

## CURRICULUM VITAE

### Julie A. Cassidy

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## 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

*Враг на скамье подсудимых: ранние советские суды в театре и кино*, trans. Andrei Andreev. Russian translation of *The Enemy on Trial: Early Soviet Courts on Stage and Screen* forthcoming from Academic Studies Press, 2021.

“A World Without Safe-Words: Fifty Shades of Russian Grey.” *Journal of Popular Romance Studies* (March 30, 2020) at <http://www.jprstudies.org/2020/03/a-world-without-safe-words-fifty-shades-of-russian-grey/>.

“Introduction to the special issue ‘Romance Fiction in the International Marketplace’,” co-written and co-edited with Emily D. Johnson. *Journal of Popular Romance Studies* (March 30, 2020) at <http://www.jprstudies.org/2020/03/introduction-to-the-special-issue-romance-fiction-in-the-international-marketplace/>.

“Sacrifice and Self in *Everybody Dies But Me*.” *The ‘Other’ Martyrs: Women and the Poetics of Sexuality, Sacrifice, and Death in World Literatures*, ed. Alireza Korangy and Leyla Rouhi (Wiesbaden: Harrassowitz Verlag, 2019), 23-37.

“Vladislav Mamyshev-Monro, Frog-Princess of Neoacademism.” *The Russian Review* 78 (April 2019): 221-44.

“Introduction” to “The Allure of Retro: Neoacademism After the Fall.” Co-authored with Helena Gosciolo and Jonathan Brooks Platt. *The Russian Review* 78 (April 2019): 183-200.

“La heroica alcahueta dormía la siesta: *La Celestina*’s Presence in *La Regenta*.” Co-authored with Leyla Rouhi. *Decimonónica* 16/1 (Winter 2019) at <http://www.decimononica.org/rouhi-cassiday/>.

“Presidential Performances.” *ASEEES NewsNet* 59/1 (2019): 1-5 at <https://www.aseees.org/sites/default/files/downloads/january%202019.pdf>.

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

“Glamazons *en travesti*: Drag Queens in Putin’s Russia.” *Russian Performances: Word, Object, Action*, ed. Julie A. Buckler, Julie A. Cassiday, 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*.” Co-authored with Leyla Rouhi. *International Journal of Persian Literature* 2/1 (2017): 57-86.

“Kool-Aid,” “Popsicle,” and “Sitophilia.” *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* 31/1 (January 2014): 56-73.

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

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

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

“Rural Renaissance.” Co-authored with Leyla Rouhi. *Gastronomica* 11/2 (Summer 2011): 1-3.

“Putin, Putiniana and the Question of a Post-Soviet Cult of Personality.” Co-authored with Emily Johnson. *Slavonic and East European Review* 88/4 (October 2010): 681-707. Reprinted in *Post-Soviet Politics*, Vol. II: Citizens and Politics, ed. Stephen White and Cerywn Moore (Los Angeles: Sage Publications, 2012), 379-400.

“Of Dandies, Flirts, and Cockatoos: Shakhovskoi’s Antitheatrical *Lesson to Coquettes*.” *The Russian Review* 65 (July 2006): 393-416.

“Kirov and Death in *The Great Citizen*: The Fatal Consequences of Linguistic Mediation.” *Slavic Review* 64/4 (Winter 2005): 799-822.

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

*The Enemy on Trial: Early Soviet Courts on Stage and Screen* (DeKalb: 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.” 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* 42/4 (Winter 1998): 640-60. Reprinted in *A Thousand Eyes: Media Technology, Law, and Aesthetics*, ed. Marit Paasche and Judy Radul (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* 76/4 (October 1998): 643-57. Reprinted *Against the Grain: Parody, Satire, and Intertextuality in Russian Literature*, in Janet G. Tucker (Bloomington: Slavica, 2002).

#### BOOK REVIEWS

Alison Rowley. *Putin Kitsch in America*. Quebec: McGill-Queen’s University Press, 2019. *The Russian Review* 79/2 (April 2020): 348-349.

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). *The Russian Review* 78/1 (January 2019): 164-165.

Dan Healey, *Russian Homophobia from Stalin to Sochi* (New York: Bloomsbury Academic, 2018), *The American Historical Review* 125/1 (February 2020): 192- 194 at <https://doi.org/10.1093/ahr/rhz669>.

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

Milosz Miszczyński 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 Kremontsov, *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* 73/3 (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* 116/3 (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* 22/2 (August 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* 54/1 (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* 113/2 (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* 88/1 (January 2009): 136.

Denise J. Youngblood, *Russian War Films: On the Cinema Front, 1914-2005* (Lawrence: University Press of Kansas, 2007). *The American Historical Review* 113/1 (February 2008): 286-287.

Cynthia Marsh, *Maxim Gorky: Russian Dramatist* (Bern: Peter Lang, 2006). *The Russian Review* 66/3 (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* 50/3 (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* 11/2 (November 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* 40/2-3-4 (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* 47/3-4 (December 2005): 440-442.

Hans Günther and Evgenii Dobrenko, eds. *Sotsrealisticheskii kanon* (St. Petersburg: Gumanitarnoe Agentstvo "Akademicheskii Proekt," 2000). *Canadian American Slavic Studies* 38/1-2 (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* 61/2 (Summer 2002): 434-435.

Lynn Mally, *Revolutionary Acts: Amateur Theater and the Soviet State, 1917-1938* (Ithaca: Cornell University Press, 2000). *The Russian Review* 60/4 (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* 45/1 (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* 44/4 (Winter 2000): 660-661.

Alison J. Clarke, *Tupperware: The Promise of Plastic in 1950s America* (Washington: Smithsonian Institution Press, 1999). *Gastronomica* 1/1 (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-authored with Leyla Rouhi and Kevin Bubriski. *Iranian Studies* 33/1-2 (Winter/Spring 2000): 215-217.

Yuri Druzhnikov, *Informer 001: The Myth of Pavlik Morozov* (New Brunswick: Transaction Publishers, 1997). *Slavic and East European Journal* 42/1 (Spring 1998): 164-66.

Robert Leach, *Revolutionary Theatre* (London: Routledge, 1994). *Theatre InSight*. 7/1 (Spring 1996): 53-54.

#### RECENT PRESENTATIONS

“Travestyng Stalinism: Vladik Monroe’s *Volga! Volga!*” Paper presented at ASEEEES Annual Convention, 2019.

“Квир-перформативность под вопросом: ‘Пыль’ Сергея Лобана.” Симпозиум “В ТЕМЕ”: Секс, политика и жизнь ЛГБТ людей в Центральной Азии.” University of Central Asia (Bishkek, Kyrgyzstan), March 2019. Video available at [https://www.youtube.com/playlist?list=PLIgY0UDeGtG18O6f7OnoDIj88IxThJ2Uo&fbclid=IwAR2H5oj5txgkhu7-INl\\_1e7SgYEw\\_4lxeAkh1a\\_OkyNJXeOhw\\_hdF8PH-k](https://www.youtube.com/playlist?list=PLIgY0UDeGtG18O6f7OnoDIj88IxThJ2Uo&fbclid=IwAR2H5oj5txgkhu7-INl_1e7SgYEw_4lxeAkh1a_OkyNJXeOhw_hdF8PH-k)

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

“Vladislav Mamyshev-Monro, Frog-Princess of Neoacademism.” Paper Presented at ASEEEES 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 ASEES Annual 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 ASEES Annual Convention, 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 ASEES Annual Convention, 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 AATSEEL Annual Conference, 2015.

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

“Glamazons *en Travesti*: Russian Drag Queens and the Internet.” Paper presented at ASEES Annual Convention, 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 ASEES Annual Convention, 2011.

#### WORK IN PROGRESS

*Russian Style! Performing Gender in Putin’s Russia*: the first monograph to look at the ways in which popular culture has taken part in the rise of neoconservative neotraditionalism in Putin’s Russia. By connecting gendered and sexual citizenship to stylistic shifts seen in film, video, literature, and song, the book argues that the Putin regime has made heteronormativity and homophobia into a proxy for any coherent ideology and defined citizenship, through essentialized gender roles and compulsory heterosexuality. *Russian Style!* demonstrates that Putin’s government has fundamentally altered the discourse of and modes for performing Russian citizenship, both of which find their most vivid reflections in the country’s popular culture. After examining the paradigm of embodied citizenship that has emerged since Putin rose to power in 1999, the book turns to the different modes for performing gender and sexuality that popular culture has made available to both those in power and those on the street. *Russian Style!* proves that popular culture does not merely replicate, but just as importantly allows Russia’s citizens to resist and even to protest the state’s mandate to be a real Russian man or woman and bear children for the Motherland.

#### AWARDS

- 2019        **Summer Stipend** for tutorial development, Williams College.
- 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).
- 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.
- 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, Gender, and Sexuality 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 011/Comparative Literature 011/Women's, Gender, and Sexuality Studies 011:  
     Queer Russia  
 Russian 012T/Comparative Literature 012T: Nikolai Gogol's Petersburg Tales  
 Russian 025/Special 025: Williams in Georgia  
 Russian 101-102: Beginning Russian Language  
 Russian 151-252: Continuing 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/Comparative Literature 207/Women's, Gender, and Sexuality Studies 213/Global Studies 214: From Putin to Pussy Riot: Discourses of Post-Soviet Gender  
Russian 219T/Comparative Literature 215T: Cults of Personality  
Russian 275/Comparative Literature 275: Russian and Soviet Cinema  
Russian 303: Russia in Revolution  
Russian 305/Comparative Literature 305: Dostoevsky and His Age  
Russian 306/Comparative Literature 306: Tolstoy and The Meaning of Life  
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

2019-2020 Faculty Interview Panel

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

#### PROFESSIONAL SERVICE

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

**Chair** (2017-2020), Committee on Academic Freedom and Advocacy for ASEEES.

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

#### 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  
QASEEES: Society for the Promotion of LGBTQ Slavic, East European, and Eurasian Studies

#### LANGUAGES

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