortunate that the program was organized by such caring mentors as Drs. Amarilis Lugo De Fabritz, Krista Goff, Colleen Lucey, and Sunnie Rucker-Chang, all of whom made the program a fun and enlightening experience.”

Raneil Smith, an undergraduate student at the University of Miami, learned about the program from Dr. Dominique Reill, one of his history professors. “With some encouragement, I decided to apply. Apart from watching documentaries and reading a couple of books on the Romanovs, I had never studied Russian or East European history. However, as the curriculum unfolded, I didn’t feel out of my depth.”

The program grouped students according to their interests. De’Vonte and Raneil were paired with Dr. Aaron Retish as their academic mentor. In the program’s early stages, finding a suitable research topic was challenging. De’Vonte, a Russian major, had a broader knowledge of the field and wanted to focus on the Russian Revolution and Civil War. Raneil was mainly interested in studying the symbolic interaction between the tsar and Russia’s peasantry. “At first, we tried to focus on Kazan’ and Chernihiv during the Civil War. However, as the project developed, we realized that sources were not available, and an overview of a discrete topic based on sources and theory would be more valuable.”

To craft a project that incorporated both interests, Dr. Retish suggested that they center their research around Russian peasant monarchism from the emancipation of the serfs in 1861 to the end of the Civil War in 1921. It was also interesting and challenging for the students to link this monarchist ideology to early Soviet rulers, especially since De’Vonte had been reintroduced to the ideas of peasant monarchism in a recent Imperial Russia course. “We began by trying to understand the basic principles surrounding peasant monarchism in the late Imperial period. We found sources with the help of the librarians at the University of Illinois Slavic Research Service. Through the Think Tank program, we were able to access the many sources housed there, and librarians went out of their way to locate additional sources and scan works that were not digitized. As the project progressed, Dr.

Retish was an excellent mentor and advisor, and provided us with valuable insight and feedback. We worked through the summer, periodically checking each other’s progress. To prepare for the ASEEES lightning round on which we were set to present in Chicago, we wrote research papers. After completing the first draft, Dr. Retish worked with us to polish our work.”

The students were assigned digital projects to make their research more publicly accessible and they decided to write a blog post. They worked with the Kennan Institute’s Joseph Dresen to craft the post so that its content related to the present political situation in Russia. Specifically, they focused on how the current regime used fragments of peasant monarchism to garner support for President Putin. The blog post, “Putin’s ‘Popular Monarchism’ Leads Russia into Ruin,” was published by the Kennan Institute’s Russia File platform in September 2022.

As the ASEEES conference approached, the Think Tank organizing committee and mentors held a dress rehearsal for the convention. This event allowed the students and their mentors to polish their presentations before the conference. De’Vonte was under the impression that ASEEES would not



Top: De’Vonte Tinsley at the 2022 ASEEES Convention. Right: Raneil Smith and advisor Aaron Retish at the 2022 ASEEES Convention.

be much different from the Southern Conference on Slavic Studies that he had attended earlier in the year in Richmond, Virginia. “However, I could not have been more wrong. I was overwhelmed by the sheer number of people at the conference. Additionally, I was one of the few black people at the conference. But I was on a two-fold mission. First, I was eager to meet scholars in the field whose work I had read and enjoyed, including Allison Blakely. Second, while simultaneously working on the Think Tank project, I was also working on graduate school applications and had the opportunity to meet with several professors in the field. Despite being a little uncomfortable, I knew I had to get to work.”

It was the first time that Raneil had attended an academic conference. “I gained firsthand insight into the world of a historian beyond the classroom and saw how professional historians interact with each other and present their research. I was a little overwhelmed at the conference, especially given that I am not a Russian history major.”

Overall, the students felt that attending the conference was a rewarding and enjoyable event. “The Think Tank program was an exciting experience that allowed us the opportunity to grow as students, communicators, and as budding historians. We met many incredible people and highly recommend the Think Tank to future students as an excellent way to delve into interesting research topics while gaining unique experience.” Both students will look back fondly on this program as they begin their graduate studies in the fall. The blog post, “[Putin’s ‘Popular Monarchism’ Leads Russia into Ruin](#),” was published by the Kennan Institute’s Russia File platform in September 2022.



De'Vonte Tinsley is a senior at Virginia Tech majoring in Russian and History with a minor in Russian Area Studies. His primary research interests include regional studies of the Russian Civil War and Vietnamese-Soviet relations in the post-1975 period. He will matriculate as a History Ph.D. student at the University of Pennsylvania in Fall 2023.



Raneil Smith is a senior studying history at the University of Miami. He participated in Howard University’s REEES Think Tank program in 2022. Raneil’s interest in Slavic studies began after watching a documentary series on the Romanovs. He values the rich experiences that the Think Tank and ASEEEES have provided him.



Aaron Retish is Professor of Russian history at Wayne State University. He is the co-editor of the journal *Revolutionary Russia* and the forthcoming volume *Social Control under Stalin and Khrushchev: The Phantom of a Well Ordered State* with University of Toronto Press. He is currently completing a book on the early Soviet justice system in the countryside.

ASEEES Spring Career Series

THUR. MARCH 23
4:30-5:45PM EST

WED. MARCH 29
5:00-6:00PM EST



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Part I: Navigating Government Careers

March 23 - 4:30-5:45pm EST

Are you a graduate student or recent graduate who is interested in pursuing a career beyond academia? Join five panelists of ASEEEES professionals as they discuss their transitions from the academic world to federal and federal-adjacent positions.

Please note that the session will not be recorded.

Part II: Navigating the USAJobs Application Process

March 29 - 5:00-6:00pm EST

Are you interested in applying for a federal position but are unsure where to start? Join us as Taryn Wood discusses how to leverage your skills and guides you through the nuts and bolts of the USAJOBS application process.

This session will include time for Q&A and will be recorded. ASEEEES members will be able to access the recording until April 28.

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Deadline: April 15

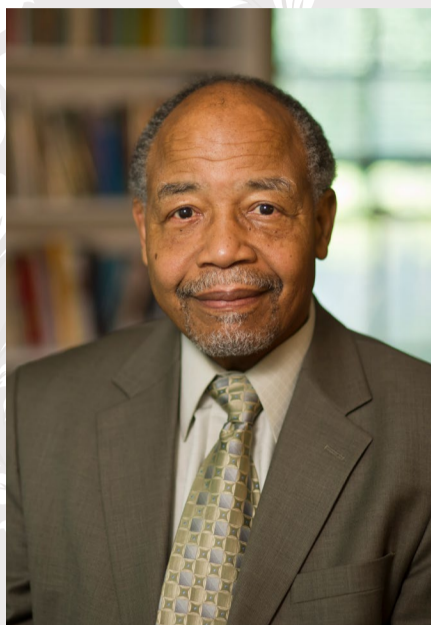
All Board positions are for three-year terms, except the Graduate Student Representative, which is for a two-year term.

Questions about Board Membership should be sent to Lynda Park, lypark@pitt.edu



An Interview with Allison Blakely: Part III

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 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

This is the final installment of Addis Mason's three-part interview with Professor Blakely. Parts I and II were published in the [November 2022](#) and [January 2023](#) issues of NewsNet, respectively.

PART III.

AM: *Your analysis of African-American consuls and diplomats in the late nineteenth and early twentieth century highlights the issues of black identity and the particular dilemmas facing African American public intellectual leaders who, for a time, sought to advance*

their careers and improve the plight of African Americans while representing the United States abroad. You also highlight the international and transnational nature of their contacts, activities, and perspectives. Did your training and research in Russian history influence your approach to the topic? If so, in what ways?

AB: In many respects it was, in fact, the opposite. My research on Richard T. Greener, who served as U.S. Consul to Vladivostok from 1898 to 1906, ignited my interest in studying African American consuls and diplomats in the first place. My coming across his story, based upon a suggestion from a senior colleague at Howard, Harold O. Lewis, who was far more knowledgeable than I in Black history, was the beginning of both my study of black diplomats and my study of Blacks in Russian history because I was so surprised to find Greener there. This also taught me just how vast is the history we do not know, awaiting only the asking of the right questions, and following where the answers to those lead. For example, when I wrote the Greener article in the early 70s, I had no idea that there were some 60 black men appointed to such positions between 1869 and the 1920s.

This also taught me just how vast is the history we do not know, awaiting only the asking of the right questions, and following where the answers to those lead.

AM: *What inspired your pioneering monograph, *Russia and the Negro: Blacks in Russian History and Thought*?*

AB: When I published an article on Richard Greener's term as a U.S. diplomat in Vladivostok, I had absolutely no conception that there might be sufficient source material to provide the basis for a book that would include him. In fact, even when I followed that article with another titled, "The Negro in Imperial Russia: A Preliminary Sketch," as I mentioned above, I thought it unthinkable to attempt one on Soviet Russia because of restrictions on access to

sources. I assumed it was too sensitive a subject because of Soviet concerns that I would write about racism, something they denied existed in Russia. It was only after I discovered that the more I researched, the more I found. When restrictions were later relaxed temporarily when the Soviet Union collapsed, I was astounded at just how much material does exist, and some of which I might have found through indirect means if only I had not been so timid in my research efforts.

AM: *Much of your work shows the importance of borrowing and transnational influences upon the perceptions and treatment of blacks in Europe. Did any European nations take a leading role in shaping images of blacks in modern Russia and Europe as a whole?*

AB: It is difficult to point to any one European nation in this regard. However, I would submit that there are widely shared images that can be characterized as common to Western civilization in general. Most of the imagery that was highlighted over the centuries has been negative; but I discovered in my research that there was a wealth of positive imagery that was present, especially in art, and some in the form of achievements by Blacks that was simply downplayed. I have found that much of the shared imagery derives from shared religious traditions, modern European colonialism, and the Atlantic slave trade and slavery. These shared images were also projected into European colonies abroad, especially in the Americas. The Abrahamic religions were most influential. With respect to Russia, despite considerable physical isolation from the West, it should be noted that the Russian Primary Chronicle of the early twelfth century began with an overview of the genesis of nations based on the Hamitic myth that was shared by the Judeo-Christian and Islamic traditions and came to foster racist concepts positing inferiority of Black Africans. The United States has been prominent in exporting popular negative and supposedly humorous stereotypes regarding Blacks to Europe. In recent years, the most conspicuous actions taken by European states, that is, their governments and officials, are public apologies for their respective roles in the slave trade and colonialism. However, in the case of the United Kingdom the dominant attitude in this regard is that there is nothing to apologize for since that was simply good business behavior at the time. At the same time, France, the only country in Europe with a larger black population than the United Kingdom, strongly asserts that their main role in colonialism, one that they remain proud of, was a civilizing mission.

AM: *You contend in your article “European Dimensions of the African Diaspora” (1999) that, “increasing detail and scientific attention” resulted “in increasing erroneous information about blacks” in Europe.¹ Did Imperial and Soviet Russia’s increasing emphasis upon science, industrialization, and catching up with the West impact attitudes towards and images of peoples of African descent?*

AB: What I was referring to are the ways in which sound scientific information has often been distorted by other writers and scientists in ways inconsistent with the original findings to support racist assertions. A good example is the misuse by latter-day racists of Dutch anthropologist Petrus Camper’s and German anthropologist Johann Blumenbach’s scientific findings concerning people of Black-African descent. This can be seen by reading Camper’s *Address on the Origin and Color of Blacks* (1772) and Blumenbach’s *Observations on the Bodily Conformation and Mental Capacity of the Negroes* (1799)—both accessible online, which show that they should not be held complicit with racists who have misrepresented their work. Regarding nineteenth and twentieth-century Russian attitudes toward peoples of African descent, I think they shared the general European attitudes that looked upon them as backward and inferior.

AM: *What was the reception of your work as you began to analyze the presence and image of blacks in Russian history and thought? Were there particular challenges to finding an intellectual home for your work at a time when, as many have noted, there was a consensus that issues related to race, skin color, and the black or non-white presence were not particularly relevant to the field of Slavic and East European studies?*

AB: I think the most succinct way to describe its reception is, “mixed.” In all fairness, I should admit that even I was ambivalent about it at first. This despite the fact that my main professors at Berkeley, Martin Malia and Nicholas Riasanovsky, were very supportive and encouraging, though clearly also wondering whether I was squandering perfectly respectable PhD research on the Russian Socialist Revolutionary Party to go off on this other tangent. This was true as well of my favorite professor of Russian Literature, Simon Karlinsky, who provided me invaluable information on sources. I also consulted Wayne Vucinich at Stanford, someone I respected as a mentor and friend who, while I was there as an instructor in their

Western Civilization Program in 1970-71, had taken me under his wing as one of the numerous younger scholars he teasingly dubbed his “nephews.” During a semester of research at the Hoover Institution a decade later, I asked him whether he thought it might hurt my reputation as a Russianist if the first book I published would be on the subject of Blacks in Russia. He asked me whether I thought it was a worthwhile book, and strongly urged me to publish it when I said yes. He then arranged an interview for me with the editors at the Hoover Institution Press, which proved unfruitful, but nevertheless helpful. My first related article manuscripts were rejected by both *The Russian Review* and *Slavic Review*, whose editors said they were like footnotes to Russian history, not substantive enough for a scholarly journal to publish. Based on earlier experiences of racism, my first inclination was to wonder if there was some of that involved here. However, this was soon dispelled when I received a similar reaction from African American colleagues who also thought of this research as peripheral to American history. I did, however, succeed in publishing those in the *Journal of Negro History*. Especially disappointing during this period was my attendance at a lecture at Howard by a respected black professor from another Historically Black College whom I never formally met. During her talk she remarked in passing that she had heard of some young black professor who was following a wild goose chase in trying to write a book about Blacks in Russia, which she described as obviously not worth scholarly attention. I didn’t bother to introduce myself there. Even worse, a colleague at Howard organized an international conference on the African Diaspora and didn’t think to invite my participation. The next big disappointment was that it took me almost a decade to find a publisher for my book manuscript once it was ready, because of very long peer review processes, including one publisher that happened to cease publishing monographs after having held my manuscript for over a year. When I finally did manage to publish an article featuring some of my comparative analysis in *The Russian Review* in 1993, I concluded that my earlier experience was simply a case of having encountered an editor with a narrower concept of diversity. When my book *Russia and the Negro* won an American Book Award it was one of the biggest surprises of my life.

AM: *In your 1997 article, “Problems in Studying the Role of Blacks in Europe,” you state that: “European attitudes about Africa and Africans have played a significant role in helping Europeans to define themselves.”² Could you elaborate on this? To what extent, if at all, do you find*

images of Africa and black people in Russia and Europe defined in relation to “white” and “European” identity? What role, if any, do notions of “white” and “European” identity play in the history of Blacks in Europe?

AB: I was referring mainly to the fact that disparaging blackness can be simultaneously a part of white identity-preservation, as a marker of superiority. I was also alluding to my earlier reference here to the distortion of science in the scientific racism that became prevalent by the eighteenth century in Europe, that was expressed graphically, for example, in charts defining hierarchies of living beings, based on European standards of intelligence and beauty. The colors white and black also symbolized ancient themes characterizing concepts of good and evil in folklore and the Bible.

In my research on Blacks in Europe in earlier centuries, a concrete example of “invisibility” can be seen in portraits, including black subjects, where all other figures are named except them. In today’s societies such invisibility means that the presence and needs of communities suffering from discrimination and inequality cannot be identified and influence public policy.

AM: *How do you explain the paradox that Blacks in Europe are presumably quite noticeable and yet largely, as you have contended, “invisible” in its history? What challenges does this “invisibility” pose for scholars studying this topic?*

AB: One reason for this invisibility is that until very recently it was somewhat taboo in European countries to even talk about race in polite society because of the long shadow of the Holocaust, in which all played a forced collaborative role to some extent. This silence reinforces black invisibility resulting from the absence of European colonial history in school curriculums and of related categories in library catalogs. The latter is of particular importance for scholars. Consequently, the public is deprived of an ability to place the current situation in historical context. In my research on Blacks in Europe in earlier centuries, a concrete example of “invisibility” can be seen in portraits, including black subjects, where all

other figures are named except them. In today's societies such invisibility means that the presence and needs of communities suffering from discrimination and inequality cannot be identified and influence public policy. Existing social, economic, and moral conditions can thus only get worse in ways that are detrimental to the welfare of society as a whole.

AM: *How has the end of the Cold War affected post-Soviet Russia's relationship with Africa and the African diaspora? With the recent rise of tensions between Russia and the United States, are there signs of another shift in Russian-African/African diaspora relations along lines similar to the Cold War?*

AB: My impression is that the main Russian interest in Africa and the African Diaspora was in their usefulness for advancing the aims articulated most clearly by Vladimir Lenin in the early twentieth century in his statement regarding their utility in advancing his vision of worldwide communism. He viewed Africa as an important source of natural resources and Africans as important symbols of oppressed peoples in light of the Atlantic Slave trade and their exploitation as slave labor. He characterized African Americans as key to demonstrating the harm done by highly developed capitalism and theorized that they would therefore have a more advanced revolutionary consciousness that could render them leaders in bringing the entire Black Diaspora under communist allegiance. Beginning in the 1920s the Communist International had begun bringing young Africans and African Americans to Russia for training in Soviet political schools; and between the late 1950s and the 1980s the Soviet regime brought over 50,000 on scholarships for advanced technical training in many fields of knowledge, hoping to capture the allegiance of the leadership of the independent African states being formed as colonialism ended. This is part of what pressured the United States to pass the Civil Rights legislation of the 1960s: to improve its global image that was so inconsistent with its democratic ideals. Several newly formed African states did attempt to model themselves after the Soviet Union to some extent; but none achieved a viable communist regime. With the end of the Cold War, interest in the African continent's resources has continued; but it appears that China has actually been more aggressive in establishing economic ties. Meanwhile, the earlier interest in promoting communist ideology has waned as Vladimir Putin has introduced a new form of extreme Russian nationalism and, at times, has been closely allied with white

supremacist and neo-Nazi youth gangs that have been known to attack Black Africans and Central Asians on the streets of Moscow and St. Petersburg. One collateral effect of the Putin crackdown on public freedoms is that it at least has made that type of activity less frequent in recent years. I cannot, however, imagine a return to the emphasis on condemnation of racism that was at least nominally part of Soviet propaganda during the Cold War.

One development that I think promises progress in the study of people of African descent in Western and Eastern Europe is the formation of numerous organizations promoting both Black consciousness and education in Black history, and in some cases publishing not only newsletters, but also books.

AM: *What key works have helped to shape your understanding of and approach to the history of blacks in Russia and Europe?*

AB: I think works by Europeans and Russians that have come out after the main years of my own archival and oral history research have been the most helpful in deepening my understanding of the history of Blacks in all of Europe. These include both autobiographies and secondary works. In both Western Europe and Russia there was a dearth of works in this field when I first set out. In fact, the main reason my work gained so much attention is that there was so little earlier scholarly work on the related themes. Once I became engaged in this, I came to understand that the reason was not for a lack of sources, but rather the quasi-taboo nature of the subject matter. As I mentioned earlier, in the case of Western Europe, the memory of the Holocaust was still so fresh that there was an unspoken silence about any subject that even bordered on the history of racism in a given European country. That silence did not begin to be broken until the beginning of the twenty-first century. Even the few black scholars in Western European countries who had managed to reach higher levels of academe did so by playing by the rules of the establishment. So, my most helpful guides to sources were often scholars and librarians in the establishment who shared information with me that they had dared not research further themselves. My research on the topic was also highly interdisciplinary because earlier generations had also

neglected to systematically pursue this subject in a coherent fashion. For example, since I found European literature and art especially important sources, the Menil Foundation's multi-volume anthology on the *Image of the Black in Western Art* was an invaluable resource, not only for its images, but also for the bibliographies of countless scholarly articles. I was invited to contribute one myself decades ago, but declined because I feared the intensive research necessary for those essays would delay my progress on my book on the evolution of racial imagery in Dutch society. The most exciting resource on my study of Blacks in Soviet history is the digitized collection of over a million pages from the archive of the Communist International, called INCOMKA. It was achieved through a multinational collaboration including a major role by the Library of Congress that included conversion of some 175,000 personal names in Cyrillic to the Latin alphabet for a search index. And it can be accessed through terminals in the Library of Congress and several other sites in the United States. It also includes some documents from the American Communist Party's archives.

AM: *Are there any new directions in the study of the role of Africans and the African diaspora in Russia and European history more generally that you have found particularly fruitful?*

AB: One development that I think promises progress in the study of people of African descent in Western and Eastern Europe is the formation of numerous organizations promoting both Black consciousness and education in Black history, and in some cases publishing not only newsletters, but also books. Taking advantage of the Internet and social media, there are now countless websites that may be perused simply by surfing through Google and entering related topics as keywords. An example is the European Network Against Racism, a pan-European organization that, with support from the European Union's Programme for Employment and Social Solidarity, published an anthology titled *Invisible Visible Minority* in 2014, to which I, along with a number of other American and European scholars, contributed essays. The Network also sponsors workshops on such topics as structural racism, security and policing, climate justice, migration, Afrophobia, Antigypsyism, Islamophobia, and Antisemitism. With respect to the study of Blacks in Russia, from within Russia or from afar, I am not optimistic for new directions in the foreseeable future in a land where dozens of journalists and government critics

have been murdered under mysterious circumstances and it is now a felony to criticize the government in private or in public.

AM: *On what are you currently working?*

AB: When I retired from teaching eight years ago it was with the intention of immediately pursuing three minor writing projects of a different sort than I have pursued throughout my career, work I envision as mainly for personal pleasure: children's literature reflecting my interest in cultural diversity; song writing I have never found enough time for; and translation into English of selected poems of Alexander Pushkin that treat cultural diversity. So far, I have only slightly begun to get into those. The main obstacle has been that I have never learned well enough how to simply say no when invited to collaborate on projects of others that I can clearly make a worthy contribution to based on my background. Another distraction is a book manuscript I have been starting and stopping for over two decades now, an interpretive history of the Black Diaspora in modern Europe covering all of Europe.

Endnotes

- 1 Allison Blakely, "European Dimensions of the African Diaspora: The Definition of Black Racial Identity," in *Crossing Boundaries: Comparative History of Black People in the Diaspora*, ed. Darlene Clark Hine and Jacqueline McLeod (Bloomington: Indiana University Press, 1999), 97.
- 2 Allison Blakely, "Problems in Studying the Role of Blacks in Europe," Perspectives [American Historical Association Newsletter] (May/June 1997), 2 [republished in *Perspectives on Teaching Innovations: Teaching to Think Historically*, ed. S. Gillespie (AHA, 1999)].



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.

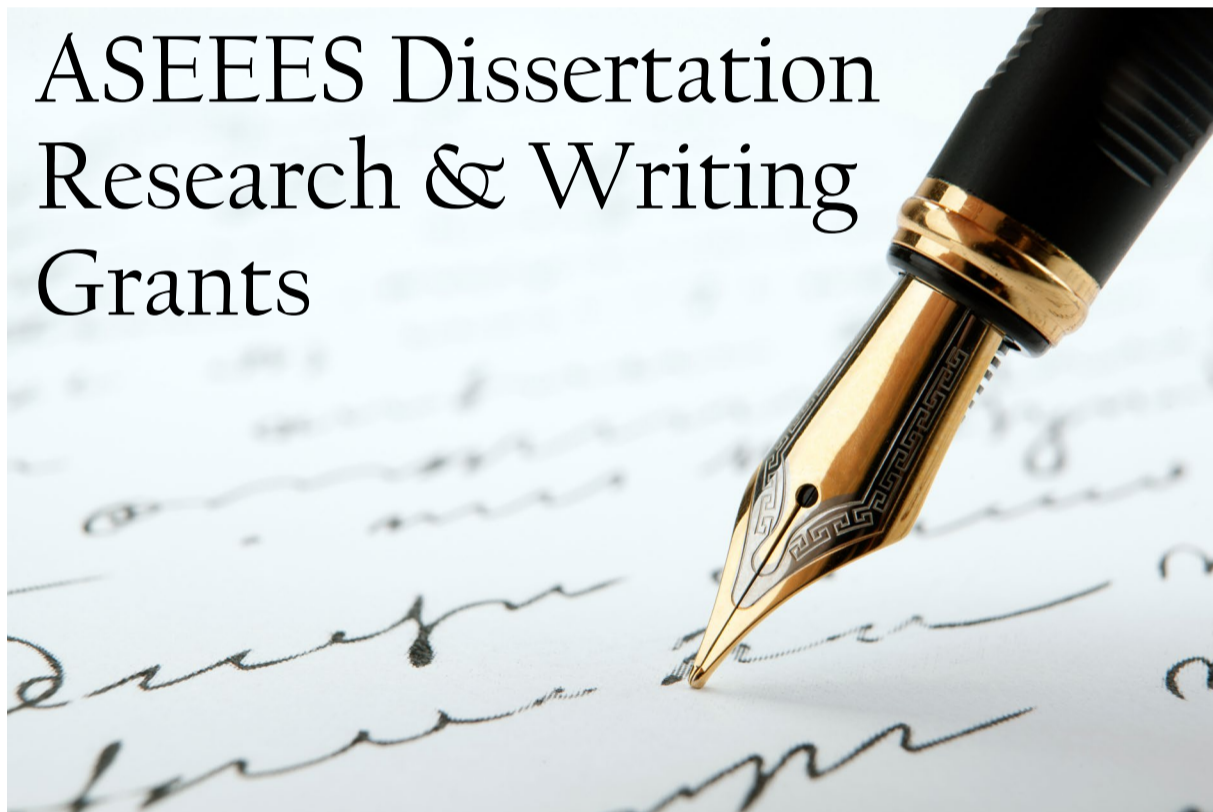
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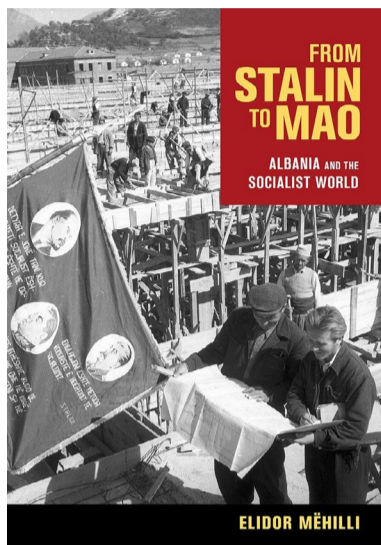
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Spotlight: An Awardee's Experience with the ASEEES First Book Subvention Program

by Elidor Mëhilli



It costs money to get academic books out into the world. There was not a lot of discussion around this as I was preparing a dissertation for publication. It was as if the process of getting a first book published was somehow self-evident. Authors often learn by trial and error. Much of academic life is organized around assumptions about practices and resources at research universities. What about faculty at resource-starved public institutions? Or instructors

carrying heavy teaching and service loads—with meager publication support—or with no permanent employment at all? First-time authors are under many pressures, and every delay or hiccup in the publication process can be crushing.

Without the first book subvention from ASEEES, this process would have been very difficult, if not impossible. University presses face balance sheets and funding challenges. Yet it is also important for authors to do what they can to keep the price of academic research reasonable. Books take many years of hard and often lonely work. Every bit of assistance in the process of creating a reasonable meeting ground between an author and a reader can pay dividends into the future.

When preparing my first book, *From Stalin to Mao*, for Cornell University Press, I wanted to convey the potentials and limits of transnational history. Spanning a large landmass, socialism had paradoxical effects—it globalized ideological assumptions, everyday practices, and material

culture but it also encouraged relentless resistance to Moscow (and, eventually, Beijing). I wanted to capture the reality of a multifaceted force that transcended national borders, but I was also committed to telling a local story in an unfamiliar context to specialist readers as well as the broader public.

It was one thing to talk about labor practices, architecture, and cities during the early decades of socialism in Albania, and quite another to make the connections visible. I knew that the story needed a considerable number of illustrations. After all, in my research process, I often started from the images as vital sources given high levels of illiteracy at the time and significant archival gaps. The visual archive I had amassed over nearly a decade of research was crucial to crafting the argument and the narrative.

The ASEEES First Book Subvention has operated for less than a decade, which is not a particularly long time in academic life. Yet the titles made possible through the subvention program span disciplines, geographies, and methodologies. They include important contributions to the field, which have amassed national and international accolades and—most importantly—readers.



Elidor Mëhilli is Associate Professor of History and Public Policy at Hunter College, City University of New York. He is the author of *From Stalin to Mao: Albania and the Socialist World* (Cornell, 2017), which received the Marshall D. Shulman Book Prize and the Davis Center Book Prize in Political and Social Studies.

ASEEES First Book Subvention Spring Winners

Cornell University Press, *Workflows: Stalinist Liquids in Russian Labor Culture*, by Maya Vinokour

University of Wisconsin Press, *Charlottengrad: Russian Culture in Weimar Berlin*, by Roman Utkin

Pennsylvania State University Press, *At the Crossroads of the Senses: The Synaesthetic Metaphor Across the Arts in European Modernism*, by Polina Dimova

A Letter from Russian Translation Journal Editors

To the ASEEES community:

On behalf of the editors of the Russian translation journals published by Taylor and Francis, we regretfully inform the ASEEES community that these journals will no longer be published. Taylor and Francis has advised the editors as well as subscribers of its decision to discontinue the journals.

According to Taylor and Francis, the decision to discontinue was a business decision associated with changes in the economics of journal publishing. The complexity and the cost of managing quality translation journals had become unsustainable. Increasing difficulties obtaining permissions to translate and publish, and delivering payments to copyright holders, made the Russian journals especially problematic. Taylor and Francis maintains that the decision to discontinue was not motivated by current politics, though we suspect that the political situation has not helped.

The translation journals were launched in another politically tumultuous time, the late 1950s, when the Thaw in the Soviet Union and the fading of McCarthyism in the United States made such a venture feasible—and Sputnik made it timely. *Problems of Economics* and *Soviet Education* (1958) were soon followed by titles in anthropology, history, law, literary studies, philosophy, political science, psychology, and sociology. Founding publisher Mike Sharpe aimed to make accessible to English-language readers an intellectual world that was not well known except to small groups of specialists. The advent of glasnost in the late 1980s, the loosening of Soviet censorship, and the liberalization of copyright laws in the post-Soviet years opened up new possibilities for the journals. Western editors and authors from the region were able to travel more freely and confer about rising young scholars, new trends in their fields, and important topics for thematic issues.

For now, however, the possibilities for joint projects of all kinds have dimmed, but for political as much or more than economic reasons, particularly since February 24, 2022. Fortunately, the back volumes of the translation journals—which will remain available through Taylor and Francis Online—provide an enduring resource for study of intellectual creativity and ferment in the former Soviet Union. They include examples and studies of the work of Vygotsky, Luria, Lotman, Bakhtin, Losev, Mamardashvili, and those they influenced; work by Davydov and Elkonin, Zaporozhets and Markova on education; decades of reformist proposals and debates in economics and sociology with contributions by Strumilin, Liberman, Aganbegian, Zaslavskaya, Grushin, Abalkin, and Illarionov; historical studies by Skrynnikov, Danilov, Anisimov, Anan'ich, and scores of others; pathbreaking work in Eurasian anthropology and archeology including ethnographic contributions by indigenous Siberian specialists; and perceptive literary analysis by Natal'ia Ivanova and Alla Latynina. This rich archive exists thanks to the dedication, learning, and discernment of three generations of bilingual Western editors who sought out the most interesting scholarly work in their fields and worked with gifted translators to reproduce the authors' Russian texts in accurate and readable English.

Our work as editors of the Russian translation journals reflects our larger commitment to the value of free exchange between scholarly communities. In the case of Russia and the West, we particularly regret that the doors that opened some six decades ago are now closing once again. Whenever and wherever it occurs, the constriction of scholarly space—by whatever agency—cannot but be detrimental to the advance of human knowledge as well as to the fate of scholars, scholarship, and scholarly institutions. Our hope is that this impasse will not be prolonged.

--Joseph Bradley, Christine Ruane, and Patricia Kolb

Editors:

Marjorie Mandelstam Balzer, *Anthropology and Archaeology of Eurasia*

Vladimir Belenky, *Problems of Economic Transition*

Joseph Bradley and Christine Ruane, *Russian Studies in History*

Marina Bykova, *Russian Studies in Philosophy*

Michael Cole, Milda Bredikyte, *Journal of Russian and East European Psychology*

Sibelan Forrester, *Russian Studies in Literature*

Samuel Greene, *Russian Politics and Law*

Patricia Kolb, *Russian Social Science Review*

T. Anthony Jones, *Sociological Research*

Alexander Sidorkin, *Russian Education and Society*

Alexei Trochev, *Statutes and Decisions*

Call for Photos: Share your Summer Research Photos with *NewsNet*

Are you traveling to study or conduct research this summer? Share a photo with *NewsNet*! The July and September issues will feature members' snapshots from their summer trips.

The submission deadline to be considered for the July issue is **June 16**.
The submission deadline to be considered for the September issue is **August 18**.



Sean McDaniel, Assistant Professor of History at Cumberland University in Lebanon, TN.

Riga City Center

Submit Photos



Sean McDaniel, Assistant Professor of History at Cumberland University in Lebanon, TN.

Cesis Castle, Latvia

Slavic Review Winter 2022 Preview

“The (Un)making of a Man: Aleksandr Aleksandrov/ Nadezhda Durova”

by Ruth Wurl

“The Hungarian Nationalities Act of 1868 in Operation (1868–1914)”

by Ágoston Berecz

“No More Godmen: Alexandre Kojève, Atheism, and Vladimir Solov’ev”

by Trevor Wilson

CLUSTER: (Multi)national Faces of Socialist Realism— Beyond the Russian Literary Canon

Introduction by Evgeny Dobrenko, Klavdia Smola

“Hegemony of Brotherhood: The Birth of Soviet Multinational Literature, 1922–1932”

by Evgeny Dobrenko

“‘Critical Appropriation of Literary Heritage’ and the Shaping of Soviet National Literatures: A Close Reading of the Debate in the Journal *Literaturnyi kritik* (The Literary Critic, 1933–36)”

by Susanne Frank

“National Form: The Evolution of Georgian Socialist Realism”

by Zaal Andronikashvili

“The Lithuanian Version of Socialist Realism: An Imposed Doctrine and Incorporated Tradition”

by Dalia Satkauskytė

“(Re)shaping Literary Canon in the Soviet Indigenous North”

by Klavdia Smola

Directions in Disability Studies

by Maria Bucur and Maria Cristina Galmarini

In summer 2022, the ASEEES board approved the Disabilities Studies Working Group, which had previously been a loose network of scholars and scholar activists. Individual scholars had pursued informal gatherings and panels dedicated to exploring knowledge making and advocacy for scholars with disabilities working on and in our regions. It is through the efforts of these pioneering members of ASEEES that we have arrived at greater visibility. In fall 2022, the Working Group had its first formal meeting in Chicago and brainstormed about intellectual and advocacy work that it could take on. As co-chairs of the Working Group, we look forward to welcoming more members and engaging in advancing the interests of persons with disabilities and of scholars, especially junior colleagues, in further developing this field.

The first point of advocacy we wish to advance is to generate greater accessibility for ASEEES convention participants with visual and aural impairment by providing both closed captions and an ASL translator for the plenary sessions, starting in fall 2023. We have contacted the incoming president and look forward to her response. We also shared guidelines for best practices with the ASEEES president, as adopted by the Modern Language Association, for their annual convention and job interviews. We hope these guidelines will be considered by our own ASEEES board for adoption. We are sure they will help raise the level of awareness among ASEEES members about individual and structural means for lowering barriers for accessibility.

With regard to scholarly work, one of the co-organizers of the network, Maria Bucur, will be hosting the conference, “Towards a History of Disability in Eastern Europe” in Berlin between June 30 and July 2. Funded by Indiana University, the conference will be conducted in hybrid format and is open to the public. Information for those interested in participating will be posted on the [Working Group’s Facebook page](https://www.facebook.com/groups/473307674217222/media) (<https://www.facebook.com/groups/473307674217222/media>), as well as on the Indiana University website of the [Eastern European Disability History network](https://eedh.indiana.edu/) (<https://eedh.indiana.edu/>).

From the 37 applications received, we accepted a set of proposals that cover the entire region, have a wide chronological spread ranging from institutional history to literary studies, and address subjects as diverse as veterans’ rights and parental activism for children with autism. This demonstrates the extent to which research in critical disability studies is seeing increased scholarly interest. We are also particularly excited to announce that the keynote address will be delivered by Radu Sergiu Ruba, a prominent Romanian writer and advocate for the blind since the 1990s. His talk will focus on “Employment and Social Protection for Visually Disabled Persons in Communist Romania.” We encourage all who are interested to visit our Facebook page and the Indiana University website for updates on the program and registration for the conference. There is a cap for in-person registration, due to space limitations, but no cap for remote participation.

Co-Chairs of the Working Group on Disability Studies



Maria Bucur is a scholar of gender history and contemporary issues pertaining primarily to Eastern Europe. In the past four years she has researched the history of disabled veterans in interwar Romania and is currently pursuing a project focused on visual and written representations of disability

in interwar Romania. Her most recent book, *The Nation’s Gratitude: War and Citizenship in Interwar Romania* (2022), explores the activities of the veterans’ administration, with an emphasis on the gender and disability aspects of the legislation, policies, and advocacy of veterans, war widows, and war orphans. She is also part of a transnational team of historians exploring the history of the feminist network, *The Little Entente of Women*.



Maria Cristina Galmarini is Associate Professor of History and Global Studies at William & Mary. She is the author of *The Right to Be Helped: Deviance, Entitlement, and the Soviet Moral Order* (Northern Illinois University Press, 2016). She also published peer-reviewed scholarly articles in the *Bulletin of the History of Medicine*, *Slavic Review*, *Historical Research*, *European History Quarterly*, and *The Russian Review*. Galmarini won the Disability History Association’s

award for best published article in the field of Disability History in 2018. Her new book, *Ambassadors of Social Progress: An International History of Blind Activism During the Cold War*, will come out in Winter 2023 with Northern Illinois University Press. She is currently working on a biography of Italian POW Umberto Montini, his struggle with PTSD, and his memory of Soviet imprisonment.

Affiliate News

[American Association of Teachers of Slavic and East European Languages \(AATSEEL\)](#)

2022 Book Prize Awards

Best Book in Literary Studies

Edward Tyerman, *Internationalist Aesthetics: China and Early Soviet Culture*, Columbia University Press, 2021

The Svetlana Boym Best Book in Cultural Studies

Marko Dumančić, *Men Out of Focus*, Toronto University Press, 2021

Best First Book

Colleen Lucey, *Love for Sale: Representing Prostitution in Imperial Russia*, Northern Illinois University Press, 2021

Best Edited Multi-Author Scholarly Volume

Theory in the "Post" Era: A Vocabulary for the 21st-Century Conceptual Commons, ed. by **Alexandru Matei**, **Christian Moraru**, and **Andrei Terian**, Bloomsbury, 2021

Best Literary/Scholarly Translation into English

János Székely, *Temptation*, trans. by **Mark Baczoni**, New York Review of Books, 2020

Best Book in Linguistics

Language Contact in the Territory of the Former Soviet Union. ed. **Diana Forker & Lenote A. Grenoble**, John Benjamins, 2021

Best Book in Pedagogy

Winner: Etazhi: Second Year Russian Language and Culture, by **Evgeny Dengub** and **Susanna Nazarova**, Georgetown University Press, 2021

Winner: Transformative Language Learning and Teaching. ed. **Betty Lou Leaver**, **Dan Davidson**, and **Christine Campbell**, Cambridge University Press, 2021

Outstanding contribution to scholarship

Marcus Levitt, eighteenth-century Russian literature and culture, University of Southern California

Outstanding Contribution to the Profession

Irina Dubinina, Russian, Brandeis University

Excellence in Teaching Award (Secondary School)

Devin Browne, Foreign Language Education, Brashear High School in Pittsburgh

Excellence in Teaching (post secondary)

Olga Klimova, Director of the Russian Program, University of Pittsburgh

Outstanding service to AATSEEL

Lee Roby, Russian, Friends School of Baltimore

[BASEES Women's Forum](#)

2021 Book Prize, Awarded 2023

Winner: Siobhán Hearne, *Policing Prostitution: Regulating the Lower Classes in Late Imperial Russia*, Oxford University Press, 2021

Honourable mention: Suzanna Ivanič, *Cosmos and Materiality in Early Modern Prague*, Oxford University Press, 2021

2021 Article/Chapter Prize, Awarded 2023

Winner: Elana Resnick, 'The Limits of Resilience: Managing Waste in the Racialized Anthropocene' *American Anthropologist*, 123.2 (2021), 222-236

Honourable mention: Polly Jones, 'The Thaw's Provincial Margins: Place, Community and Canon in Pages from Tarusa,' *Slavic Review*, 80.4 (2021), 792-815

[Bulgarian Studies Association](#)

John D. Bell 2022 Memorial Book Prize

Mary Neuburger, *Ingredients of Change. The History and Culture of Food in Modern Bulgaria*, Cornell University Press: Ithaca and London, 2012

[Society of Historians of East European, Eurasian, and Russian Art and Architecture \(SHERA\)](#)

2022 Emerging Scholar Prize

Abigail Karas, for "Mansardization: Attic Space, Urban Development and the Politics of Preservation in St. Petersburg," published in the January 2022 issue of *Slavonic and East European Review*

2022 Graduate Student and Independent Scholar Research Grant

Ludmila Piters-Hofmann, Jacobs University Bremen, Germany, for the dissertation project "Enchanting Russia: National Identity and Cosmopolitan Cultural Transfer in the Work of Viktor Vasnetsov"

2022 Publication Grants

- **Oxana Gourinovitch**, *National Theatre: Architecture of Soviet Modernism and Nation Building*, Spector Book
- **Antony Kalashnikov**, *Monuments for Posterity: Constructing Stalinism's Alternative Future*, Cornell University Press
- **Alice Sullivan** and **Maria Alessia Rossi** (eds.), *Routledge Handbook of Byzantium and the Danube Regions (13th-16th Centuries)*, Routledge
- **Isabel Wünsche** and **Miriam Leimer** (eds.), *100 Years On: Revisiting the First Russian Art Exhibition of 1922*, Böhlau Verla

Decolonization in Focus

The Russian war in Ukraine has had innumerable impacts, from personal to political, local, national, and global. One of the many sea changes wrought by the war has been the reckoning within East European & Eurasian Studies over the outsized role Russia has played and continues to play in the field and what could and should be done about it. The invited panelists in this series will consider the relationships of power that have long dominated the region, how they have impacted the field of study, and what, if anything, could and should be done about it. The series will have six virtual panels featuring speakers from various disciplines and institutions. Panelists and participants will be encouraged to consider why decolonizing East European & Eurasian Studies matters, how to implement concrete change in teaching, and how to conceive of the future of expertise within the field.

For further information on the sessions and the bios of all speakers, please follow the registration links for each session.

Sponsorship

This series was developed and executed by the Center for Russian, East European, and Eurasian Studies at the University of Pittsburgh and the Davis Center for Russian and Eurasian Studies at Harvard University, with support from the Association for Slavic, East European & Eurasian Studies.

The following centers provided additional financial support:

Center for East European and Russian/Eurasian Studies, University of Chicago
 Center for Russia, East Europe, and Central Asia, University of Wisconsin-Madison
 Center for Russian, East European, and Eurasian Studies, University of Kansas
 Center for Russian, East European, and Eurasian Studies, University of Michigan
 Center for Russian, East European, and Eurasian Studies, University of Texas at Austin
 Center for Slavic, East European, and Eurasian Studies, The Ohio State University
 Center for Slavic, Eurasian and East European Studies, UNC-Chapel Hill
 Inner Asian and Uralic National Resource Center, Indiana University, Bloomington
 Institute of Slavic, East European, and Eurasian Studies, University of California, Berkeley
 Robert F. Byrnes Russian and East European Institute, Indiana University, Bloomington



Photo credit: Oleg Petراسиuk

[Panel I: Decolonization: Why Does It Matter?](#)

Friday, February 3, 2023, 12 –1:30 pm EST

Moderator: **Tamar Shirinian**, Assistant Professor, U of Tennessee
 Speakers: **Epp Anus**, Lecturer, CSEEEES, Ohio State U

Svitlana Biedarieva, Art Historian, Curator, and Artist, The Ibero-American University (Mexico) / the Kyiv School of Economics (Ukraine)

Marina Mogilner, Associate Professor of History, U of Illinois at Chicago

[Panel II: Discourse and Decolonization: Perspectives from Outside the Anglophone Academy](#)

Friday, February 10, 2023, 12 –1:30 pm EST

Moderator: **Vitaly Chernetsky**, Professor of Slavic Languages and Literatures, U of Kansas, President-Elect ASEEEES

Speakers: **Katarzyna Górak-Sosnowska**, Associate Professor of Economics, U of Warsaw (Poland)

Botakoz Kassymbekova, Assistant Professor of History, University of Basel (Switzerland)

Iryna Sklokina, Historian and Researcher, Lviv Center for Urban History (Ukraine)

[Panel III: Emerging Scholars on the State of the Field, Activism, and Advocacy](#)

Friday, February 24, 2023, 12 –1:30 pm EST

Moderator: **Jessica Pisano**, Associate Professor, The New School for Social Research and Eugene Lang College

Speakers: **Amanda Zadorian**, Visiting Assistant Professor of Politics, Oberlin College

Mariia Shynkarenko, Ph.D. Candidate, New School for Social Research

Karolina Koziura, Ph.D. Candidate, New School for Social Research

[Panel IV: Decolonization: Impact Beyond the Ivory Tower?](#)

Friday, March 3, 2023, 12 –1:30 pm EST

Moderator: **Douglas Rogers**, Professor and Chair of Anthropology, Yale U

Speakers: **Anna Arays**, Librarian for Slavic and East European Studies, Yale U

Fatima Tlis, Journalist, Voice of America

Erica Marat, Associate Professor and Chair, Regional and Analytical Studies Department, National Defense U

[Panel V: Syllabus Design and Critical Pedagogies in the Classroom: How Do We Teach Differently?](#)

Friday, March 17, 2023, 12 –1:30 pm EST

Moderator: **Caress Schenk**, Associate Professor of Political Science, Nazarbayev U (Kazakhstan)

Speakers: **Shoshana Keller**, Chair and William R. Kenan Jr. Professor of History, Director of Russian Studies, Hamilton College

Irina Roldugina, UCIS Postdoctoral Fellow, U of Pittsburgh

Louis Porter, Assistant Professor of History, Texas State U

[Panel VI: The Future of SEEEES Expertise: How Can We Anticipate Tomorrow's Differences?](#)

Friday, March 31, 2023, 12 –1:30 pm EST

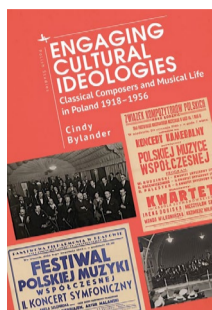
Moderator: **Juliet Johnson**, Professor of Political Science, McGill U (Canada), President ASEEEES

Speakers: **Ilya Gerasimov**, Executive Director, Ab Imperio Quarterly, U of Illinois at Chicago

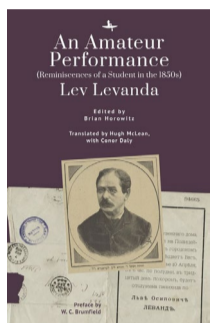
Ararat Osipian, Founding Fellow, New University in Exile Consortium, New York

Serhy Yekelchuk, Professor of Germanic and Slavic Studies, U of Victoria (Canada)

Member News & Publications



Cindy Bylander's book, [*Engaging Cultural Ideologies: Classical Composers and Musical Life in Poland 1918-1956*](#), was published by Academic Studies Press, December 2022.



Elena Pedigo Clark's book, [*Trauma and Truth: Teaching Russian Literature on the Chechen Wars*](#), was published by Academic Studies Press, January 2023.

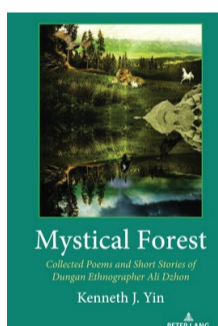
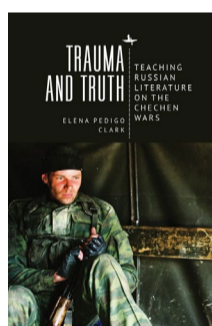
Krista Goff, Associate Professor, University of Miami, received the [2023 Dan David Award](#) for her work on nationalism and ethnic minorities in the Soviet Caucasus.

Brian Horowitz edited [*An Amateur Performance \(Reminiscences of a Student in the 1850s\)*](#), by Lev Levanda and translated by Hugh McLean, with Conor Daly, published by Academic Studies Press, December 2022.



Olena Jennings and Oksana Lutsyshyna's translation of [*Nobody Knows Us Here and We Don't Know Anyone*](#), by Kateryna Kalytko, was published by Lost Horse Press, September 2022.

Kenneth Yin's book, [*Mystical Forest: Collected Poems and Short Stories of Dungan Ethnographer Ali Dzhon*](#), was published by Peter Lang, 2023.



Institutional Member News

[The Polish Institute of Arts and Sciences of America \(PIASA\)](#)

[Call for Nominations](#): Karol Pilarczyk Foundation Award to Promote Democracy and the Rule of Law - Deadline May 1

The Karol Pilarczyk Foundation Award furthers democracy and the rule of law by funding Polish and non-Polish citizens working in the areas of Polish studies and culture who seek to facilitate these broad goals. It is intended to support individual academics, journalists, writers, researchers, scientists, and artists by recognizing and publicizing the recipient's accomplishments and/or promoting their future endeavors as relevant to the award's general purpose through scholarship and creative work.

[Pushkin House](#)

Book Prize 2022

Mary E. Sarotte, *Not One Inch: America, Russia, and the Making of Post-Cold War Stalemate*, Yale Press, Nov 2021.

[Stanford CREEES](#)

Celebrates 50 years.

The National Endowment for the Humanities Awards

Brunilda Amarilis Lugo de Fabritz and Kelly Knickmeier-Cummings, Howard University, "Exploring the Dimension of Russia and Otherness"

Dassia Posner, Northwestern University, "The Kamerny Theatre: An Artistic History in Political Times"

Maria Sonevytsky, Bard College, "Singing for Lenin in Soviet Ukraine: Children, Music, and the Communist Future"

Scott Kenworthy, Miami University, "Patriarch Tikhon and the Orthodox Church in Revolutionary Russia"

Kevin Platt, University of Pennsylvania, "Cultural Arbitrage in the Age of Three Worlds: How Transnational Exchange Defined Cold War Cultures"

[Complete NEH Awards List](#)

2023 ASEEES Prizes Call for Submissions

To recognize outstanding scholarship and contributions to the field, the Association annually presents prizes and awards during the Annual Convention.

Eligibility requirements applicable to all [Book Prize Competitions](#).

- The publication date inside the book must be 2022.
- The book must be a monograph, preferably by a single author, or by no more than two authors
- Textbooks, collections, translations (including selftranslations/authorial translations), bibliographies, reference works, and self-published works are ineligible

Additional eligibility requirements unique to each prize competition are listed below

Nominating Instructions:

Except where otherwise indicated

- Fill out the Book Prize nomination form
- The deadline to nominate books is **April 15**
- Each book may be nominated for up to two prizes
- Send one copy of eligible monograph to each committee member according to their stated preference. Mark submissions with the name of the prize(s)
- All nominated books must be received by May 15

WAYNE S. VUCINICH BOOK PRIZE

The Vucinich Book Prize, sponsored by ASEEES and the Stanford University Center for Russian and East European Studies, is awarded for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences (including literature, the arts, film, etc. but excluding policy analyses) published in English in the US in 2022.

[Wayne S. Vucinich Prize Nomination Form](#)

USC BOOK PRIZE IN LITERARY & CULTURAL STUDIES

The USC Book Prize in Literary and Cultural Studies, sponsored by the Department of Slavic Languages and Literatures at the University of Southern California, is awarded for an outstanding monograph published on Russia, Eastern Europe, or Eurasia in the fields of literary & cultural studies (including studies in the visual arts, cinema, music, and dance) in 2022.

[USC Prize Nomination Form](#)

REGINALD ZELNIK BOOK PRIZE IN HISTORY

The Reginald Zelnik Book Prize in History, sponsored by the Institute of Slavic, East European, and Eurasian Studies at the University of California, Berkeley, is awarded for an outstanding monograph published on Russia, Eastern Europe, or Eurasia in the field of history in 2022.

[Reginald Zelnik Prize Nomination Form](#)

DAVIS CENTER BOOK PRIZE IN POLITICAL & SOCIAL STUDIES

The Davis Center Book Prize in Political and Social Studies, sponsored by the Kathryn W. and Shelby Cullom Davis Center for Russian and Eurasian Studies at Harvard University, is awarded for an outstanding monograph published on Russia, Eurasia, or Eastern Europe in anthropology, political science, sociology, geography, or social science works that cross strict disciplinary boundaries in 2022.

[Davis Center Prize Nomination Form](#)

MARSHALL D. SHULMAN BOOK PRIZE

The Marshall D. Shulman Book Prize, sponsored by the Harriman Institute of Columbia University, is awarded for an outstanding monograph dealing with the international relations, foreign policy, or foreign-policy decision-making of any of the states of the former Soviet Union or Eastern Europe published in 2022.

[Marshall D. Shulman Prize Nomination Form](#)

ED A HEWETT BOOK PRIZE

The Ed A Hewett Book Prize, sponsored by the U of Michigan Center for Russian, East European, and Eurasian Studies, is awarded for an outstanding monograph on the political economy of Russia, Eurasia and/or Eastern Europe, published in 2022.

[Ed A. Hewett Prize Nomination Form](#)

BARBARA JELAVICH BOOK PRIZE

The Barbara Jelavich Book Prize, sponsored by the Jelavich estate, is awarded for a distinguished monograph published on any aspect of Southeast European or Habsburg studies since 1600, or nineteenth- and twentieth-century Ottoman or Russian diplomatic history in 2022. Authors must be scholars who are citizens or permanent residents of North America.

[Barbara Jelavich Prize Nomination Form](#)

KULCZYCKI BOOK PRIZE IN POLISH STUDIES

The Kulczycki Book Prize in Polish Studies, sponsored by the Kulczycki family, former owners of the Orbis Books Ltd. of London, England, is awarded for the best book in any discipline on any aspect of Polish affairs, published in 2022.

[Kulczycki Prize Nomination Form](#)

W. BRUCE LINCOLN BOOK PRIZE

The W. Bruce Lincoln Book Prize, sponsored by Mary Lincoln, is awarded for an author's first published monograph or scholarly synthesis that is of exceptional merit and lasting significance for the understanding of Russia's past, published in 2022.

[W. Bruce Lincoln Prize Nomination Form](#)

OMELJAN PRITSAK BOOK PRIZE IN UKRAINIAN STUDIES

The Omeljan Pritsak Book Prize in Ukrainian Studies, sponsored by the Ukrainian Research Institute at Harvard University, recognizes a distinguished book in the field of Ukrainian studies that was published in 2022.

[Omeljan Pritsak Prize Nomination Form](#)

BETH HOLMGREN GRADUATE STUDENT ESSAY PRIZE

The Beth Holmgren Graduate Student Essay Prize is awarded for an outstanding essay by a graduate student in Slavic, East European, and Eurasian Studies.

Note: Essays should be submitted by the Chairs of the Regional Affiliates or Institutional Members' primary representatives.

Graduate students whose institution is not an ASEEES institutional member or is not holding a competition this year, are advised to check the rules for their regional competition. Students cannot selfnominate their papers/must go through the proper nominating procedures.

- [Click through](#) for nominating instructions
- Deadline for submissions: **June 1**.

ROBERT C. TUCKER/STEPHEN F. COHEN DISSERTATION PRIZE

The Tucker/Cohen Dissertation Prize, established in 2006 and sponsored by the KAT Charitable Foundation, is awarded annually (if there is a distinguished submission) for an outstanding English-language doctoral dissertation in Soviet or Post-Soviet politics and history in the tradition practiced by Robert C. Tucker and Stephen F. Cohen.

- [Click through](#) for nominating instructions.
- Deadline for submissions: **May 15**.

ASEEES CLIR DISTINGUISHED SERVICE LIBRARIAN AWARD

The ASEEES Committee on Libraries and Information Resources Distinguished Service Award, which was established in 2010, honors ASEEES member librarians, archivists, or curators whose contributions to Slavic, East European, and Eurasian studies librarianship have been especially noteworthy or influential. The effect of these contributions may be the result of continuous or distinguished service to the profession, but may also be the result of extraordinarily active, innovative or collaborative work that deserves national recognition.

- [Click through](#) for eligibility and nomination instructions.
- Deadline for nominations **June 1**.

DISTINGUISHED CONTRIBUTIONS AWARD

Established in 1970, the Association's Distinguished Contributions to Slavic, East European, and Eurasian Studies Award honors members of the profession who have made major contributions to the field. Distinguished Contributions may be conceived of in diverse ways, and the Association seeks to recognize outstanding service, leadership, scholarship, mentoring, and public outreach. In particular, we hope to receive nominations that highlight noteworthy contributions to public understanding, contributions that innovate and transform the way we understand our regions and our disciplines, and leadership that opens our disciplines to new perspectives and encourages fresh voices in Slavic, East European, and Eurasian Studies.

- [Click through](#) for eligibility and nomination information
- Deadline for nominations is **May 1**.

