

Five Years of War in the Donbas: Cultural Responses and Reverberations

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CONFERENCE ABSTRACTS

Parapoleemics in Ukrainian Cultural Representations of the War in Donbas

Uilleam Blacker

The paper will examine the problem of representing violent military conflict with reference to recent Ukrainian literature and film about the war in Donbas. The paper will argue that, while this body of cultural texts is already large and diverse, it is perhaps best understood through Kate McLoughlin's concept of 'parapoleemics', or 'the discourse of the temporal and spatial borders of war'. According to McLoughlin, writers and artists often avoid direct representation of war, given the myriad of aesthetic and ethical problems that this involves, and speak about it rather indirectly. Far from diminishing the effect of the text, for McLoughlin 'not writing about war becomes writing about war at its most powerful'. Viewing recent Ukrainian war texts through the prism of 'parapoleemics' affords an alternative framework to understanding these texts that goes beyond the stereotypical expectations relating to language, national identity, memory politics and other topics that observers often have in relation to the war in Ukraine, allowing less-frequently-noticed themes (for example, those of place and displacement or the effects of war in gender relations) to come to the surface.

The School of War: Identity Crisis and Transformation in Two Films on the Donbas Conflict

Vitaly Chernetsky

The war in Donbas has generated a prodigious response in many different art forms. While literature has arguably received more critical attention, cinema has been providing a rich trove of responses to the conflict. In my paper, I focus on two films who look at the conflict through the prism of the way it changes the identities of principal characters, their understanding of themselves and the world they live in. One of these films, *School no. 3* (2016), is a film adaptation of a piece of documentary theater, "My Mykolaivka" by Natalia Vorozhbyt, where high school students from a small town near Slovyansk reflect on their experience during the Russian/separatist occupation in 2014 and since these territories have been regained by Ukraine. The other, *Frost* (2017) by the Lithuanian director Šarūnas Bartas, is a multinational co-production effort where the conflict and its toll are presented through the experiences of two young Lithuanians on a road trip delivering humanitarian supplies to the war-affected area. Both films have generated significant critical attention for their bold, uncompromising look at the traumatic transformations in personal and group identities and their lasting consequences.

The Art of Forgetting: Ukrainian Displaced Writers on the Displaced Persons' Experience
Yuliya Ilchuk

My talk focuses on displacement, trauma and memory in the recent prose fiction and poetry about refugees' experience during the ongoing Russo-Ukrainian military conflict. Analyzing the intertwining of myth and reality in Volodymyr Rafeenko's *The Longitude of Days* (2017) and *Mondegrin: Songs about Death and Love* (2019) and in Serhiy Zhadan's poetry and novel *Orphanage* (2017), I will examine the issues of temporality, travelling memory, the fluid border between "us" and "them," and the identity crisis of displaced persons, which acquire a metaphysical dimension in those works.

War Poetry from Ukraine in English Translation
Roman Ivashkiv

In a poem entitled "Decomposition," Ukrainian poet Liubov Yakymchuk writes: "... there's no poetry about war / just decomposition / only letters remain" (*Words for War* 152). Evocative of Theodore Adorno's famous (and later retracted) statement that writing poetry after Auschwitz is barbaric and impossible, the quoted lines reveal a paradoxical contradiction: a denial of the possibility of poetry expressed in a poem, which powerfully captures the decomposition and disintegration of cities/places, people/identities, and words/language. Focusing primarily on the 2017 collection *Words for War: New Poems from Ukraine*, edited by Maksymchuk and Rosochinsky, in this presentation I will discuss how contemporary war poetry from Ukraine has been translated into English. Poems about the ongoing war, which started in 2014 after the Ukrainian Revolution of Dignity and Russia's subsequent annexation of the Crimean Peninsula and military occupation (by local insurgents, mercenaries, and Russian armed forces) of parts of the Donetsk and Luhansk regions, have now become a literary mainstream. They are written—both in Ukrainian and in Russian—by emerging and established writers, including those who have fought in the war. My goal is to demonstrate that Ukrainian war poetry deserves to be translated and disseminated thanks to its aesthetic merit, rather than only for obvious political and ideological reasons. In addition to its sensitive and emotional subject-matter and often graphic blood-chilling imagery, it confronts the translators with a daunting task of capturing that special language, at times quite simple and direct and at times metaphorical or even allegorical, that so powerfully conveys human pain and despondency.

One Artist Army: Serhii Zakharov vs Russia's Military-Visual Complex
Nazar Kozak

In 2014, Ukrainian society was confronted with the massive expansion of visual images showing the demolishing of state symbols, humiliation of captured Ukrainian soldiers, and abuse of their dead bodies. Broadcasted on the major propagandist channels like Russia Today and Life News, as well as through a hoard of fake social networks accounts those images spread terror, anxiety, and demoralization in and behind the front-lines, aiming to suppress the resistance against Russia's aggression in Crimea and Donbas. This paper explores the significance of art in confrontation with the enemy's visual propaganda focusing on the projects by Ukrainian artist Serhii Zakharov conceived both during his residency in occupied Donetsk and after his flight to Kyiv. I argue that Zakharov's works can be analyzed as an effective low-tech, non-iconoclastic

counter-images that subverted Russia's high-tech military-visual complex with the playful application of irony and storytelling. I read Zkharov's artistic strategies through W.J.T. Mitchell's notion of "critical idolatry" which, instead of breaking the idol, suggests "breaking its silence."

“The Unintelligibility of Donbas: The Lines That We Won’t “Share””

Oksana Maksymchuk and Max Rosochinsky

The paper examines the poetry that emerged from the occupied Donbas over the past five years. While some of the poets fled the region and resettled in Ukraine or in Russia, others stayed behind, enduring food and electricity shortages, routine shelling, and living under the threat of physical violence. Of these, some went underground, while others became vocal representatives of their new perceived body politic. How do different decisions and life-choices shape the narrative-building and meaning-making strategies of these artists? What traditions do the artists evoke in their poems, and what recognizable tropes do they rely on? Whose perspectives do they take up, and what rhetorical, political, or artistic goals do their choices serve? Drawing mostly on self-published materials posted to social media platforms and blogs, the presentation offers a glimpse into the new Donbas poetry and its covert and overt ideals of documenting, unmuting, memory-making, historicizing, and transcending while also calling these very ideals into question.

Tolerance Range of Gardens and Bodies: Female Optics in Art Reflecting War in the Donbas

Olena Martynyuk

Today, Ukraine is permeated with images of war-inflicted violence, as the trauma of the ongoing conflict in Donbas is juxtaposed alongside the remnants of the WWII cult and its propagandistic depictions of war. My presentation focuses on art that deals with war wounds by subverting the familiar visual language of war propaganda, where the suffering of victims is a mere pretext for the inevitable triumph of the heroes. Currently in Ukraine, the most prolific in this regard are the women-artists addressing the trauma of war via participatory practices, through painting and installations that offer highly personalized accounts or engage viewers affected by war. Often touching upon extreme circumstances, their art is about tolerance both in terms of endurance (the concept of the "tolerance range" denoting the survivable limits for any species) and of the mutual understanding necessary for cohabitation. Alevtina Kakhidze's ongoing performance *Method for Construction of Political Truth* creates an opportunity to comprehend war in the Donbas from multiple perspectives, including that of a gardener whom she associates with her mother, who died on the occupied territory refusing to leave her garden. Whether it's Maria Kulikovska's sculptures serving as shooting targets for separatists in the occupied center of contemporary art in Donetsk or Vlada Ralko's paintings of tortured bodies becoming a metaphor for the scars of war, the catastrophe of war remains close to home. Neither making spectacle from the "pain of others" nor deeming it unrepresentable, this art seeks emphatic alternatives to traditional war narratives.

An Individual and War in Contemporary Ukrainian Art
Natalia Moussienko

I plan to bridge the Art of Maidan and the Art of War. In February 2014, one could already clearly observe this artistic war premonition. The Donbas war produces new heroes and new narratives, along with the challenging process of de-communization. I would like to compare the artistic presentation of these heroes with those from Soviet times, with the artistic presentation of WWII. I shall focus on both visual arts and films.

War and Writing: Poetic Responses to the Russo-Ukrainian War in the Donbas
Maria Rewakowicz

The images of war understandably permeate Ukrainian post-Maidan poetry. It is especially evidenced by recently published bilingual anthologies. This presentation will focus on one such anthology, namely *Words for War: New Poems from Ukraine* (2017), and argue that poetic responses to the ongoing war in the Donbas included there very much reflect on the identity of today's Ukraine and manifest its underlying cultural hybridity. The anthology exudes the spirit of collaboration and embraces both Ukrainian and Russophone poets, bridging seemingly unbridgeable cultural, social, and political fault lines that wars invariably create.

Shell-Shocked. Ukrainian Cinema Facing the Realities of Russian Aggression
Yuri Shevchuk

Over the quarter of a century since 1991 the mainstream post-Soviet Ukrainian filmmaking defied the universally accepted concepts of national cinema and promoted an essentially colonial self-vision. In it, the Ukrainian cinema was a south-western variety of the Russian cinema, inspired by Russian stories, shot in the Russian language, with Russian actors, Russian characters, and made for Russian viewer. The Russian unprovoked war of aggression was a shell-shock for the majority of Ukrainian filmmakers complicit in the neo-colonial project of re-appropriating Ukraine through film. The Ukrainian society under attack urgently needed a cinematic protagonist who could serve as the fulcrum of national solidarity and mobilization in defense against the enemy. The paper will discuss how the reality of war has been depicted in Ukrainian films since 2014, how the Ukrainian filmmakers try to affect a paradigmatic turn towards a national cinema that is informed by the political, as opposed to ethnic, concept of citizenship, how language, culture, and history are mobilized in the process, and how the filmmakers meet the challenge of repopulating the screen, up until recently devoid of Ukrainian protagonists with characters that represent the Ukrainian identity today. Recent films by Akhtem Seitablayev, Ivan Ladyhin, Volodymyr Tykhy, Zaza Buadze, and Valentyn Vasyanovych will be analyzed as representative of how the Ukrainian cinema at large confronts the realities of conventional and most importantly hybrid war.

The Many Multilingualisms of the Songs of the War in Donbas
Iryna Shuvalova

Since the outbreak of the war, hundreds of popular songs have been produced about the conflict on both sides of its front line. In my paper, I focus on the use of language in the popular war songs created in the government-controlled territories of Ukraine. I am interested in the songs combining multiple languages, and will offer a typology of such multilingual songs from the Ukrainian side. Specifically, I will be asking what the songs bringing together the Russian and Ukrainian languages within one composition might tell us about the dynamics associated with each language in the context of war, as well as about the assumptions made regarding the identities of its speakers.

From Evge to Haytarma: Symbolic Narration of “Home” in Ukrainian Crimean Tatar Feature Films
Alina Zubkovych

The collective memory of Crimean Tatars is shaped by a series of traumatic memories: 1944 deportation, life in exile, collective waves of return to Crimea since 1991, and the struggle for recognition and a better life there. The annexation of the peninsula in 2014, combined together with a strong support for Ukrainian integrity by the Crimean Tatars, have made them one of the most vulnerable inhabitants in the occupied territories of Ukraine. Politically active Crimean Tatars, their cultural and economically strong elite, were forced to leave the peninsula. However, the tremendously tragic context of hybrid deportation and war has boosted the mechanisms of a conceptual reinterpretation of national identity. The search for a new sense of “Ukrainianess” that is based not on the ethnonational politics of belonging, but rather on political citizenship, and that is more inclusive (although in a selective manner) towards ethnic minorities, is a phenomenon that requires further study and understanding. This presentation aims to analyze how the image of “Home” is being constructed in films produced by Ukrainian Crimean Tatar film directors. It focuses on the symbolic re-interpretation of collective trauma in the context of 2014 annexation and on the politics of self-identification. Attention is given to the public performance of the ethnic and national identity by the film makers and by the political or cultural Crimean Tatar elite through their public speeches during recent film premiers.

PARTICIPANT BIOS

Mark Andryczyk has a PhD in Ukrainian Literature from the University of Toronto (2005). His monograph *The Intellectual as Hero in 1990s Ukrainian Fiction* was published by the University of Toronto Press in 2012. A Ukrainian edition of that monograph, *Intelektual iak heroi ukrains'koi prozy 90-kh rokiv XX stolittia* was published by Piramida in 2014. Since 2008, he has administrated the Ukrainian Studies Program at the Harriman Institute, Columbia University and has taught Ukrainian literature at its Department of Slavic Languages and Literatures. He is a translator of Ukrainian literature into English. In 2008-2017 he organized the Contemporary Ukrainian Literature Series (cosponsored by the Harriman and Kennan Institutes), which brought leading Ukrainian literary figures to audiences in North America. Andryczyk is editor and compiler of *The White Chalk of Days, the Contemporary Ukrainian Literature Series Anthology* (Academic Studies Press, 2017). He has translated eleven essays by Yuri Andrukhovych for the publication *My Final Territory: Selected Essays* (University of Toronto Press, 2018). Under the name Yeezhak, he has recorded three studio albums in Ukraine (1996, 1998, 2006) and has performed a series of concerts in support of these recordings, most recently at the *Pidzemnyi Perekhid Vagabundo* (Ivano-Frankivsk), in August 2019.

Uilleam Blacker is a lecturer in Comparative Eastern European Culture at the School of Slavonic and East European Studies, University College London. His research focuses on literature and culture of Ukraine and Poland and on questions of cultural memory, urban space and pre-World War II cultural diversity in east-central Europe. His book *Memory, The City and the Legacy of World War II in East-Central Europe* was published in 2019 by Routledge. He is co-editor of *Memory and Theory in Eastern Europe* (Palgrave-Macmillan, 2013) and co-author of *Remembering Katyn* (Polity, 2012). His translations of contemporary Ukrainian writers have been published in *Words Without Borders*, *Modern Poetry in Translation* and in various anthologies. His translation of Oleg Sentsov's short stories *Life Went on Anyway* was published by Deep Vellum in 2019.

Vitaly Chernetsky is an Associate Professor of Slavic Languages and Literatures and Director of the Center for Russian, East European & Eurasian Studies at the University of Kansas. He is a past president of the American Association for Ukrainian Studies and the current vice president and scholarly secretary of the Shevchenko Scientific Society in the U.S. Among his publications are *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization* (2007, Ukrainian-language version 2013) and *Intersections and Breakthroughs: Ukrainian Literature and Cinema between the Global and the Local* (forthcoming, in Ukrainian, 2019), as well as numerous translations of Ukrainian literature into English.

Yuliya Ilchuk is an Assistant Professor of Slavic Literature and Culture at Stanford University. Her major research interests fall under the broad heading of cultural exchange, interaction, and borrowing between Russia and Ukraine. Her upcoming book, *Nikolai Gogol's Hybrid Performance*, revises Gogol's identity and texts as ambivalent and hybrid by situating them in the in-between space of Russian and Ukrainian cultures. Studies of hybridity have also informed her recent research projects on othering, protest culture, and displaced memory as socio-cultural responses to the war in Eastern Ukraine. She has also published scholarly articles on the topics of

contemporary Russian and Ukrainian culture and society and translations of the contemporary Ukrainian poetry.

Roman Ivashkiv is lecturer in Slavic languages and literatures and language program coordinator at the University of Illinois at Urbana-Champaign. His research interests include translation studies and comparative literature. His current research focuses on transmesis in Slavic film and fiction. With the Canadian writer and translator Erín Moure, he translates Ukrainian poetry into English.

Nazar Kozak is a senior research scholar in the Department of Art Studies at the Ethnology Institute of the National Academy of Sciences of Ukraine. Previously he taught art history at the Ivan Franko National University of Lviv. Kozak's primary research is on Byzantine and post-Byzantine art in Eastern Europe. More recently, he has begun to work on contemporary activist art. His article on art interventions during the Ukrainian Maidan revolution was published in the Spring 2017 issue of the *ArtJournal*; it received an honorable mention as a finalist for that year's *Art Journal* Award. Currently, Kozak spends the fall semester as scholar in residence at the Getty Research Institute in Los Angeles working on the research about artistic responses to Chernobyl disaster.

Volodymyr Kaufman is an artist who works in the genres of happening, performance, installation, painting, and graphics. Born in Karaganda (Kazakhstan), he received his education at the Lviv College of Applied and Decorative Arts; Lviv Polytechnic. He was a member of the artistic society *Shliakh* (The Path) [1989-1993] and co-founder and Artistic Director of the Dzyga Art Association in Lviv, Ukraine. He is co-founder and member of the Institute of Contemporary Art (Lviv) [2007], coordinator of the Festival Days of Performance Art in Lviv [from 2007], curator of the Week of Contemporary Art [Lviv] [from 2008], and curator of Triennale Ukrainian Cross-Section [from 2010]. Kaufman is the author of numerous exhibitions, performances and projects in Ukraine and abroad. He has continually worked on the following major long-term projects [since 2002], *Quotes for Nests*; *Ekoteatr* (Ecotheatre); *Ryboterapiya* (Fish-therapy); *Ptahoterapiya* (Bird-therapy). He lives and works in Lviv, Ukraine

Yuliya V. Ladygina is an Assistant Professor of Russian and Global Studies at Penn State. She specializes in 19th- and 20th-century Eastern European literatures and cultures, with research interests in 19th-century Russian and Ukrainian literature, 19th-century German and Russian intellectual history, nationalism in Eastern Europe, interwar literature, Soviet and post-Soviet cinema, and the state-sponsored informational warfare in contemporary Russia. Her 2019 book, *Bridging East and West: Ol'ha Kobylins'ka, Ukraine's Pioneering Modernist* (University of Toronto Press), stands out among many research grants, published articles, reviews, and conference presentations. Currently, Ladygina is working on a book project, *Love thy Enemy: War Mythology in Post-Soviet Cinema*, which examines the legacy of 19th-century Russian literature and Soviet and Hollywood war films in representations of the recent Russo-Chechen, Russo-Georgian, and Russo-Ukrainian conflicts in films. Before joining Penn State, Ladygina was a Research Fellow at the Harvard Ukrainian Research Institute, a Visiting Assistant Professor of Russian at Williams College, and a Teaching Assistant Professor of Russian and Humanities at The University of the South (Sewanee), where she taught courses on Russian and comparative literature, film, rhetorical writing, Russian language, and the 19th- and 20th-century Europeans

and Russian intellectual history. At Sewanee, she has also served as a director of the Sewanee Summer in Russia Program. Ladygina holds a BA and an MA in German Philology from T. H. Shevchenko Kyiv National University and a Ph.D. in Comparative Literature and Slavic Studies from the University of California, San Diego.

Oksana Maksymchuk and **Max Rosochinsky** publish on the topics of poetry, translation, intellectual history, and moral psychology. Active advocates and promoters of Ukrainian poetry in translation, they won first place in the 2014 Brodsky-Spender competition and have been named 2019 National Foundation for the Arts Literary Translation Fellows. Currently positioned at the Central European University, they are writing a monograph on contemporary Ukrainian poetry drawing on the materials from their co-edited volume *Words for War: New Poems from Ukraine* (Academic Studies Press, 2017). They hold PhDs from Northwestern University.

Olena Marstynyuk is an art historian with an interest in art theory and philosophy. Her research focuses on Ukrainian and Russian art from the late 20th century to the present. She graduated with a Ph.D. in art history from Rutgers University in January 2018. She is the Jacyk Postdoctoral Fellow in Ukrainian Studies at the Harriman Institute of Columbia University for 2019-21. Her dissertation, titled “Postmodern Perestroika: Ukrainian-Russian Artistic Networks of the 1980s-90s,” examined the work of artists in the last Soviet generation. Trained in Socialist Realist methods while witnessing the decomposition of Soviet reality, these Ukrainian and Russian artists invented hybrid art forms that reflected their transitional time period. The dissertation analyzed major paintings of the era, revealing the porous nature of borders separating East and West in the late 1980s and examining how distant and sometimes distorted echoes of Western theoretical concepts such as Postmodernism, Neo-Expressionism, Transavantgarde, and Neo-Baroque impacted the art of late Soviet period. While at the Harriman Institute Dr. Martynyuk will work further on transforming her dissertation into a book manuscript with attention to the influence of Ukraine’s delayed postcolonial emancipation on Ukrainian visual culture of the late 20th century. She will also continue co-editing with Dr. Alla Rosenfeld a compendium of articles on Ukrainian 20th century art by Ukrainian and Western scholars. Previously she was a recipient of the Louise Bevier Dissertation Fellowship, taught art history classes at Rutgers University and CUNY College of Staten Island, and curated exhibitions at the Zimmerli Art Museum, The Ukrainian Museum, and the Ukrainian Institute of America in NYC. Her most recent show of Kyiv perestroika art will open at the Zimmerli Art Museum in spring of 2020.

Ronald Meyer teaches the seminar on Russian Literary Translation at Columbia University. He is best known for his translations of Anna Akhmatova's *My Half-Century: Selected Prose* (Ardis, 1992; 3rd edition, Overlook 2013), for which he was awarded a Wheatland Foundation Translation Grant, and Fyodor Dostoyevsky's *The Gambler & Other Stories* (Penguin UK, 2010). He has translated works by Babel, Belomlinskaya, Chekhov, Gogol, Levental, Lipkin, Lisnianskaya, and Nagibin, among others. In 2017 he translated Oleg Sentsov’s play *Numbers* for PEN American Center. Meyer is currently translating from Polish Anna Frajlich's *Laboratorium*, a collection of short prose.

Natalia Moussienko is a Leading Research Fellow at the Modern Art Research Institute of the National Academy of Arts of Ukraine (Kyiv). She studied philosophy at the Taras Shevchenko

National University of Kyiv, where she obtained her master's degree and subsequently at the National Academy of Sciences of Ukraine where she received her doctorate. She is the author of numerous books and articles on art history, cultural diplomacy, cinema, and urbanism, including "Art of Maidan" (2015), "Kyiv Art Space" (2013), and "Arts and Politics" (2002). Dr. Moussienko is a Board Head of the Ukrainian Fulbright Circle - Fulbright Alumni Association. Furthermore, Dr. Moussienko is an initiator and organizer of the five Cultural Diplomacy Forums in Kyiv (2015-2019). She is an alumna of the CAA-Getty International Program (2018). Natalia Moussienko is an initiator and curator of the "Art of Maidan", a continuing project begun in 2014 to document the explosion of artistic creativity during the Revolution of Dignity in 2013-14. Central to the project is an "Art of Maidan" book (2015), with its English (2016) and German (2017) translations, and exhibition that have already been displayed in 18 locations in Ukraine, the United States, the UK and the Netherlands. Dr. Moussienko is a member of the National Union of Filmmakers of Ukraine, Ukrainian Oscar Committee, and the International Federation of Film Critics (FIPRESCI). In 2016, the National Academy of Arts of Ukraine awarded Moussienko a Golden Medal, and in 2018 she got a meritorious award in arts of Ukraine.

Oksana Remaniaka is a Doctor of History of Art, a Chief of the Laboratory of Modern Art Technologies of the Modern Art Research Institute of the National Academy of Arts of Ukraine, professor of the Culturology Department of the University Kyiv-Mohyla Academy. She is a Member of the Italian Committee of Experts of Fondazione Romualdo Del Bianco. Her special scientific interests include: culture of borderland, Ukrainian art of the end of 19th - first half of 20th century. She is also a leading specialist of the Ukrainian 16th-18th century iconography, specifically that of the Polish-Ukrainian borderlands. In 2000 she appeared in a role of expert of one of the highly venerable icon, Virgin Mary of Holm, which was found in Luck, in the Volyn Region of Ukraine. Remaniaka is the author of the monography "Nigra sed Formosa: immersed in sadness however beautiful," which explores the problem of returning lost artifacts, with a focus on the icon of Virgin Mary of Holm that disappeared in the early 20th century and was found in the late 20th century.

Maria G. Rewakowicz was born in Lidzbark Warmiński, Poland. She holds a PhD from the University of Toronto. Rewakowicz teaches Ukrainian literature at Rutgers University--New Brunswick and is also affiliated with the Department of Slavic Languages and Literatures at the University of Washington. She is the author of the monographs *Ukraine's Quest for Identity: Embracing Cultural Hybridity in Literary Imagination, 1991-2011* (2018), *Literature, Exile, Alterity: The New York Group of Ukrainian Poets* (2014) and co-editor of *Contemporary Ukraine on the Cultural Map of Europe* (2009). She also authored a book of essays *Persona non grata* (2012) and compiled two anthologies of the New York Group poetry, all three published in Ukraine. She is the author of four books of poetry: *З мішка мандрівника* / From a Wanderer's Sack (1987), *Шепотіння, шепотіння* / Whispering, Whispering (1989), *М'яке Е* / Soft E (1992), and *Зелений дах* / The Green Roof (1999). Rewakowicz lives in New York City.

Yuri Shevchuk has been lecturer of Ukrainian language at Columbia University's Department of Slavic Languages since 2004. In 1990-2012 he taught Ukrainian at the Harvard University Summer School. He holds a Ph.D. in Germanic Philology (Kyiv State University, 1987), and MA in Political Science (New School for Social Research, 1996). His research is focused on

language and colonialism and the role of cinema in identity formation. He authored "*Beginner's Ukrainian with Interactive Online Workbook*," a popular textbook for university students and independent learners worldwide, Hippocrene Books, August 2016 (2nd edition). His publication *Linguistic Schizophrenia. Whither, Ukraine?*, 2015, Diskursus (in Ukrainian) provoked a national discussion in Ukraine. Dr. Shevchuk has been a guest lecturer at leading US, Canadian, Italian, Spanish, Polish, and Ukrainian universities. His current project is the pioneering *Ukrainian-English Collocations Dictionary* to be published in 2020. As the founding director of the Ukrainian Film Club of Columbia University, the only permanent forum of Ukrainian film outside Ukraine, Yuri Shevchuk has actively promoted Ukrainian cinema in the West and argued in his publications in the Ukrainian press, radio, and TV for the need of a national filmmaking as the core element of postcolonial Ukrainian identity. He is a member of the National Filmmakers' Union of Ukraine and the Ukrainian National Film Academy.

Iryna Shuvalova has recently completed her PhD in Slavonic Studies at the University of Cambridge where she was a Gates Cambridge Scholar and taught a Ukrainian language course at the Faculty of Modern and Medieval Languages. Her research centers on the songs of the War in Donbas and on identity work in the diverse communities that produce them. In addition to her academic work, Iryna is active as a poet and translator. She authored three books of poetry in Ukrainian and won multiple writing and translation awards, including the top prize for poetry in the Smoloskyp Literary Contest (2010) and the Joseph Brodsky / Stephen Spender Prize (2012). In 2009, she co-edited the first anthology of queer writing in Ukrainian translation, *120 Pages of 'Sodom'*. Iryna has been part of numerous literary seminars and residencies, including the Hawthornden Castle International Retreat for Writers in 2014, and performed her poetry internationally, including at the 2018 Oslo International Poetry Festival. Her first book-length collection of poems translated into English is titled *Pray to the Empty Wells* and is now out with Lost Horse Press in the US. Meanwhile, Iryna's fourth book of poems in Ukrainian is forthcoming in 2020 with The Old Lion Publishing House in Lviv. Iryna's translations from Ukrainian and Russian appeared in *Modern Poetry in Translation* and *Words Without Borders* among others, while her own poetry has been widely anthologized in Ukraine and translated into nine languages beyond. Iryna holds an MA in Comparative Literature from Dartmouth College obtained on a Fulbright Scholarship in 2014, as well as a Bachelor's and Master's in Philosophy from Taras Shevchenko National University of Kyiv. She currently resides and works in Hangzhou, China.

Alina Zubkovych is deputy director of the Ukrainian Institute of Sweden and a research fellow at Södertörn University. Her current academic project focuses on the cultural representation of Crimean Tatars in Ukraine through media discourses and visual culture. Her academic interests embrace memory studies, socio-cultural and political transformation of Eastern and Southeastern Europe, ethnicity and national identification, museum studies and migration. Alina is the author of the monograph "Dealing with the Yugoslav past: exhibition reflections in the successor states", ibidem-Verlag, 2017 and edited volume "Late Modernity in Transformation: Migrations, Culture and Economics", Cambridge Scholar Publishing, 2015 in co-authorship with M.Makarovic and E.Danilova.