

## ☞ Julia Bekman Chadaga

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### Education

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**Ph.D., Harvard University, Cambridge, MA (November 2003)**  
Slavic Languages and Literatures

**B.A., Wesleyan University, Middletown, CT (May 1993)**  
English/Comparative Literature. Graduated with High Honors

**University of Sussex, Brighton, England (1992)**

### Dissertation

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“The Language of Glass and the Transformation of Vision in Modern Russia”  
Readers: Professor Svetlana Boym  
Professor William Mills Todd III  
Professor Julie Buckler

### Grants and Awards

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- Wallace Travel Grant (2009)
- Davis Center for Russian Studies Post-Doctoral Fellowship (2005-6)
- Andrew W. Mellon Foundation-Humanities Center Interdisciplinary Dissertation Completion Fellowship (2002-3)
- Graduate Society Term-Time Dissertation Fellowship (2001)
- Abby and George O’Neill Research Travel Grant (1998)
- Foreign Languages and Area Studies Award (1996, 1998 [summer], 2000)
- Olin Research Fellowship for graduate-level work in literature (1994)
- Academy of American Poets Award (1993)

## Publications

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"Light in Captivity: Spectacular Glass and Soviet Power in the 1920s and 1930s," *Slavic Review* 66, no. 1 (Spring 2007): 82-105

"Mirror Writing: The Literary Traces of the *Zertsalo*," *The Russian Review* 61 (January 2002): 73-93

## Presentations

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"Crime and Punishment Soviet-Style: Ilf and Petrov's Dialogue with Dostoevsky," conference paper delivered at ASEES (Association for Slavic, East European, and Eurasian Studies), Los Angeles, November 2010 (also served as the organizer of the panel, Creativity and Crime in Russian Culture)

"Chekhov and the Art of Crime," conference paper delivered at Villains and Victims: Justice, Violence and Retribution in Late Imperial and Early Soviet Russia, Nottingham, UK, April 2010

"No Mere Reflection: Mirrors as Windows on Russian Culture," conference paper delivered at AAASS (American Association for the Advancement of Slavic Studies), Boston, November 2009

"Faith, Doubt, and Deception: Nabokov's Translations of *Slovo o Polku Igoreve*," conference paper delivered at AATSEEL (American Association of Teachers of Slavic and East European Languages), San Francisco, December 2008

"Lady Killers in Russian Literature and Real Life," conference paper delivered at AAASS, Philadelphia, November 2008

"Conduct Unbecoming a Lady: Female Terrorists in Late Imperial Russian Life and Literature," panel at AAASS 2008 (served as discussant)

"Crystal Palaces on Chicken Legs: Osip Mandelstam and the Architecture of New Moscow," conference paper delivered at Moscow in Russian Culture, Middletown, CT, September 2008

"Building the Perfect Electric Woman: Dziga Vertov and the Gendered Gaze," conference paper delivered at AAASS, New Orleans, November 2007

"Music and Murder in *The Kreutzer Sonata* and *A Clockwork Orange*," conference paper delivered at AAASS, Washington, DC, November 2006

"From Lenin's Tomb to Avtovo Station: Darkness, Light, and Illusion in Soviet Subterranean Space," conference paper delivered at AAASS, Salt Lake City, November 2005

“Art and Crime” panel at AAASS 2005 (served as organizer and discussant)

“Chaos, Cosmos, and Cartography: On the Origins of Suprematism,” conference paper delivered at Art, Technology, and Modernity in Russia and Eastern Europe, New York, March-April 2000

“Glass Consciousness: A History of Glass in Eighteenth-Century Russian Culture,” conference paper delivered at AATSEEL, San Francisco, December 1998

Work in progress:

*Knife Imitates Art: Creativity and Crime in Russian Culture*  
“Changing Clothes in Gogol’s Artistic Imagination”

## Teaching Experience

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**Visiting Assistant Professor, German and Russian Studies, Macalester College (Fall 2006-present).** I teach courses in language, literature, and culture, advise students, and direct independent studies and senior projects. Courses include:

- Elementary Russian
- Advanced Russian Conversation
- Advanced Russian Tutorial
- Twentieth-Century Russian Literature and Culture
- Nabokov

I designed and developed the following new courses at Macalester:

**Making History: Russian Cinema as Testimony, Propaganda, and Art**

In this course, team-taught with a specialist in Russian history, we compare written and cinematic representations of Russian history, from medieval times to the post-Soviet era. Students in the course seek to discover how storytelling in film differs from historiography and fiction, as well as how cinematic depictions of key historical events were shaped by politics, power relations, technology, and aesthetics. We use readings in cultural history and film theory to create a conceptual framework for analyzing the films as documents of real events, as vehicles of propaganda, and as imaginative works of art.

**Repression, Revolution, Terror: Lessons from Russian Cultural History**

This course uses Russia as a case study to examine the origins of revolutionary violence, the dynamic between repression and dissent, and the distinction between justifiable violence and terrorism. Students learn about key instances of rebellion and reprisal in Russia up through the Bolshevik revolution, study the depictions of these events in works of art

and philosophy, and investigate how culture mediates between the world of ideas and the sphere of action.

**“Things Don’t Like Me”: The Material World and Why It Matters**

In this writing-intensive first-year seminar, we draw upon the insights of scholars from the fields of history, literature, anthropology, visual art, and material culture studies in order to address such questions as: why and how do human beings invest objects with meaning – and at what cost to others? What is the difference between persons and things, and is the distinction as clear-cut as it seems? How do the objects that surround us shape the world of ideas? We read literary texts and analyze how the authors reflect as well as imagine material reality, and how they deploy concrete objects to create meaning in their work.

**Lecturer, Harvard University, History and Literature Program and Freshman Seminar Program (Fall 2004-Spring 2005)**

**Sophomore Tutorial for Majors in History and Literature, Russian field.** This year-long tutorial is an introduction to the interdisciplinary study of Russia from the eighteenth through the twentieth century. The tutorial provides an overview of important issues in the Russian field and introduces the methods and debates of interdisciplinary scholarship.

**Wrongdoing in Russian Literature.** This first-year seminar explores the treatment of crime in Russian literature. Central to the seminar is the question of how authors present crime and how their artistic choices influence the way readers think of such seemingly self-evident oppositions as good and evil, right and wrong.

**Visiting Lecturer, Amherst College, Russian Department (Fall 2003-Spring 2004)**

**Identity and Innovation in Nineteenth-Century Russian Literature.** A course on the rise of the Russian novel that explores the relationship between innovative literary form and the quest for individual and collective identity in Russia in the first half of the nineteenth century.

**Third-Year Russian: Studies in Language and Culture II.** Students read nineteenth-century literary texts touching upon the theme of “breaking the law.” Class conducted in Russian.

**Teaching Fellow, Harvard University, Slavic Department and Core Curriculum (1997-2001)**

**Intensive Beginning Russian.** An introduction to the essentials of the Russian language. I prepared syllabi and lesson plans; assigned and corrected written exercises; designed and graded quizzes and exams.

I conducted weekly discussion sections, graded papers and examinations, helped prepare course materials, and advised students on improving their writing and analytical skills in the following courses:

- Aspects and Forms of Narrative (Professor William Mills Todd III)
- Russian Culture from Revolution to Perestroika (Professor Svetlana Boym).
- How and What Russia Learned to Read: The Rise of Russian Literary Culture (Professor William Mills Todd III).  
Sophomore Tutorial for Russian Majors.
- Revolution and Reaction: The Rise and Fall of the Russian Avant-Garde (Professor John Malmstad).
- Russian Literature in Translation: The Nineteenth-Century Tradition (Professor Donald Fanger).

**Tutor, Harvard University, History and Literature Program (1998-2002)**

I served as the primary academic advisor for students and supervised research and writing; directed senior thesis research and provided extensive feedback on written work; and evaluated sophomore essays and senior theses.

**Wesleyan University Russian Department: Teaching Assistant, Introductory Russian, Spring 1990**

**Special Pedagogical Preparation**

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Language:

Structure of Russian for Instructors, Professor Patricia Chaput (Fall 2001)

A semester-long seminar on teaching Russian at all levels. Grammar, usage, and difficult constructions are studied from the viewpoint of the instructor.

Literature:

Graduate Writing Fellows Program, Derek Bok Center for Teaching and Learning (Fall 1997) A semester-long seminar for instructors who wish to respond effectively to student writing and use writing as a learning tool.

## Service

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- Manuscript reviewer for *Russian Review* (April 2011)
- Coordinator of student volunteers assisting Russian-speaking émigrés at a residential facility in Minneapolis, MN (March 2011-present)
- Macalester Russian House Faculty Liaison (February 2011-present)
- Co-organized a symposium at Macalester College titled “The Ballets Russes: A Centennial Celebration. Reflections on Interdisciplinarity and the Artist as Global Citizen” (December 2009)
- Macalester International Center Faculty Liaison (February 2009-present)
- Coordinated student participation in Russian Seasons in Minnesota, a yearly festival of Russian culture (September - October 2008)
- Macalester Library Faculty Representative (September 2008-present)
- Manuscript reviewer for *Slavic Review* (October 2007)
- Judge at ACTR Olympiada of Spoken Russian, St. Paul, MN (April 2007, 2008, 2009, 2010, and 2011)

## Other Skills/Interests

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- Languages: Russian (native speaker), Czech, French
- Theory and practice of translation
- Screenwriting, Poetry