

# ASEEES NewsNet



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

**Cover Photo:** "Włodkowica Street." Photograph of a façade in Wrocław, Poland taken with expired Kodak 35mm film. Photo by Frankee Lyons, 2022.

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# Photographing the Palimpsest: Past, Place, and the Fantasmatic in Wrocław

by Frankee Lyons

Photography is both art and artifact. In the right context, can we not imagine a camera roll to be a living archive — uncurated, in some cases, chaotic in others, but with its contents created to capture passing moments as much as to engage in an aesthetic exercise? Roland Barthes opens his famous 1980 treatise on photography, *Camera Lucida*, observing, “One day, quite some time ago, I happened on a photograph of Napoleon’s youngest brother, Jerome, taken in 1852. And I realized then, with an amazement I have not been able to lessen since: ‘I am looking at eyes that looked at the Emperor.’” In a philosophical sense, every photographic portrait captures a historical actor. Landscape and architecture photographs, too, perform a similar function, documenting the sites that play witness to human history. Such photographs are exceptionally valuable for preserving, elucidating, and disentangling the layers of history of regions that, like Eastern Europe, have experienced profound destruction and demographic change since the invention of photography.

**Lost sites of history can become “habitable” again through photography’s *fantasmatic* journey.**

The enjoyment and practice of photography, whether professional or amateur, whether on film or on a smartphone, can act as powerful artistic and psychic manifestations of historical thinking. As an historian,

my love for photography is a way of practicing my appreciation of history in daily life. In spring 2022, I lived in Wrocław, Poland completing dissertation research in regional archives. My research examines state and popular perceptions of Jewish belonging in Poland within the context of post-Stalinist migration. In the 1950s, the region of Lower Silesia was home to most of Poland’s remaining Jewish community. For most of its history, the capital and cultural center of Lower Silesia, Wrocław was a German city known as Breslau before the region was transferred to Poland in 1945. The majority of Wrocław’s Old Town was destroyed in the Second World War, and German residents were expelled as Polish citizens migrated west and settled in Lower Silesia. My research subjects migrated to Lower Silesia in this period, and some smaller towns and cities, like Dzierżoniów, had significant Jewish populations of up to 25% in the period 1945-1950. Like many regions of Eastern Europe, Wrocław has long been a city of change and contradiction.

During my months of archival research, I spent my free time discovering Wrocław’s history and the beauty of Lower Silesia through my love of amateur urban and street photography. I spent hours exploring, seeking out sites of 1950s Jewish history, including community centers and private residences where my dissertation subjects lived. On some excursions, I tested out expired 35mm film. On others, I used my digital camera or even my smartphone. My photos of empty shop fronts and distracted passersby, perhaps lacking aesthetic significance and unlikely to garner attention from people on social media, deepened my

appreciation for my historical subjects as I tried to mentally map the Wrocław I knew onto the lost city in which they lived. As in many cities and towns across Eastern Europe, the street names today are often different — *ulica Stalina* (Stalin Street) is now *ulica Jedności Narodowej* (National Unity Street), for example. In many cases, streets from the 1940s and 1950s have completely disappeared and do not map easily onto contemporary Wrocław, wiped out by postwar reconstruction and socialist urban planning. The city today is an urban palimpsest, greater than the sum of its rubble and new construction, its historical layers of changing linguistic, ethnic, and national contexts.

On a warm day in May, in an *antykwarium* (antique bookstore) near the university, I discovered an old copy of a photography book, [Wrocław: wczoraj i dziś](#) (*Wrocław: Yesterday and Today*), published in Poland in 1979. This book presents side-by-side photos of Wrocław taken immediately after the war alongside (then-contemporary) photos of city life captured in the 1970s. As a historian of the 1950s, a period of rapid industrialization and change in socialist Poland, I was captivated by the contrast between the two sets of photos. Though, for years, I had studied the aftermath of wartime loss in Poland and had seen images of the war's material destruction, these photographs moved me in unexpected ways, in ways that typically only images of faces and people do. In dissecting what he believes to be the emotional core of photography, [Barthes](#) writes:

“For me, photographs of landscape (urban or country) must be habitable, not visitable. This longing to inhabit, if I observe it clearly in myself, is neither oneiric (I do not dream of some extravagant site) nor empirical (I do not intend to buy a house according to the views of a real-estate agency); it is ***fantasmatic, deriving from a kind of second sight which seems to bear me forward to a utopian time, or to carry me back to somewhere in myself...*** Looking at these landscapes of predilection, it is as if I were certain of having been there or of going there.”

These photos triggered this *fantasmatic* longing, a feeling of having "been" there, both physically and emotionally. The sites in these photographs are not "visitable," they are lost, but they are, in a deeper sense, "habitable." More than expressions of voyeuristic interest, these historical photographs not only represent memory and meaning but embody and evoke it, capturing a desire to return or

recreate, encouraging projection of self, and inspiring a novel and kinetic understanding of place and time. That, then, is the *fantasmatic* appeal of emotionally effective landscape photographs.

I bought *Wrocław: wczoraj i dziś* and decided to visit every location in order to recreate these photographs. I wanted to see if this artistic exercise could render any more legible the profound evolution of Wrocław's postwar character. Through the resulting photograph sets, we can see the city's overlapping heritages and the evolution of Wrocław's architecture and identity, from initial reconstruction efforts, through socialist development, to contemporary growth. The photographs, when presented alongside one another as sets of three, are intended to propel you through the lens into the scene between the externalized utopian place of the contemporary images and the internal place "somewhere within yourself" triggered by the postwar photos. Through this exercise, lost sites of Eastern European history can become "habitable" again through photography's *fantasmatic* journey. This meeting of art and history can serve as a pedagogical tool, as a work of photojournalism, but also as a *fantasmatic* journey through past, place, and self.

[For this project](#), I took all photos with a Fuji X100S digital camera. Despite its limiting fixed 23mm pancake lens, this camera is very well-suited to travel and street photography. Because the lens is fixed, the user is forced to interact with the space more intentionally, to move closer to the subject, to accept the imperfect framing and ratios of certain shots. The photographers' manipulation and setting of the shot must come from their own physical engagement with the subject — you cannot zoom in or out. This is a poor choice for portrait photography, but for my purposes an excellent tool for reflecting on the subjectivity of the photographic subject and the historical context of the cityscape.

The first stop on my journey was Wrocław's bustling center, the main Market Square. Wrocław's Market Square is one of the largest in Europe, and the square's construction dates to the early thirteenth century. The heart of the city, Wrocław's Market Square is home to some of the region's grandest examples of gothic German architecture, including its Old Town Hall ( *ratusz, Rathaus*). Today it is home to museums, cafes, and restaurants (including a McDonald's and a Hard Rock Café). In the summer the square embodies a classic European atmosphere, with buskers performing pop hits and tented patios giving shelter to people drinking Żywiec and Aperol.



"Standing in this space, I felt connected to these two other female photographers who had in the 1940s and 1970s photographed the same — yet radically different — view. This revealed even more layers of the expansive Wrocławian palimpsest, layers of three women photographers through time, layers of the development and interaction of film and digital photography, layers of the evolution of the subjects of the images themselves."

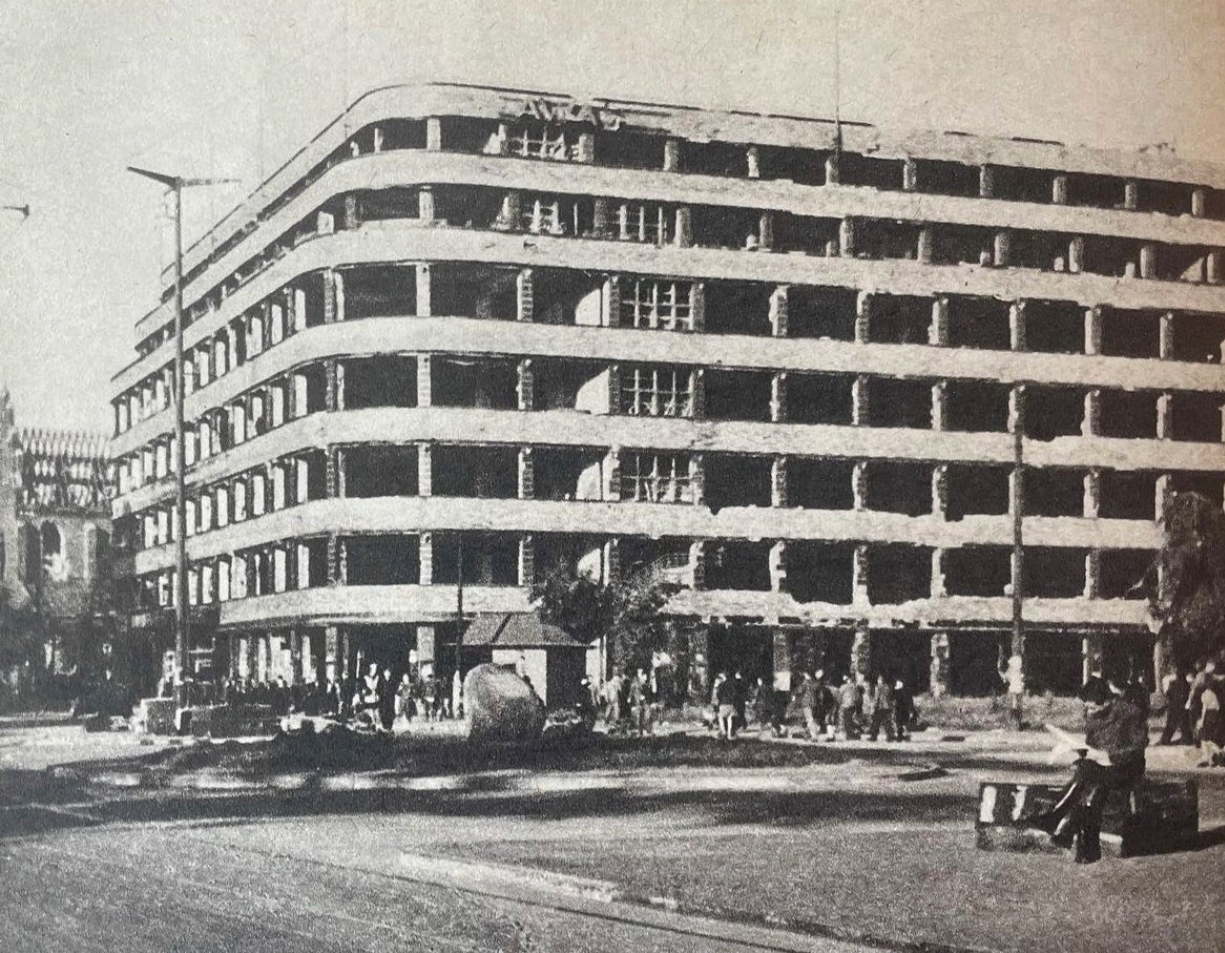
*Northwest corner of Wrocław's Market Square, facing Plac Solny. Photo by Frankee Lyons.*



*Going back to the 1970s, we can see the successful results of postwar rebuilding efforts. The facades are clean, pedestrians walk purposefully through the square, and power lines crisscross in the air. This photograph was taken by Joanna Drankowska, a photojournalist who often worked with her husband, Tadeusz Drankowski, to document architecture and everyday life in mid-century Wrocław. Source: Rutkiewicz, Ignacy. Wrocław: wczoraj i dziś. Warszawa: Interpress, 1979.*



*This photograph, taken after the war circa 1946-1948, shows the destruction of Old Town Wrocław. In the foreground we can see a collapsing historic townhouse and the piles of rubble that filled the Market Square. This photograph from the 1940s was taken by Krystyna Gorazdowska. Born and trained in Warsaw, in the immediate postwar years Gorazdowska relocated to Wrocław and undertook a photographic project documenting the ruins of the city. Source: Rutkiewicz.*



Wertheim was a pre-war chain of German department stores created and operated by the Jewish Wertheim family. When Wertheim opened a new location in Breslau in 1930, it became the city's largest department store — and one of the region's most striking examples of modernist architecture. As a result of "Aryanization," or the forced seizure and transfer of Jewish property to non-Jews by the Third Reich during the Second World War, the Wertheim family lost control of the company. Later in the war, the building caught on fire for several days during a bombing campaign. This photograph shows the burned-out remains of the Wertheim department store after the war. Against the image of pedestrians walking alongside the building's frame, in the foreground we see a lone individual reading a newspaper — a fantasmatic figure, perhaps, onto whom we project our historical and personal sensitivities. Source: Rutkiewicz.



The Wertheim building was renovated and reopened as a shopping center in 1947. In this photo not only do we see the renovated building in the 1970s, but we also see the development of vehicle infrastructure and traffic, including an Orbis (Poland's communist-era travel agency) bus, personal automobiles, and tram lines. Source: Rutkiewicz.



In the decades since its reopening, Renoma — its current name, chosen in a magazine readers' poll — has undergone significant development and modernization, continuing its legacy as one of Wrocław's most notable and enduring architectural landmarks. Today it still functions as a shopping mall, conveniently located near the Wrocław Promenade between the Market Square and central train station. In many ways, this shopping center represents the best of interwar modernist architecture and the development of commercial enterprise in post-communist Poland. Photo by Frankee Lyons.

Through these photographs, in the words of Barthes we are “looking at eyes” — or, in this case, urban landscapes — “that looked at” the catastrophes, challenges, hopes, and ambitions of the twentieth century in Poland. Yet what do we achieve by recreating these historical photographs? Do we get closer to a historical “truth,” if such a thing exists?

What about an emotional or existential one? In his 2001 novel, *Austerlitz*, examining post-Holocaust trauma and memory, W.G. Sebald conceives of photography as not only documentary in nature but as a site of temporal and psychic shock. The existential value of photography to Sebald — both generally and within the specific context of twentieth century “Central Europe” — is as an archive of nonlinear, frozen, brief traces of the painful historical past that supports and occasionally supplants the fallible, fractured, traumatized human memory. The photographs in this essay, when viewed individually, are largely documentarian in intention and tone. When viewed together, as sets of three, they take on Sebaldian features and “[carry \[us\] back to somewhere within \[ourselves\].](#)” Our eyes are drawn to the one building that stands recognizably in each photo of the Market Square. Our mind fills in the decades of socialist building and capitalist development that occurred in between each photo, resulting in the rush of trams and buses surrounding Renoma. We are moved by the loss we imagine to have preceded the oldest photo, and we return to the newest photos, again, to process this shock and see how our understanding of the present has changed for this vision of the traumatic historical past. Through this exercise, these photographs become an archive of the *fantasmatic*.

**Photography can be a tool  
that allows people to process  
collective traumas and  
inscribe new meanings on a  
city’s history and identity.**

It is because of these emotional reverberations, perhaps, that *fantasmatic* longing, that urban photography has emerged at the center of contemporary attempts to de- and re-construct the layers of the historical palimpsest that is postwar Wrocław. Technology has radically democratized photography as a hobby, and there are Facebook groups and meet-ups in Wrocław dedicated not only to urban exploration — a term referring to the hobby of exploring and photographing abandoned or forgotten man-made structures — but also to photographing and preserving

remnants of Wrocław’s German and Jewish pasts, including German or Yiddish words painted on buildings. A community project organized by the Karpowicz Foundation, entitled “Spod tynku patrzy Breslau” (“Breslau from beneath the plaster”), focuses on photographing traces of Wrocław’s German past. In these groups, people share their own photos capturing pieces of Wrocław’s architecture, the captions reflecting not only the known historical background of the photos, but the photographers’ own memories of the place, their own reasoning for finding the place and photograph valuable. Multiple people will share photographs of the same sites, yet each photograph presents a unique perspective. Photography can be a tool not only of preservation and documentation but of agency and creation, of emotional engagement, a tool that allows people to process collective traumas and inscribe new meanings on a city’s history and identity. And there are countless new meanings to be found in the layers of Wrocław’s past — in traces of history hidden in flowering courtyards and fading signage just waiting for those willing to look.

Editor’s Note: *Historical photos are sourced from Ignacy Rutkiewicz, Wrocław: wczoraj i dziś (Warszawa: Interpress, 1979.) According to the Article 3 of copyright law of March 29, 1926 of the Republic of Poland and Article 2 of copyright law of July 10, 1952 of the People’s Republic of Poland, all photographs by Polish photographers (or published for the first time in Poland or simultaneously in Poland and abroad) published without a clear copyright notice before the law was changed on May 23, 1994 are assumed to be in the public domain in Poland.*



**Frankee Lyons** is a PhD candidate in Modern Eastern European History at the University of Illinois Chicago. Her research examines perceptions of Jewish belonging in post-Stalinist Poland, focusing on migration policies generated during and after the Polish Thaw from 1953 to the early 1960s. Lyons has taught for the University of Illinois Chicago and YIVO Institute for Jewish Research, and she served as a historical consultant for the

Programs on Ethics, Religion, and the Holocaust at the United States Holocaust Memorial Museum. Lyons’ research has been supported by the U.S. Fulbright Program, Title VIII Grant Program, Auschwitz Jewish Center, the JDC Archives, and the Kościuszko Foundation. She was co-lead for the project [Migrating Memoriscapes: Creating Community for Ukrainian Refugees Through Art](#) and its resulting exhibition in Kraków, Poland. Her writing on the intersection of history and photography can be found in *Peripheral Histories and Panorama: The Journal of Travel, Place, and Nature*. Currently based in Warsaw, Poland, Lyons is reachable on Twitter and Instagram at [@voyagehistory](#).

# 56th ASEEES Annual Convention

Boston Marriott Copley Place, Nov. 21-24, 2024  
Virtual Convention, Oct. 17-18, 2024

## Theme: Liberation

2024 ASEEES President: Vitaly Chernetsky, University of Kansas

### Important Dates

**April 1** – Deadline for [meeting room requests and film screening submissions](#)

**End of April** – Acceptance notifications sent to convention participants and registration opens

**May 15** – All participants appearing in the program must be [current ASEEES members](#). Please review the [rules on the membership requirement](#).

**September 1** – Deadline for [ancillary event space requests](#)

**September 10** – Deadline for [session changes](#) (subsequent changes may not appear in print program)



### Marriott Copley Place Booking

Book your room at [Marriott Copley Place](#) early through the [ASEEES room link](#) to receive reduced pricing.

### Become a Sponsor

ASEEES offers a range of [sponsorship opportunities](#) to increase your visibility and showcase your organization.

### Exhibit and Advertise

Exhibit booths, digital ads, and print ads are available for the annual convention. [Place your order](#) before **August 9** to receive Early Bird Rates.

### Convention Grants

#### **NEW: Childcare Grant** **DEADLINE SEPT 1**

ASEEES will offer [childcare grants](#) of up to \$250 to assist members who have childcare costs during the convention.

#### **DEADLINE MAY 22**

[Graduate Student Travel Grant](#) - open to MA or PhD student members presenting papers at the convention

[Regional Scholar Travel Grant](#) - open to regular members residing full-time in Eastern Europe/Eurasia presenting papers at the convention

[Convention Opportunity Travel Grant](#) - open to regular members at income level under \$30,000 presenting papers at the convention

#### **DEADLINE AUG 31**

[Diversity & Inclusion Travel Grant](#) - open to BA, MA, and PhD students from all backgrounds, regardless of participation in the convention



NEW FROM SLAVICA PUBLISHERS

**Linda Mëniku and Héctor Campos.** *Advancing in Albanian*, textbook 451 p., workbook 324 p. (978-089357-518-2, set), \$94.95.

The authors' introductory textbook of Albanian (*Discovering Albanian 1*, U. of Wisconsin Press, 2011) received the AATSEEL award for best annual contribution to language pedagogy. Now Slavica presents their intermediate-advanced textbook, *Advancing in Albanian*, to provide enhanced access for students to one of the major, but less commonly taught European languages. Albanian has been on track to join the EU since 2014, and there are 5 million speakers of this language. The textbook and accompanying workbook transition from English to Albanian as the language of instruction over the course of the year, and are supported by substantial online downloadable

audio files, making it more feasible to achieve proficiency in Albanian without extensive in-country experience.

**Wojciech Wencel.** *"Imago Mundi" and Other Poems*, ed. and trans. Michael J. Mikoś, xvii + 118 p. (ISBN 978-089357-526-7), \$22.95.

Wojciech Wencel, born in Gdańsk in 1972, is one of the most important contemporary Polish poets. He is the author of many volumes of poetry, literary biographies, and essays, and the recipient of several prestigious literary awards, most recently the 2022 Oskar Halecki Prize in Polish and East European History. *"Imago Mundi" and Other Poems* is the first extensive translation of his work into English, which contains over eighty poems, beginning with his first book, entitled *Poems* (1995), and ending with *Polonia Aeterna* (2018).



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

**Maria A. Shelyakhovskaya.** *Being Grounded in Love: The History of One Russian Family, 1872–1981*, trans. Christina E. Petrides and Maria A. Shelyakhovskaya, xlvi + 450 p. (ISBN 978-089357-517-5), \$44.95.

Leo Tolstoy claimed that all happy families resemble one another; many in the West believe that all Russians are equally miserable. Maria (Gruzdeva) Shelyakhovskaya's *Being Grounded in Love: A History of One Russian Family, 1872–1981* challenges both such simplistic notions. *Being Grounded in Love* "is a conscious effort to look at and grasp the meaning of the tumultuous one hundred years of Russian and Soviet history (1872–1981)

by taking an ordinary family perspective as a vantage point and reconstructing it based on the materials

of a well-preserved family archive. The result is a deeply entertaining and engaging collage of personal recollections, authentic voices, intimate details, through which events of great magnitude—including multiple revolutions and wars—get illuminated in a distinctly personalized way. For sure, the ultimate result is partisan and partial, imbued with the partiality of love to one's own kin, the Gudzyuk-Gruzdev family. It is difficult to resist the feeling of compassion while reading entries of the personal diaries, the intimate correspondence of family members or listening to the collector's own voice recounting the family's itinerary through the century of troubles. Ultimately, by foregrounding love as a key motive, the book provides a story about the perseverance of human love and about the persistence of family ties as opposed to the heaviness of History."

—From the introduction by Vladimir Ryzhkovski



Three String Books



Vol. 25, no. 1 (Winter 2024)

Articles

KAROL ŁOPATECKI AND ALEKSANDER BOŁDYREW  
Moving Towns

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History and Historians

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*Roundtable: Research and Scholarship in a Time of War*  
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Sourcework

LINA TSIRIMOVA  
"May They Never Be Forgotten"

Review Essays

ELISE KIMERLING WIRTSCHAFTER, BEN PHILLIPS,  
POLLY JONES, and EKATERINA MAKHOTINA

*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.



# Colonizing and Colonized Researchers? Between Local and Western Perspectives

by Klavdia Smola

Although the debates about the decolonization of the humanities have gained particular urgency since February 2022 and are therefore understandably associated, first of all, with Ukrainian studies, in the Russian empire and the Soviet Union, colonialism took its most classic form in relation to smaller non-Slavic ethnic groups who were religiously and culturally different (i.e., Muslim or polytheistic) and perceived as "backward." The question I focus on in this essay is how the colonial constellation originating in Western European ideas of enlightenment affects us today in our international academic routines and how it is perpetuated in our research practices.

A few years ago, I traveled with a group of colleagues from German universities to a conference in Gorno-Altaysk. The conference focused on cultural and ethnic identities in Siberia. Local professors and researchers received us in almost the same way as "distant" Soviet republics welcomed "metropolitan" guests from universities in Moscow or Leningrad: with honors and respect, featuring our papers in the plenary session at the very beginning of a several day-long event, and gathering colleagues from other departments and institutes to listen to us. Employees and graduate students at the Gorno-Altaysk State University surrounded me after my talk on literatures

of the Soviet indigenous north and asked me excitedly how they study and what they teach "in the West." I have never felt so important. I must confess, the papers of the local colleagues initially seemed to me, by comparison, to be of little conceptual interest: they contained a lot of pathos, were rather traditionally composed, and were somewhat reminiscent of the Soviet traditions of praising the "classics." Over the course of the conference, however, I became increasingly impressed by these colleagues' incredible knowledge of facts, names, and the complex relationships and history of Siberian ethnic cultures. Moreover, my conversations with the local researchers and teachers significantly complicated my own picture of the northern languages and literatures. I learned facts and contexts that I could not possibly read or hear about anywhere else, and the most "Western" research works on this topic — including my own — seemed incomplete and even simplistic to me after that.

I learned facts and contexts that I could not possibly read or hear about anywhere else.

This trip embarrassed and confused me: I could not stop thinking about our current research practices, which

were the result of centuries of unequal interrelationships between “East” and “West” and the reason for ever-growing blind spots in our academic worldview. My thoughts revolved around the fact that many of us travel to the former Soviet “outskirts” to do fieldwork, to learn the “remote” reality firsthand, and to use local expertise merely as another source of ethnographic material, such that the dialogue with this specific expertise and close knowledge remains absent from our scholarship. I asked myself: do we really have hopelessly divergent intellectual horizons, different access to theories, and irreconcilable ideas of what should be a valuable scholarly contribution in our field? We bring “natural” or “exotic” ingredients from our journeys and use them to prepare our own dishes, a kind of gentrified fusion food: is this really the contents of the books that we are working on and that win awards from prestigious professional organizations such as ASEES? I still have no unambiguous answer to this question. Research awards and intellectual recognition are an important part of any professional community, an attempt to feature the most meaningful results and new insights and make visible what hitherto has been overseen and neglected. The problem is that this often thought-provoking and sometimes groundbreaking research is so often conducted in a context of asymmetrical epistemologies. The situation that I experienced in Gorno-Altaysk cannot be described as a desired diversity of scientific multiculturalism. It was a situation of an explicit hierarchy, of very different degrees of intellectual prominence, and of unequal distribution of symbolic capital.

As co-editor of one of the oldest and most prominent Slavic studies journals in Germany, I admit that most of the articles that we have to reject or return for major revisions come from authors from Eastern Europe and, in particular, from the former Soviet republics. The reasons for our reluctance to accept these articles for publication are quite boilerplate: insufficient familiarity with the main scholarly works on this topic, (over-)descriptiveness, lack of original theses, and biased or tendentious approaches to the subject. When I talk about this problem with my colleagues, they either shrug their shoulders (“What did you expect?”) or try to avoid this uncomfortable topic. Others talk about the need to create funding programs that enable scholars from the post-Soviet space to visit Western European and North American universities in order to “exchange experience.” This situation reminds me of an episode in the late Soviet Union I heard about from my father. My father was a researcher at the Gorky Institute

of World Literature in Moscow for many years. As soon as he joined this institution in the early 1970s, the head of the Sector of Literatures of the Peoples of the USSR Georgii Lomidze assigned him the supervision of a multi-volume edition of articles on the history of multinational Soviet literature. Literary scholars from Uzbekistan, Turkmenistan, Khanty-Mansi-Okrug, Yakutia, Buryatia, and other regions were to actively contribute to this huge project with their local expertise and sent their articles — all, of course, in Russian. As my father described, editing these texts was a great challenge and all in all a torment: they actually had to be rewritten not only because of the authors’ insufficient Russian language skills, but also because of the apparently tendentious, non-analytical content. My father, who was interested in the semi-taboo subjects of modernist and avant-garde poetry, regrets even today having agreed to do this work (though he had no recourse to reject the task). The similarity of these two — geopolitically highly divergent — academic contexts is striking. The unequal relationship between the center and peripheries in the former Soviet empire mirrors today's situation in the “Western” and “Eastern” academies (I use these concepts in a symbolic, rather than in a precise geographical, sense).



*Smola's father supervised the multi-volume History of the Multinational Soviet Literature, edited by Georgii Lomidze and published between 1972-74. Photo by Klavdia Smola.*

The debate about the decolonization of the humanities, including cultural studies, began several decades ago, long before it became the primary agenda on a transnational scale after February 24, triggered by Russia's full-scale military attack on Ukraine. Indeed, the last two or three decades have seen an increasing number of projects and publications exploring the cultures of ethnic minorities living in past and present empires. The research lens brought to the humanities by the philosophy of (de)construction, postcolonial theory, and the spatial turn was supposed to avoid epistemological violence against the subject of our research — the temptation to deprive minority (or majority but remote) cultures of their voice. Decolonization meant and means a change in the very perspective of the analyst, now interested in the complex subjectivity and agency of ethnic communities in situations of cultural and political asymmetry. It is also an attempt, if not to overcome, then at least to negotiate and reflect on, the distance between the researcher and the individuals they research. Doubtless, this agenda has its own ethics in influential Western European and North American academic spheres: the goal being to heighten sensitivity towards the "Other," who no longer wants to be seen only as a victim of hegemonic regimes or as an object of history, but as an individual included in alternative relations to Western-liberal social connections and able to make (albeit limited) cultural choices. Moreover, the very heterogeneity or hybridity of the "peripheral" or "small" cultures that constitute empires corresponded to our desire to challenge the dogma of political dichotomies associated with the optics, on the one hand, of structuralism, and on the other, in Sovietology, with the Cold War.

The concept of careful, dialogical research and the capacity to put into perspective one's own position as observer and analyst of foreign cultures were an important input



*Gorno-Altaysk, Russia. Source: Unsplash*

of Clifford Geertz's anthropology (among others), as well as his understanding of ethnography — or rather ethnographies — as a multiplicity of narratives with their imagery, metaphors, phraseology, and voice, never transmitting universal knowledge but always dependent on our own cultural context and subjectivity. The term "thick description" became the epitome of what is also called reciprocal or participatory epistemology today, that is, an analysis that considers the viewpoint of local people, relationships, communities, and cultural agents. The local context becomes then a participant in such an analysis and

an indispensable actor within our understanding of the “Other” or “foreign” cultural worlds. But the ambivalent phenomenon of modernity, which researchers of empires and colonialism — starting in the 1990s also in Sovietology — criticize as a system of values imposed by European enlighteners over different cultures and that has been constructed as universal, affects not only the relationship between the analyst and the researched individuals. It also targets the relationship between researchers separated from each other through the (former) Iron Curtain: Western scholars occupy the position of modernizers and enlighteners, who are very rarely engaged in an equal conversation with local specialists.

Let me provide an example from my research area: the study of the literatures of the native peoples of the Russian/Soviet north such as the Evenks, Nanai, Khanty, Nenets, Nivkh, or Eskimos. As I wrote in a recent article in [Slavic Review](#):

"The rift between the 'external' and 'internal' research perspectives, which operate with different academic rhetorics and value systems, is very apparent here. Western studies (or those following in the western vein) gravitate toward a deconstructivist view of the literary product of Sovietization: 'indigenous' socialist realism; their attention focuses on various phases and the degrees of the center's influence on the periphery, Soviet cultural policy, and the interactions between the local and the Russian-Soviet in literature."

This perspective *nolens volens* reproduces the viewpoint of Russian, Soviet, and West European "modernizers" and "enlighteners," who looked at local cultures as passive objects of observation and perceived themselves as representatives of more developed intellectual milieus.

[Such portrayals](#) did not go uncontested in cultural and literary studies, but we are still far from seeing ourselves as representatives of the power that we explicitly criticize. As I wrote:

"...in the works of Russian-speaking literary scholars from the northern regions (but not only them)...the researcher stands, as a rule, in wholehearted solidarity with the subject of his studies: the indigenous writer is the mouthpiece and defender of his own dying culture and the judge of those destroying it — the state and colonizers, the missionary of peculiar humanist

values...In these works sensitivity to the word, to tropes, to ethnic writing, and to the system of interior literary translations coexists with the lack of a more neutral and broader view of the material. Identification happens here, too, only with the other camp."

Of course, there are many transitions and nuances between these poles, but the convergence of internal and external research optics is rare. What is more, the apparent geographic and cultural proximity between the local literary scholar, who is often personally acquainted with the writer and even names this writer with their name and patronymic (without the last name) in a scholarly article, invites us to identify the subject and the object of research with each other and thus to perceive the local researcher much more as a part of the researched area itself than as an autonomous scholar striving for a convincing, possibly “objective” analysis. Provocatively speaking, this situation invites us to mistrust someone who stands not outside but in the very middle of the studied area.

## Is it viable to conceptualize a "third space" of scholarly perspective?

What does this divided academic landscape mean in terms of scholarly education and research institutions, especially if we consider that many established scholars from prestigious Western research centers and universities intentionally incorporate the factual knowledge of local specialists to support their ethnographic activities but do not — and probably cannot — establish a more conceptual discussion with them? How can we interconnect different research methodologies without falling into the pitfalls of political correctness toward our local colleagues, when citing them merely for the optics of including an “alternative” opinion in what surely could become an unwanted consequence of our decolonization agenda? Is it viable to conceptualize a "third space" of scholarly perspective using expanded analytical tools and a differentiated, more dialogical theoretical approach? It is not about detecting a higher or a lower level of existing research tools inside or outside the (former) geopolitical boundaries, but rather about the incompatibility of our existing approaches. It is unconscious, because it is also about the prestige of writing this way and not

another way, about scholarly authorities, established methodological schools (for example originating in the philosophy of deconstruction becoming an overall scientific tool in humanities since the 1990s), and even stylistic and rhetorical *habits* — closely related to Bourdieu's *habitus*, shared by the people with a common educational background — that offer us the reputation to which we aspire in our professional community and publications in distinguished university presses.

Speaking from my own experience, local researchers in Gorno-Altaysk had problems with the persuasiveness of our models built upon postmodernist relativization of “what the writers wanted to say in their literary work” (since for most of us an artifact exceeds the intentions of its creator or at least is not identical with them). Upon closer examination, our concepts seemed to them to be more in dialogue with other scholarly approaches than with the voices of spiritual value in literature and art around them. I did not share this perspective, but the fact that I identified this other perspective as “backward” and “Soviet-like” struck me as symptomatic and alarming.

Giving local colleagues the opportunity to learn “Western” methodologies would be a one-sided solution. The possible ways toward mutual fertilization and strategies for overcoming the long-term effects of the Cold War should become a project of the future.



**Klavdia Smola** is professor and chair of Slavic Literatures at the University of Dresden (Germany) and currently a visiting scholar at the Harriman Institute, Columbia University. Her latest book — *Reinventing Tradition: Russian-Jewish Literature between Soviet Underground and Post-Soviet Deconstruction* — was published in German (2019), Russian (2021), and English (2023). She (co-) edited, among others, *The Oxford Handbook of Soviet Underground*

*Culture*, (2023); *(Multi)national Faces of Socialist Realism: Beyond the Russian Literary Canon* (special issue of *Slavic Review*, 2022); *Russia – Culture of (Non-)Conformity: From the Late Soviet Era to the Present* (special issue of *Russian Literature*, 2018); *Jewish Underground Culture in the late Soviet Union* (special issue of the journal *East European Jewish Affairs*, 2018); *Postcolonial Slavic Literatures after Communism* (2016); *Jewish Spaces and Topographies in East-Central Europe: Constructions in Literature and Culture* (2014, in German); and *Eastern European Jewish Literatures of the 20th and 21st Centuries: Identity and Poetics* (2013).

## NEW ASEEES Grants & Prizes

### *James Bailey Dissertation Research Grant in Folklore Studies*

ASEEES dissertation research grants provide a maximum stipend of \$6,000 for the purposes of conducting doctoral dissertation research in Eastern Europe and Eurasia.

NEW in 2024: The James Bailey Dissertation Research Grant in Folklore Studies is open to open to PhD students in the U.S. and Canada in all disciplines and studying any aspect of Folklore studies, broadly defined.

**Deadline: April 1**

[View Full Details](#)

### *Weiser Center Article Prize*

for an outstanding English-language research article in the social sciences by a junior scholar published in a peer-reviewed journal

**Deadline: May 1**

[View Full Details](#)



## @ASEEES on YouTube: Interviews with the 2023 Presidential Plenary Speakers

Watch two of the 2023 plenary speakers discuss how they understood decolonization in their presentations at the 2023 Presidential Plenary, “Decolonization in Practice,” at the 55th Annual Convention in Philadelphia.



Darya Tsybalyuk on [“DO NOT DESPAIR: a letter to a scholar whose homeland will be attacked by Russia next”](#)



Brian Yang on [“Decolonization from Turtle Island to Siberia”](#)



Subscribe to the new ASEEES YouTube channel [@ASEEES!](#)

## 2024 ASEEES DISTINGUISHED CONTRIBUTIONS AWARD

### CALL FOR NOMINATIONS

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.

DEADLINE MAY 1

## Call for Self-Nominations: ASEEES Board of Directors

ASEEES is currently accepting self-nominations for the 2024 ASEEES Board.

All Board positions are for three-year terms, except the Graduate Student Representative, which is for a two-year term. If you have questions about the responsibilities of serving on the Board, please contact Lynda Park at [lypark@pitt.edu](mailto:lypark@pitt.edu)

Complete the [online self-nomination form](#) by **April 15!**

All nominations will be reviewed by the [Nominating Committee](#), which will select the final list of candidates for Board positions.

# An Interview with 2023 Wayne S. Vucinich Book Prize Winner Geneviève Zubrzycki

ASEEES thanks Margaret H. Beissinger, Princeton University, for chairing the prize committee and formulating the interview questions.

**What motivated this book project? How did your book project develop from the previous work you had done on post-communist Poland?**

*Resurrecting the Jew* is a companion book to *The Crosses of Auschwitz* (University of Chicago Press, 2006). In that first book, I analyzed of role of Catholicism and antisemitism in symbolic boundary-making processes in Poland through an examination of memory wars about (and at) Auschwitz. In the five years separating the moment when I completed the research for *Crosses* and 2010, when I began the research for this new book, something spectacular happened: the preoccupation with Poland's Jewish past and the interest in Jewish culture, which until then was the domain of a small group of urban cosmopolitan activists and intellectuals, had gone more or less mainstream. That phenomenon preceded Poland's sharp turn to the right with the coming to power of the Law and Justice party, and thus could not be explained as a reaction to far-right populism. How to explain it, then?

The phenomenon is undoubtedly related to ongoing memory wars about Poles' role in the Holocaust, which have animated Polish public life since 2000 with the publication of Jan Gross's *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland* (first published in Polish as *Sąsiedzi: Historia zagłady żydowskiego miasteczka*). It is also connected to the country's accession to the EU in 2004. But I felt that there was more at work than the historical-political context. In *Resurrecting the Jew's* very first pages, I assert that both anti- and philo-semitism in Poland are related to the structure of Polish national identity and its fusion with Catholicism, and that the resurrection of Jewish culture is part of an attempt by progressive Poles to secularize Polishness. The book then focuses, through visual analysis, participant observation, and over 100 interviews with Jewish and non-Jewish actors in the revival, on the various motivations of producers and consumers of a wide range of Jewish-related cultural products. I dig to uncover the many different significations Jewishness has for them. That interpretive approach is important if we are to make sense of the phenomenon and evaluate its significance.



*Resurrecting the Jew: Nationalism, Philosemitism, and Poland's Jewish Revival* (Princeton University Press, 2022)

"Polish society has slowly but steadily been secularizing in the past 30 years. My analysis of the Jewish revival and Polish philosemitism shows why and how this is happening."



"I Miss You, Jew" graffiti-mural in Łódź, painted with participation of locals in June 2016. A late addition to the project, it is one of the very few murals that still remains.





Young Polish men having lunch in the Jewish-themed restaurant Mandragora in Lublin.

### How does *Resurrecting the Jew* inform and perhaps shift our understanding of 21st-century Poland?

While Poland might look like it is still very Catholic, Polish society has slowly but steadily been secularizing in the past 30 years. Polish sociologists of religion call this “creeping secularization.” But the process is picking up speed, and my analysis of the Jewish revival and Polish philosemitism shows why and how this is happening. The secularization of society does not simply happen via religious exit — people stopping to go to church or to baptize their children, for example. It also happens through the articulation of different idioms of national identity. The resurrection of Jewish culture by non-Jewish Poles is part of their effort to divorce Polishness from Catholicism; supporting the renewal of Jewish communal life is also a means to break the Catholic Church’s monopoly over society. So, the book points to important ongoing changes in Poland.

### How has *Resurrecting the Jew* been received in Poland?

Pretty well so far! I was invited to give several lectures at universities as well as at Jewish and Jewish-related organizations. A couple magazines wrote brief reviews. People appreciate my historical contextualization and my analysis of the phenomenon; I’m often told that the connections I establish between Polish progressive nationalism and the Jewish revival were surprising but convincing. That they had not realized the depth and different layers of Polish philosemitism, nor its relation to

antisemitism and the structure of Polish ethnic nationalism. To have Poles — Jewish and non-Jewish, involved in the revival or not — find the book relevant and convincing is most rewarding. The book has also sparked interest in Israel. *Haaretz* and the *Times of Israel* reviewed it. The piece in *Haaretz* actually appeared on its front page! That says something about Israelis’ interest in Polish affairs.

### What surprised you the most during the research stage of this project?

The social and geographic reach of Poles’ interest in all things Jewish. That interest was certainly more marked in liberal and urban circles, but it was not limited to those. I met a lot of activists from small towns and rural areas; many were practicing Catholics, and although some were motivated by the so-called exotic appeal of Jewishness, many were deeply engaged in a critical reflection about the connection between Polishness and Catholicism, about antisemitism, and were eager to build a more open polity.

### How did the numerous interviews that you undertook with both Jewish and non-Jewish Poles shape your understanding of the grassroots nature of the Jewish revival in Poland today?

From outside and afar, Poles’ interest in things Jewish may seem opportunistic and even macabre. The commodification of Jewish culture and Holocaust tourism certainly play a role in Poland’s “Jewish revival,” but dismissing the entire phenomenon as merely commercial, and qualifying revitalized Jewish neighborhoods as “Disneylands” is obscuring rather than shedding light on the phenomenon. It was important for me to understand the motivations of non-Jews participating in the revival, as well as how Jews understood and felt about that



Members of the dance troupe Kachol rehearsing at the Popper synagogue in Kraków’s Kazimierz neighborhood.





## Call for Submissions: 2024 ASEEES Prizes

The Association awards a wide array of [prizes and awards](#) annually to recognize outstanding scholarship and contributions to the field.

### ASEEES Book Prizes

#### ELIGIBILITY

For [all book prize competitions](#):

- ❖ The book must be a monograph, preferably by a single author and by no more than two authors. Textbooks, collections, translations (including self-translations/authorial translations), bibliographies, reference works, and self-published works are ineligible.
- ❖ The publication date inside the book must be 2023.

#### NOMINATIONS

Instructions (*except where otherwise indicated*):

- ❖ Fill out the nomination form by no later than **April 15**. Each book may be nominated for up to two prizes.
- ❖ Send one copy of the eligible monograph to each committee member according to their stated preference, clearly marking submissions with the name of the prize(s). All nominated books must be received by **May 15**.

## ASEEES Book Prizes

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### Wayne S. Vucinich Book Prize

The Vucinich 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 U.S. in 2023.

[Nomination Form](#)

### USC Book Prize in Literary and Cultural Studies

The USC Prize, 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 and cultural studies (including studies in the visual arts, cinema, music, and dance) in 2023.

[Nomination Form](#)

### Reginald Zelnik Book Prize in History

The Zelnik Prize, 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 2023.

[Nomination Form](#)

### Davis Center Book Prize in Political and Social Studies

The Davis Center Prize, 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 2023.

[Nomination Form](#)

### Marshall D. Shulman Book Prize

The Shulman 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 2023.

[Nomination Form](#)

### Ed A Hewett Book Prize

The Ed A Hewett Prize, sponsored by the University 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 2023.

[Nomination Form](#)

### Barbara Jelavich Book Prize

The Jelavich 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 2023. Authors must be scholars who are citizens or permanent residents of North America.

[Nomination Form](#)

### Kulczycki Book Prize in Polish Studies

The Kulczycki Prize, sponsored by the Kulczycki family, former owners of Orbis Books Ltd. of London, England, is awarded for the best book in any discipline on any aspect of Polish affairs, published in 2023.

[Nomination Form](#)

### W. Bruce Lincoln Book Prize

The Lincoln 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 2023.

[Nomination Form](#)

### Omeljan Pritsak Book Prize in Ukrainian Studies

The Pritsak Prize, sponsored by the Ukrainian Research Institute at Harvard University, recognizes a distinguished book in the field of Ukrainian studies that was published in 2023.

[Nomination Form](#)

## Other ASEEES Prizes

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### **NEW in 2024: Weiser Center for Europe and Eurasia Article Prize**

**Deadline: May 1**

The Weiser Center for Europe and Eurasia Article Prize, sponsored by the Weiser Center for Europe and Eurasia (WCEE) at the University of Michigan, is awarded annually for an outstanding English-language research article in the social sciences by a junior scholar published in a peer-reviewed journal.

Eligibility guidelines and nominating instructions can be found [here](#).

### **Robert C. Tucker/ Stephen F. Cohen Dissertation Prize**

**Deadline: May 15**

The Tucker/Cohen Dissertation Prize, 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.

Eligibility guidelines and nominating instructions can be found [here](#).

### **Beth Holmgren Graduate Student Essay Prize**

**Deadline: June 15**

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 self-nominate their papers and must go through the proper nominating procedures.

Eligibility guidelines and nominating instructions can be found [here](#).

## ASEEES Awards

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### **ASEEES Distinguished Contributions Award**

**Deadline: May 1**

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.

Eligibility guidelines and nominating instructions can be found [here](#).

### **CLIR Distinguished Service Award**

**Deadline: June 1**

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.

Eligibility guidelines and nominating instructions can be found [here](#).



# Upcoming ASEEES programming

## ASEEES Exploring Career Diversity

The ASEEES [Exploring Career Diversity Program](#) provides opportunities for SEEEES graduate students or recent MA/PhDs to have one-time, informational interviews with a professional in a non-academic field.

[Volunteer as a senior contact](#), a professional with a SEEEES degree working outside the traditional academic sphere.

[Sign up as a junior contact](#) in the SEEEES field looking for opportunities outside academia.

## ASEEES Mentoring Program

The [ASEEES Mentoring Program](#) is a great way to get involved in one-on-one discussions about dissertation rites, funding cycles, postdocs, job markets, and non-academic career trajectories.

Apply to be a [mentor](#) or [mentee](#) by May 29.

## ASEEES Spring 2024 Virtual Roundtable Series: Careers Beyond Academia

Join us on ZOOM to learn about careers beyond academia for Slavic, East European, and Eurasian studies specialists!

### April 3, 2024 at 12 PM Eastern:

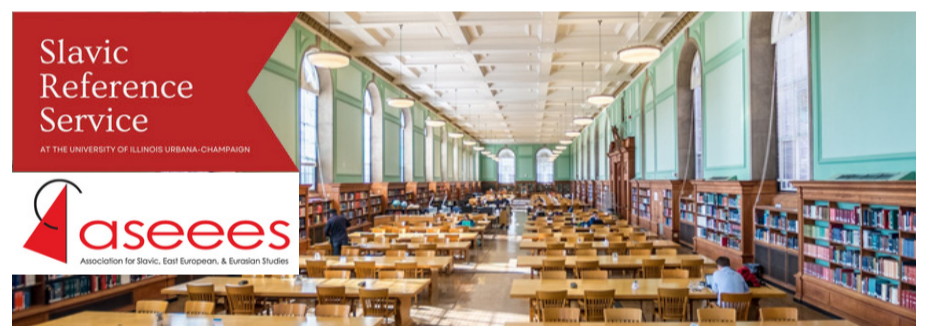
Kelly McGee, Denison University  
Rachel Salzman, U.S. Department of State  
Dana Sapatoru, U.S. Department of Education

### April 10, 2024 at 12 PM Eastern:

Alicia Baca, The Ohio State University  
Peter Kracht, University of Pittsburgh Press  
Gavin Wilde, Carnegie Endowment for International Peace

*Both sessions chaired by Dana Ponte, National Council for Eurasian and East European Research*

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## SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES DISSERTATION RESEARCH WORKSHOP

March 28, 2024

10:00 AM - 12:00 PM (CST) through Zoom

### Workshop focus areas include:

- Dissertation Writing
- Planning Research Trips
- Research Support
- Sources and Collections
- Publishing
- ASEEES Dissertation Grants

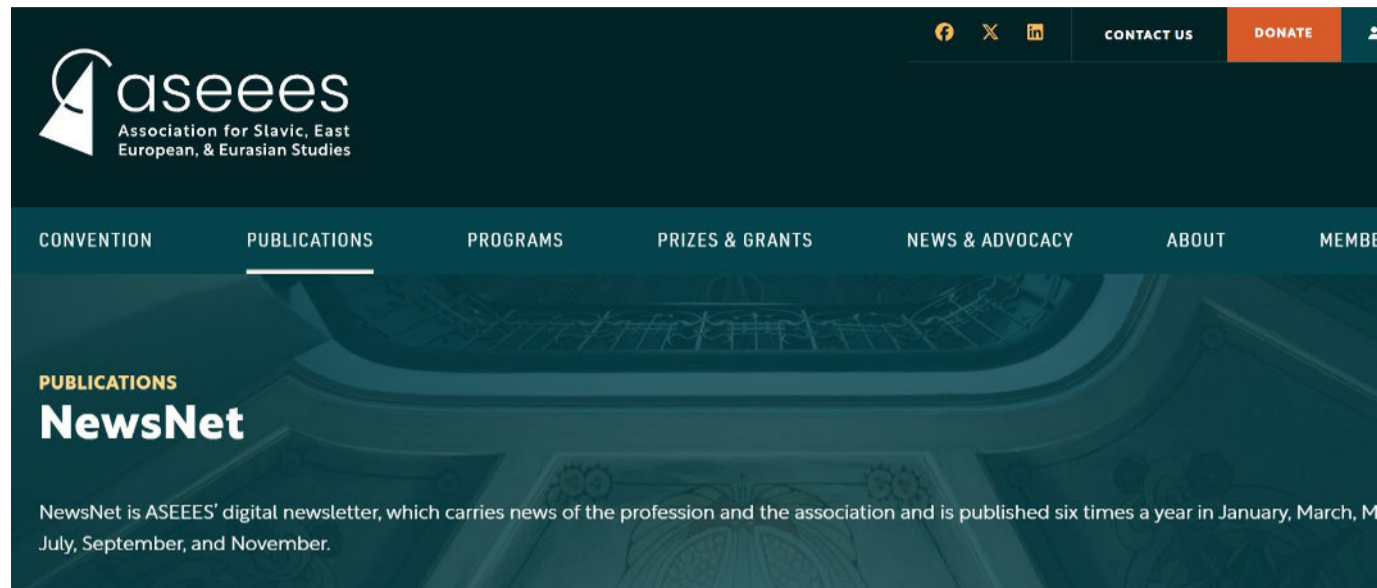


[Register](#)

## NEW ASEEES Website

ASEEES is pleased to launch its new website. The site includes new features including:

- mobile friendly interface
- increased accessibility
- searchable events calendar
- improved digital format for NewsNet articles
- streamlined navigation



## Spring 2024 ASEEES First Book Subvention Winners

ASEEES congratulates University of Toronto Press, which was awarded [First Book Subventions](#) for two books:

*Atomic Collective: Radioactive Life in Kazakhstan* by Magdalena Stawkowski (University of South Carolina)

*Subscribing to Sovietdom: The Lives of the Socialist Literary Journal* by Philip Gleissner (The Ohio State University)



Supported by a Spring 2023 First Book Subvention

Roman Utkin published [Charlottengrad: Russian Culture in Weimar Berlin](#) (University of Wisconsin Press, 2023).

First Book Subvention Committee: Brigid O'Keeffe (chair), Molly Brunson, Yohanan Petrovsky-Shtern, and Gwen Walker

**The Fall First Book Subvention deadline is September 1.**

## Donate to ASEEES today



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## Slavic Review Winter 2023 Preview

### Critical Discussion Forum: Socialist Sound Worlds

"Introduction to the Discussion Forum"  
Gabrielle Cornish and Matthew Kendall

"Room for Noise in Soviet Sound Recording"  
Matthew Kendall

"Sounding Plastic: The 'Great Career' of the Flexidisc in Socialist Poland"  
Andrea Bohlman

"Lenin in the Groove"  
Gabrielle Cornish

"Afterword: Resonant Objects"  
Lilya Kaganovsky

### Articles

"An Artistic Challenge to the Culture of Forgetting in Serbia: Audiovisual Discontinuity in Ognjen Glavonić's *Depth 2*"  
Dragana Obradovic

"A 'Common Enterprise'? The Role of Utility Infrastructure in the Divided City of Teschen, 1920-1938"  
Zora Piskačová



"Cold War Networks And The Scholarly Byt: How Russian Formalism Became an American Thing"  
Lidia Tripiccione



"Liberating Consumption, Urban Communities, and Women's Activism during Late Stalinism"  
Nataliia Laas



### Review Essay



David Featherstone and Christian Høgsberg, eds., *The Red and the Black: The Russian Revolution and the Black Atlantic*; David Featherstone, Christian Høgsberg, and Alan Rice, eds., *Revolutionary Lives of the Red and the Black Atlantic since 1917* (Meredith Roman)



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# BLAVATNIK ARCHIVE

The Blavatnik Archive is a nonprofit digital archive dedicated to preserving and disseminating primary resources for research, education, and cultural enrichment. Our holdings include materials on the topics of:

## TWENTIETH-CENTURY JEWISH CULTURE AND HISTORY

- Photographs, letters, and other documents of Moscow State Yiddish Theater (GOSET) actors, including its star, Solomon Mikhoels
- Postcards depicting Jewish life and culture in Europe, North America, North Africa, and Palestine
- Newspapers and magazines in Russian, Yiddish, Hebrew, and Lithuanian
- Antisemitic postcards from Germany, Austria, France, Russia, Poland, Czechoslovakia, England, and the United States

## SOVIET AND WORLD WAR II HISTORY

- Illustrated postcards published and mailed during the Siege of Leningrad (1941-1944)
- Cold War and World War II visual propaganda
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- Personal correspondence of World War II soldiers and civilians
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Many interviews, letters, and postcards are accompanied by full transcripts, translations, and subject-term indexing, and the cataloging work is ongoing. We invite you to explore our collections, use our materials in your classrooms, and apply for one of our biannual fellowships. Learn more at:

[blavatnikarchive.org](http://blavatnikarchive.org)

# CfA: 2024 ASEEEES Dissertation Grants

## Dissertation Research Grants

ASEEEES Dissertation Research Grants (DRGs) support doctoral dissertation research in Eastern Europe and Eurasia in any aspect of Slavic, East European, and Eurasian studies in any discipline. Graduate students of any citizenship, in any discipline currently enrolled in a PhD program in the United States (and for the Bailey Dissertation Research Grant, in the US and Canada) may apply.

*In Spring 2024, ASEEEES is delighted to launch the James Bailey Dissertation Grant in Folklore Studies, thanks to the generous endowed gift from Professor Natalie Kononenko, Kule Chair Emerita in Ukrainian Ethnography at the University of Alberta.*

Thanks to the generous gifts from ASEEEES members and other donors, we offer specialized grants in the following subjects (applicants' research projects need not fall into the following categories in order to be eligible for a DRG):

- **Dissertation Research Grant in Women and Gender Studies** - open to all disciplines and geographic foci in Eastern Europe and Eurasia
- **Dissertation Research Grant in LGBTQ Studies** - open to all disciplines and geographic foci in Eastern Europe and Eurasia
- **Joseph Bradley and Christine Ruane Dissertation Research Grant in Russian Studies** - open to all disciplines and any aspect of Russian studies broadly defined
- **Maya K. Peterson Dissertation Research Grant in Environmental Studies** - open to all disciplines, geographic foci in Eastern Europe and Eurasia and any aspect of environmental studies broadly defined
- **Dissertation Research Grant in Ukrainian Studies** - open to all disciplines and any aspect of Ukrainian studies broadly defined

### and NEW in 2024

- **James Bailey Dissertation Research Grant in Folklore Studies** - open to all disciplines and any aspect of Folklore studies, broadly defined; open to PhD students in Canada

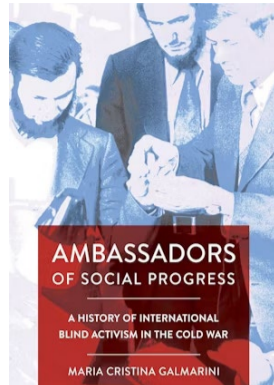
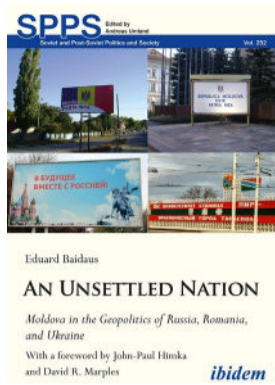
[Application Deadline: April 1, 2024](#)

## Summer Dissertation Writing Grants

Thanks to the generosity of donors and members, the Association for Slavic, East European, and Eurasian Studies is offering a limited number of grants, with a maximum stipend of \$6,000, for the purposes of summer dissertation writing on any aspect of Slavic, East European, and Eurasian studies in any discipline. The writing grant program is directed at PhD students at US universities who do not qualify for the ASEEEES Dissertation Research Grant because they do not intend to conduct research in the region.

[Application Deadline: April 1, 2024](#)

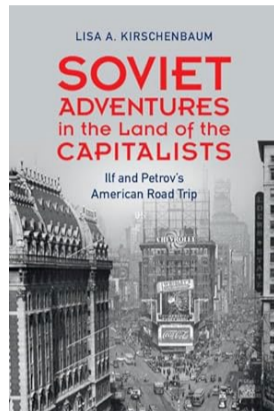
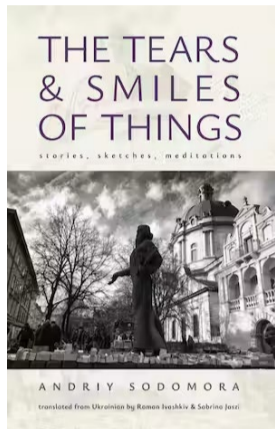
## Member News



**Eduard Baidaus** published [\*An Unsettled Nation: Moldova in the Geopolitics of Russia, Romania, and Ukraine\*](#) with ibidem Press.

**Maria Cristina Galmarini** published [\*Ambassadors of Social Progress: A History of International Blind Activism in the Cold War\*](#) with Cornell University Press.

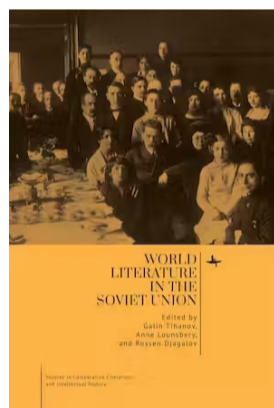
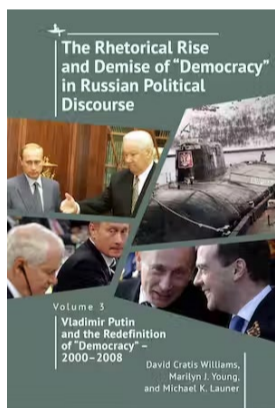
**Roman Ivashkiv** and **Sabrina Jaszi** published a [\*translation of Andriy Sodomora's The Tears and Smiles of Things: Stories, Sketches, Meditations\*](#) with Academic Studies Press.



**Jenny Kaminer** received the [2023 Best Book Award from the International Research Society for Children's Literature \(IRSL\)](#) for her book, *Haunted Dreams: Fantasies of Adolescence in Post-Soviet Culture*.

**Lisa Kirschenbaum** published [\*Soviet Adventures in the Land of the Capitalists: Ilf and Petrov's American Road Trip\*](#) with Cambridge University Press.

**Michael K. Launer** and **Marilyn J. Young**, with David Cratis Williams, published [\*The Rhetorical Rise and Demise of "Democracy" in Russian Political Discourse, Volume 3: Vladimir Putin and the Redefinition of "Democracy" – 2000-2008\*](#) with Academic Studies Press.



**Anne Lounsbury** and **Rossen Djagalov**, with Galin Tihanov, published [\*World Literature in the Soviet Union Studies in Comparative Literature and Intellectual History\*](#) with Academic Studies Press.

**Kieran Williams**, with David S. Danaher, published [\*Václav Havel's Meanings: His Key Words and Their Legacy\*](#) with Charles University Karolinum Press.

## In Memoriam



### Katerina Clark

Former ASEEES President (1999) Katerina Clark, B. E. Bensinger Professor of Slavic Languages and Literatures and of Comparative Literature at Yale University, passed away on February 1, 2024.

Read Katerina Clark's obituary [here](#).



### Stephen White

Lifetime Member Stephen White, former James Bryce Chair of Politics and a Senior Research Associate of the University's School of Central and East European Studies and Emeritus Professor of Politics at the University of Glasgow, passed away on November 15, 2023.

Read Stephen White's obituary [here](#).

## Institutional Member News

- The **Polish Institute of Arts and Sciences of America (PIASA)** is hosting its 9<sup>th</sup> World Congress in Warsaw in collaboration with Collegium Civitas from June 6-9. Polish Deputy Polish Foreign Minister Wladyslaw Bartoszewski and two-time former Defense Minister Janusz Onyszkiewicz will deliver keynote remarks at the plenary session and awards banquet, respectively. The Congress also features roundtables devoted to PIASA Award recipients Larry Wolff, Malgorzata Fidelis, Genevieve Zubrzycki, Yechiel Weizman, Tomasz Zarycki, Irena Grudzinska Gross, and Konrad Matyjaszek. For registration and the preliminary program, please see: <https://piasa.org/conferences/>
- The [Liden & Denz Intercultural Institute of Language](#) recently reopened the Nikolai and Mikhail Zadornov Library, which holds a significant collection of Russian and world literature in Russian, on the premises of its [Riga location](#).

## Regional Affiliate Conferences

[Midwest Slavic Conference](#)  
April 5-7, 2024 - Columbus, OH

[Southern Conference on Slavic Studies](#)  
March 14-17, 2024 - Chapel Hill, NC

[REECAS Northwest Conference](#)  
April 11-13, 2024 - Seattle, WA

[North East Slavic, East European, and Eurasian Studies Conference](#)  
April 6, 2024 - New York, NY

[Western Association of Slavic Studies Annual Conference](#)  
April 3-6, 2024 - San Antonio, TX

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- access to **Career Center** job postings
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