

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 - 2017 **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

“Vladislav Mamyshev-Monro, Frog-Princess of Neoacademism.” Accepted for publication in *The Russian Review* in a cluster of articles devoted to Neoacademism.

“Introduction.” Co-authored with Helena Goscilo and Jonathan Brooks Platt. Accepted for publication in *The Russian Review* in a cluster of articles devoted to Neoacademism.

“A World Without Safe-Words: Fifty Shades of Russian Grey.” Accepted for publication in *The Journal of Popular Romance Studies* in a cluster of articles devoted to “Romance Fiction in the International Marketplace” (coedited with Emily Johnson).

“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.

“La heroica alcahueta dormía la siesta: *La Celestina*’s Presence in *La Regenta*.” Article co-written with Leyla Rouhi and accepted for publication in *Decimonónica* 16/1 (Winter 2019).

“Presidential Performances.” *ASEEES NewsNet* 59/1 (2019): 1-5.

Russian Performances: Word, Object, Action. Coeditor with Julie A. Buckler and Boris Wolfson (Madison: University of Wisconsin Press, 2018).

“Glamazons *en travesti*: Drag Queens in Putin’s Russia.” Essay to *Russian Performances: Word, Object, Action*, co-edited with Julie A. Buckler and Boris Wolfson (Madison: University of Wisconsin Press, 2018), 272-281.

“Persian Cargo on a Russian Ark: The Role of Iran in Sokurov’s *Russian Ark*.” Article co-written with Leyla Rouhi. *International Journal of Persian Literature* 2:1 (2017): 57-86.

“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

Claire E. McCallum, *The Fate of the New Man: Representing and Reconstructing Masculinity in Soviet Visual Culture, 1945-1965* (DeKalb: Northern Illinois University Press, 2018). Forthcoming in *The Russian Review* (January 2019).

“What Style is Your Protest?” Critical review in *Slavic Review* 77/3 (Fall 2018): 752-759.

Milosz Miszczynski and Adriana Helbig, eds., *Hip Hop at Europe’s Edge: Music, Agency, and Social Change* (Bloomington: Indiana University Press, 2017). *The Soviet and Post-Soviet Review* 45 (2018): 247-249.

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

“Presidential Performances.” Presidential Address at ASEEES Annual Convention, December 2018.

“Vladislav Mamyshev-Monro, Frog-Princess of Neoacademism.” Paper Presented at ASEEES Annual Convention, December 2018.

Charisma, Camp, or Kitsch? Gender Performativity in Putin’s Russia.” Lecture at the Davis Center for Russian and Eurasian Studies, Harvard University, October 2018.

“Charisma, Camp, or Kitsch? Gender Performativity in Putin’s Russia.” Lecture at the European University at St. Petersburg, June 2018.

“Performing Gender in Putin’s Russia.” Lecture at Smith College, April 2018.

“Queer Performativity in Sergei Loban’s *Dust*.” Paper presented at symposium on “Queer Russia” at Davidson College, February 2018.

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

“Interrogating Queer Performativity in Sergei Loban’s *Dust*.” Paper presented at “Queering Paradigms VIII: Fucking Solidarity,” University of Vienna, September 2017.
“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 ASEEES 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 AASEEES 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.” Lecture for 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.” Paper presented at ATSEEL Annual Conference, 2015.

“Drag Queens and the New Russian Biopolitics.” Paper presented at ASEEEES Annual Conference, 2014.

“Glamazons *en Travesti*: Russian Drag Queens and the Internet.” Paper presented at ASEEEES Annual Conference, 2013.

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

“Spa as Theater in Nineteenth-Century Russia.” Paper 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.” Paper 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.

WORK IN PROGRESS

Russian Style! Performing Gender in Putin's Russia. A monograph exploring gendered and sexual citizenship 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

- 2019 Inducted into the **West Aurora High School Distinguished Alumni Hall of Honor**.
- 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 **Gaudino 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

- 2018-2019 Committee on Community and Diversity
 Global Studies Advisory Committee
 International Education and Study Away Advisory Group
- 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

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.

Chair (2017-2020), Committee on Academic Freedom and Advocacy for the Association for Slavic, East European, and Eurasian Studies.

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 French and Spanish. Reading competence in German and Old Church Slavic.