

FABRIZIO FENGHI

Assistant Professor

Department of Slavic Studies

Department of Italian Studies (Affiliated Faculty)

Brown University

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FIELDS OF INTEREST

Twentieth- and twenty-first-century Russian literature; Post-Soviet politics and ideological discourses; Postsocialist transition; Russian nationalism and national identity; Cultural studies; Cultural anthropology; Film and media studies; Russian postmodernism; Visual and iconographic aspects of Soviet culture.

EMPLOYMENT RECORD

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|-----------|---|
| 2016- | Assistant Professor, Department of Slavic Studies, Brown University. |
| 2024- | Affiliated Faculty, Department of Italian Studies, Brown University. |
| 2012-2014 | Teaching Fellow, Department of Slavic Languages and Literatures, Yale University. |

EDUCATION

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|----------------|--|
| Ph.D. (2016) | <u>Yale University</u> . Slavic Languages and Literatures.
Dissertation: “‘Another Russia’: Counter-Culture, National-Bolshevism, and the Search for a Post-Soviet Identity.”
Advisors: Marijeta Bozovic and Katerina Clark. |
| M.Phil. (2014) | <u>Yale University</u> . Slavic Languages and Literatures. Qualifying exams passed with distinction. Minor field: Film Studies. |
| M.A. (2009) | <u>Università degli Studi di Milano, Italy</u> .
110/110 e lode (<i>summa cum laude</i>).
Major: Russian Literature. |

Thesis: “Representation and Perception of Violence in Post-Soviet Russia.”

Advisor: Gian Piero Piretto. Co-advisor: Maddalena Mazzocut-Mis.

B.A. (2006)

Università degli Studi di Milano, Italy.

110/110 e lode (*summa cum laude*).

Majors: Russian Literature, English Literature.

Thesis: “Venichka Erofeev, the ‘Soviet *Iurodivyi*’: Genesis of a Myth.”

Advisor: Gian Piero Piretto. Co-advisor: Fausto Malcovati.

LANGUAGES

English and Russian: Near-native.

Italian: Native.

French: Excellent reading knowledge.

Ancient Greek, Latin, Old Church Slavonic: Reading knowledge.

PUBLICATIONS

Books

1. **Published book:** [*It Will Be Fun and Terrifying: Nationalism and Protest in Post-Soviet Russia*. University of Wisconsin Press, 2020.](#) Paperback edition: 2021.

Shortlisted for the [2021 AATSEEL Best First Book Prize](#).

Reviews: *The LA Review of Books*, November 18, 2020. By Andrei Rogatchevski; *The Russian Review*, vol. 79, no. 4, October 2020. 680-81. By Emily D. Johnson; *Foreign Affairs*. September/October 2020. By Maria Lipman; *AbImperio*, 3/2020, pp. 470-473. By Nathan Brand; *Journal of the Royal Anthropological Institute*, vol. 27, no. 3, August 2021, 720-30. By Dominic Martin; *H-SHERA, H-Net Reviews*. October, 2021. By Jennifer Boivin; *Slavic Review*, vol. 80, no. 4, Winter 2021. 969-70. By Evgenii Bershtein; *Journal of Soviet and Post-Soviet Politics and Society*, vol. 7, no. 2, 2021. By Anastasia V. Mitrofanova; *Newsletter of the ECPR Standing Group on Extremism&Democracy*, October 2020, 22-25. By Jessica Valisa; *Gorky.Media*. April 5, 2023. By Konstantin Mitroshenkov (in Russian).

Featured in: *The Calvert Journal*. 19 November 2021 (“Assessing Limonov, Russia’s most controversial writer.” By Samuel McIlhagga); *DinamoPress*, March 7, 2022 (“Putin, un “rossobruno postmoderno”? Su Limonov, Dugin e il nazionalbolscevismo.” Interview in Italian); “Aleksandr Dugin, o della performance reazionaria.” *DinamoPrint*, vol. 3, no. 5, Summer 2022. 26-33 (Excerpt from the book translated into Italian); *Nova Europa Wschodnia*, 1/2021, 28-36 (“O poetach, banditach i filosofach. Rozmowa z F. Fenghim”; Interview in Polish); *SRB Podcast* (“Limonov and the National Bolsheviks.” July 14, 2022); *Radio Liberty Georgia* (Sympathy for the Devils.” September 22, 2022); *New Books Network*

Podcast. February 1, 2021; *RSI – Radiotelevisione Svizzera* (“L’impossibile Limonov e i rossobruni.” April 22, 2022).

Links to reviews, lectures, interviews, and podcasts about the book available [here](#).

2. ***Current book project: The Revolution Will Be Fictionalized: Postmodern Politics and Radical Literature in Putin’s Russia.***

Fenghi’s current book project focuses on the shaping of a specific kind of literary public sphere in Putin’s Russia. In contrast with an otherwise widespread depoliticization of society, the Putin era has witnessed a fundamental politicization of literature and literary institutions. Radical ideologies, both left- and right-wing, have become the subject matter of novels, poems, and literary debates. Reactionary phantasmagorias have been celebrated as “contemporary art,” and major highbrow publishers have come out with entire series about theories and practices of anarchism, terrorism, and revolution. Critics have debated political correctness and called each other fascists. Most recently, the invasion of Ukraine has produced a renewed state of emergency, in which writers and public intellectuals are persecuted and declared foreign agents not just for expressing themselves against the war, but for not expressing their support for it. And questions are raised, both in Russia and globally, on whether more or less canonical authors may be instrumental to Russian imperialism. Drawing on textual analysis and on ethnographic research to be conducted online in Russia and on site in Germany, Fenghi’s project investigates the meanings of this radicalization of the cultural field—which, the book tentatively argues, reflects a more or less conscious desire to reevaluate ideology and cling to the possibility of political imagination in the aftermath of the neoliberal disaster of the 1990s. At the same time, the book explains how politicized fiction and literary debates have served as laboratories for political narratives and have reflected, and in many ways foretold, larger political processes in Russia and beyond.

Peer-Reviewed Articles and Book Chapters

[“Auteur Cinema Beyond the Iron Curtain: On the Relationship Between the French and Soviet New Waves.”](#) *Studies in Russian and Soviet Cinema* 19, no. 1. Winter 2025. <https://doi.org/10.1080/17503132.2024.2448413>.

[“The Absolute Elsewhere: Pavel Krusanov and the Countercultural Sources of Russian Imperialism.”](#) *Ab Imperio: Studies of New Imperial History and Nationalism in the Post-Soviet Space.* 3/2023. 255-289. <https://muse.jhu.edu/article/915237>. doi: [10.1353/imp.2023.a915237](https://doi.org/10.1353/imp.2023.a915237)

[“Making Post-Soviet Counterpublics: The Aesthetics of *Limonka* and the National-Bolshevik Party.”](#) *Nationalities Papers: The Journal of Nationalism and Ethnicity* 45, no. 2 (March 4, 2017): 182–205. [doi:10.1080/00905992.2016.1266607](https://doi.org/10.1080/00905992.2016.1266607).

“Russian Media in the 1990s, Fully Disclosed: Gore, Tabloids, and Countercultural Nationalism.” In Vinokour, Maya (ed.), *Media Culture of the Russian 1990s*. Amherst College Press, 2025. Forthcoming.

“From Life Creation to Television: Nikolai Evreinov’s *The Main Thing* and Marcel L’Herbier’s *La Comédie du Bonheur*.” *Slavic and East European Journal (SEEJ)*. Under review.

Academic Reviews

Frederick H. White, *B-2: Brikolazh rezhissera Balabanova 2*. Nizhnii Novgorod: DEKOM, 2020. 488 pp. ISBN 978-5-89533-457-7. [B-2: Bricolage of the filmmaker Balabanov, second edition, revised and expanded]. *Slavic Review* 81, no. 4 (Winter 2022).

Bernsand, Niklas, and Barbara Törnquist-Plewa, eds. *Cultural and Political Imaginaries in Putin’s Russia. Eurasian Studies Library*, 11. Leiden: Brill, 2018. *The Russian Review*. October 2020 (Vol. 79, No. 4). 684-85.

Bernsand, Niklas, and Barbara Törnquist-Plewa, eds. *Cultural and Political Imaginaries in Putin’s Russia. Eurasian Studies Library*, 11. Leiden: Brill, 2018. *The Russian Review*. October 2020 (Vol. 79, No. 4). 684-85.

Fürst, Juliane, and Josie McLellan, eds. *Dropping Out of Socialism: The Creation of Alternative Spheres in the Soviet Bloc*. Lanham: Lexington Books, 2017. *The Russian Review*. April 2018 (Vol. 77, No. 2). 325-26.

Kathrin Fahlenbrach, Erling Sivertsen, and Rolf Werenskjold, eds. *Media and Revolt: Strategies and Performances from the 1960s to the Present*. Oxford and New York: Berghahn Books, 2014. *Digital Icons: Studies in Russian, Eurasian and Central European New Media*, no. 14, 2015, 211-5.

V. Archipov, *Design del popolo*, traduzione di A. Arduini e G. Guerzoni. ISBN Edizioni: Milano, 2007.” *eSamizdat 2007 (V)* 3, 362-5.

Popular Press and Blogs

“The Eternal Adolescent Savenko: Eduard Limonov, the Hooligan of Russian Literature and Politics, Dies in Moscow at the Age of 77.” NYU Jordan Center for the Advanced Study of Russia. April 6, 2020.

Collaborative Projects

Co-curator of the Collaborative Digital Humanities Project,

“The Post-Soviet Public Sphere: Multimedia Sourcebook of the 1990s.”

Project Director: Maya Vinokour. Hosting Institution: New York University.

<https://www.postsoviet90s.com>. NEH grant of \$250,000 (2019-24).

Project Description: Preparation of a digital collection of bilingual scholarly essays and an open access website with 500 Russian-language multimedia artifacts created just before and after the collapse of the Soviet Union, between 1986 and 2000.

Invited Lectures (50 mins.)

“Performative Publishing: Ad Marginem and the (Un-)Making of a Post-Soviet Canon” (selections). Duke University. February 3, 2025.

“The Post-Soviet Scandal of Contradiction: Pasolini’s Legacy in Russia.” Brown University, Department of Italian Studies. November 15, 2024.

“Russian Media in the 1990s, Fully Disclosed: Gore, Tabloids, and Countercultural Nationalism.” Yale University. April 12, 2023.

“Art and Power in Post-Soviet Russia: Narrative, Performance, Political Activism.” Harvard University. Davis Center for Russian and Eurasian Studies. Webinar for the Engaging Eurasia Teacher Fellowship. May 11, 2022.

“Russian Politics Between Postmodernity and Authenticity.” University of East Anglia. May 4, 2022. Delivered remotely.

“The Revolution Will Be Fictionalized: Postmodern Politics and Radical Literature in Putin’s Russia.” University of Toronto. November 2, 2021. Delivered remotely.

“Conducting Research in Post-Soviet Culture.” Graduate training session/proseminar. University of Toronto. November 1, 2021. Delivered remotely.

[Book presentation: *It Will Be Fun and Terrifying: Nationalism and Protest in Post-Soviet Russia*. Madison, WI: University of Wisconsin Press, 2020.](#) Università degli Studi di Milano, Italy. May 19, 2021. Delivered remotely (in Italian).

[Book presentation: *It Will Be Fun and Terrifying: Nationalism and Protest in Post-Soviet Russia*. Madison, WI: University of Wisconsin Press, 2020.](#) NYU Jordan Center for the Advanced Studies of Russia, October 6, 2020. Delivered remotely.

“How to Conduct Fieldwork as a Humanities Scholar – and Fund It.” Graduate student training session. Harvard University. Davis Center for Russian and Eurasian Studies. March 8-9, 2018.

“Post-Soviet Nationalism and Protest Culture.” Davidson College. November 15, 2018.

“Envisioning a Post-Historical Russian Empire: Aleksandr Dugin’s Eurasia Movement as an Aesthetic-Political Project (selections).” Brown University. February 4, 2016.

Invited Talks (20-30 mins.)

“Russian Emigration: The Fifth Wave in Context.” Roundtable. University of Maryland, College Park. *The Fifth Wave: Contemporary Russian Culture and Exile*. November 8, 2024.

“The Authenticity of Experience: Contemporary Russian Art and Radical Politics” *Understanding Authenticity in Cultural Heritage: China and Beyond*. Oxford University, 22-24 June, 2022. Delivered remotely.

“Epifantsev’s Biopolitical Performance, or, Transgression as a Source of Identity.” *Performance Geographies after Communism*. University of Wisconsin-Madison, April 9-10, 2022.

“Legacies of the Left.” Roundtable. Yale University. *Pointed Words: Poetry and Politics in the Global Present*. November 30, 2018.

“On Russian Conservative Postmodernism, Neo-Eurasianism, and the American Alt-Right.” Harvard University. *Cultures of Protest in Russia*. March 8-9, 2018.

“Conservative Ideology or Protest Culture? National-Bolshevism as a Social Practice.” Yale University. *Russian Politics Beyond the Kremlin*. November 4-5, 2016.

“Envisioning a Post-Historical Russian Empire: Aleksandr Dugin’s Eurasia Movement as an Aesthetic-Political Project (selections).” *Locating ‘Conservative Ideology’ in Today’s Russia*. Institute for European, Russian, and Eurasian Studies. The George Washington University. March 31, 2016.

“Envisioning a Post-Historical Russian Empire: Aleksandr Dugin’s Eurasia Movement as an Aesthetic-Political Project (selections).” Yale University. Workshop: *Utopia after Utopia: Politics and Aesthetics in the Post-Socialist World*. March 5, 2016.

Conference Papers and Roundtables

“Performative Publishing: Ad Marginem and the (Un-)Making of a Post-Soviet Canon” (selections). In Event: *Left Perspectives on Cultures of Decline II: Cultural Biopolitics in Post-Soviet Russia*. Roundtable. [ASEEES](#) 56th Annual Convention. Boston, MA. November 2024.

“Anti-Globalism, Resistance, and the Paradox of Identity in Post-Soviet Russia.” In Event: *Right-Left Encounters and Russian Political Culture*. Lightning Round. ASEEES 55th Annual Convention. Philadelphia, PA. December 2023.

“Gendered Aesthetics of the Post-Soviet Far Right.” Roundtable (Virtual). ASEEEES 53rd Annual Convention. New Orleans, LA. November 18-21; December 1-3, 2021 (virtual portion).

“The Ambivalent Charm of *Bespredel*: The Dream of the 1990s is Alive Among Russian Nationalists.” ASEEEES 51st Annual Convention. San Francisco, CA. November 23-26, 2019.

“Geopolitical Aesthetics and Fiction in Politics of the 1990s and Beyond.” Roundtable. ASEEEES 51st Annual Convention. San Francisco, CA. November 23-26, 2019.

“(Digital) Manuscripts Don’t Burn: Archiving the Post-socialist 1990s.” Roundtable. ASEEEES 49th Annual Convention. Chicago, IL. November 9-12, 2017.

“Envisioning a Post-Historical Russian Empire: The Eurasia Movement as an Aesthetic-Political Project (selections).” ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015.

“Post-Soviet Political Performance: Counterculture, State Power, and Mainstream” (Roundtable). ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015.

“Making post-Soviet Counterpublics: The Aesthetics of *Limonka* and the National-Bolshevik Party (selections).” *Utopia after Utopia: Politics and Aesthetics in the Post-Socialist World*. Faculty Seminar. Yale University. October 15, 2015.

“Making post-Soviet Counterpublics: The Aesthetics of *Limonka* and the National-Bolshevik Party (selections).” ASEEEES 46th Annual Convention. San Antonio, TX. November 20-23, 2014.

“On the Relationship between French New Wave and the Soviet Cinema of the Thaw.” ASEEEES 45th Annual Convention. Boston, MA. November 21-24, 2013.

“‘Theatricality,’ Propaganda and the Emergence of Mass Media between the Wars: Nikolai Evreinov’s ‘Samoe Glavnoe’ and Marcel L’Herbier’s ‘La Comédie du Bonheur.’” ASEEEES 43rd Annual Convention. Washington, DC. November 17–20 2011.

Panels Chaired and Organized

“Naming the Enemy: Conspiracy Theories in Post-Soviet Russia.” ASEEEES 50th Annual Convention, Boston, MA. December 6-9, 2018 (Panel discussant).

“Radical Politics, Radical Selves IV: Global Trends and Nationalist Discourses in Post-Soviet Art and Politics.” ASEEEES 48th Annual Convention, Washington, DC. November 17-20, 2016 (Panel discussant and organizer).

“Imagined Empires: Art, Ideology, and the Post-Soviet Quest for the Russian Idea.” ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015 (Co-organizer).

“Post-Soviet Political Performance: Counterculture, State Power, and Mainstream.” ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015 (Roundtable organizer).

“Post-Soviet Political Performance I: Ballet.” ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015 (Co-organizer).

“Post-Soviet Political Performance II: Theater.” ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015 (Co-organizer).

“Post-Soviet Political Performance III: Performance Art.” ASEEEES 47th Annual Convention. Philadelphia, PA. November 19-22, 2015 (Co-organizer).

“Postsocialist Publics and Counterpublics I: Disengagement and Radicalism.” ASEEEES 46th Annual Convention. San Antonio, TX. November 20-23, 2014 (Co-organizer).

“Postsocialist Publics and Counterpublics II: Challenges to Western Democracy.” ASEEEES 46th Annual Convention. San Antonio, TX. November 20-23, 2014 (Co-organizer and chair).

“Postsocialist Publics and Counterpublics III: The Everyday Life of Discourse.” ASEEEES 46th Annual Convention. San Antonio, TX. November 20-23, 2014 (Co-organizer).

“Challenges in Film Historiography III: Writing History of ‘Other’ Cinematic Modes.” ASEEEES 45th Annual Convention. Boston, MA. November 21-24, 2013 (Chair).

GRANTS AND HONORS

- 2024-25 [Richard B. Salomon Faculty Research Award](#) for the project [The Revolution Will Be Fictionalized: Postmodern Politics and Radical Literature in Putin’s Russia](#). \$15,000.
- 2023-24 [Henry Merritt Wriston Fellowship](#) for the project *The Revolution Will Be Fictionalized: Postmodern Politics and Radical Literature in Putin’s Russia*. One semester of leave on special assignment at full compensation in Spring 2024, 4 months of which are being spent conducting on-site ethnographic fieldwork, primarily in Berlin, Germany.
- 2019-2024 [NEH Digital Humanities Advancement Grant](#) for the Collaborative Digital Humanities Project “The Post-Soviet Public Sphere: Multimedia Sourcebook of the 1990s.” Co-curator. Project Director: Maya Vinokour. Hosting Institution: New York University. \$250,000.

- <https://www.postsoviet90s.com>. Preparation of a digital collection of bilingual scholarly essays and an open access website with 500 Russian-language multimedia artifacts created just before and after the collapse of the Soviet Union, between 1986 and 2000.
- 2017-21; 2024 Faculty Development Fund, Brown University.
- 2017-24 Humanities Research Fund, Brown University.
- 2014-15 Fox International Fellowship, Moscow State University (MGU). For the dissertation project: “
- 2013-14 Nina Berberova Memorial Fund Award. Department of Slavic Languages and Literatures. Yale University.
- 2012-13 Ronald Muirhead Byrnes Scholarship Fund. Yale University.
2012-14 Yale Teaching Fellowship.
- 2011 Yale Slavic Graduate Study Abroad Program. Russian State University for the Humanities, Moscow (RGGU).
- 2004 TEMPUS fellowship, awarded by the European Commission. Russian State University for the Humanities, Moscow (RGGU).

TEACHING

Brown University, Department of Slavic Studies

Nationalism and Nationalities. RPP (Courses: Race, Power, and Privilege). WRIT (Writing - Designated Courses). Cross-listed with International Relations, Italian Studies, and Philosophy.

Beyond the Kremlin: Russian Culture and Politics in the Twenty-First Century. WRIT (Writing – Designated Courses). Cross-listed with Anthropology and International Relations.

Imagining Moscow: Utopia and Urban Spaces in 20th-Century Russian Culture. WRIT (Writing - Designated Courses). Complementary credit in Urban Studies.

Russian Postmodernism and Cold War Narratives.

Sexuality and Revolution in 20th-Century Russian Culture. RPP (Courses: Race, Power, and Privilege); WRIT (Writing - Designated Courses). Cross-listed with Gender and Sexuality and Science, Technology, and Society Studies.

Soviet Culture: Propaganda, Dissidence, Underground. WRIT.

Intermediate Russian.

Yale University, Department of Slavic Languages and Literatures

Spring 2014	Teaching Fellow for “First-Year Russian II.” Instructor: Julia Titus.
Fall 2013	Teaching Fellow for “First-Year Russian I.” Instructor: Julia Titus.
Spring 2013	Teaching Fellow for “Studies in the Novel: Tolstoy.” Instructor: Vladimir Alexandrov
Fall 2012	Teaching Fellow for “Studies in the Novel: Dostoevsky.” Instructor: Molly Brunson.

ACADEMIC ADVISING

Brown University, Department of Slavic Studies

Fall 2024	Advisor for Sof Sabbioni, Visiting PhD Candidate at Brown from University of Basel, Switzerland. Dissertation: <i>Fantasy, Fiction, Faction, and Fascism. A Comparative Literary and Discursive Analysis of the Contemporary U.S. American and Russian Radical Right's Narratives of Empire.</i>
2023-24	Honors thesis advisor for <i>Human Rights, Sovereignty, and Cultural Exceptionalism: The Russian Constitutional Court's Relationship with the European Court of Human Rights Through Valery Zorkin's Legal Philosophy.</i> By Luka Willett. Slavic Studies and International and Public Affairs Concentrator.
2020-24	PhD dissertation advisor for <i>Creating a National Style: Soviet Drama-Ballet and the Elevation of the Word.</i> By Tara Wheelwright.
2020-23	PhD dissertation advisor for <i>Melding Gold to Steel: the politics of Putin's national imaginary and rehabilitation of Late Imperial Russia.</i> By Joe Colleyshaw.
2020-24	PhD dissertation co-advisor for Sam Driver, Alexander Dumanis, and Ksenia Smykovskaya.
Fall 2022	TA supervision and training for Sexuality and Revolution in 20 th -Century Russian Culture: Olivia Kennison.

- Summer 2022 Master's Thesis Examiner for *Nationalisms of Eduard Limonov*. By Artem Kanaev. Higher School of Economics (*Vysshaia shkola ekonomiki*). Saint Petersburg, Russian Federation.
- Fall 2021 TA supervision and training for Intermediate Russian: Sofia Verba.
- 2020-21 Honors thesis advisor for *Realism Beyond Reality: The Fragmentary Politics of New Russian Cinema*. By Alan Dean. Slavic Studies and Modern Culture and Media Concentrator.
- Fall 2020 TA supervision and training for Nationalism and Nationalities: Joe Colleyshaw.
- Fall 2020 TA supervision and training for Intermediate Russian: Sam Driver.
- 2019-20 Honors thesis advisor for *Taking Out the Trash: Russia's Garbage Crisis and the Development of Local Environmental Movements*. By Auriane Benabou. Slavic Studies and Environmental Studies Concentrator.
- 2019-20 Honors thesis advisor for *Spongebob, Petroleum, and Ablai Khan: 21st-Century Central Asia in Translation*. By Rachel Landau. Slavic Studies and Literary Arts Concentrator.
- 2019-20 PhD dissertation co-advisor for *The Faces (and Spaces) of Exile: A Parallel Case Study of the Late Works of Joseph Brodsky, Anna Akhmatova, and Karel Kryl*. By Miroslava Nikolova.
- 2019-20 PhD qualifying examination committee member for Joe Colleyshaw, Sam Driver, Alexander Dumanis, Ksenia Smykovskaya, and Tara Wheelwright.
- Spring 2019 "Contemporary Poetry and Moscow Public Spaces." Global Independent Studies Project (GLISP) with Rachel Landau (2020) in Moscow, Russian Federation. Brown University.
- Spring 2019 TA supervision and training for Soviet Culture: Propaganda, Dissidence, Underground: Aleksandr Dumanis.
- Spring 2018 Honors thesis advisor for *Antagonizing Art and Orthodoxy: How Russian Orthodoxy and Art Interact in Post-Soviet Russia*. By Alana Felton. Slavic Studies Concentrator.
- Spring 2018 Supervision and training for RUSS 0400: Intermediate Russian (taught by Miroslava Nikolova, Ph.D. Candidate in Slavic Studies).

- Fall 2018 PhD dissertation co-advisor for *Questioning Active Evolution: Cosmist Themes in the Science Fiction of Arkady and Boris Strugatsky*. By Leon Kogan.
- Fall 2017 TA supervision and training for *Imagining Moscow: Utopia and Urban Spaces in 20th-Century Russian Culture*: Aleksandr Dumanis.
- Spring 2017 “Rebuilding of Russian Orthodox Churches in Yaroslavl after the Collapse of the Soviet Union: The Renewal of Church-State Relations.” Global Independent Studies Project (GLISP) with Alana Felton (2018) in Yaroslavl, Russian Federation. Brown University. Recipient of \$2800 research grant from the Rohatyn Center for Global Affairs Study at Middlebury College.
- Spring 2017 Honors thesis co-advisor for *Gendered Spaces in Tatyana Tolstaya’s Short Works*. By Luke O’Connell (2018), Slavic Studies and Development Studies concentrator. Brown University. Committee Member.
- Spring 2017 TA supervision and training for *Beyond the Kremlin: Russian Culture and Politics in the Twenty-First Century*: Miroslava Nikolova.

EVENTS ORGANIZED

- Fall 2023 “The Future of Immortality: Remaking Life and Death in Contemporary Russia.” Talk by Anya Bernstein, Professor of Anthropology at Harvard University. October 18, 2023. Brown University.
- 2019-20 [*Post-Soviet Identities: Thirty Years After 1989*](#). Lecture Series at Brown University. Co-Sponsored by Slavic Studies and the C.V. Starr Foundation Lectureships.
- 2017- Organization and supervision of the Brown Slavic Film Series. Department of Slavic Studies/Slavic Studies Departmental Undergraduate Group.
- Fall 2016 [*“Putin’s Russia: The Logic of the ‘Third Term.’”*](#) Talk by [Ilya Budraitskis](#), Moscow historian and political activist. November 16, 2016. Brown University.
- 2015-2016 Graduate student co-organizer of the Yale Faculty Seminar *Utopia after Utopia: Politics and Aesthetics in the Post-Socialist World*. <http://utopiaafterutopia.com>

- 2015-2016 Co-organizer of the Russian Film Series at the Yale Whitney Humanities Center.
- 2013-2014 Organizer of the Yale Slavic Colloquium.

SERVICE TO THE PROFESSION

Brown University

- 2024- Director of Undergraduate Studies (DUS), Department of Slavic Studies.
- Fall 2023 Director of Undergraduate Studies (DUS), Department of Slavic Studies.
- 2020- Study Abroad Faculty Advisor for Slavic Studies. Office of International Programs.
- Spring 2021 Member of the 21st-Century PhD Working Group. Cogut Institute for the Humanities.
- 2019- First-Year Advisor.
- 2020- Sophomore Advisor.
- 2020- Member of the university Fulbright Advising Committee: Research/Study.
- 2017- Chair of the Slavic Studies DDIAP (Department Diversity and Inclusion Action Plan) Committee.
- 2016-2020 Member of the Slavic Studies DDIAP (Department Diversity and Inclusion Action Plan) Committee.
- Spring 2020 Director of Undergraduate Studies (DUS), Department of Slavic Studies.
- Fall 2017 First Readings Seminar facilitator for the class of 2021: *The Tsar of Love and Techno* by Anthony Marra.
- 2016-17 Participant in the Political Concepts Reading Group at the Cogut Institute for the Humanities.

General Field

Peer reviewer for: *The Russian Review*; *Russian Literature*; *Slavic Literatures*; Palgrave MacMillan.

PROFESSIONAL AFFILIATIONS

Association for Slavic, East European, and Eurasian Studies (ASEEES)
American Association of Teachers of Slavic and East European Languages (AATSEEL)

ADDITIONAL TRAINING

2011- 2012	Visiting Ph.D. student. Center for Contemporary Russian Literature. Russian State University for the Humanities, Moscow (RGGU).
Spring 2004	Visiting student at Russian State University for the Humanities, Moscow (RGGU). TEMPUS fellowship.
Summer 2003	“Cours de civilization Française” at Université La Sorbonne, Paris, France.
Summer 2001	Intensive Russian Language course at Herzen University, Saint Petersburg, Russian Federation.

ADDITIONAL PROFESSIONAL EXPERIENCE

2015	Member of the translation collective CEMENT (Russian-English translation of academic articles for an American edition of the Russian literary magazine <i>Translit</i>).
2011-2012	Freelance consultant, interpreter, and translator in Moscow.
2011	Research assistant of Professor Tony Shaw for the chapter “Networked Jihadists” in <i>Cinematic Terror: A Global History of Terrorism on Film</i> . New York: Bloomsbury Academic, 2015. Collection and translation of archival material and original interviews with the director, the screenwriter and the producer of the Russian film <i>Lichnyi nomer</i> (<i>Countdown</i> , 2004). Research conducted in Moscow.
2006 - 2009	Consultant for <u>Arnoldo Mondadori Editore</u> , Milan (reviews and consultations on Russian fiction, Russian-Italian translations).

- 2006 -2008 Consultant for Isbn Edizioni, Publishing Group il Saggiatore (back cover writing, reviews and consultations on Russian and English Fiction).
- 2007 Interpreter for the Russian artist Vladimir Arkhipov, author of *Home-Made. Contemporary Russian Folk Artifacts*, Fuel Publishing, Uk 2006 (interviews for the Italian magazines “Lo Specchio della Stampa,” “Rodeo,” and the radio station “Radio Popolare”).
- 2006 Archivist and research assistant for Fondo Sandretti per il ‘900 russo (private collection of contemporary Russian art), currently stored at MART, Museum of Modern and Contemporary Art of Trento and Rovereto.
- Summer 2005 Internship at Isbn Edizioni, Publishing Group il Saggiatore, Milan.
- Spring 2005 Consultant for Kowalski Editore, Milan (editing and reviews of English and French fiction).