

ASEEES NewsNet

не хворіли чи не случилось якої біди нічимъ все а
 я вам отисую свою ниць

А тепер прошу мої рідні отисуйте про все що є
 там у вас дома не скривайте. Напишіть адрес
 від дяді. Багато дівчат пишуть нам письма. Ну на
 цьому кімлато на сьогодні всталося нева бо знов
 Мало моя дорога сестри і племінники замігайте см
 молити богу. Ну прошу не плайте не убивайте самі себе
 ходіть у мене в уїм. Остаюся нева Ваша Катя
 10/VIII 1943р.

Speak, AI: A Conversation about Publishing, AI-Narrated Audiobooks, and Vladimir Nabokov

by José Vergara, Sara Karpukhin, and Hannah Brooks-Motl

3

The Value of More Voices: Frameworks and Resources for Studying Ukraine After 2022

by Sarah Wilson Sokhey

14

Expanding Ukrainian Studies through Contemporary Relevance: Photographs of Ukrainian Forced Laborers in Nazi Germany

by Alex Averbuch

26

2024 Board of Directors Election Results

New ASEEEES Initiative: Managing Mid-Career Milestones

56th ASEEEES Annual Convention

Accessibility at ASEEEES: A Guide from the Working Group on Disability Studies

CfA: Cohen-Tucker Dissertation Fellowship Competition

2024 ASEEEES Prize Winners

In Memoriam

Member News

Contribute to NewsNet!

NewsNet [invites](#) ASEEEES members—including graduate students—to submit pitches for cover articles. *NewsNet* publishes public-facing original essays of 2,500-3,000 words on contemporary issues or matters of broad professional interest to the Association's membership. We especially encourage submissions on underrepresented areas of scholarship and pedagogy as well as reflections on the (possible) future(s) of the SEEEES field. To read previous cover articles, see the [NewsNet archive](#). If you are interested in contributing to *NewsNet*, please send abstracts of no more than 300 words, including ideas for visual illustrations, to Leah Valtin-Erwin at newsnet@pitt.edu.

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: A heavily censored letter written by a Ukrainian *Ostarbeiter* ("Eastern worker") in Nazi Germany. Photo by Alex Averbuch. Source: State Archives of the Sumy Region.

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

203C Bellefield Hall,
315 S. Bellefield Avenue
Pittsburgh, PA 15260-6424
tel.: 412-648-9911 • fax: 412-648-9815

e-mail: aseees@pitt.edu
aseees.org

Association for Slavic, East European & Eurasian Studies (ASEEEES), 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.

ASEEEES Staff

Executive Director:

Lynda Park
412-648-9788, lypark@pitt.edu

Grants & Programs Manager / NewsNet Editor:

Leah Valtin-Erwin
412-383-2728, leah_aseees@pitt.edu

Membership & Communications Coordinator / NewsNet Layout Editor:

Jennifer Legler
412-648-9911, jenn_aseees@pitt.edu

Convention Manager:

Margaret Manges
412-648-4049, aseeescn@pitt.edu

Administrative & Financial Support:

Roxana Espinoza
412-383-0545, aseeesfn@pitt.edu

Speak, AI: A Conversation about Publishing, AI-Narrated Audiobooks, and Vladimir Nabokov

by José Vergara, Sara Karpukhin, and Hannah Brooks-Motl

José Vergara:

For all his iconoclastic views, Vladimir Nabokov, at heart, believed in human connection and collaboration. As Sara Karpukhin points out using a moment from the novel *Pnin*, individual style—something developed over time and in dialogue with others—mattered a great deal to him. It wouldn't be enough to simply reproduce with machine-like efficiency the voice of a lecturer for students. Instead, it's the nuances, quirks, and even errors that define voices, including those of instructors, and that Nabokov appreciated in how we learn from one another.

What would Nabokov make of an AI-narrated volume devoted to teaching his works?

As we come to terms with how the world of education, from top to bottom, is using AI (or not), the anxieties are ever-present. When it comes to writing, at least, AI presents the opposite of the anxiety of influence; it's the anxiety of *no-influence*—an assemblage of more or less accurate statements that lacks traces of the difficult but necessary process of working through others' ideas to generate one's own. And yet, it's important to consider what AI opens up in terms of accessibility and reach.

What then would Nabokov make of an AI-narrated version of a volume devoted to new approaches to teaching his works? In the

following conversation, my co-editor **Sara Karpukhin**, [Amherst College Press](#) (ACP) Acquisitions Editor **Hannah Brooks-Motl**, and I discuss the [audio version](#) of our book [Reimagining Nabokov: Pedagogies for the 21st Century](#), the logic and process behind its production, and the questions, worries, and possibilities it engenders.

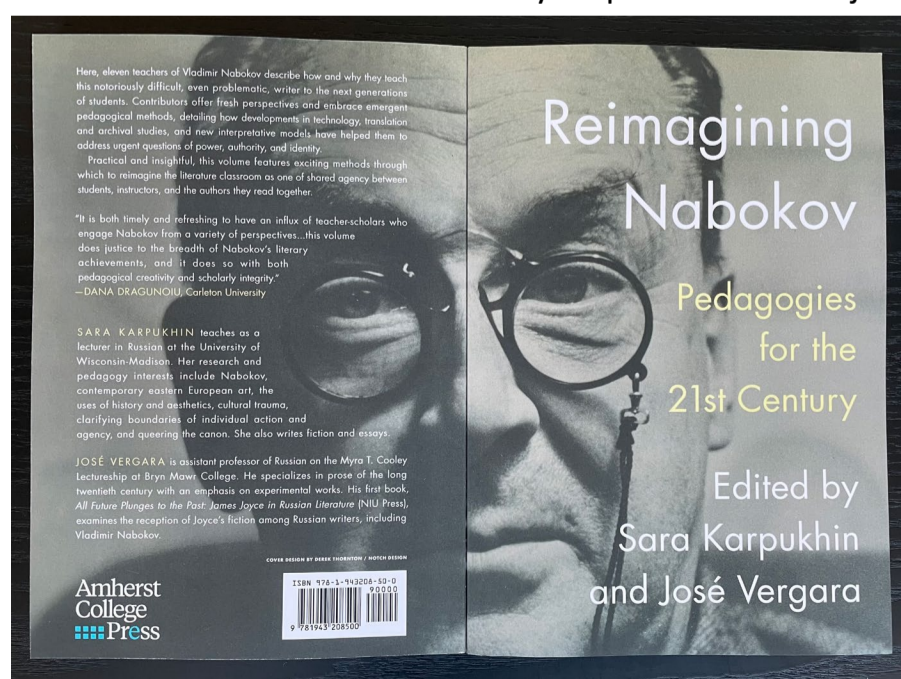
JV:

Hannah, could you tell us a bit about how our book became an audiobook? How common is this in the world of university presses?

Hannah Brooks Motl:

We've been in the middle of a so-called audiobook boom for quite some time (since 2016, according to the [Wall Street Journal](#)), with publishers of all kinds getting in on the act—even university presses. University press (UP) audiobooks are typically read by professional narrators, may be produced in conjunction with media studios, and

are available for purchase or through various subscription platforms. Audio increases a book's possible reach and potential sales, but producing audiobooks is time consuming and expensive so it's no wonder presses carefully select the titles they're willing to invest resources in: even major UPs like [Princeton](#), [Yale](#), and [Chicago](#) have just a handful of titles available as audio.



Cover of the print version of *Reimagining Nabokov*. Photo by Hannah Brooks-Motl.

JV:

And what are the motivations for producing audiobooks, in general and with the help of AI?

HBM:

As a fully open access (OA) press, Amherst College Press isn't looking to sell audiobooks, so why would we create them in the first place? At the Association of University Presses conference in 2021, disability activist [Leah Lakshmi Piepzna](#) enjoined UPs to think about audio as an accessibility issue: audio is one way readers with print disabilities can access books, often in conjunction with a print or digital copy. According to Jon McGlone, [Fulcrum's](#) accessibility specialist, audiobooks can also "help readers with learning disabilities process information more effectively and help readers with physical or mobility disabilities who have trouble holding a physical book or using a computer/device to read a digital book." We have committed to ensuring our entire catalog is available in audiobook format, including *Reimagining Nabokov*.

ACP doesn't charge fees to authors, so we seek solutions that allow us to sustain our commitment to diamond OA. Without endless resources to pour into production, and in conjunction with our publishing partner Fulcrum, we identified the AI-narration offered by Google Play as one way to make our books accessible. Because the vast majority of our titles exist as EPUBs, the conversion process is relatively straightforward and automated: simply put, AI narration allows us to honor our commitments to accessibility broadly. And yet we are conscious of the potential harm that AI-narrated books could do to the human workers whose livelihoods are based in narrating audiobooks, even as engaging their services for scholarly books with limited audiences may be cost-prohibitive for most non-profit scholarly presses.

JV:

It strikes me that this line of thinking is in keeping with the subtitle of our book: *Pedagogies for the 21st Century*. We're attempting to make use of what resources (technologies, ideas, interpretations, ways of engagement) we have in the present moment to imagine an improved future for our students and colleagues in their engagement with Nabokov. Naturally, predicting the future is tricky business.

Any and all uses of AI will require careful cost-benefit analysis by publishers, authors, and audiences.

HBM:

This is just one of many possible tradeoffs, of course—some of which we may not even be aware of yet. No doubt any and all uses of AI will require careful cost-benefit analysis by publishers, authors, and audiences whether they're reading, listening, or engaging books in some other way. While we can't necessarily foresee all the harm AI may do, using it to create audiobooks of our titles seemed one small way we might harness it for good.

I'm curious, José and Sara, about your reactions to this encounter between AI and your book? It does sort of beg a thought experiment about what Nabokov would make of AI.

JV:

I was surprised when I learned about this AI-read audiobook version of *Reimagining Nabokov*. I wasn't aware that it would receive one, and I hadn't even considered the possibility. As someone who is AI agnostic at best, AI resistant at worst, I have to admit I had mixed feelings about it at first. As someone who is resistant to AI usage in my classroom, this audiobook felt a little hypocritical, perhaps. Learning more about the thought process that informs ACP's decision to make all their books into audiobooks makes me appreciate it. I'm all for ensuring our work is accessible to as many readers as possible. In fact, that was one of the driving motivations behind *Reimagining Nabokov*. We wanted to reengage Nabokov's texts with new generations in mind and share new ways of doing so. I also love the idea of our colleagues listening to the book while taking a walk or doing the dishes if it means that they can fit it into their schedules more easily. What will this wider reach mean not just for the book but for the teaching of Nabokov's writing? This aspect of the book's publication seems like a logical next step, particularly when you consider what Yuri Leving and I write about in Part 1 about digital innovations in teaching Nabokov.



At the Nabokov Museum in St. Petersburg. Photos by Sara Karpukhin.



Nabokov himself is oddly silent about robots in his fiction. I would think, though, that given his belief in the creative spark and the possibility of genius, AI would make him nervous. I'm reminded of *King, Queen, Knave*, in which an inventor's mechanical mannequins might embody lives without real thought, purposeless automatons that reflected the rising political tensions in Germany at the time of the novel's composition. I don't think it would be a stretch to suggest that Nabokov would lament the loss of *human* imagination that comes with AI. Still, he might be charmed or bemused by the oddities that AI so often produce in text and image.

Sara Karpukhin:

Thank you, Hannah, for explaining the thinking behind the decision to make our volume into an audiobook in the first place! I also agree with José in seeing the point of doing so. And knowing that Leah Lakshmi Piepzna was part of the inspiration makes me want to agree even more.

Technology makes accessibility issues visible. Disability scholars talk about this connection – and about commercial, intellectual, and pedagogical concerns it can generate. Speaking for myself, in my large-enrollment

Nabokov class, it has become standard practice for students to ask for slides and lecture transcripts in the last two years or so, and even make them available before class sometimes. I try to provide them whenever I can.

There's an anxiety, of course. I am worried about plagiarism and machine-written essays. I'm worried about my intellectual property. I also believe that the spontaneity of live conversation counts for a lot in education. In addition to what José remembered in *King, Queen, Knave*, I keep returning every year, with steadily growing panic, to the passage in *Pnin* where Nabokov satirizes precisely this uneasy union of efficiency and idealism in America's educational system:

'Phonograph records on every possible subject will be at the isolated student's disposal...' - 'But the personality of the lecturer,' said Margaret Thayer. 'Surely' that counts for something. - 'It does not!' shouted Hagen. 'That is the tragedy! Who, for example, wants *him*' - he pointed to radiant Pnin - 'who wants his personality? They will reject Timofey's wonderful personality without a quaver. The world wants a machine, not a Timofey!'

This was written in the 1950s!



Vladimir Nabokov's childhood home in St. Petersburg. Photo by Sara Karpukhin.

That anxiety aside, I also believe that whether I want it or not, AI is here to stay. Students and instructors already use AI, from ChatGPT to instant translation services to plain-vanilla search engines where AI has been heavily used for years now. In language instruction, we have corpus linguistics. I myself recommend to my students speech-to-text transcription engines that exist on the market now and that I suspect they may need for work even after they leave school. There is a growing profession of prompt writers now who help human experts get the most out of language models as ChatGPT, and sometimes I wonder if this is a skill that an educator may learn, too, so as to teach students how to benefit from this technology.

There's a lot of
uncertainty about how
AI will shape the work
of scholars, designers,
readers, reviewers.

Honestly, I don't think there's an easy answer to the questions we are trying to answer. Ultimately, I think, for me, accessibility and pedagogy are both a "moral good" that the technology can serve. How to prevent the abuse and/or commercialization of the technology at the expense of individuals is the pressing question for the humanities in and outside of the classroom, I guess: How do I maintain trust with my students? How do I respond to their experience? What do I understand of the world they will inherit? What values are at risk of disappearance in that world? Work in progress.

HBM:

I share all the above ambivalences! AI was a huge topic at this year's Association of University Presses conference—there's a lot of uncertainty about how it will shape our work, the work of scholars, designers, readers, reviewers... It's unclear now at least how much space there is for the publishing industry (those of us who aren't megaliths like Wiley, Taylor & Francis, Elsevier etc.) to be proactive rather than reactive.

Listen to "Mike," a Google Play narrator,
narrate *Reimagining Nabokov*.



JV:

What do you two think: how did "Mike" do? In my opinion, he's hit or miss when it comes to pronouncing Russian words and names in the book, but on the whole, he sounds pretty good!

HBM:

The politics of AI voices are really fascinating. Google offers [a whole suite](#) of them, and it's interesting to see which identity categories they've made explicit (gender, age, nationality) and which they haven't. "Mike" is an American male between the ages of 31-45. I believe we could choose a different narrator, which might present a different listening experience—more or less Nabokovian I leave to the experts here. Liz Faber has written a great book on [The Computer's Voice](#) that I recommend to anyone wanting to think about the psychoanalytic and feminist implications of this topic.

JV:

Another question for you, Hannah, one that I do *not* intend as confrontational, I promise! How do these kinds of developments in technologies factor into contracts? Was this part of ours? I should know, shouldn't I? You mentioned Wiley and Taylor & Francis earlier, which brought to my mind the recent news that they are [selling data and content from their journals to companies to train AI models](#). In other words, going back to the question of

the future, how is ACP factoring in authors' preferences when it comes to AI and technologies that haven't even been invented yet? For the record, and for the reasons we've discussed, I likely would support AI-narrated audiobooks in cases like ours.

HBM:

This is a great question, José, and not at all confrontational; in fact, it's the source of a lot of anxiety for UPs. One way AI is impacting contracting has more to do with presses' concern about what authors might be doing with this tech. Presses are beginning to write disclosure clauses into contracts, for example, requiring authors to disclose any use of AI in the writing or research of their manuscript.

As for other impacts, it's just a truth of publishing that most contracts take all an author's rights, meaning a press can do whatever they want to with a book—including turning it into an audiobook (usually to sell; presses license these kinds of "sub" or subsidiary rights in order to increase a book's revenue streams)—unless an author negotiates otherwise, which is why, yes, everyone should read their contracts!

ACP is a bit different in this respect because while an author does give us the right to publish in any format, we utilize Creative Commons licenses that are designed to lift the onerous permissions barriers keeping scholarship from widely circulating. *Reimagining Nabokov* was published under a CC-BY-NC license (chosen by you and Sara, I swear), which means that people can reproduce the text so long as they attribute the source and do not do so for commercial gain. In theory, CC licenses *should* protect works from being scraped by LLMs since to reuse the contents of a book those models would need to cite and not commercially profit from their use of the text. But that will likely take some lawsuits to figure out. Questions around copyright, publishing, and AI are going to be huge and gnarly ones for the foreseeable future.

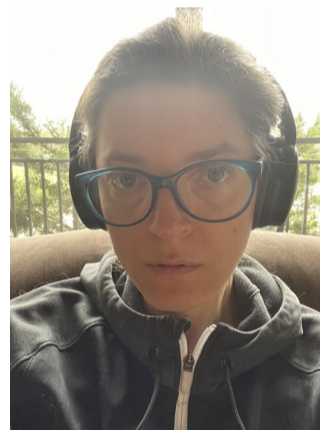
SK:

I have another reason to be grateful that José and I got to work with ACP then, as opposed to the megaliths! AI's main problem seems to be the corporate control of it, with little to no public oversight, affecting pre-existing economic models of creative work and potentially leading to a diminishment of humanity in the ever-mediated world. The good news, I guess, is that market research

shows [skepticism](#). And the art world has come up with the Support Human Artists hashtag [reminding](#) the public of the costs. As a human academic, my work seems cut out for me.



Hannah Brooks-Motl is an editor at Amherst College Press where she acquires in a range of list areas, including Russian, East European, and Eurasian Studies. She earned an MFA from the University of Massachusetts-Amherst and PhD from the University of Chicago. Her fourth collection of poetry is forthcoming from the [Song Cave](#) in 2025.



Sara Karpukhin is Lecturer in Russian at the University of Wisconsin-Madison where she teaches undergraduate courses in the history of Russian culture, Vladimir Nabokov, and queer experiences of contemporary Russian speakers. She is the co-editor of [Reimagining Nabokov: Pedagogies for the 21st Century](#).



José Vergara is Associate Professor of Russian on the Myra T. Cooley Lectureship in Russian Studies at Bryn Mawr College. He is the author of [All Future Plunges to the Past: James Joyce in Russian Literature](#), co-editor of [Reimagining Nabokov: Pedagogies for the 21st Century](#), and project director of [Encyclopedia of the Dog: An Annotated Edition of Sasha Sokolov's Between Dog and Wolf](#). His writing and interviews have appeared in *Literary Hub*, *Asymptote*, *Words Without Borders*, *Music & Literature*, and *World Literature Today*.

2024 Board of Directors Election Results

Vice President/President-Elect

Oxana Shevel, Tufts University



Members- at-Large

Sarah Cameron, University of Maryland, College Park

Paul Goode, Carleton University



ASEEES welcomes the new board members, who will begin their work on January 1, 2025.

Managing Mid-Career Milestones

Part I: Sept. 25, 12:00pm EDT

Part II: Oct. 2, 12:00pm EDT

- **Chair:**
Alison Smith (University of Toronto)
- **September 25:**
Bethany Wasik (Cornell University Press)
Michele Rivkin-Fish (University of North Carolina at Chapel Hill)
Padraic Kenney (University of Kentucky)
- **October 2:**
Susan Ferber (Oxford University Press)
Artemy M. Kalinovsky (Temple University)
Adele Lindenmeyr (Villanova University)

ASEEES is pleased to launch Managing Mid-Career Milestones, a two-semester initiative designed to support and empower scholars navigating the pivotal mid-career phase of the academic trajectory. The initiative kicks off in Fall 2024 with a two-part panel discussion.

The panels will explore big picture questions and practical strategies for success including:

- Setting mid-career goals
- Pursuing research, including the second book project
- Seeking out scholarly collaboration
- Advising graduate students
- Balancing research, teaching, and service
- Navigating tenure and promotions

REGISTER



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

September 30 – Last day to register to be included in the index of participants

October 14 – Regular registration closes

▼ Membership and Registration

All participants (paper presenters, discussants, roundtable members, and chairs) **MUST** become members and register for the 2024 Convention prior to October 14. **Only registered attendees will be able to access the mobile app.** There is no late registration for the virtual convention.

◇ [Become a member](#)

◇ [Register](#)

▼ Online Program

View the [online program](#) for the most up-to-date schedule!

▼ Virtual Convention

For instructions relating to the Virtual Convention, click [here](#).

▼ Explore Boston

Newly renovated, the hotel is close to an array of restaurants and other attractions. [Explore our guide to visiting Boston!](#)

▼ NEW IN 2024

ASEEES has created a [Childcare Discussion Board](#) for convention registrants to use to coordinate and share information about childcare options in Boston.

▼ [DONATE](#) to the ASEEES Convention Travel Grant Funds Today

“As a scholar from Moldova, I rarely have the opportunity to attend the ASEEES Convention. Thanks to a Regional Scholar Travel Grant, I was able to attend in 2023...provid[ing] me with an invaluable opportunity to share my research with colleagues from the U.S. and around the world, as well as to engage with a wealth of research in my areas of interest. ASEEES Travel Grants play a crucial role in making it possible for researchers from Eastern Europe to participate in this important academic event—an opportunity that would otherwise be out of reach for many.”

Petru Negură (Institute for Legal, Political and Sociological Studies, Moldova State University)



Petru Negură with Diana Dumitru, Andrei Cusco, and Svetlana Suveica at the 2023 ASEEES Annual Convention in Philadelphia.

Please review the ASEEES [Code of Conduct Policy](#).

56th ASEEES Annual Convention

Film Series & Special Events

Special Events

Wednesday, November 20

ASEEES Pre-program on Harvard Library Slavic and Eurasian Collections & Resources
at Harvard Yard in Cambridge, MA - [registration](#) required

Thursday, November 21

ASEEES Opening Reception & Exhibit Hall Tour

All registered convention attendees are welcome to attend the opening reception, 5:30 - 7:00 pm

Graduate Student and First-Time Attendee Networking Event

Drop in for a casual meet & greet with fellow graduate students and first time attendees, 7:00 - 8:00 pm

Friday, November 22

Presidential Plenary: Identifying and Applying Liberating Perspectives in Slavic, East European, and Eurasian Studies

12:00 - 1:15 pm

ASEEES Annual Meeting of the Members

5:30 - 6:00 pm

Contemporary Ukrainian Poetry Reading

7:30 - 8:30 pm

Na stsenu! From the Footnotes to the Footlights - A Performance Showcase of Creative Research

7:30 - 9:00 pm

Saturday, November 23

Vice Presidential Roundtable: Publishing Your First Book: Demystifying the Process

10:00 - 11:45 am

ASEEES Awards Presentation & President's Address

"Liberation as Goal, Practice, and Strategy: A Paradigm Shift for Our Field in Challenging Times"
by Vitaly Chernetsky, 2024 ASEEES President, 6:30 - 8:00 pm

For more information, please visit the [2024 Special Events webpage](#).

Film Series

Ukrainian Animation: Animating the War

Thursday, November 21, 7:30 - 10:00 pm

My Socialist Home

Saturday, November 23, 4:00 - 5:45 pm

From *Winter, Go Away* to *Of Caravan and the Dogs*: Documentary Films by Askold Kurov

Friday, November 22, 3:30 - 5:15 pm

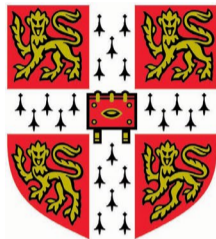
***Wings of a Serf* (OFF SITE)**

Saturday, November 23, 7:00 - 9:00 pm

For information on our Film Series, please visit the [2024 Film Series webpage](#).

56th ASEEES Annual Convention 2024 Sponsors

ASEEES gives special thanks to our sponsors, whose generous contributions and support help to promote the continued growth and visibility of the Association during our Annual Convention and throughout the year.



CAMBRIDGE UNIVERSITY PRESS



WEISER CENTER FOR EUROPE AND EURASIA



Academic Studies Press



TEXAS SLAVIC

The University of Texas at Austin
College of Liberal Arts



HURI

UKRAINIAN RESEARCH INSTITUTE
HARVARD UNIVERSITY



Davis Center FOR RUSSIAN AND EURASIAN STUDIES



COLUMBIA | HARRIMAN INSTITUTE Russian, Eurasian, and East European Studies



HAMILTON LUGAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Robert F. Byrnes Russian and East European Institute

EBSCO



INSTITUTE OF SLAVIC, EAST EUROPEAN,
AND EURASIAN STUDIES
UNIVERSITY OF CALIFORNIA, BERKELEY



THE OHIO STATE UNIVERSITY CENTER FOR SLAVIC, EAST EUROPEAN AND EURASIAN STUDIES

KU

CENTER FOR RUSSIAN,
EAST EUROPEAN &
EURASIAN STUDIES
College of Liberal Arts
& Sciences

Northwestern UNIVERSITY PRESS



Baylor University COLLEGE OF ARTS & SCIENCES Modern Languages & Cultures



ASU The Melikian Center: Russian, Eurasian and East European Studies Arizona State University



Center for Russia, East Europe, and Central Asia UNIVERSITY OF WISCONSIN-MADISON

Accessibility at ASEEES: A Guide from the Working Group on Disability Studies

As we all type frantically to complete our papers and begin to organize our presentations for this year's ASEEES Convention, the [Working Group on Disability Studies](#) would like to offer a set of guidelines that empowers each of us to increase accessibility for all participants. In 2023, then-President Juliet Johnson graciously accepted our group's [recommended access guidelines](#). Below, we provide an abbreviated and updated version of this guide, inviting all members to review it in preparation for the Virtual Convention in October and the In-Person Convention in November, especially urging session organizers to work with individual participants to follow it.

Virtual Sessions:

Make sure to identify yourself clearly when presenting. In addition to stating your name, we suggest a brief self-description of your physical appearance. If you are in a conversation with other people, identify yourself by name each time you begin speaking. This is especially helpful for blind and visually impaired attendees, but increases access for all.

- For instance, this is how Isabelle self-describes: "Hello, my name is Isabelle Avakumovic-Pointon, I am a white woman with olive skin, light brown hair, and brown eyes. I'm wearing big red glasses, a light-blue top, and a black blazer. I have blurred my Zoom background to hide the mess in my office."



[Listen to Isabelle offer a brief self-description.](#)

- Try practicing your presentation ahead of time in your own Zoom meeting room with captions on. This will help you gauge the ideal talking speed to optimize the accuracy of captions.

Speak clearly and slowly enough to enable the closed captioning to capture your entire speech. ZOOM offers closed captioning and auto-translation in select languages; these will be enabled for all sessions in 2024.

Identify and describe any visuals you are using in your presentation for those who cannot see.

- For example: "On screen right now I have a black-and-white photograph of a lumberyard in Bosnia in 1903. In the foreground there are tall piles of enormous tree trunks next to several workers who look tiny by comparison.

Above the lumberyard is an old-fashioned crane on a rickety-looking horizontal track. This photograph demonstrates the ever-present risks of accidental injury in the Bosnian forestry industry."

A Bosnian lumberyard c.1903



Source: Arhiv Bosne i Hercegovine, Zemaljska Vlada Sarajevo, 1904 godine, kutija 179, šifra 207-37-46.

In your PowerPoint presentation, use a simple Sans Serif font for text, size 18 or larger. Do not use colored backgrounds.

Whenever possible, use built-in accessibility checkers for your slides (you can find information on how to use Microsoft PowerPoint's version [here](#)), or consult other accessible presentation checklists like the one [here](#).

Prepare a shareable version of your presentation for anyone who is D/deaf or Hard of Hearing. At the start of the session, let participants know where they can access this handout (ideally by attaching it or linking it in the Zoom chat). Handouts are more accessible when produced with a 16 or 18 font and have a white background.

In-Person Sessions:

All the guidelines above apply for in-person presentations, too. Closed captioning is not currently possible at individual sessions. Sign language interpreting for the in-person convention can be requested by contacting ASEEES through [this form](#) before September 20th.

Additional guidelines for in-person attendance include the following:

- Do not move chairs into spaces that have been left empty to facilitate access for wheelchair users and persons with limited mobility.
- Reserve seats at the front of the room for folks who are visually impaired to facilitate their access to visuals and for D/deaf and Hard of Hearing attendees to facilitate lip reading.
- Reserve seats at the back of the room for folks who may have to step out during the session to use the washroom, move their bodies, stim, take care of young children, or meet other needs.
- Not all service animals wear tags or uniforms. Do not distract them from their tasks without asking permission.
- Refraining from wearing scented products will help attendees who are sensitive to fragrances.
- Remember that not all disabilities are visible.

We continue to work on these guidelines and invite all ASEEES members to share their comments and suggestions with us by contacting the Working Group co-conveners (Maria Bucur, mbucur@iu.edu; Isabelle Avakumovic-Pointon, avapoint@student.ubc.ca; Maria Cristina Galmarini, mgalmarinikaba@wm.edu). We also encourage any interested member to attend our [Disability Studies Working Group annual meeting](#), which takes place on Friday, November 22nd, at 6:30pm, in Provincetown (sadly not the city; it's a conference room on the 4th floor of the Marriot Conference Center).

CFA: COHEN-TUCKER DISSERTATION FELLOWSHIP PROGRAM

DEADLINE: JANUARY 29, 2025

The Cohen-Tucker Dissertation Research and Dissertation Completion Fellowships offer maximum stipends of \$28,000 for graduate students in any discipline whose dissertation topics involve 19th-early 21st century Russian historical studies. Please see the ASEEES website for full eligibility requirements. The Stephen F. Cohen-Robert C. Tucker Dissertation Fellowship Program is sponsored by the KAT Charitable Foundation.

APPLY



“I conducted research in five archives...allow[ing] me to complete all of the research for this project and to move seamlessly to the writing phase...I would like to thank ASEEES and the funders of the Cohen-Tucker Dissertation Research Fellowship for this incredible opportunity and tremendous boon to my development as a scholar.”

Griffin Creech (History, University of Pennsylvania)
2023 Cohen-Tucker Dissertation Research Fellow

[Read about the 2024 Cohen-Tucker fellows here!](#)



STUDY RUSSIAN ABROAD WITH AMERICAN COUNCILS

Advanced Russian Language & Area Studies Program (RLASP)

American Councils is pleased to offer intensive, immersive Russian language programming at the following sites in 2025:

- **Yerevan, Armenia**
- **Tallinn, Estonia**
- **Tbilisi, Georgia (summer only)**
- **Almaty, Kazakhstan**

2025 programs will provide 20 hours of intensive study per week, host families, volunteering opportunities, conversation partners, and U.S. academic credit through Bryn Mawr College.

Applications for Spring 2025 are due October 15, 2024

Eligibility requirements, financial aid, and scholarship info are available at:

www.studyabroad.americancouncils.org/rlasp

Questions? Contact us: outbound@americancouncils.org



The Value of More Voices: Frameworks and Resources for Studying Ukraine After 2022

by Sarah Wilson Sokhey

Post-Soviet studies is at a crossroads: what can we do to permanently establish a shift? Plastic crossing guards in Kharkiv, put up because there are not currently city lights to illuminate the crosswalks at night. Photo by Yuliya Bidenko.

The full-scale invasion of Ukraine on February 24, 2022 renewed calls to diversify post-Soviet studies. In the field of political science, there has also been renewed attention to studying Ukraine. There persists, however, a heavily Russia-centric approach in our field with even [well-established and highly successful scholars being offered the advice that others will only be interested in work about Russia](#).

In this piece, I draw attention to our opportunity to better incorporate and promote the study of Ukraine in its own right and the multitude of easily accessible sources to do so. We should use this period of renewed attention and momentum to create meaningful long-term change. This article is yet another call—building on many calls dating back to the first convention of our association in 1964—to study the post-Soviet region by considering a much greater diversity of voices and experiences than our community has in the past.

I write from the perspective of a political scientist who does empirical research and who has focused on researching, writing, and teaching primarily about Russia since I started regularly traveling to the country as a foreigner in 2002. I also write from the perspective of someone who has shifted their research to focus on Ukraine

since the full-scale invasion. Additionally, I use the term “post-Soviet” as a term of convenience to denote the 15 independent countries that were former Soviet republics while recognizing that [“post-Soviet” is a problematic term](#) that identifies countries with long histories by only a few decades with some arguing it also feeds a false Russian narrative.

We should use this period of renewed attention and momentum to create meaningful long-term change in Post-Soviet studies.

Many academics are bound by a stickiness to a particular niche area of expertise. There are good reasons for that. We develop hard-won expertise in particular areas and sub-fields of our own disciplines. Given the length of time some topics take to develop, a scholar may devote a decade or more to a particular project. Nonetheless, I would encourage all of us to think broadly about our

academic interests and how we approach area studies. For those who specialize in post-Soviet politics, one might consider themselves an expert in Russian politics and be understandably reticent to claim expertise in the politics of any other post-Soviet country. I would encourage us all, however, to consider that we can learn new things and write about the broader region without making one country the center of all these studies. We can learn new perspectives, and even new languages, and consider alternatives to making a single country the starting point for understanding an entire diverse region.

Below, I address the importance of continuing to incorporate and build on the focus and inclusion of Ukrainian perspectives, scholars, and scholarship in the field of political science. I offer some specific suggestions and resources that can help make Ukrainian work more prominent in the field of political science. Although I focus on studying Ukraine in political science, I think these suggestions have broader application to other countries in the post-Soviet region and to other disciplines.



Ukrainian Independence Day on August 24, 2024 in Kharkiv. Photo by Yuliya Baidenko.

Political Science After the Full-Scale Invasion of Ukraine

As in the broader academic community, in political science there was increased attention on Ukraine after the 2014 invasion and even more so after 2022. There was also, however, an increased attention to Russia. Below are the number of mentions of “Ukraine” and “Russia” in the programs for the annual meetings of the American Political Science Association from 2013-2024.

Mentions of “Ukraine” and “Russia” in the [programs for the Annual Meeting of the American Political Science Association \(APSA\)](#)

Year	No. Mentions of “Ukraine”	No. Mentions of “Russia”
2013	1*	5*
2014	6	54
2015	23	75
2016	38	71
2017	31	82
2018	23	80
2019	27	84
2020	16	63
2021	23	85
2022	20	94
2023	100	131
2024	116	133

* The 2013 program is not available online. Of the 2013 APSA papers archived online, there is 1 mention of Ukraine and 5 mentions of Russia.

By this metric, the war in Ukraine significantly increased the study of Ukraine in political science while also increasing interest in Russia. In 2024, there are still fewer papers mentioning Ukraine than Russia, but the gap has significantly shrunk. The question is whether and how long this renewed attention on Ukraine will continue.

In practical terms, there is no quantifiable and correct amount of attention any given country deserves in the post-Soviet region. There is not, for instance, a magic correct number of panels that should be devoted to a given country at APSA. All countries are important. Furthermore, it makes sense that a war or other crisis would boost attention to a country within a discipline. I would argue, however, that we have an opportunity since the full-scale invasion in 2022 to more fundamentally rethink how we study the post-Soviet region and, in particular, to take the study of Ukraine more seriously in its own right. Rather than having the renewed study of Ukraine be a short-term blip, we can more seriously incorporate voices, theories, data, and perspectives that have long been overdue to receive more attention.

Other political science associations reflect the increased attention on Ukraine with increased coverage and panels dedicated to Ukrainian politics. For instance, at the 2024 conference of the Midwest Political Science Association (MPSA), I helped to organize a roundtable entitled “Research During Difficult Times.” The roundtable, which

included Yoshiko Herrera, Volodymyr Kulyk, Lauren McCarthy, Silviya Nitsova, and Ivan Grek and was part of a workshop within the conference called “The Politics and Political Economy of Eurasia,” focused on a range of research challenges posed by the full-scale invasion of Ukraine in February 2022 and the resulting expanded war.

Herrera noted that many of us have discretion in the content of our courses and encouraged us to exercise that freedom to choose different material. Kulyk and Nitsova noted the importance of including Ukrainian scholars in research collaborations. Academic work by Kulyk and Nitsova shows the value and importance of an empirical social science approach in studying Ukraine. [Kulyk’s recent work](#) explores Zelenskyy’s discourse before and after the full-scale invasion finding that Zelenskyy was able to creatively combine populism and inclusionary nationalism in his messages. Nitsova highlights the [importance of understanding sub-national differences in elite strategies and civil society organizations in Ukraine](#), and the [importance of understanding variation in how well local Ukrainian actors cooperate with international actors in pursuing domestic governance reforms](#).

Why More Voices May Produce Better Empirical Social Science Research

Many scholars of the post-Soviet region—with some notable exceptions—have an opportunity to learn from a collective failure to better predict and understand the full-scale invasion, Russia’s inability to quickly win the war, and Ukraine’s remarkable resilience. Some speculate that the [Ukrainian government may have had a much better assessment of the likelihood of a Russian invasion and the poor conditions of the Russian military](#). At least part of this failure to anticipate such major events may have been [an approach to area studies that undervalued Ukrainian intelligence sources and perspectives](#).

There are normative and scientific reasons to expand the perspectives, voices, and data that political scientists use. First, there is a compelling normative argument for [decolonizing the study of Central and Eastern Europe, the Baltics, Central Asia, and the Caucasus](#). An under-appreciation of Russia’s imperial ambitions is at least part of the reason that some observers did not think a full-scale invasion was more likely. Others have made the case for de-centering the study of Russia and, by extension, post-Soviet studies. Juliet Johnson notes in her [2023 ASEEES](#)

[presidential address](#) that calls to de-center the study of Russia are not new and date back to the founding of the association in 1964 when a minority of scholars tried to push for a greater diversity of voices. Johnson further emphasizes that these are not calls to stop studying Russia nor, would I add, is there any real risk of that happening in the academic, security, or policy communities. As the largest and most powerful country in the region, there is often more funding and more interest in studying Russia than in studying the other countries of the region which are still often, though not always, incorrectly deemed too small to be of broader interest or importance.

There are normative
and scientific reasons to
expand the perspectives,
voices, and data that
political scientists use.

Second, there are practical and scientific reasons to better incorporate and focus on a variety of voices and perspectives from Ukraine. This may have been overlooked in the social sciences in part because the [empirical social sciences often emphasize the need to develop testable hypotheses, collect data, and conduct analyses](#). Social scientists are often taught in graduate school about the dangers of being too biased by another culture’s perspective. Rather, social science training emphasizes the importance of testing generalizable ideas about how the world works. For social scientists conducting empirical research, however, expanding our networks and collaborating more with people from the place we are studying—especially if we ourselves are not from that place—helps us ask better questions, develop better theories, and collect more meaningful and accurate data.

One excellent example of how collaboration can produce better social science work is a [contemporary history volume on Ukraine published in 2019 and edited by Mykhailo Minakov, Georgiy Kasianov, and Matthew Rojansky](#) which was specifically designed to bring together experts who were based in the West and in Ukraine. The result is a volume offering remarkable insight into the recent political and social situation in Ukraine from prominent scholars. In addition to important theoretical contributions, this edited volume includes extensive empirical work presenting case studies, extensive survey work over time, and a better understanding of national identity in Ukraine.

Building a New Direction for Post-Soviet Political Science

What can we do to better study Ukraine in political science? To more permanently establish a shift in our study of post-Soviet politics, the general steps we can take are to teach, research, and collaborate more about Ukraine and with Ukrainian scholars and Ukrainian institutions.

Diversifying the scholarship we cite, the material we teach, and who we work with is easier today in the digital age.

In political science, two popular websites are [“Women Also Know Stuff”](#) and [“People of Color Also Know Stuff.”](#)

Both websites were created in reaction to those who said they would like to include more diverse voices, but either claimed there were not more diverse people to cite or that they could not find them. If someone is having trouble finding scholars from the region to include on a syllabus or to cite in a paper, the solution is likely to try a bit harder. Below, in the spirit of other efforts to diversify political science, I detail a variety of resources to help one do this.

In today’s digital world, there are a multitude of tools to help us find voices from the countries and places we study. There are [online archives](#), [academic blogs](#), the [MAPA Digital Atlas of Ukraine](#) and institutions like the [Harvard Ukrainian Research Institute \(HURI\)](#) offering many resources remotely. We might sometimes hear the objection that there are not local voices published in the language of instruction, but with automated translation and other translation services readily available, this should not be a significant hurdle to assigning more diverse materials.

In the case of Ukraine, there is an abundance of excellent social science research about a wide variety of important topics, which is important for scholars in conducting their own research and in providing sources for teaching. [VoxUkraine](#) covers a wide variety of recent research on economics, society, governance, and policy reforms. The [Kyiv School of Economics \(KSE\) provides a list of current publications \(many in English\) by its scholars](#). Datasets like the repository, [“Building a Comprehensive Repository of Hromada-Level Data in Ukraine to Facilitate Research and Informed Policy Decisions,”](#) developed by a research team at the Kyiv School of Economics, are publicly available. Survey results from the [Kyiv International Institute of Sociology \(KIIS\)](#) many of which are available in English.

Other important work has also advanced our understanding of Ukrainian politics after 2022 and provides a rich source of resources to diversify how we study the post-Soviet



“Kyiv is waiting for you after the victory”. Photo by Yuliya Bidenko.

region. Maria Popova and Oxana Shevel wrote [Russia and Ukraine: Entangled Histories, Diverging States](#), a highly informative book for research which is also accessible for teaching at the undergraduate level. This book was published in 2024 and covers the post-communist period through the full-scale invasion. Their work is an invaluable work in paving the way forward in understanding post-Soviet politics. Olga Onuch’s work spearheading the research project, [Determinants of ‘Mobilisation’ at Home & Abroad: Analysing the Micro-Foundations of Out-Migration & Mass Protest](#), includes multiple wartime surveys and an extensive list of recent publications. Olga Onuch and Henry Hale’s book, [The Zelensky Effect](#), details the rise of Zelensky and his role in the development of Ukraine’s national identity. Arturas Rozenas and Alexandra Vlasenko show that the [symbolic politics driving the destruction of Soviet monuments in Ukraine affects electoral behavior](#). These are, of course, recent examples and a small sampling of all the resources for studying Ukrainian politics. In short, there are many easily accessible resources for incorporating an understanding contemporary Ukrainian politics into one’s research and teaching.

We must also continue with renewed efforts—some of which were in place before 2022—to promote institutions and scholars from the region in the social sciences. KSE has partnered with universities around the world to create the [Ukrainian Global University](#) and is running a second round of its [Virtual “Scholar in Residence Program” with the University of Massachusetts Amherst](#). Professional organizations like [PONARS](#) actively work to bring together scholars from the post-Soviet countries and those based in Europe and the United States. Since 2022, [PONARS has increased its promotion of Ukrainian research](#) with an excellent and regularly updated collection of short articles that can easily be assigned in undergraduate classes. ASEEES has promoted the inclusion of those living and studying in Eastern Europe and Eurasia with [discounted memberships](#) and [some additional travel grants](#), and [free membership for scholars and graduate students who are Ukrainian citizens residing in Ukraine or who have been displaced because of the war](#). You can [donate to these ASEEES funds](#). These efforts are admirable and should be continued and expanded.

There are other ways to work with scholars, practitioners, and students in Ukraine which are of relatively low financial cost. For instance, Geoffrey Glenn ([U.S. Peace Corps Virtual Service](#) in Dubno, Ukraine), Olga Nikolska (with the NGO [ISAR Ednannia](#) in Kyiv), and Roman Oleksenko (a community project manager in Kyiv), and I have organized [an ongoing speaker series held on Zoom focusing on Ukrainian resilience and civil society](#) that began in September 2023. Our group of organizers has allowed us to find a connection between Western and Ukrainian perspectives and to link topics of academic and scholarly interest with the policy world. By design, our speakers have included 21 Ukrainians nearly all of whom are living and working in Ukraine today as well as a handful of other speakers with close ties to the country. Our attendees include policymakers, scholars, community members, and students. The topics have included a wide range of issues such as civil society in Ukraine, myths about Ukraine, women in war, kidnapped children, war from a teenage perspective, the impact of war on families and migration, diversity in Ukraine, and comedy during wartime. It would be easy to be skeptical about the value added of yet another remote speaker series, but we have strongly felt that our series offers something unique by amplifying Ukrainian voices and focusing on lived experiences and lessons learned about resilience and success for civil society.

The continued study of Ukraine is an easy case to make. When the war ends, there will be [decades of reconstruction and development needed](#). Ukraine will continue to rely on foreign assistance in these endeavors. The generational cost of the war has been enormous, posing particularly tough challenges in rebuilding. In short, there are many policy and academic issues to study in Ukraine for a long time to come. The discipline of political science sits at the nexus of many of these important questions—many of which are related to issues of governance, national identity, and political economy—and, therefore, has an opportunity to lead the way in continuing to devote significant attention to Ukraine.

The full-scale invasion of Ukraine and the resulting war have provided a chance to rethink how and why we conduct research. We should not waste this opportunity. Shortly after taking office in 2020, [Zelenskyy explained](#) in an interview that, “...people don’t really believe in words. Or rather, people believe in words only for a stretch of time. Then they start to look for action.” We do not want our acknowledgment that post-Soviet studies need revision to be merely words that are part of a short-term reaction to a crisis. We must work to take meaningful long-term action to de-center and diversify the study of the post-Soviet region, including taking seriously the study of Ukrainian politics in its own right. To paraphrase a current ad in Ukraine’s capital: Kyiv is waiting for us.



Sarah Wilson Sokhey is an Associate Professor in the Department of Political Science at the University of Colorado Boulder, the founding director of Studio Lab for Undergrads, and a Faculty Associate at the Institute of Behavioral Science. Her research focuses on the interplay between politics and economics. Her book, *The Political Economy of Pension Policy Reversal in Post-Communist Countries* (Cambridge University Press, 2017) examines

backtracking on social security reforms in the wake of the 2009 financial crisis and won the Ed A. Hewett Book Prize for outstanding publication on the political economy of Russia, Eurasia and/or Eastern Europe from ASEEES. Her current research focuses on the provision of public goods at the local level in Ukraine.

THREE STRING BOOKS

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.

Julia Nemirovskaya and Anna Krushelnitskaya, eds. *Dislocation: An Anthology of Poetic Response to Russia's War in Ukraine*, xxv + 469 p. (ISBN 978-089357-524-3), \$44.95.

This collection reflects the developments and effects of the Ukraine War as seen by Russophone poets from all over the world. Divided into thematic clusters, the book delves into the death, despair, displacements, and dislocations brought on by the war, and explores the complexities and conflicts of affiliation with the language and culture of the country ruled by Putin's aggressive and repressive regime. The featured poems were sourced from Kopilka, a repository of current antiwar poetry.

"In a world where all the answers collapsed in one go," writes Bakh Akhmedov, one of the excellent poets in this anthology. Poetry cannot provide answers to the great issues of war and murder that impel this book—but these pages do save and then reinvent the Russian language from which you can form them.



Peter Pomerantsev, author of *Nothing is True and Everything is Possible*, *This is Not Propaganda*, and *How To Win an Information War*.

The book resembles an immense destroyed city square; people, standing infinitely close to each other—and yet their voices so unmistakably unique; a dignified choir in the dislocated space, one that resists entropy; the choir that utters and the choir that listens. So, poetry has proved its ancient point once again: it matters the most when one would think it should matter the least.

This is poetry in its purest sense and translation at its best.

Irina Mashinski, author of *Naked World* and co-editor of *The Penguin Book of Russian Poetry*.

Shahzoda Samarqandi. *Mothersland*, trans. **Shelley Fairweather-Vega**, after the Russian version trans. from Persian by **Yultan Sadykova** (Red Intellect, 2019), iv + 72 p. (978-089357-527-4), \$19.95.

This haunting novel by the world's leading Tajik-language novelist is a time-twisting reverie on the bond between mothers and daughters. Growing up in late Soviet-era Uzbekistan, Mahtab feels more at home in the cotton fields—and in the past, as depicted in her mother's diary—than at school, where the books in the library are rewritten with every new political trend. When a Russian film crew comes to town to make a movie about cotton, starring Mahtab in the role of her hero-worker mother, Mahtab suffers an accident that scrambles her memory. As she struggles to recover, she must untangle her mother's story from her own, and navigate the hazy contours of memory, love, storytelling, and country to finally find herself.

"A Tajik literature top pick."

Salim Ayubzad, writer and journalist

"The Persephone myth recreated for Soviet times."

Azita Ghahreman, poet



Slavica Publishers
Indiana University
1430 N. Willis Drive
Bloomington, IN, USA
47404-2146

[Tel.] 1-812-856-4186
[Fax] 1-812-856-4187
[Toll-free] 1-877-SLAVICA
slavica@iu.edu
<http://www.slavica.com>



NEW FROM SLAVICA PUBLISHERS

Eva Eckert. *Letters in Chronicling Migration and Integration: Usadil by se kdekoli mezi krajany našimy. "I'd settle anywhere among our natives,"* ix + 345 p. (ISBN 97 8-089357-506-9), \$44.95.

In the 1870s and 1880s, the Příbyl brothers were joined in Texas by thousands of other migrants from the Frenštát region in Moravia. Migration is a quest undertaken by individuals willing to challenge their fate, abandoning their homes, transgressing boundaries, and suffering the consequences of their decisions, all in the hope of improving their lot... one day. Seemingly an economic issue, migration is also an emotional trauma. The decades-long correspondence of the Příbyl brothers provides a window into the private world of migrants gripped by fear, nostalgia, hope, and disappointment. Their letters speak not only to the experience of Czech immigrants in late 19th-century Texas but to the centuries-old drama of individuals undergoing the process of migration and acculturation in the United States. It is a drama that continues to this day, as millions from around the world leave their homes seeking safety, work, dignity, and freedom in a new destination.

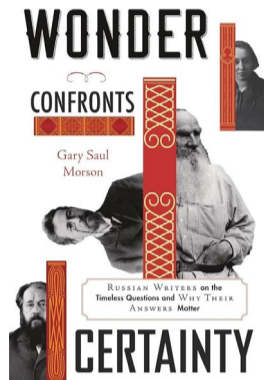
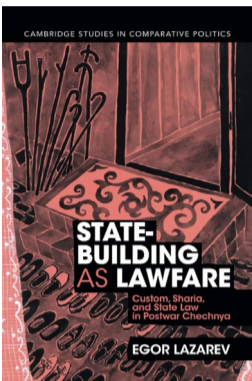
Anthony J. Heywood, Scott W. Palmer, and Julia A. Lajus. *Science, Technology, Environment, and Medicine in Russia's Great War and Revolution, 1914–22*, xvii + 539 p., 2022 (978-089357-515-1), \$44.95.

Long overlooked in the literature, historical investigations of Russian STEM have recently benefitted from newfound interest among specialists. 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.

2024 ASEEES Prize Winners

ASEEES congratulates the 2024 prize winners and honorable mentions for their outstanding scholarship and contributions to the field.

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



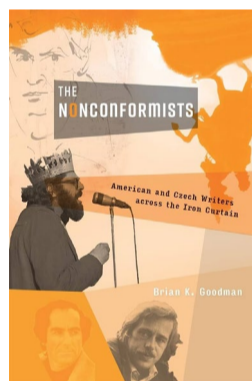
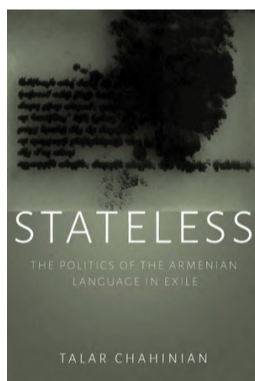
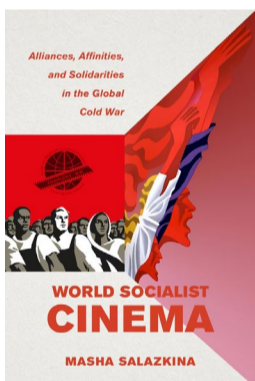
Winner: Egor Lazarev

State-Building as Lawfare: Custom, Sharia, and State Law in Postwar Chechnya (Cambridge University Press, 2023)

Honorable Mention: Gary Saul Morson

Wonder Confronts Certainty: Russian Writers on the Timeless Questions and Why Their Answers Matter (Harvard University Press, 2023)

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



Winner: Masha Salazkina

World Socialist Cinema Alliances, Affinities, and Solidarities in the Global Cold War (University of California Press, 2023)

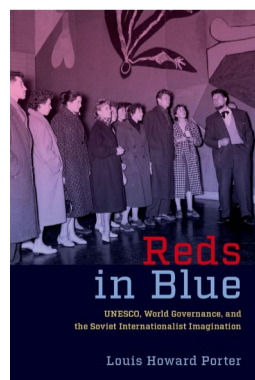
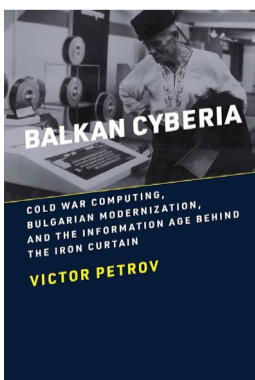
Honorable Mention: Talar Chahinian

Stateless: The Politics of the Armenian Language in Exile (Syracuse University Press, 2023)

Honorable Mention: Brian K. Goodman

The Nonconformists: American and Czech Writers across the Iron Curtain (Harvard University Press, 2023)

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



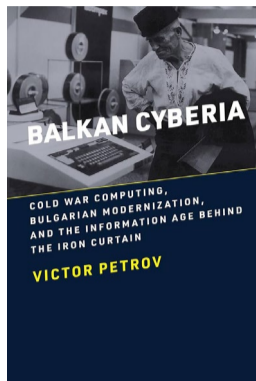
Winner: Victor Petrov

Balkan Cyberia: Cold War Computing, Bulgarian Modernization, and the Information Age behind the Iron Curtain (MIT Press, 2023)

Winner: Louis Howard Porter

Reds in Blue: UNESCO, World Governance, and the Soviet Internationalist Imagination (Oxford University Press, 2023)

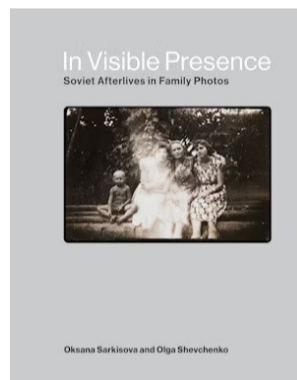
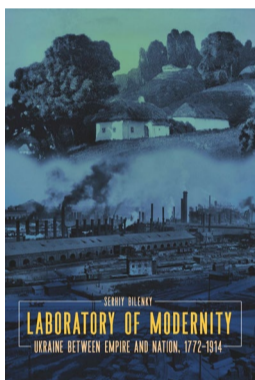
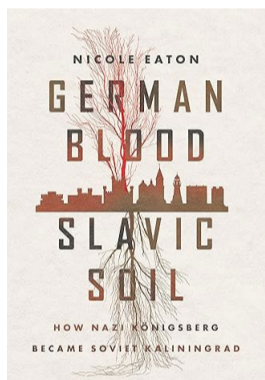
Barbara Jelavich Book Prize for a distinguished monograph published on any aspect of Southeast European or Habsburg studies since 1600, or nineteenth and twentieth-century **Ottoman or Russian diplomatic history**



Winner: Victor Petrov

Balkan Cyberia: Cold War Computing, Bulgarian Modernization, and the Information Age behind the Iron Curtain (MIT Press, 2023)

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



Winner: Nicole Eaton

German Blood, Slavic Soil: How Nazi Königsberg Became Soviet Kaliningrad (Cornell University Press, 2023)

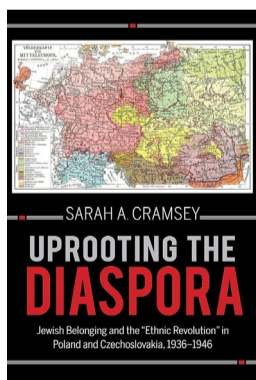
Honorable Mention: Serhiy Bilenyk

Laboratory of Modernity: Ukraine between Empire and Nation, 1772–1914 (McGill-Queen’s University Press and the Canadian Institute of Ukrainian Studies Press, 2023)

Honorable Mention: Oksana Sarkisova and Olga Shevchenko

In Visible Presence: Soviet Afterlives in Family Photos (MIT Press, 2023)

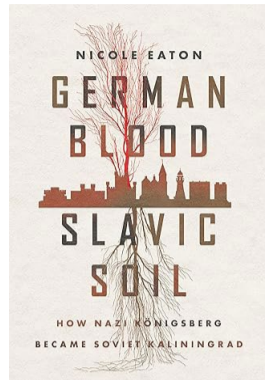
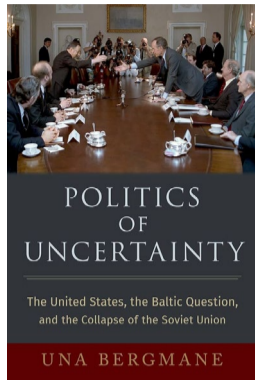
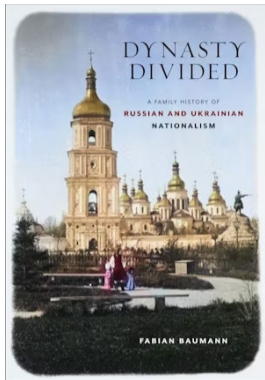
Kulczycki Book Prize in Polish Studies for the best book in any discipline, on any aspect of Polish affairs



Winner: Sarah A. Cramsey

Uprooting the Diaspora: Jewish Belonging and the “Ethnic Revolution” in Poland and Czechoslovakia, 1936–1946 (Indiana University Press, 2023)

W. Bruce Lincoln Book Prize 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



Winner: Fabian Baumann

Dynasty Divided: A Family History of Russian and Ukrainian Nationalism (Northern Illinois University Press, an imprint of Cornell University Press, 2023)

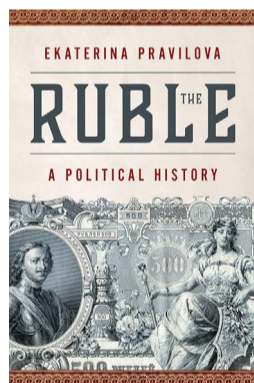
Honorable Mention: Una Bergmane

Politics of Uncertainty: The United States, the Baltic Question, and the Collapse of the Soviet Union (Oxford University Press, 2023)

Honorable Mention: Nicole Eaton

German Blood, Slavic Soil: How Nazi Königsberg Became Soviet Kaliningrad (Cornell University Press, 2023)

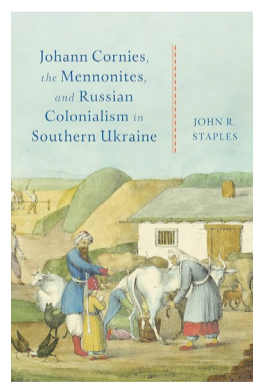
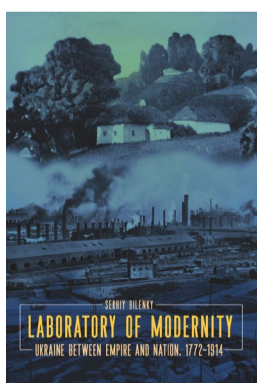
Ed A Hewett Book Prize for outstanding publication on the political economy of Russia, Eurasia, and/or Eastern Europe



Winner: Ekaterina Pravilova

The Ruble: A Political History (Oxford University Press, 2023)

Omeljan Pritsak Book Prize in Ukrainian Studies for a distinguished book in the field of Ukrainian studies



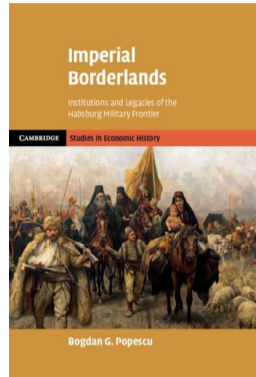
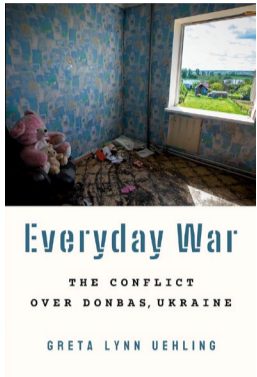
Winner: Serhiy Bilenky

Laboratory of Modernity: Ukraine between Empire and Nation, 1772–1914 (McGill-Queen’s University Press and the Canadian Institute of Ukrainian Studies Press, 2023)

Honorable Mention: John R. Staples

Johann Cornies, the Mennonites, and Russian Colonialism in Southern Ukraine (University of Toronto Press, 2023)

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



Winner: Greta Uehling

Everyday War: The Conflict over Donbas, Ukraine (Cornell University Press, 2023)

Honorable Mention: Egor Lazarev

State-Building as Lawfare: Custom, Sharia, and State Law in Postwar Chechnya (Cambridge University Press, 2023)

Honorable Mention: Bogdan Popescu

Imperial Borderlands: Institutions and Legacies of the Habsburg Military Frontier (Cambridge University Press, 2023)

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



Winner: Paula Chan

“Eyes on the Ground: Soviet Investigations of the Nazi Occupation” (Georgetown University, 2023)

Honorable Mention: Hilary Rybeck Lynd, “Homelands: Together and Apart in the Soviet Union and South Africa” (UC Berkeley, 2023)

Weiser Center for Europe and Eurasia Article Prize for an outstanding English-language research article in the social sciences by a junior scholar published in a peer-reviewed journal



Winner: Isaac McKean Scarborough

“Like Cooking Plov with Hoja Nasreddin: Recalculating Financial Transfers to Tajikistan, 1971–1989,” *Europe-Asia Studies* 75:6 (2023)

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



Winner: Silviya Nitsova

“Oligarchic Networks of Influence and Legislatures in Developing Democracies: Evidence from Ukraine” (University of North Carolina at Chapel Hill, 2023)

Honorable Mention: Mikhail Svirin

“Counter-Monuments, Counter-Narratives: Grassroots Commemoration of Shuttle Traders in Post-Soviet Space” (Miami University, 2023)

Honorable Mention: John Webley

“Face-Off: A Russian Prince at the Courts of India” (Yale University, 2023)

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



Awardee: Jon Giullian

Librarian for Slavic and Eurasian Studies and Head of International Collections, University of Kansas Libraries

Distinguished Contributions to Slavic, East European, and Eurasian Studies Award



Awardee: Lewis Siegelbaum

Jack and Margaret Sweet Professor Emeritus of History, Michigan State University

ASEEES prize winners will be recognized at the award ceremony on Saturday, November 23, 2024 at the Annual Convention. Full citations will be available in the convention program and on the website in November.

Summer Institute for the Study of East Central and Southeastern Europe

June 5–20, 2025



APPLY NOW

Convening leading scholars from Eastern Europe and
North America for a two-week residency in
Blagoevgrad, Bulgaria

Deadline for Applications:
October, 30, 2024, 9:00 PM EDT

[www.acls.org/
SISECSE](http://www.acls.org/SISECSE)



Expanding Ukrainian Studies through Contemporary Relevance: Photographs of Ukrainian Forced Laborers in Nazi Germany

by Alex Averbuch



Alex Averbuch's photo exhibit at Harvard University. Photo by Navid Haghighi.

Over the past two years, Ukrainian studies has not only gained popularity as a subject of research and teaching, but also emerged as a methodological focal point for practical and theoretical integration. However, for obvious reasons, there has tended to be a focus on contemporary topics—namely, the ongoing war. Despite expanded coverage in the West, in particular in the media, Ukraine is still primarily known and discussed through stereotypical narratives about the Euromaidan and Russia's invasion and annexations. Admittedly, forced contemporaneity is hardly unique to Ukrainian studies, but rather is general to the humanities, which in recent decades finds itself in a precarious spot: on the one hand, having to “win” relevance in a public space and among the student population, hence influenced by popular trends; on the other hand, striving to retain its “classical” foundations in researching and teaching universal knowledge about humankind's experience in a historically comparative perspective.

If we peruse the (recently quite expanded) range of courses in Ukrainian studies, whether offered by longtime Ukrainianists or those now beginning in the field, or courses that integrate Ukraine as a key part of their curriculum, we find a glaring focus on the post-Soviet, or even post-February 2022, period. Less attention is paid to Ukraine's longstanding multiculturalism and identity politics, or to how these historical constructs fit within current international debates on race, gender, and queer

subjects. Similarly, while topics like slavery and forced labor are quite familiar to North American students, how these issues relate to the Ukrainian context is virtually unknown to academic and lay audiences.

Ukrainian studies was not born on February 24, 2022.

As we follow ongoing debates among colleagues who are making valuable efforts to establish and expand Ukrainian studies as more than just a derivative of a popular trend (in academia and beyond), it is heartening to see attempts to indeed sustain students' interest in the field creatively and contextually, including topics that are not directly tied to the contemporary moment. I too would like to take up this challenge, and in this I feel a solidarity with all Ukrainianists, who now face their field's crucial, and exciting, transition. While the current context will naturally be present and is indeed vital, we *can* explore and emphasize areas that extend beyond immediate events. To put it bluntly: Ukrainian studies was not born on February 24, 2022. All the rich history, culture, and literature of this field existed before, and will exist when this war is over.

One of the topics I'd like to discuss here concerns the not-so-distant past, and a matter familiar to North American audiences—slavery. At the same time, I am interested in exploring the implications of researching and teaching things that may be perceived as less topical; how might we

change such perceptions, taking something “irrelevant” and showing its direct pertinence to the present moment. This involves teaching topics that fit current international and cross-cultural trends and considering their place in contemporary debates that are top of mind to our students. The goal is to attract them through multidisciplinary, stimulate their thinking, and situate the material within the up-to-the-minute contexts and media they are already familiar with.

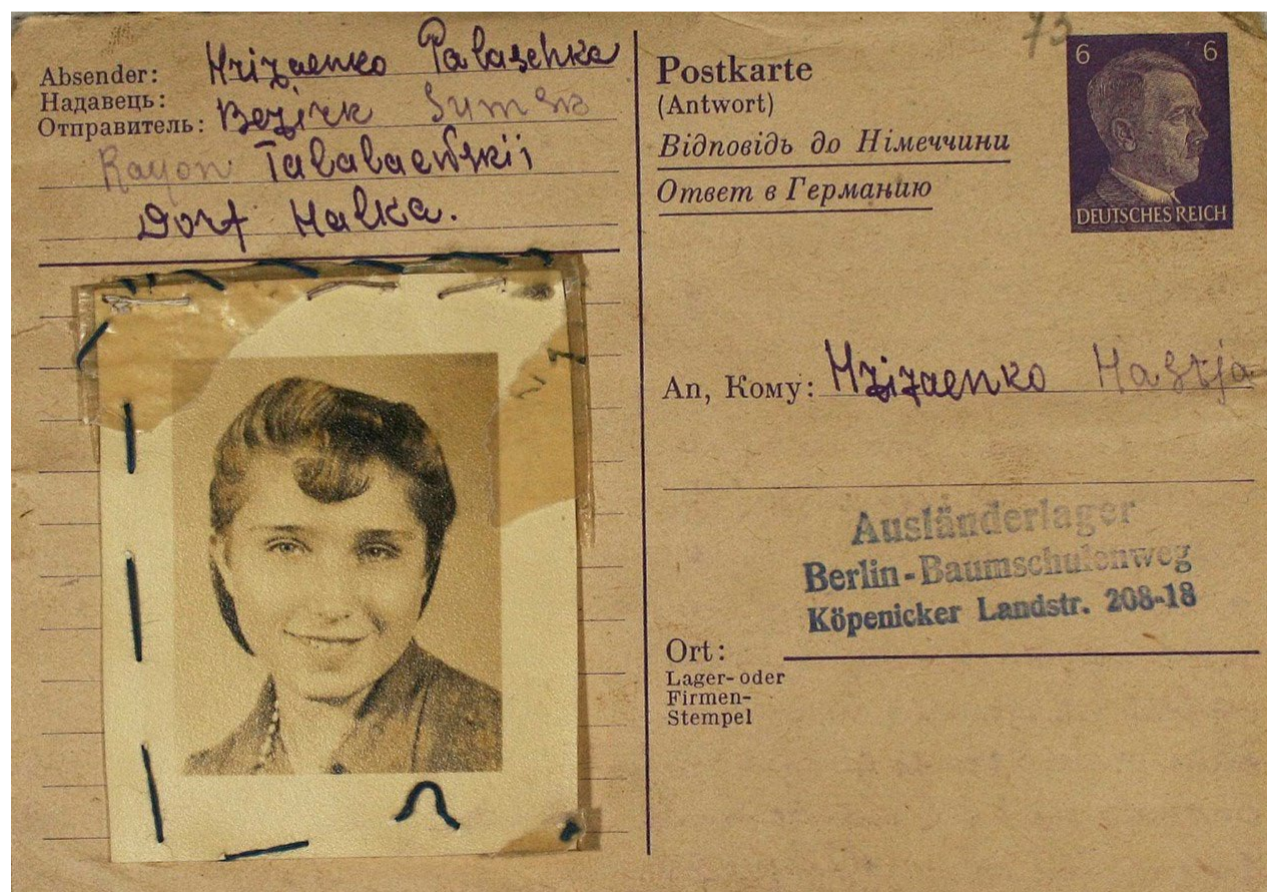
In my research and teaching, I have always been drawn to the use of art—textual, visual, tangible—in non-artistic settings like imprisonment and slavery, where a captive’s creative output provides uniquely valuable testimonies. During the Second World War, nearly three million Soviet citizens, predominantly Ukrainians, were forcibly transported to Nazi Germany as Ostarbeiters (“Eastern workers”). These people were permitted to send letters and photographs to loved ones back in occupied Soviet Ukraine, which constituted a key emotional outlet. However, their correspondence was censored and their letters and photos were also used for propaganda purposes, to falsely project an image of the Ostarbeiters’ “wellbeing” in Germany and to encourage the recruitment of additional forced laborers.

I analyze Ostarbeiter correspondence as literature, historical sources, propaganda, and channels for both news and secret messages. Through a transdisciplinary approach,

I explore these letters’ literariness (rhythm, rhymes, Aesopian language), their accompanying photographs, and the picture postcards provided by the Nazis to project “benevolence.” I juxtapose totalitarian control of communication with the letter-writers’ creative resistance thereof, arguing that their correspondence blurred the lines between private message, public newsletter, and historical testimonial. I also examine how Ostarbeiters’ photographs served as tools of Nazi propaganda, while covert messaging within these materials challenged stereotypes and oppression. These topics extend beyond slavery and totalitarian propaganda to include artistic strategies for conveying *any* taboo or subversive ideas. Unfortunately, these themes remain relevant today. Ukrainian prisoners of war in Russia, for example, are subject to restrictions on their correspondence similar to those imposed on the Ostarbeiters, making this project pertinent to contemporary debates on the control of knowledge during wartime.

The experience of the Ostarbeiters is a significant part of Ukraine’s history; many families have a relative who was forcibly taken to Germany for labor. This period remains one of the nation’s most profound personal and historical traumas. For Ukrainians, captivity is an all-too-familiar theme, with creative reflections on forced labor in Nazi Germany taking their place in a long tradition of artistic portrayals of captivity, from the Tatar-Mongol

era in folklore, through Siberian exile, and the writings of Ukrainian Gulag prisoners, linked to a broader history of captivity and oppression, including the abduction of Ukrainian children by Russia today. Adding to the complexity is that Ostarbeiters’ correspondence often blends genres, such as “letter-poems” or “photo-hints.” I link literariness as “secret writing” to photographic elements, totalitarian propaganda, resilience through creativity, and stigmatization. My goal is to re-actualize these topics, inscribing them both in current events in Ukraine and within international discussion of negative stereotyping and adaptive resistance. Beyond connecting the topics of occupation, propaganda, and resilience in the Second World



A postcard from a Ukrainian Ostarbeiter. Ostarbeiters were given the right to send, each month, two pre-stamped postcards, containing a folded, detachable part with the return address as inscribed by the sender. Source: State Archives of the Sumy Region.

War era and now, I also emphasize the importance of openly addressing the current stigmatization of Ukrainian citizens in Russian-occupied territory, comparing it to the disaffiliation experienced by Soviet Ukrainians during occupation and after.

However, these topics are also international. There is extensive scholarship on slavery and its artistic reflections in both North and South America, and the topic is prominent in memory studies, the study of racial politics, and public-historical awareness at large—all of which has relevance to the topic of forced labor in the Nazi Reich. In my writing, I often draw for support on these well-explored *non-Slavic* contexts, as they are better developed than the treatment of slavery in Slavic studies. It is my hope that one day, a student of mine will write a paper on these connections.

The role of photography, both in propaganda and in depicting slavery, is likewise relevant beyond the Slavic context. Visual representations of race and/or slavery have served propagandistic purposes in many international settings, often tied to colonialist narratives present during the Second World War. While these connections might seem obvious (i.e., Confederate depictions of the “happy slave”; Nazi conceptions of “fraternal” Eastern workers), incorporating them into syllabi on Ukraine or Eastern Europe is not always straightforward, and to some may even seem a “stretch.”

The goal is to expose the multi-layeredness of my materials and to create personal attachment to them.

Using photography, I want my readers and students to encounter, standing behind these grand narratives, particular individuals: to read their letters and take a look at the real faces of the people in photographs, each of whom has a name and a story. My project zooms in on the personal relationships, loves, and experiences of women, teenagers, and children who, in different forms, were dehumanized but often also resisted. So, the goal is to expose this multi-layeredness of my materials—their contradictory messages—and to create personal attachment to them, through their textual and visual individuality. I’d imagine in the future asking students,

among creative writing assignments, to respond to one of these letters, to “get in touch” with the person behind these lines and pictures.

Since April, as part of my postdoctoral project at Harvard’s Davis Center, and in collaboration with the Harvard Ukrainian Research Institute, I have been curating an [exhibit](#) of Ostarbeiters’ photographs and letters. This exhibit explores the inventive ways these slave-laborers managed to bypass totalitarian censorship and secretly send messages to their families. It presents sixty large-format photographs, accompanied by excerpts from Ostarbeiters’ letters, as well as regulations on correspondence and photo-taking promulgated by the Nazi authorities.



Averbuch presents to the students of the 2024 Harvard Ukrainian Summer Institute. Photo by Navid Haghighi.

Many of the photographs show Ostarbeiters in nice clothing and smiling cheerfully—a propagandistic tactic encouraged by the Nazis to reassure the captives’ loved ones. Initially, the Ministry of Propaganda staged photos in camps, but later Ostarbeiters were allowed to send photos taken in city studios or booths, albeit still censored; they complied, to ensure that their families received at least *some* communication. In an unfortunate personal context, I would note that, as a native of a region currently under Russian occupation, I frequently encounter similar portrayals of a “better” life, of “liberation” from Kyivan and Western “oppression,” in my daily communications with friends and relatives still living there. Thus, as is often the case in our field, this project holds significant personal resonance for its researcher.

Interpreting these photographs is complex. While they often show Ostarbeiters smiling and well dressed, they

also reveal the grim realities of imprisonment, forced labor, and suffering. Outright negative reflections are relatively rare in the letters; more typically, they are encoded in metaphors, textual hints, and agreed-upon signs. Even more often, critical comments are found on



*A staged photograph of Ostarbeiters in Germany.
Source: State Archives of the Kyiv Region*

the backs of photographs, which were sewn onto the letters, reducing the chances of being spotted by censors. For example, on the back of the following photograph, Halia Marchenko, who worked in Saint-Avold (in German-occupied France), has inscribed a song popular among Ostarbeiters, who longed for home and dreamed of returning from “damned captivity.”

After the war, former Ostarbeiters were stigmatized as potential traitors and subjected to “filtration” to assess their loyalty, with those failing the test sent to prisons or the Gulag. Filtration exists also today for Ukrainians moving from the occupied territories to free Ukraine. Due to gendered perceptions of treachery, female Ostarbeiters faced particular abuse from Soviet soldiers: humiliation, rape, and other violence. Even those not imprisoned endured lasting health issues from dangerous work and unsafe abortions, along with barriers to education, careers, and family life. Victimized by both Nazi and Soviet regimes, their stories were often overlooked, and many remained silent for decades.

These people constituted what I consider to be a resilient subculture that emerged under extreme conditions. In Germany and the wider Reich, Ostarbeiters formed close-knit communities, communicating mainly with fellow Ukrainians due to language barriers and repression. Despite these hardships, they composed poems and songs and



Source: State Archives of the Kyiv Region

“Коли вирвусь з проклятої неволі
Із Германією скоро прощусь
В ешалоні в товарном вагоні
До вас мамо я скоро примчусь”.

“When I break free from damned captivity
I will soon say goodbye to Germany
In a special train, in a freight car
I will soon rush to you, mother.”

maintained a cultural life, with striking creative expressions, including photography. Unfortunately, once back in Soviet Ukraine, many Ostarbeiters found that their letters and photos had been destroyed by loved ones for fear of Soviet suspicions, which left their suffering undocumented and voices silenced. The condemnation of Ostarbeiters upon their return is akin to the challenge Ukrainians sometimes face today with those living under occupation, highlighting

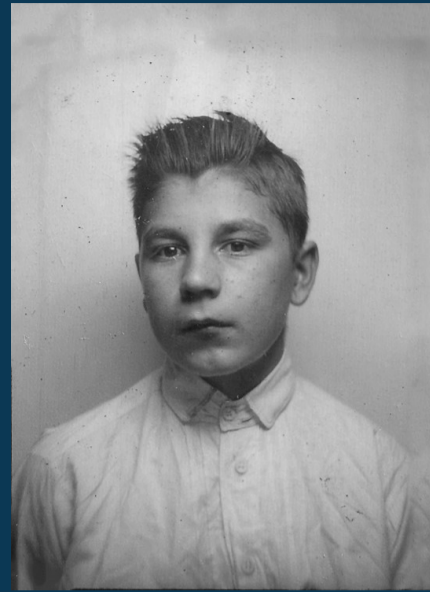
the need for careful consideration as to how we treat such individuals and territories post-liberation.

Initially, the Nazis' promotion of the Ostarbeiter program was effective, but its impact diminished as truths emerged in letters and photos. While propaganda can create a measure of reality through repetition and sloganeering, oppressed individuals, like the Ostarbeiters, can critically assess and resist these messages. This ability to see through propaganda remains relevant today for Ukrainians under Russian occupation, and we should take care not to judge their behavior hastily, as few truly understand their hardships.

For Ukrainian studies to remain vibrant and relevant, both now and after the war, it's important to communicate using familiar language, symbolism, and topics.

One of my goals is to resist overgeneralization, to develop an individualized approach and distinguish the various groups within Ostarbeiter society. Many Ostarbeiters were minors, as young as twelve or fourteen, when forced into slavery. Wartime displacement is traumatic for all, but children and teenagers face unique challenges due to their vulnerability, resulting in increased manipulation and abuse. Heavy labor and violence impacted these youngsters' health and development, but in cases when conditions were more favorable, they often adapted quickly and returned home as changed individuals. Once more, this context has contemporary parallels—in issues of child labor and slavery in our global capitalist system, and I would be thrilled to see a student make this connection in a paper, applying their knowledge while exploring Ukraine's past.

Not all of the Ostarbeiters' photographs were purely propagandistic; some revealed harsh realities like poor living conditions and discriminatory badges, while others showed acts of resistance, such as preserving national identity through traditional attire or documenting forbidden activities like secret marriages. This photograph shows a scene familiar to a Slavic eye: a bride in traditional attire with her two bridesmaids. Though the letter lacks context, the image's significance would be clear



Hrytsko Horobchenko at Stadt des KDF-Wagens, Volkswagen Factory. Source: State Archives of the Kyiv Region

I work at the factory on a lathe, the work is very easy. Night shifts are eleven hours long, day shifts are ten hours long. Somehow or other we get by.

to the sender's relatives. In this case, the photograph functions not only as proof of preserving one's identity (and of the possibility of doing so, which the Nazis used to propagandize their alleged religious or ethnonational tolerance), but also as a coded message about a major event that had to be shared with the family.



Source: State Archives of the Kyiv Region

In my research, I examine love and relationships (including same-sex ones) among Ostarbeiters, which occurred despite strict prohibitions. While many formed connections, women also faced sexual abuse, illegal prostitution, and pregnancies within the camps. Female Ostarbeiters often arrived pregnant or became so in Germany, facing forced abortions or having their newborns placed in poorly managed nurseries, or, in the case of "racially valuable" ones, taken by German families. This



Hanna Koval. Source: State Archives of the Kyiv Region

Olichka, you are so happy, but I am unhappy. Olichka, how is your health and how do you feel, because I feel bad. Will you have a son or daughter soon? Because I will have mine in six months. You are at least at home, but I am in a foreign land.



Ostarbeiter Children. Source: State Archives of the Sumy Region

topic, too, invariably invokes contemporary worldwide parallels. Hanna Koval's mention of her pregnancy reflects a sense of impending disaster.

During my exhibit at Harvard, I received numerous emails from descendants of Ostarbeiters who were deeply connected to the topic—many of whom had escaped Soviet repatriation and settled in the US, Canada, and Australia. I received valuable materials from these families, including photographs, letters, and diaries. This has inspired me to take the exhibit to other universities and community organizations, expanding my collection and bringing these stories and faces to light.

In their contributions to the effort to make Ukrainian studies a dynamic field encompassing both practical and theoretical aspects, many projects (I hope mine among them) can be of great relevance for our diverse audiences: viewers, listeners, students, and colleagues from various disciplines. To remain vibrant and relevant, both now and after the war, it's important to communicate using familiar language, symbolism, and topics, and strategically promote what our culture and history have to offer on the international academic and cultural stage. This will be challenging—especially amid global instability and the long gloom on the humanities' horizon—but it can be achieved through institutional collaboration and solidarity. Additionally, I believe that maintaining a balance between the striking uniqueness of our region and the universality of human experience will foster empathy and understanding beyond mere knowledge.



Alex Averbuch is a scholar, poet, and translator. He is currently an LSA collegiate fellow with the National Center for Institutional Diversity and an assistant professor of Ukrainian literature and culture in the Department of Slavic Languages and Literatures at the University of Michigan.

Previously he was a Killam postdoctoral fellow at the University of Alberta and a postdoctoral fellow at Harvard University's Davis Center and Harvard Ukrainian Research Institute. His research explores propaganda, otherization, gender and sexuality, material culture, epistolarity, photography, theatricality and performance, translation, and creative writing. He is the author of three books of poetry and an array of over sixty selections of literary translations between Hebrew, Ukrainian, Russian, and English.

In Memoriam



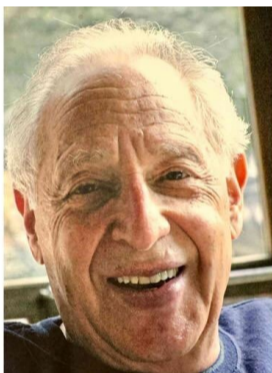
Jeffrey Burds, Associate Professor of History at Northeastern University, passed away on March 2, 2024.

Read Jeffrey Burds' obituary [here](#).



Former ASEEES President (1995) **Marianna Tax Choldin**, Mortenson Distinguished Professor Emerita at the University of Illinois at Urbana-Champaign, passed away on July 3, 2023.

Read Marianna Tax Choldin's obituary [here](#). Read her reflections on ASEEES in the 1990s, written for *NewsNet* in 2018, [here](#).



Donald Fanger, Harry Levin Professor of Literature (Emeritus) at Harvard University, passed away on July 17, 2024.

Read Donald L. Fanger's obituary [here](#).



Peter Reddaway, Professor Emeritus of Political Science and International Affairs at George Washington University, passed away on July 28, 2024.

Read Peter Reddaway's obituary in the *Washington Post* [here](#). Read ASEEES' 2018 member spotlight on Peter Reddaway [here](#).



Roy R. Robson, Professor of History at Penn State Abington, passed away on January 29, 2024.

Read Roy R. Robson's obituary [here](#). A [memorial roundtable on his scholarship](#) will be held at the Annual Convention in Boston in November 2024.

Member News

Danica Anderson published [*South Slavic Women's Transgenerational Trauma Healing through Oral Memory Practices: Women War Crimes and War Survivors*](#) with Rowman & Littlefield.

David Cooper was honored by the University of Illinois, School of Literatures, Cultures & Linguistics with the [*LAS Dean's Distinguished Professorial Scholars award*](#) for contributions to research and education.

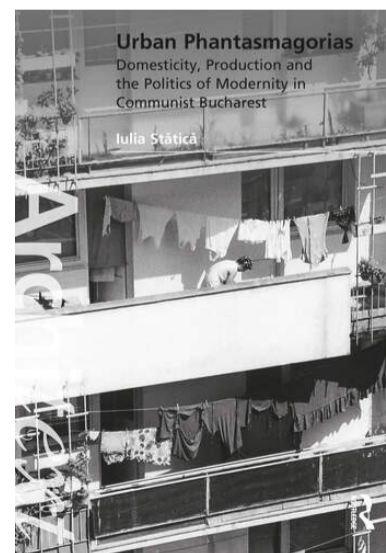
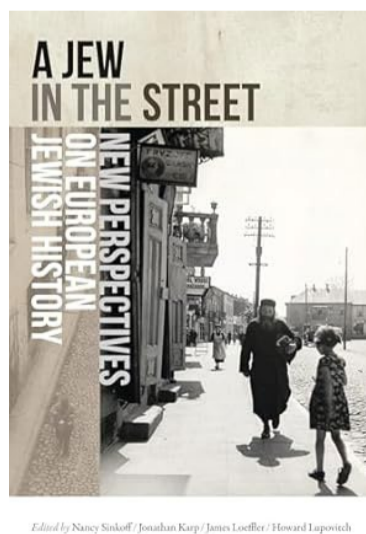
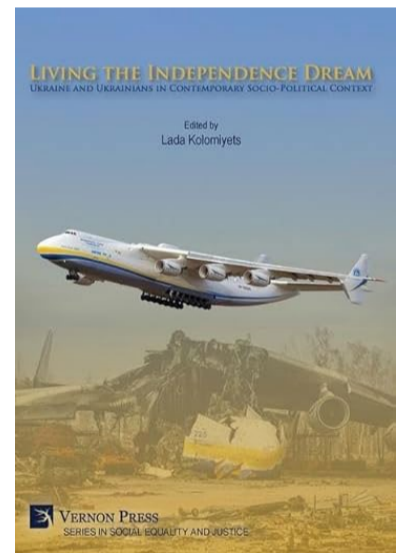
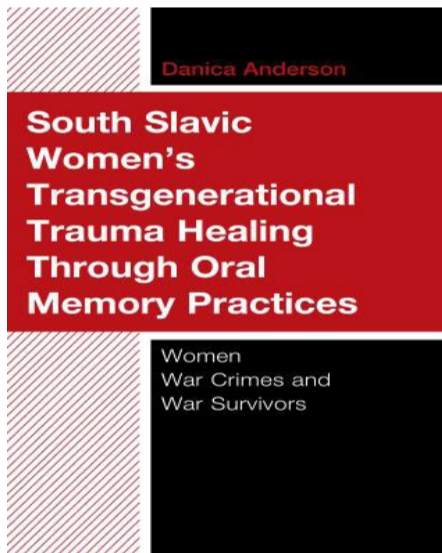
Marianne R. Kamp received a Collaborative Research grant from the National Endowment for Humanities for the project "Central Asians Remember 1991."

Lada Kolomiyets published the edited volume [*Living the Independence Dream: Ukraine and Ukrainians in Contemporary Socio-Political Context*](#) with Vernon Press.

Serhii Plokhii received a Scholarly Editions and Translations grant from the National Endowment for Humanities for the project "Harvard Library of Ukrainian Literature."

Nancy Sinkoff, Jonathan Karp, James Loeffler, and Howard Lupovitch published the edited volume [*A Jew in the Street: New Perspectives on European Jewish History*](#) (in Honor of Michael Stanislawski) with Wayne State University Press.

Iulia Stătică published [*Urban Phantasmagorias: Domesticity, Production, and the Politics of Modernity in Communist Bucharest*](#) with Routledge.



FELLOWSHIPS FOR RESEARCH ABROAD

Title VIII Research Fellowships:

Funded by the U.S. Department of State's Program for Research and Training on Eastern Europe and the Independent States of the Former Soviet Union (Title VIII), the American Councils Research Scholar Program provides full support for U.S. graduate students, faculty, and independent scholars seeking to conduct in-country, independent research for three to nine months throughout Eurasia, and Eastern Europe. For a full list of countries and to apply, visit:

researchabroad.americancouncils.org

Deadline: October 1, 2024



Donate to ASEEES

For over 75 years, ASEEES has been the leading organization for scholarly work on Eurasia and Eastern Europe. By donating to ASEEES, you are supporting research in the region, inclusion and collaboration at the annual convention, and mentorship and support for new scholars.

For 2024, we have launched a fundraising campaign to support two research grant programs:

[Dissertation Research Grant in Ukrainian Studies](#)

[Dissertation Research Grant in Women's, Gender, and Sexuality Studies](#)



"I dedicated [the grant period] to collecting essential material, engaging deeply with lamenters in various villages...Without this support, the immersive fieldwork in Gjirokaštër [Albania] and the collection of crucial data for my dissertation would not have been possible."

Grija Spiri (Music, UC Santa Cruz)

2023 Dissertation Research Grant in Women and Gender Studies Recipient

Join the Legacy Society!

The [ASEEES Legacy Society](#) honors those who have made plans to support the future of the field with a gift through their will or estate planning. Your support will have a lasting impact on future generations of scholars and research in the region.