

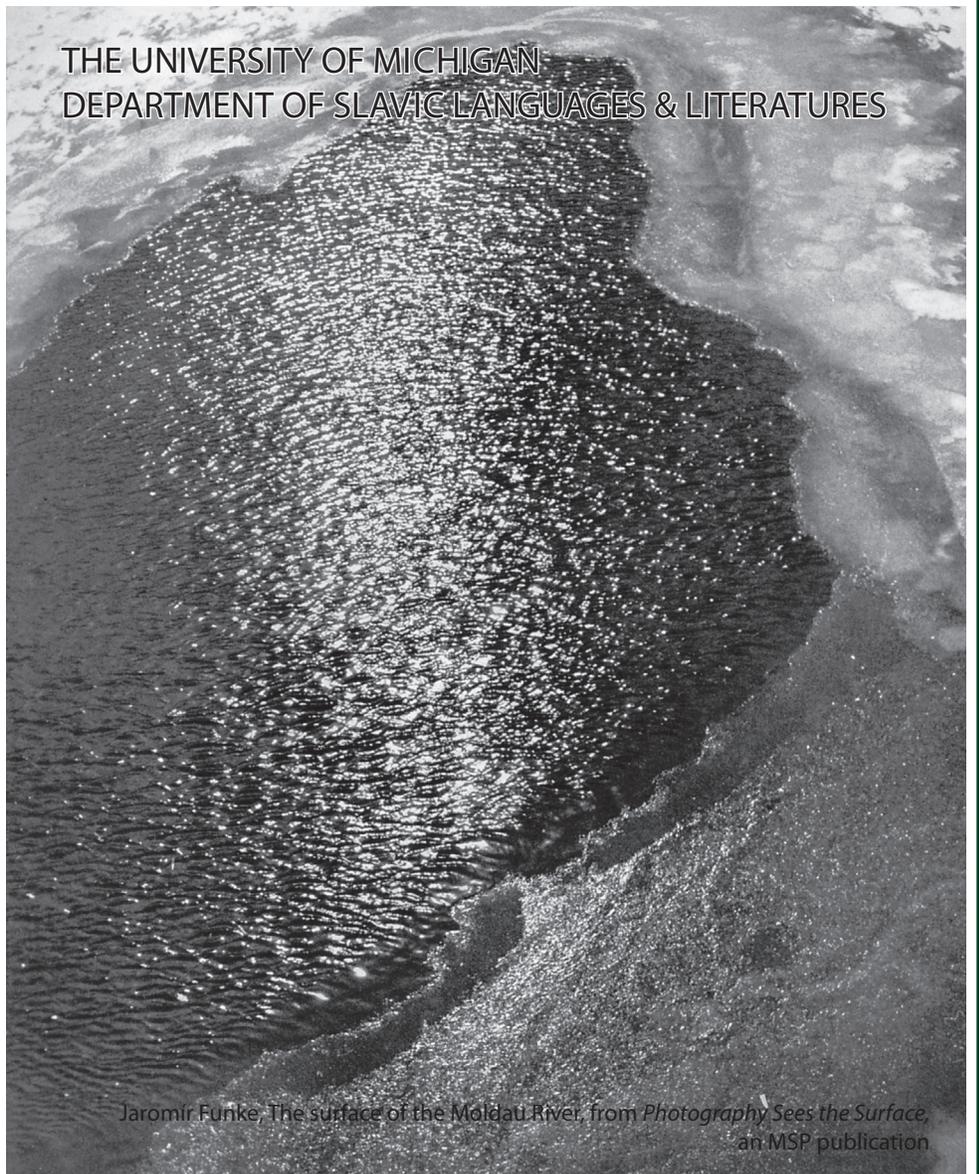
The Slavic Scene

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THE UNIVERSITY OF MICHIGAN
DEPARTMENT OF SLAVIC LANGUAGES & LITERATURES



Jaromír Funke, The surface of the Moldau River, from *Photography Sees the Surface*,
an MSP publication

The Slavic Scene

Letter From the Chair

Dear Friends We've had another eventful year! We spent many fascinating hours at talks and in symposia with guest scholars, including, most recently, Damir Arsenijević, one of the leading voices in reconciliation efforts through literature and art in the countries of the former Yugoslavia, and Mikhail Lampolski, whose work blends philosophy, art history and the semiotics of culture. What is most impressive is the fact that many of these lectures were arranged and hosted not by our faculty, but by the Avant-Garde Interest Group, a graduate student assemblage of scholars led by our own Aleksandar (Sasha) Bošković and Vladislav (Vlad) Beronja. Another of our graduate students, Sarah Sutter, helped lead the Interdisciplinary Music Form, which also sponsored residencies and lectures.

Our professors are in the process of writing some very important books. Professor Tatjana Aleksić's book analyzing how the sacrificed body—in Balkan myth, literature, and cinema—has served as a metaphor for the coerced elimination of difference in the name of building a community, and Professor Sofya Khagi's book investigating articulations of verbal skepticism (the notion that language is unable to furnish a full expression of the world) in Russian poetry from the Romantics to Mandelstam, Brodsky, and Kibirov are both virtually complete. Also nearing completion are Professor Jindřich Toman's book on Czech-Jewish cultural interactions in the 19th century and Professor Omry Ronen's monograph on Russian literature of the 1970s. Professor Olga Maiorova's next book will probe Russia's national self-perception in relation to its cultural appropriation of Central Asia and how that appropriation altered the strategies Russians used to encode their imperial impulse. Professor Mikhail Krutikov's book project concerns works written in emigration (in the United States, Canada, Germany and Israel) by Russian Jews and their complex relationship to current issues in three cultures: Jewish, Russian and the culture of their respective adopted countries. Professor Michael Makin is completing a book on the stylization of national form in the culture and social life of Russia from the late 19th century to the present, dealing with responses that range from parody to the sincere emulation of past genres and norms in literature, the visual arts, architecture, and popular culture. Professor Benjamin Paloff is currently examining how new notions of space and time changed the representation of subjectivity and freedom in the interwar period in Russian, Polish and Czech Modernisms. Professor Andrew Herscher's current project, a fitting sequel to his book on the destruction of architectural heritage in the former Yugoslavia during the ethnic strife of the 1990s, deals with the subsequent (and opposite) process presently underway in the region: efforts by ordinary citizens to reconstruct, create, or preserve monuments that are the patrimony of the various ethnic and religious communities.

Our graduate students also continued their research on an impressive array of interdisciplinary topics. Those at the most advanced stage of their dissertation research include Vlad, who is researching the work of avant-garde artists, filmmakers and writers who use the material of both the former Yugoslavia's mass consumer culture and of Communist propaganda to fashion works which comment critically on contemporary society and politics; Sasha, who is studying the genre of photopoetry (poetry interlaced with photographic collages) and the role it played in avant-garde movements in Russia, Czechoslovakia, and Yugoslavia in the period between the World Wars; and Yanina (Yana) Arnold, who is tracing the role that "literary lawyers" played in the representation of trials and juries in Russian literature of the late 19th century, as the country experienced Western-style legal advocacy and trial-by-jury in the wake of Alexander II's reforms. Not only these three students, but many others as well, have been active in presenting their research at academic conferences. We are very proud of the work they have been doing and will feature more of it in future issues of *Slavic Scene*.

We also launched a joint effort with the University of Illinois, which will enable both of our departments to maintain and enhance our offerings. New technology, which brings students "virtually" into a classroom from afar, is allowing courses taught in one of our universities to serve students in another simultaneously. Thus, for example, next year we will teach First Year Czech here (for our students and those at Illinois), while Second Year Czech will be taught at Illinois for students from both places. In the future, we may extend such "courseshare" projects to Ukrainian language instruction as well.

Your generous contributions to the Benjamin Stolz Endowment and the John Mersereau, Jr. Fund for supporting graduate student research have been instrumental in promoting research and language study by our graduate students in the countries of our region. This work would not have been possible for many of them without your help. We thank you as well for the help you have given us, through our other funds, in sustaining our teaching of Polish, Ukrainian, Czech, Bosnian-Croatian-Serbian, as well as Russian, language and culture. You have been a key part of our efforts to create a vigorous and dedicated community of scholars and learners.

We wish you a healthy and joyful holiday season,



Herbert (Herb) Eagle hjeagle@umich.edu

The Slavic Scene

Feature

Year of Miłosz

2011 marks one hundred years since the birth of Czesław Miłosz, arguably the most influential Polish author of the twentieth century. So grand an opportunity for dialogue has not been lost on admirers of the Nobel Prize-winning poet. In fact, the Polish government has officially designated this the Year of Miłosz, with Miłosz-themed academic conferences and literary festivals throughout the year in North America, Europe, and around the globe. From Montreal to Paris, San Francisco to London, New York to Warsaw, Miłosz has triggered a marathon of activity for scholars, writers, and publishers, and the University of Michigan, where Miłosz received an honorary doctorate in 1977 and served as Visiting Walgreen Professor of Human Understanding in 1983, has been well represented at these gatherings. Bogdana Carpenter, Professor Emerita of Slavic Languages and Literatures and a longtime friend of Miłosz, presented her critical reflections and personal reminiscences at events held at Columbia, Yale, and elsewhere. Benjamin Paloff, Assistant Professor of Slavic Languages and Literatures and of Comparative Literature, delivered new papers on Miłosz at events in Chicago and Warsaw.

The University of Michigan marked the Miłosz centenary with the annual Copernicus Lecture in September, eighteen years after Miłosz delivered his own. The event, co-sponsored by the Copernicus Endowment, the Department of Slavic Languages and Literatures, and the Zell Visiting Writers Series, featured a screening of Maria Zmarz-Koczanowicz's film *The Magic Mountain*, which documents the poet's life and career in and around the Bay Area, followed by a panel discussion with poets and translators who helped shape Miłosz's years in the United States. Participants included Professor Carpenter, fellow translator Lillian Vallée, and Robert Hass and Robert Pinsky, both of whom have served as national Poet Laureate. Professor Paloff moderated the discussion, which can be viewed online in its entirety: <http://www.youtube.com/watch?v=OleXKFJe-N8>

In addition to these festivities, 2011 has seen a flurry of special publications and exhibitions dedicated to Miłosz's life and work, including the release of personal correspondence, drafts, and photographs now available to the public for the first time. All of which will ensure that, long after his death in 2004, Miłosz will remain one of the major figures bridging the literatures of Europe and North America.

By Benjamin Paloff

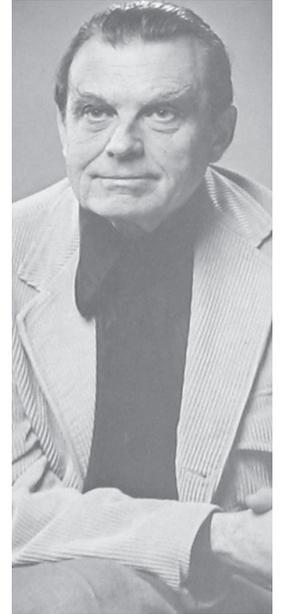
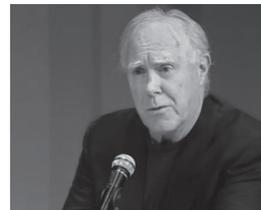


Image of Czesław Miłosz from his *Utwory Poetyckie* (1976), the first substantial collection of Miłosz's poems published in Polish.



Symposium participants included Professor Benjamin Paloff, Professor Bogdana Carpenter, Robert Pinsky and Robert Hass, both of whom have served as national Poet Laureate, and Lillian Vallée. The discussion is available online at <http://www.youtube.com/watch?v=OleXKFJe-N8>

The Slavic Scene

In the Classroom

Power in Shared Purpose—Czech Language is U-M's First Collaborative Language Program



From left to right: Czech language students, lecturer Ewa Malachowska-Pasek, and Professor Jindřich Toman in North Quad's video-conferencing classroom located in the LRC

This fall marks the first collaborative language course between University of Michigan and University of Illinois. Both universities are part of the Committee on Institutional Cooperation (CIC). CIC is a consortium of the Big Ten member universities plus the University of Chicago. Managed through CIC CourseShare, we are collaboratively offering the 100-level Czech Language course. This semester, classes are conducted via live video-conferencing from UI to U-M. Next year, Ewa Malachowska-Pasek will teach the course at U-M, and it will be transmitted via video-conferencing to UI.

Classes take place in North Quad, across from the MLB. North Quad is an innovative academic and residential environment that encourages the use of technology to expand global horizons. This fits seamlessly with the concept of CIC and the Slavic

Department's innovative approaches to teaching.

Natasha McCauley, an SLL graduate student and one of the eight Czech language students, feels that the format takes a little getting used to. She gives examples of the curious fact that they have only seen their UI classmates via a small screen and that the teacher (also at UI) has to accommodate students in front of *and* behind them (because of the camera location). For this semester, U-M students must submit their tests and homework electronically because a paper copy simply isn't a viable option for students on the video-conferenced end. However, they do get lots of practice using a Czech language keyboard, which is helping to facilitate their language learning.

Damir Arsenijević and Remembering Genocide

Damir Arsenijević is a professor of English language and literature at the University of Tuzla, Bosnia and Herzegovina and member of Grupa Spomenik, an artistic-theory group. We had the opportunity to welcome him as a guest speaker this November. Damir presented two lectures entitled, "Love after Genocide" and "Yugoslav Studies." His most recent book, *Forgotten Future: the Politics of Poetry in Bosnia and Herzegovina* was published in 2010, and is available through online booksellers.

Damir's dual presentations were attended by a diverse mix of undergraduate and graduate students, and faculty. A lively discussion ensued at the end of each presentation, reflecting that there is much interest in the literary expressions of these countries during this period.

Damir's presentations were particularly timely because of the parallels with Andrew Herscher's first-year seminar, "Monument and Memory" and graduate seminar, "Technologies of Memory: Heritage, Monuments, and Museums." Students from these courses were interested, intrigued and challenged by Damir's work on the politics of memory and its ramifications for thinking about such topics as post-conflict reconciliation, post-war reconstruction, and post-socialist transition. In each class, students read a selection of works

produced by Grupa Spomenik. In the graduate seminar, students collectively read the piece "Matheme," written by Grupa Spomenik as a platform to discuss the memory of genocide.

Lecturer Marija Rosić's Bosnian, Croatian, and Serbian (BCS) language students participated in Damir Arsenijević's workshops as well. Several students were moved by the presentation. Their comments follow below:

The Grupa Spomenik workshop shed light on a number of shortcomings in how the post-Yugoslav tragedies are memorialized. I found Damir's insights humane and thoughtful.

-Frank Hennick

Damir's workshop was a new way to explore memory, genocide, and history in the context of a matheme. It was a wonderful approach.

-Ned Tomasevic

Damir Arsenijević's workshops foster necessary discussions and debates about difficult topics. I found myself struggling emotionally until the end and many hours later; after all, we discussed genocide.

-Jasmine Arpagian



Mathemes of Re-association is a unique and novel platform by Grupa Spomenik wherein artists, theorists and activists from Bosnia and Herzegovina and Serbia jointly facilitate public discussions of genocide in Srebrenica. 'Mathemes of Re-association' insist that it is only possible to talk about and remember genocide — politically. Above image and text from <http://grupaspomenik.wordpress.com/mathemes-of-re-association/>

The Slavic Scene

Graduate Student Focus

Meet Our Newest Graduate Students

Paulina Duda

My 'educational path' was not an orthodox one. After receiving a BA degree in literature from Jagiellonian University in Poland, I decided to change my subject and to study... *artistic make up in Australia!* I ended up in London, then in Vietnam and later on the top of Kilimanjaro.



These experiences helped me to understand who I am, and I was able to make a conscious decision and enroll in the Master program in Russian and East European Literature and Culture at University College London. It was there that I was exposed to other Slavic cultures and where I became absolutely fascinated with East European cinema. I wrote my thesis on war memories in Tadeusz Konwicki's cinema. After receiving an MA degree, I decided to pursue my academic interests at the University of Michigan, where I research Polish and East European cinema. That is why, apart from taking Slavic literature and language classes, I am also earning a certificate in Screen Arts and Culture. Last summer I went to London where I was cooperating with the film department in the Polish Cultural Institute; I also visited Dovzhenko Film Studios in Kiev.

Natasha McCauley

Natasha comes to U-M by way of Indiana University of Pennsylvania, where she studied English and History with concentrations in Russian literature and Poetry. She has studied abroad in St. Petersburg, Moscow and Valladolid, Spain. Natasha's research interests include contemporary women's writing in Russia and feminist theory. In her free time she enjoys following Pittsburgh sports and short distance racing.



Marianna Benenson

Born in the USSR and raised in Israel, Marianna graduated from Tel Aviv University with a BA in Multidisciplinary Studies of the Arts and Humanities. She's currently interested in the interface between lingual and artistic practices and social and political phenomena. She hopes to learn enough Yiddish to be able to study the cultural life of Russian Jews. She shares the view that television is the medium of the now, and considers watching it on a regular basis highly important.



Amanda Getty



Amanda Getty comes to the department from U-M's Center for Russian, East European and Eurasian studies, where she completed an interdisciplinary master's degree. Her M.A. thesis explores the early works of Russian

filmmaker Pavel Lungin, as they address shifting notions of national and cultural identity in Russia following the collapse of the Soviet Union. Though her research interests remain relatively broad, she is fascinated by questions of historical (re) imagination and the construction and elaboration of Russianness in post-Soviet film and literature. Prior to beginning graduate study, Amanda worked in the Russian media. She holds a B.A. in Modern Literary Studies from the University of California, Santa Cruz.

Visit www.lsa.umich.edu/slavic/graduates/currentstudents to view all of our grad students.

Graduate Student Updates

Meghan Forbes

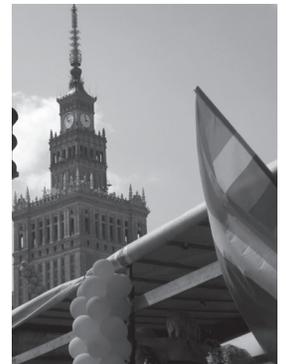


Ian a Meghan maji fenku. Ta fenka se jmenuje „Eliška“. Eliška rozumí česky, protože když řekneš česky „sedni“ Eliška si opravdu sedne!

This past summer, Meghan Forbes spent three months in intensive language courses. Thanks to funds provided by both the Slavic and German departments, she spent the month of June at the Goethe-Institut in Freiburg improving her German skills. The class was a truly international experience, with students from Saudi Arabia, Brazil, France, Italy, and South Korea. The universal language, therefore, was German – i.e. not English! – which meant that German was spoken both in and out of class. Meghan then spent July and August in Prague, taking Czech classes through Charles University, with the support of a FLAS (a Foreign Language and Area Studies Fellowship). Here too she was able to take the classroom to the street, as she spent her free time with a Czech circle of friends, who were tickled by her peculiar new vocabulary, largely informed in the last year by 19th century readings.

Jodi Greig

Jodi spent her summer in Warsaw, reading modernist literary journals in the Biblioteka Narodowa, meeting with contemporary authors, and acquainting herself with the Polish queer community. In June she attended “ganc POMADA!”, a queer culture festival organized by local activists, academics, and critics. The festival featured international and Polish queer artists and speakers, as well as screenings of films, theatrical performances, live music, and of course, massive parties. She found herself in the midst of a vibrant, loving community committed to non-heteronormative personal and political practice, a community which is often rendered invisible in mainstream Polish culture. Immediately prior to her return to Michigan she spent time in Kacze Bagno, where she attended feminist camp. For two weeks she participated in seminars about feminism and queer studies in Poland, and in addition learned how to successfully change a bike tire. Somewhere between all these things she presented a paper at a queer studies conference. A successful and productive summer indeed.



Jamie Parsons

This summer, Jamie Parsons spent two months in St. Petersburg studying the Russian language on a summer FLAS. Besides *really* learning the ins and outs of Russian grammar (and asking questions the grammatika instructor wasn't prepared to answer!), she also traveled to Moscow and the monastic island Valaam, and made many dear friends who she hopes to see in times to come. She extends her gratitude to CREES and all the wonderful professors who wrote letters of recommendation for her, and is sure that soaking up so much Russian language and culture will prove invaluable on future research trips to Russia.



Renee Scherer



This summer Renee traveled to Israel where she improved her language skills and began research for her dissertation project. Thanks to support from the Slavic Department as well as a generous scholarship from the Naomi Foundation, she participated in the Beth Sholem Aleichem Yiddish Summer Program at the Goldreich Institute for Yiddish Language, Literature and Culture at Tel Aviv University. When Renee wasn't in conversation sessions, reading Yiddish poetry, or attending screenings of Yiddish films, she was making rounds of Tel Aviv's used book shops hunting for hidden Yiddish treasures. And while Renee doesn't (yet) speak Hebrew, she was grateful to the many Russian speakers who were happy not only to help her read signs and generally keep her out of trouble, but to share their experiences as post-Soviet, Russian-speaking Jews. Renee is also grateful to the instructors, lecturers, and students of the Goldreich Institute, who have inspired and encouraged her research in Russian-Jewish literature, and to the beaches of Tel Aviv, which conspired to distract her from that research.

The Slavic Scene

Highlights

The Avant-Garde Doesn't Give Up

By Aleksandar Bošković

The Avant-Garde Interest Group (AGIG) is one of the most active and vibrant Rackham interdisciplinary groups that successfully continues building an active cross-disciplinary membership and participating in the public intellectual and cultural life of the university.

The previous academic year (2010-11) was extremely successful for the AGIG at multiple levels: in terms of graduate student and faculty involvement, organization of quality lectures and workshops, as well as cooperation with various departments across the university. Whereas the regular reading group discussion was our primary activity during our first two years, in our third year we branched out into larger-scale and more public events, some of which were co-sponsored with other campus organizations. For example, in October 2010 we hosted Prof. Matthew Biro (U-M) from History of Art, who presented his latest book *The Dada Cyborg: Visions of the New Human in Weimar Berlin* (Minnesota Press, 2009). This event was highly attended by graduate students from History of Art, and the Germanic and Slavic Departments.

Socialist Realism Avant-Garde?" The event was co-sponsored by CREES and the History of Art Department, and was accompanied by the January AGIG workshop, at which we discussed Prof. Kiaer's book *Imagine No Possessions: The Socialist Objects of Russian Constructivism* (MIT Press, 2005). Prof. Kiaer's talk was widely attended and recognized as a major campus event, further advancing the AGIG's profile in the academic community. The second public event, organized by AGIG and co-sponsored by Slavic Languages & Literatures and School of Music, Theatre & Dance in February 2011, featured Prof. Branislav Jakovljevic (Stanford), who delivered a lecture "Poetic Critique of Reason: Lipavsky and Considerations of Temporality in Kharms' Circle." This event was preceded by the screening of Lutz Becker's film *Art In Revolution*, and followed by the discussion of Prof. Jakovljevic's essay "Hinging on Nothing: Malevitch's Total Art" and Becker's essay "Art For an Avant-Garde Society: Belgrade in the 1970s." Prof. Jakovljevic's work was of interest to faculty and graduate students from various disciplines, as it drew upon various methodologies and cross-cultural contexts. In March 2011 we organized a graduate student work-in-progress workshop, which included the work of members Mikey Rinaldo, (Comp. Lit.), Vivian Li (History of Art), and Meghan Forbes (Slavic). This second work-in-progress workshop, organized as a mini-conference and attended by both faculty and graduate students, was an extremely rewarding experience for everyone involved. The AGIG received very positive feedback from this event,



To learn more about AGIG, see their website at <http://sitemaker.umich.edu/avantgarde/home>

We established a working relationship with the History of Art Department, which subsequently led to their co-sponsoring one of our public lectures in the winter semester.

In the winter semester we organized three public lectures, two reading groups, a film screening, and a graduate student work-in-progress workshop. The first in the series of our public lectures was Christina Kiaer's (Northwestern U) talk titled "Was

as it was responsive to the desires of graduate students working on their dissertations and preparing papers for major academic conferences.

The AGIG enters its fourth year with an interesting schedule, concentrating on post Second World War avant-gardes. Fall semester started with a

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Music & Identity presented by the Interdisciplinary Music Forum

By Sarah Sutter

The Interdisciplinary Music Forum is a Rackham-sponsored graduate student reading group that fosters communication among Michigan graduate students and faculty who conduct music-related research. The goal of the forum is to provide an opportunity for graduate students across the humanities, social sciences and professional schools to share their music-related projects and receive feedback from peers in other departments.

The forum is currently co-coordinated by graduate students Sarah Sutter (Slavic Languages and Literatures) and Jessica Getman (Musicology / Screen Arts and Cultures), with faculty advisors Vanessa Agnew (Germanic Languages and Literatures) and Mark Clague (Musicology). The theme for this year's forum is "Music and Identity," a theme that was chosen for its broadness and appeal to students from a wide range of disciplines.

In accordance with the year's theme, the Interdisciplinary Music Forum hosts a series of discussion groups, graduate student presentations, and faculty workshops throughout the academic year. There are Reading Sessions, in which members read and discuss relevant scholarly articles and book chapters. Often discussions are centered around how a particular theory or method can be applied to members' individual research projects. Members provide suggestions for future reading sessions, so the material stays relevant to the interests of the group. The forum also hosts several Presentation Sessions for graduate students to practice conference talks or share works-in-progress from their dissertations. These meetings provide an opportunity for students to receive valuable feedback from peers and faculty. Finally, the Interdisciplinary Music Forum hosts biannual Faculty Residencies, in which a professor from another institution is invited to Ann Arbor to share



Dr. Neil Lerner (Davidson College, Music) is the Interdisciplinary Music Forum's 2011 Faculty Resident

his/her current research, conduct workshops, and hold individual meetings with graduate students about their projects. In the Fall 2011 Residency, Dr. Neil Lerner (Davidson College, Music) gave a lecture entitled *Towards Critical Readings of Early Video Game Music: Problems of Teleology, Subjectivity, and Masculinity*. The residency was a huge success, drawing graduate students and faculty from Slavic Languages and Literatures, Musicology, Germanic Languages and Literatures, Screen Arts and Cultures, Communication Studies, History, Music Theory, Composition, and Asian Languages and Cultures.

The Interdisciplinary Music Forum is one of many Rackham Graduate Workshops in which students are able to explore interdisciplinary research interests. These workshops provide participants with a space to share ideas, seek advice, and build connections with peers from other departments.

The Slavic Scene

Remembering

Remembering Greta Slobin

By Herb Eagle



As many of you who knew her may have learned, our warm, delightful and energetic friend and colleague, Professor Greta Slobin, passed away last spring after a prolonged battle with cancer, one which she engaged with her typical strength, positive outlook on life, and irrepressible sense of humor. These are the wonderful qualities which we, her fellow graduate students in the Slavic department at Michigan in the late 1960s and early 1970s, will always remember her for. She was the person who asked the questions we might have been reluctant to ask, who tackled issues boldly, and who was attracted to writers who were innovative and difficult, like Aleksei Remizov, the modernist writer who became the subject of her dissertation. When Greta's husband Mark accepted a position at Wesleyan University in Connecticut (where he is currently the Richard K. Winslow Professor of Music), the Slobins moved to Middletown with their then very young daughter, Maya. Greta completed her Ph.D. at nearby Yale University (she already had her M.A. from Michigan) and then taught at SUNY-Albany and for seven years at Amherst College. While at Amherst, Greta was co-organizer of the first international symposium on Remizov in 1985, at which time she also organized an exhibition of

Remizov's visual art from the Thomas P. Whitney Collection and published a catalogue of that exhibit. Shortly thereafter she edited the anthology *Aleksei Remizov: Approaches to a Protean Writer* in the UCLA Slavic Studies series. A few years later her major monograph, *Remizov's Fictions, 1900-1921*, came out as part of Columbia University's Harriman Institute Series. Greta and Mark took up a second residence in California, where Greta headed the Russian Department at the University of California at Santa Cruz until her retirement as Professor Emerita in 2001. In 1997 I had the great pleasure of presenting a paper at a dynamic conference on *Cinema in Russia and East Central Europe* which Greta organized and of enjoying the Slobins' gracious hospitality. After her retirement from U.C. Santa Cruz, Greta was Visiting Professor in the College of Letters at Wesleyan. Greta's work on the Russian and East European avant-garde included special emphasis on the Russian émigré artistic communities of Berlin and Paris. A book based on a large set of the essays she published on the literary and cultural politics of the Russian diaspora, 1919-1939, the theme of Greta's more recent work, is currently being prepared for publication. Greta's friendships in the field were widespread and deep. She was much loved and will be sorely missed

-Herbert Eagle

The Avant-Garde Doesn't Give Up

discussion on Guy Debord's *Society of the Spectacle* and the Situationist movement, which the contemporary "Occupy" movement recognizes as its precedent. Recently, the AGIG hosted Prof. Alex Potts (U-M) from History of Art, who presented the manuscript of the chapter on Joseph Beuys and Asger Jorn from his forthcoming book on the significance of experimental forms of realism in post-war Europe and America, titled *Experiments in Modern Realism 1940-1965*.

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The first in the series of Fall guest lecturers was Mikhail Lampolski, a professor of Comparative Literature and Russian and Slavic Studies at New York University, who gave a lecture on pathos in Eisenstein's artistic theory and participated in an AGIG workshop. The second guest speaker is Ming-Qian Ma, a professor of English (University of Buffalo), who will deliver a lecture on avant-garde visual prosody. All of our lectures and workshops are open to the public. *We hope to see you there!*

-Aleksandar Bošković and Vladislav Beronja
AGIG Coordinators

The Slavic Scene

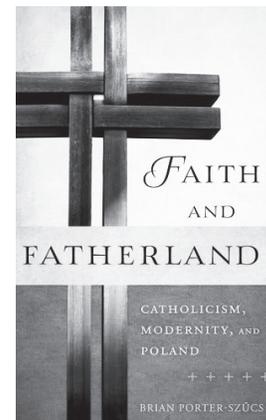
In Print

Brian Porter-Szűcs' *Faith and Fatherland: Catholicism, Modernity, and Poland*

Brian Porter-Szűcs is Professor of History at the University of Michigan. He is the author of *When Nationalism Began to Hate: Imagining Modern Politics in Nineteenth-Century Poland* (OUP, 2000), which won the Oskar Halecki Award of the Polish Institute for Arts and Sciences in America and the Polish Studies Association Award, and co-editor of *Christianity and Modernity in Eastern Europe*. The following text is from Amazon.com:

Jesus instructed his followers to “love your enemies, do good to those who hate you, bless those who curse you, pray for those who mistreat you” (Luke 6:27-28). Not only has this theme long been among the Church’s most oft-repeated messages, but in everything from sermons to articles in the Catholic press, it has been consistently emphasized that the commandment extends to all humanity. Yet, on numerous occasions in the twentieth century, Catholics have established alliances with nationalist groups promoting ethnic exclusivity, anti-Semitism, and the use of any means necessary in an imagined “struggle for survival.” While some might describe this as mere hypocrisy, *Faith and Fatherland* analyzes how Catholicism and nationalism have been blended together in Poland, from Nazi occupation and Communist rule to the election of Pope John Paul II and beyond.

It is usually taken for granted that Poland is a Catholic nation, but in fact the country’s apparent homogeneity is a relatively recent development, supported as much by ideology as demography. To fully contextualize the fusion between faith and fatherland, Brian Porter-Szűcs examines concepts like sin, the Church, the nation, and the Virgin Mary—ultimately showing how these ideas were assembled to create a powerful but hotly contested form of religious nationalism. By no means was this outcome inevitable, and it certainly did not constitute the only way of being Catholic in modern Poland. Nonetheless, the Church’s ongoing struggle to find a place within an increasingly secular European modernity made this ideological formation possible and gave many Poles a vocabulary for social criticism that helped make sense of grievances and injustices (Amazon.com).

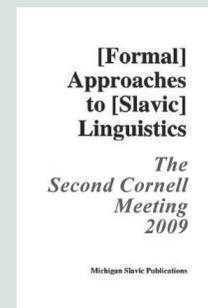


Formal Approaches to Slavic Linguistics: The Second Cornell Meeting 2009

Michigan Slavic Publications is proud to announce the volume of proceedings from the 2009 FASL meeting at Cornell University in May 2009. FASL, the most up-to-date publication on modern Slavic linguistics, is now looking back at more than eighteen years of history. The present volume consists of 32 studies on semantics, syntax, and phonology of Bulgarian, Croatian, Russian, Slovenian, and other Slavic languages.

Editors are Wayles Browne, Adam Cooper, Alison Fisher, Esra Kesici, Nikola Predolac, and Draga Zec.

FASL 18 is available for purchase from Michigan Slavic Publications for \$35. Please email michsp@umich.edu, or telephone (734) 763-4496 to order your copy. View the table of contents online at www.lsa.umich.edu/slavic/msp/



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