

CURRICULUM VITAE

Julie Anne Cassidy

Department of German and Russian
85 Mission Park Drive
Williams College
Williamstown MA 01267
(413) 597-2046 office
(413) 597-3028 fax

260 Tower Road
Bennington VT 05201
(802) 447-1194 home
(802) 598-8184 cell
Julie.A.Cassiday@williams.edu

EMPLOYMENT

- 2017 - present **Willcox B. and Harriet M. Adsit Professor of Russian**, Department of German and Russian, Williams College.
- 2014 - 2017 **Chair**, Department of German and Russian, Williams College.
- 2006 - present **Professor of Russian**, Department of German and Russian, Williams College.
- 2007 - 2010 **Chair**, Department of German and Russian, Williams College.
- Spring 2008 **Chair**, Program in Comparative Literature, Williams College.
- 2001 - 2006 **Associate Professor of Russian**, Department of German and Russian, Williams College.
- 2000 - 2004 **Chair**, Program in Comparative Literature, Williams College.
- 1994 - 2001 **Assistant Professor of Russian**, Department of German and Russian, Williams College.

EDUCATION

- 1987 - 1995 **Stanford University**, Stanford, California.
Ph.D. in Slavic Languages and Literatures and Humanities, 1995.
Dissertation : “The Theater of the World and the Theater of State: Drama and the Show Trial in Early Soviet Russia.”
M.A. in Russian, 1990.
Thesis: “The Creation of Tsvetaeva’s Poetic Persona: The Dynamics of Gender in *Povest’ o Sonechke*.”
- 1982 - 1986 **Grinnell College**, Grinnell, Iowa.
A.B. with Honors in Russian Language, 1986.

Certificate in Russian Language from Pushkin Institute, Moscow, Russia.

PUBLICATIONS

Thinking through Performance in Russian Culture, or Russian Performances. Coeditor with Julie Buckler (Harvard University) and Boris Wolfson (Amherst College). Forthcoming from the University of Wisconsin Press 2018.

“Glamazons *en travesti*: Drag Queens in Putin’s Russia.” Contribution to *Thinking Through Performance in Russian Culture, or Russian Performances*, co-edited with Julie Buckler and Boris Wolfson (see above).

“Vladislav Mamyshev-Monro, Frog-Princess of Neoacademism.” Submitted for review by *The Russian Review*.

“Persian Cargo on a Russian Ark: The Role of Iran in Sokurov’s *Russian Ark*.” Article co-written with Leyla Rouhi and forthcoming in the *International Journal of Persian Literature*, 2017.

“Kool-Aid,” “Popsicle,” and “Sitophilia.” Entries in *The Oxford Companion to Sugar and Sweets*, ed. Darra Goldstein (New York: Oxford University Press, 2015), 384-385, 551, and 614-615.

“Why Stalinist Cinema Had No Detective Films, or How Three Becomes Two in *Engineer Kochin’s Mistake*.” *Quarterly Review of Film and Video* 31, no. 1 (Jan. 2014): 56-73.

“Post-Soviet Pop Goes Gay: Russia’s Trajectory to Eurovision Victory.” *The Russian Review* 73:1 (Jan. 2014): 1-23.

“A Personality Cult for the Post-modern Age: Reading Vladimir Putin’s Public Persona.” Chapter co-authored with Emily Johnson in *Putin as Celebrity and Cultural Icon*, edited by Helena Goscilo (London: Routledge, 2012), 37-64.

“The Rise of the Actress in Early Nineteenth-Century Russia.” Chapter in *Women in Nineteenth-Century Russia: Lives and Culture*, edited by Wendy Rosslyn and Alessandra (Cambridge: Open Book Publishers, 2012), 137-159.

“Rural Renaissance.” Short article co-authored with Leyla Rouhi in *Gastronomica* 11, no. 2 (Summer 2011): 1-3.

“Putin, Putiniana and the Question of a Post-Soviet Cult of Personality.” Article co-authored with Emily Johnson. *Slavonic and East European Review* 88, no. 4 (Oct. 2010): 681-707. Reprinted in Stephen White and Cerywn Moore, eds., *Post-Soviet Politics*, Vol. II: Citizens and Politics (Los Angeles: Sage Publications, 2012), 379-400.

“Of Dandies, Flirts, and Cockatoos: Shakhovskoi’s Antitheatrical *Lesson to Coquettes*.” *The Russian Review* 65, no. 3 (July 2006): 393-416.

“Kirov and Death in *The Great Citizen*: The Fatal Consequences of Linguistic Mediation.” *Slavic Review* 64, no. 4 (Winter 2005): 799-822.

“Alcohol is Our Enemy! Soviet Temperance Melodramas of the 1920s.” In Louise McReynolds and Joan Neuberger, eds., *Imitations of Life: Two Centuries of Melodrama in Russia* (Durham: Duke University Press, 2002), 152-177.

The Enemy on Trial: Early Soviet Courts on Stage and Screen. DeKalb, IL: Northern Illinois University Press, 2000.

“Northern Poetry for a Northern People: Text and Context in Ozerov’s *Fingal*.” *Slavonic and East European Review* 78 (April 2000): 1-27.

“From Nevskii Prospekt to Zoia’s Apartment: Trials of the Russian Procuress.” Article co-authored with Leyla Rouhi. *The Russian Review* 58 (July 1999): 413-31.

“Marble Columns and Jupiter Lights: Theatrical and Cinematic Modeling of the Soviet Show Trial in the 1920s.” *Slavic and East European Journal* 42, no. 4 (Winter 1998): 640-60. Reprinted in Marit Paasche and Judy Radul, eds., *A Thousand Eyes: Media Technology, Law, and Aesthetics* (Berlin: Sternberg Press, 2011), 39-62. Translated and reprinted as “Mramornye kolonny i luchy iupiterov: teatral’noe i kinomatograficheskoe modelirovanie sovetskikh pokazatel’nykh prostessov 1920-kh godov” in *Protsessy: Opyty isskustva v muzee, Chast’ 4: Nabliudenie* (30.3 – 30.4.2017): 17-23.

“Flash Floods, Bedbugs, and Saunas: Social Hygiene in Maiakovskii’s Theatrical Satires of the Twenties.” *The Slavonic and East European Review* 76, no. 4 (October 1998): 643-57. Reprinted in Janet G. Tucker, ed., *Against the Grain: Parody, Satire, and Intertextuality in Russian Literature* (Bloomington: Slavica, 2002).

BOOK REVIEWS

Nikolai Kremmentsov, *Revolutionary Experiments: The Quest for Immortality in Bolshevik Science and Fiction*. New York: Oxford University Press, 2014. *The American Historical Review* 119(5) (December 2014): 1816-1817.

Eric Laursen. *Toxic Voices: The Villain from Early Soviet Literature to Socialist Realism*. Evanston: Northwestern University Press, 2013. *Slavic Review* 73, no. 3 (Fall 2014): 694-695.

Sudha Rajagopalan, *Indian Films in Soviet Cinemas: The Culture of Movie-going after Stalin* (Bloomington: Indiana University Press, 2008). *The American Historical Review* 116, no. 3 (June 2011): 903-904.

Sharon A. Kowalsky, *Deviant Women: Female Crime and Criminality in Revolutionary Russia, 1880-1930* (DeKalb: Northern Illinois University Press, 2009). *The Journal of Gender and History* 22, no. 2 (Aug. 2010): 497-498.

Nicholas Rzhevsky, *The Modern Russian Theater: A Literary and Cultural History* (Armonk, NY: M.E. Sharpe, 2009). *Slavic and Eastern European Review* 54, no. 1 (Spring 2010): 201.

Lilya Kaganovsky, *How the Soviet Man Was Unmade: Cultural Fantasy and Male Subjectivity Under Stalin* (Pittsburgh: University of Pittsburgh Press, 2008). *The American Historical Review* 113, no. 2 (April 2009): 512-513.

Donald Fanger, ed., *Gorky's Tolstoy and Other Reminiscences: Key Writings About and by Maxim Gorky* (New Haven: Yale University Press, 2008). *The Russian Review* 88, no. 1 (Jan. 2009): 136.

Denise J. Youngblood, *Russian War Films: On the Cinema Front, 1914-2005* (Lawrence: University Press of Kansas, 2007). *The American Historical Review* 113, no. 1 (Feb. 2008): 286-287.

Cynthia Marsh, *Maxim Gorky: Russian Dramatist* (Bern: Peter Lang, 2006). *The Russian Review* 66, no. 3 (July 2007): 502-502.

Kathleen F. Parthé, *Russia's Dangerous Texts: Politics Between the Lines* (New Haven: Yale University Press, 2004). *Slavic and East European Journal* 50, no. 3 (Fall 2006): 512-513.

John Haynes, *New Soviet Man: Gender and Masculinity in Stalinist Soviet Cinema* (Manchester and New York: Manchester University Press, 2003). *Slavonica* 11, no. 2 (Nov. 2005): 198-199.

Evgeny Dobrenko, *The Making of the State Writer: Social and Aesthetic Origins of Soviet Literary Culture* (Stanford: Stanford University Press, 2001). *Canadian American Slavic Studies* 40, nos. 2-3-4 (Summer-Fall-Winter 2006): 547-549.

Igal Halfin, *Terror in My Soul: Communist Autobiographies on Trial* (Cambridge: Harvard University Press, 2003). *Canadian American Slavic Studies* 47, no. 3-4 (Dec. 2005): 440-442.

Hans Günther and Evgenii Dobrenko, eds. *Sotsrealisticheskii kanon* (St. Petersburg: Gumanitarnoe Agentstvo "Akademicheskii Proekt," 2000). *Canadian American Slavic Studies* 38, nos. 1-2 (Spring-Summer 2004): 217-218.

Victor Borovsky, *A Triptych from the Russian Theatre: An Artistic Biography of the Komissarzhevskys* (Iowa City: University of Iowa Press, 2001). *Slavic Review* 61, no. 2 (Summer 2002): 434-435.

Lynn Mally, *Revolutionary Acts: Amateur Theater and the Soviet State, 1917-1938* (Ithaca: Cornell University Press, 2000). *The Russian Review* 60, no. 4 (2001): 657-658.

Irina Gutkin, *The Cultural Origins of the Socialist Realist Aesthetic, 1890-1934* (Evanston: Northwestern University Press, 1999). *Slavic and East European Journal* 45, no. 1 (Spring 2001): 133-134.

Joanna Kot, *Distance Manipulation: The Russian Modernist Search for a New Drama* (Evanston: Northwestern University Press, 1999). *Slavic and East European Journal* 44, no. 4 (Winter 2000): 660-661.

Alison J. Clarke, *Tupperware: The Promise of Plastic in 1950s America* (Washington: Smithsonian Institution Press, 1999). *Gastronomica* 1, no. 1 (February 2001): 111-115.

Isabelle Eshragi (photographs), Azadeh Kian-Thiébaud and Seyyed Ebrahim Nabavi (text), *Avoir 20 ans à Téhéran* (Paris: Editions Alternatives, 1999). Co-written with Leyla Rouhi and Kevin Bubriski. *Iranian Studies* 33, nos. 1-2 (Winter/Spring 2000): 215-217.

Yuri Druzhnikov, *Informer 001: The Myth of Pavlik Morozov* (New Brunswick: Transaction Publishers, 1997). *Slavic and East European Journal* 42, no. 1 (Spring 1998): 164-66.

Robert Leach, *Revolutionary Theatre* (London: Routledge, 1994). *Theatre InSight*. 7, no. 1 (Spring 1996): 53-54.

RECENT PRESENTATIONS

“A World Without Safe-Words: Fifty Shades of Russian Grey.” Paper presented at “Reading for Pleasure: Romance Fiction in the International Marketplace,” Williams College, April 2017.

“Fifty Shades of Russian Grey: The Trilogy of Alisa Klever.” Paper presented at ASEES Annual Conference, 2016.

“Charisma, Camp, or Kitsch? Gender in Putin’s Russia.” Paper presented at symposium on “Understanding Putinism: Illiberal Russia through the Liberal Arts,” Reed College, 2016.

“Can Love Conquer All? The Revival of Samizdat in *Gay Propaganda: Russian Love Stories*.” Paper presented at AASEES National Conference, 2015.

“Charisma or Camp? Gender in Putin’s Russia.” Paper presented at conference in honor of Gregory Freidin, Stanford University, 2015.

“Glamazons *en Travesti*: Camp, Kitsch, and the Russian Drag Queen.” SEELC Literature/Culture Forum, Ohio State University, 2015.

“Glamazons *en Travesti*: Drag Queens in Putin’s Russia.” Annual Ilchester Lecture, Oxford University, 2015.

“Camp, Kitsch, or Travesty? Gender and Performance in the Putin Era.” RESC Seminar, Oxford University, 2015.

“Fuck Putin! Femen’s Political Gets Personal.” Presented at ATSEEL Annual Conference, 2015.

“Drag Queens and the New Russian Biopolitics.” Presented at ASEES Annual Conference, 2014.

“Glamazons *en Travesti*: Russian Drag Queens and the Internet.” Presented at ASEES Annual Conference, 2013.

“‘I’m Falling Off the Sky and I’m All Alone!’ How Gay Russia Kept a Straight Face in Eurovision 2009.” Presented at International Studies Colloquium at Williams College and ASEES Annual Conference, 2011.

“Spa as Theater in Nineteenth-Century Russia.” Presented at conference on “Cosmopolitanism and Culture: The Role of the Spa as an International Institution, Medieval to Modern,” Bath Spa University, October 2011.

“Bakhtinian Carnival as *Realpolitik*: Performing Masculinity with Putin in Contemporary Russia.” Co-authored with Emily Johnson and presented at conference on “The Personality Cults of Modern Dictators,” Institute for Germanic and Romance Studies, University of London, October 2010.

“Foundational Myths of Post-Soviet Russia: Rape in Balabanov’s *Cargo 200*.” Paper presented at MLA National Conference, 2009.

“Russia’s First Ladies: From Raisa Gorbacheva to Liudmila Putina.” Paper presented at AAASS National Conference, 2009.

“Vladimir Putin and Russia’s New Cult of Personality.” Paper presented with Emily Johnson at the Fifth International Congress on “Hierarchy and Power in the History of Civilizations,” Moscow, 2009.

“Private Lives for Public Consumption: Ol’ga Zhulina’s *This Kiss is Off the Record*.” Paper presented at MLA National Conference, 2008.

“Eroticism and Espionage in *Engineer Kochin’s Mistake*.” Paper presented at the AAASS National Conference, 2008.

“Eroticism, Adultery, and Espionage in *Engineer Kochin’s Mistake*.” Paper presented at “Screened Sexuality: Desire in Russian, Soviet, and Post-Soviet Cinema,” a conference sponsored by the Columbia University Society of Fellows in the Humanities and the Harriman Institute, 2008.

“The Cult of Russian President Vladimir Putin.” International Studies Colloquium at Williams College, 2008.

WORKS IN PROGRESS

“Sacrifice and Self in *Everybody Dies But Me*.” Essay in forthcoming *The ‘Other’ Martyrs: Women and the Poetics of Sexuality, Sacrifice, and Death in World Literatures*, ed. by Alireza Korangy and Leyla Rouhi, to be published in the series “Martyrdom and Literature” at Harrassowitz Verlag.

“Interrogating Queer Performativity in Sergei Loban’s *Dust*.” Presentation at “Queering Paradigms VIII: Fucking Solidarity,” University of Vienna, September 2017.

“Pussy Riot Post-Russia: Rap in Postmodern Feminist Protest.” Presentation at ASEES National Convention, November 2017.

“A World Without Safe-Words: Fifty Shades of Russian Grey.” Article to be submitted in a special issue of *The Journal of Popular Romance Studies*.

Gender, Sexual Citizenship, and Popular Culture in Putin’s Russia. A monograph exploring the public performance of increasingly exaggerated gender roles and the policing of private sexual behavior in contemporary Russia through the lens of popular culture. The book argues that the Putin regime has eschewed coherent political ideology, made heteronormativity its ideological proxy, and defined citizenship in Russia today through the imperative of embodying essentialized gender roles and compulsory heterosexuality. By examining instances of gender performance in literature, film, and song, the book demonstrates that the Russian Federation’s ideal citizen is in fact a sexually-available woman, who chooses to shape her body, behavior, and desires in response to the country’s hypermasculine leader, Vladimir Putin.

AWARDS

2014 **Nelson Bushnell ’20 Prize** for writing and teaching, Division I, Williams College.

2010 **Faculty World Fellowship** for travel and research in Russia, Williams College (award declined).

2008 **Summer Stipend** for tutorial development, Williams College.

2007 **Summer Stipend**, National Endowment for the Humanities.

- 2006 - 2008 **Gaudio Scholar**, Williams College.
- 2004 **Faculty World Fellowship** for travel and research in Russia, Williams College.
- 2001 **ACTR/ACCELS Research Scholar**, for summer research in St. Petersburg Russia (award declined).
- 2000 **Faculty Shared Research Seminar**, “Cultural Icons,” Oakley Center for the Humanities and Social Sciences, Williams College.
- 1998 **Resident Fellow**, Oakley Center for the Humanities and Social Sciences, Williams College.
- 1997 **Short-Term Grant**, Kennan Institute of the Woodrow Wilson Center, Washington, D.C.
- 1997 **Faculty Shared Research Seminar**, “Interdisciplinary Approaches to Media Studies and the Curriculum,” Oakley Center for the Humanities and Social Sciences, Williams College.
- 1996 **ACTR/ACCELS Research Scholar**, All-Russian Institute of Cinematography, Moscow, Russia.
- 1993 - 1994 **Mabelle McLeod Lewis Memorial Dissertation Fellowship**, Stanford University.
- 1991 - 1993 **Social Science Research Council Two-Year Graduate Training Fellowship**.
- 1991 - 1992 **ACTR Research Scholar**, Gorky Institute of World Literature, Moscow Russia.
- 1990 - 1991 **Humanities Center Graduate Fellowship**, Stanford University.
- 1986 **Phi Beta Kappa**.
- 1985 **Mortar Board National Honor Society**.

COURSES TAUGHT

Comparative Literature 110/English 241: Introduction to Comparative Literature
 Comparative Literature 111/English 120: The Nature of Narrative
 Comparative Literature 152: Adultery and the Fallen Woman
 Comparative Literature 222: Detective Fiction
 Comparative Literature 259T/English 261T/Women’s and Gender Studies 259T:

Adultery in the Nineteenth-Century Novel
 Comparative Literature 401: Senior Seminar on Detective Fiction
 Comparative Literature 401: Senior Seminar on Literature and the Law
 Russian 012T/Comparative Literature 012T: Nikolai Gogol's Petersburg Tales
 Russian 025/SPEC 025: Williams in Georgia
 Russian 101-102: Beginning Russian Language
 Russian 104: Intermediate Russian Language
 Russian 203/Comparative Literature 203: Nineteenth-Century Russian Literature in Translation
 Russian 204/Comparative Literature 204: Twentieth-Century Russian Literature in Translation
 Russian 210T/Comparative Literature 210T: Tolstoy's Major Novels
 Russian 213/COMP 207/WGSS 213/GLST 214: From Putin to Pussy Riot: Discourses of Post-Soviet Gender
 Russian 275/Comparative Literature 275: Russian and Soviet Film in Retrospect
 Russian 301: Russian and Soviet Film
 Russian 303: Russia in Revolution
 Russian 305/Comparative Literature 305: Dostoevsky and His Age
 Russian 306/Comparative Literature 306: Tolstoy and His Age
 Russian 401: Senior Seminar on Putin and Putinism
 Russian 402: Senior Seminar on Russian Drama and Performance
 Russian 402: Senior Seminar on the Golden Age of Russian Literature

Direction of Senior Theses: Elizabeth Rosenblatt (1996), Christopher Hurshman (2001), Katherine Desormeau (2002), Anna Crowley (2003), Caroline Taylor (2004).

RECENT COMMITTEE SERVICE
 at Williams College

2016-2017 Ad Hoc Teaching Evaluation Committee
 Chair, Executive Committee of the Center for Foreign Languages,
 Literatures, and Cultures
 Faculty Interview Panel
 International Education and Study Away Advisory Group

2015-2016 Chair, Executive Committee of the Center for Foreign Languages,
 Literatures, and Cultures
 Faculty Interview Panel

2014-2015 Chair, Executive Committee of the Center for Foreign Languages,
 Literatures, and Cultures
 Committee on Educational Policy
 Chair, Evaluation Committee for Christopher Bolton

2013-2014 Ad Hoc Committee on Technology and Education
 Committee on Educational Policy
 Chair, Evaluation Committee for Christopher Bolton

Evaluation Committee for Armando Vargas and Mara Naaman
International Studies Advisory Committee

2012-2013 Ad Hoc Committee on Technology and Education
Comparative Literature Advisory Committee
Chair, Library Committee
Evaluation Committee for Armando Vargas and Mara Naaman
Furniture Committee for the New Sawyer Library

2011-2012 Comparative Literature Advisory Committee
Faculty Interview Panel
Evaluation Committee for Armando Vargas and Mara Naaman

PROFESSIONAL SERVICE

President (2018) of the Association for Slavic, East European, and Eurasian Studies. Preceded by a one-year term as Vice President (2017) and followed by a one-year term as Past President (2019) of the organization.

Vice President (2008-2010) of the Executive Council of the American Association for Teachers of Slavic and East European Languages.

PROFESSIONAL MEMBERSHIPS

American Association for Teachers of Slavic and Eastern European Languages
American Council of Teachers of Russian
Association for Slavic, East European, and Eurasian Studies
Association for Women in Slavic Studies
International Association for the Study of Popular Romance
Modern Language Association

LANGUAGES

Full fluency in Russian. Intermediate level French and Spanish. Reading competence in German and Old Church Slavic.