

TIM HARTE

Department of Russian
Bryn Mawr College
101 N. Merion Avenue
Bryn Mawr, PA 19010-2899
(610) 526-5168

EMPLOYMENT

Bryn Mawr College

Provost, *2020-2025*

Professor, Department of Russian, *2019-present* (on the Myra T. Cooley Lectureship in Russian 2017-2020)

Associate Professor, Department of Russian, *2008-2019*

Assistant Professor, Department of Russian, *2002-2008*

Chair, Department of Russian, *2009-2020*

Co-Director of the Russian Flagship Program, *2009-present*

Director of Film Studies, *2018-2020*

Harvard University

Lecturer in Slavic Languages and Literatures Department, *2001-02*

Senior Tutor (Resident Dean), Kirkland House, *2001-02*

Resident Tutor, Kirkland House, *1996-2001*

Middlebury College, The Russian School

Russian Instructor, *summer 2001*

EDUCATION

Harvard University: Ph.D., Slavic Languages and Literatures, *June 2001*

Dissertation: "Russian Motion: Kineticism and Speed in Russian Avant-Garde Poetry, Painting and Film" (advisors: John Malmstad and William Mills Todd III)

University of Wisconsin-Madison: M.A., Slavic Languages and Literatures, *May 1995*

Harvard University: B.A., Russian and Soviet Studies, *June 1990*

FELLOWSHIPS & AWARDS

Best new book in Slavic literature/culture by The American Association of Teachers of Slavic and East European Languages (2021) for *Faster, Higher, Stronger, Comrades! Sports, Art, and Ideology in Imperial Russian and Early Soviet Culture* (Madison, WI: The University of Wisconsin Press, 2020).

McPherson Fellow for Excellence Award, Bryn Mawr College, 2019.

Principal Investigator, grant to host The Language Flagship Annual Meeting, 2018, National Security Education Program, 2017-2018.

Principal Investigator for the Bryn Mawr Department of Russian's Language Flagship Grant (through the Department of Defense's National Security Education Program and The Institute of International Education), 2014-present.

National Endowment for the Humanities (NEH) Collaborative Research Fellowship, 2005-06

Title VIII Research Scholar Fellowship, 2005-06

Bryn Mawr College Summer Research Grant, 2003, 2004

Packard Dissertation Fellowship, Harvard University, 2000-01

Distinction in Teaching Award, Harvard University, 2000

Merit Fellow, Graduate School of Arts and Sciences (GSAS), Harvard University, 1998-1999

Distinction in Teaching Award, Harvard University, 1998

PUBLICATIONS

Books

Faster, Higher, Stronger, Comrades! Sports, Art, and Ideology in Imperial Russian and Early Soviet Culture. Madison, WI: The University of Wisconsin Press, 2020. Awarded best new book in Slavic literature/culture by The American Association of Teachers of Slavic and East European Languages (2021)

Co-editor (w/Marina Rojavin), *Soviet Films of the 1970s and Early 1980s: Conformity and Non-Conformity Amidst Decay*. London: Routledge, 2021.

Co-editor (w/Marina Rojavin), *Women in Soviet Film: The Thaw and Post-Thaw Periods*. London: Routledge, 2018.

Fast Forward: The Aesthetics and Ideology of Speed in Russian Avant-Garde Culture, 1910-1930. Madison, WI: The University of Wisconsin Press, 2009-10. Finalist for best new book in Slavic literature/culture by The American Association of Teachers of Slavic and East European Languages (2011). Translated into Russian—*Полным ходом. Эстетика и идеология скорости в культуре русского авангарда, 1910-1930*—by Academic Studies Press (Boston, MA) in 2022.

Peer-Reviewed Articles and Book Chapters

"Larisa Shepitko, Aleksei German, and the Trials and Tribulations of Post-Thaw Soviet Filmmaking," in *ReFocus: The Films of Larisa Shepitko*, ed. Lida Oukaderova. Edinburgh University Press: 2024.

"Teaching Nabokov in a Virtual Time of Trouble" in *Reimagining Nabokov: Pedagogies for the 21st Century*, eds. Sara Karpukhin and José Vergara. Amherst College Press, Amherst, MA: 2022.

“Deconstructing the Stalin Myth: Unheroic Heroes in the Films of Aleksei German, Sr.,” in *Soviet Films of the 1970s and Early 1980s: Conformity and Non-Conformity Amidst Decay*, eds. Rojavin and Harte. London: Routledge, 2021.

“Strongmen of the Revolution: The Circus Wrestlers of Avant-Garde Art” in *The Many Lives of the Russian Avant-Garde. Nikolai Khardzhiev’s Legacy: New Contexts*, eds. Dennis Ioffe and Frederick White. Pegakus Oost-Europese Studies, Amsterdam: 2019.

“Marlen Khutsiev’s New Soviet Women of the Sixties,” in *Women in Soviet Film: The Thaw and Post-Thaw Periods*, eds. Rojavin and Harte. London: Routledge, 2018.

“‘Transforming Defeat into Victory’: Jack London and Vladimir Nabokov’s *Glory*,” *Nabokov Online Journal*, Vol X-XI, 2016-17.

“Making Scents of the Past: Stalinism’s Sights and Smells in the Films of Aleksei German, Sr.” in *Russian History through the Senses: From 1700 to the Present*, ed. Matthew Romaniello and Tricia Starks. New York: Bloomsburg Academic Press, 2015.

“Monumental Melodrama: Mikhail Kalatozov’s Retrospective Return to 1920s Agitprop Cinema in *I am Cuba*,” *Anuari de Filologia. Llengües i Literatures Modernes*, 3 (2013): 1-12.

“Athletic Inspiration: Nabokov and the Art of Sports,” *Nabokov Studies*, vol. 12 (2009/11): 147-66.

“A Visit to the Museum: Aleksandr Sokurov’s *Russian Ark* and the Framing of the Eternal,” *Slavic Review*, 64.1 (Spring 2005): 43-58.

“Vasilii Kamensky’s *Tango with Cows: A Modernist Map of Moscow*,” *Slavic and East European Journal* 48.4 (2004): 545-565.

“Game, Set, Stanza: Modern Sport in Russia and the Poetry of Osip Mandel’shtam,” *The Russian Review* 59.3 (July 2000): 353-70.

Translations

Translator, two poems by Vadim Shershenevich, in Tim Conley and Jed Rasula, eds. *Burning City: Poems of Metropolitan Modernity* (Action Books, 2011).

Translator, sections of Andrei Tarkovsky, *Interviews*, ed. John Gianvito (Jackson, Miss.: University Press of Mississippi, 2006).

Short Contributions to Volumes/Encyclopedias

Entry on Marlen Khutsiev’s *July Rain* (1966), *World Film Locations: Moscow*, ed. Birgit Beumers (Intellect Books, 2014).

“Filming and Constructing the ‘New’ Soviet Athlete,” *Proceedings of the XIIth International Congress of the European Committee for Sports History*, 2007.

Entries on Andrei Bely and Mikhail Bulgakov, *Encyclopedia of Literature and Politics*, ed. M. Keith Booker (Greenwood Press, 2004).

Film Reviews

- Film Review of Malika Musaeva, *The Cage is Looking for a Bird* (2024), *KinoKultura* (<http://www.kinokultura.com/2025/87r-kletka.shtml>) 87 (January 2025)
- Film Review of Anton Bil'zho, *Swan Lake* (2022), *KinoKultura* (<http://www.kinokultura.com/2022/78r-swanlake.shtml>) 78 (October 2022)
- Film Review of Andrei Zaitsev, *Siege Diary* (2020), *KinoKultura* (<http://www.kinokultura.com/2021/73r-blokadny-dnevnik.shtml>) 73 (July 2021)
- Film Review of Aleksei Nuzhnyi, *Loud Connection* (2019), *KinoKultura* (<http://www.kinokultura.com/2020/67r-gromkaia-sviaz.shtml>) 59 (January 2020)
- Film Review of Ivan Tverdovskii, *Jumpman* (2017), *KinoKultura* (<http://www.kinokultura.com/2019/64r-podbroisy.shtml>) 59 (April 2019)
- Film Review of Valerii Todorovskii, *The Bolshoi* (2017), *KinoKultura* (<http://www.kinokultura.com/2018/59r-bolshoi.shtml>) 59 (January 2018)
- Film Review of Stansilav Govorukhin, *End of a Great Era* (2015), *KinoKultura* (<http://www.kinokultura.com/2016/52r-konets-epokhi.shtml>) 52 (April 2016)
- Film Review of Aleksandr Mitta, *Chagall-Malevich* (2014), *KinoKultura* (<http://www.kinokultura.com/2015/47r-chagall-malevich.shtml>) 47 (January 2015)
- Film Review of Andrei Griazev's *Tomorrow* (2012), *KinoKultura* (<http://www.kinokultura.com/2013/40r-zavtra.shtml>) 40 (April 2013).
- Film Review of Aleksei Uchitel's *The Edge* (2010), *KinoKultura* (www.kinokultura.com/2011/32r-kraith.shtml) 32 (April 2011).
- Film Review of NISI-MASA project *Cinetrain* (2008), *KinoKultura* (<http://www.kinokultura.com/2010/27r-cinetrain.shtml>) 27 (January 2010).
- Film Review of Pavel Lungin's *Lilac Branch* (2007), *KinoKultura* (<http://www.kinokultura.com/2009/24r-siren.shtml>) 24 (April 2009).

Book Reviews

- Featured Review of Masha Salazkina, *World Socialist Cinema: Alliances, Affinities, and Solidarities in the Global Cold War* (2023) *Slavic Review*, vol. 83, no. 4 (Winter 2024).
- Review of Anne Komaromi, *Soviet Samizdat: Imagining a New Society* (2022) *The Journal of Modern History*, vol. 97, no. 1 (March 2025).
- Featured Review of Emma Widdis, *Socialist Senses: Film, Feeling, and the Soviet Subject, 1917-1940* (2017) *Slavic Review*, vol. 78, no. 2 (Summer 2020).
- Review of Irina Sirotkina and Roger Smith, *The Sixth Sense of the Avant-Garde: Dance, Kinaesthesia and the Arts in Revolutionary Russia* (2017) *Slavic Review*, vol. 77, no. 3 (Fall 2018).

- Review of Nancy Perloff, *Exploidity: Sound, Image and Word in Russian Futurist Book Art* (2017) *H-SHERA* (July 2017).
- Review of Owen Hatherley, *The Chaplin Machine: Slapstick, Fordism and the Communist Avant-Garde* (2016), *Slavonic and East European Review*, vol. 95, no. 4 (2017).
- Review of Sara Pankenier Weld, *Voiceless Vanguard: The Infantalist Aesthetic of the Russian Avant-Garde* (2014), *Russian Review*, vol. 75, No. 4 (October 2016).
- Review of Philip Cavendish, *The Men with the Movie Camera: The Poetics of Visual Style in Soviet Avant-Garde Cinema of the 1920s* (2013), *Slavic Review*, vol. 74, no. 2 (Summer 2015)
- Review of Julia Vaingurt, *Wonderlands of the Avant-Garde: Technology and the Arts in Russia of the 1920s* (2013), *Slavic Review*, vol. 73, no. 3 (Fall 2014).
- Review of Cristina Vasulescu, *Police Aesthetics: Literature, Film, and the Secret Police in Soviet Times* (2010), *Slavic Review*, vol. 70, no. 4 (Winter 2011).
- Review of Gavriel Shapiro, *The Sublime Artist's Studio: Nabokov and Painting* (2009), *Slavic and East European Journal*, 54.3 (Fall 2010) 538-39.
- Review of Philip Cavendish, *Soviet Mainstream Cinematography: The Silent Era* (2007), *Canadian Slavonic Papers* 52/3 (2010).
- Review of Nikolai Khardzhiev, *Pis'ma v Sigeisk* (2006), *Canadian Slavonic Papers* 48/3-4 (2006).
- Review of Sarah Danius, *The Senses Modernism* (2002), *Bryn Mawr Review of Comparative* (<http://www.brynmawr.edu/bmrcl/Summer2003/Danius.html>) 4.1 (Summer 2003).
- Review of Robin Aizlewood, *Two Essays on Maiakovskii's Verse* (2000), *Slavic and East European Journal*, 47.2 (Summer 2003) 312-14.
- Review of El Lissitsky and Vladimir Mayakovsky, *For the Voice* (2000), *Slavic and East European Journal*, Summer 2002.

PAPERS & PRESENTATIONS

Invited Talks

- “Higher and Faster: Art, Athletics, and Ideology in Russia and the Soviet Union,” Macalester College, April 2018 (invited lecture)
- “Revolutionary Goals: Utopian Ideals and Modern Athletics in Early Soviet Cinema,” Presidential Lecture, Bryn Mawr College, February 2018.
- “This New Sporting Life: Modern Athletics, Utopianism, and Early Soviet Cinema,” Harvard University, September 2017 (invited lecture)
- “ ‘Hurry! For Tomorrow You Will Not Recognize Us’: Russian Avant-Garde Art and the 1917 Revolution,” Smith College, October 2016 (invited lecture)

“The Thrill of the Game: Modern Athletics in Russian and Early Soviet Avant-Garde Art,”
Center for Visual Culture Colloquium, Bryn Mawr College, *Feb. 2015*

“The Thrill of the Game: Modern Athletics in Russian and Early Soviet Avant-Garde Art”
Invited lecture at Aftermath and Afterlife of the Russian Avant-Garde_Symposium, The Stedelijk
Museum, Amsterdam, Netherlands, *Jan. 2014*

“The Athletic Eye: Sports in the Russian Avant-Garde,” Invited lecture (and workshop), The University
of Michigan, *Oct. 2012*

“Melodramatic Monumentality: Mikhail Kalatozov’s Retrospective Return to 1920s Agitprop
Cinema,” Invited lecture at Legacies of the Russian Avant-Garde Conference, Columbia
University, *Feb. 2012*

“Speed and the Russian Avant-Garde,” Speed and its Limits Conference, Canadian Centre for
Architecture, *June 2008*

“Communism and Kinetics: Modern Sports in Soviet Cinema of the 1920s,” Center for Visual Culture
Colloquium, Bryn Mawr College, *Feb. 2003*

“The Czech New Wave and Vera Chytilova's *Daisies*,” Swarthmore College, *Oct. 2002*

“Dziga Vertov and the Russian Avant-Garde,” Brown University, *Nov. 2001*

Conference Presentations

“Otar Iosseliani and His Modern Framing of Deep-Rooted Culture,” Association for Slavic, East
European, and Eurasian Studies (ASEEES), *Nov. 2023*.

“Bortsy novoi epokhy: frantsuzskaia bor’ba v zhizni i tvorchestve khudozhnikov russkogo avangarda,”
International Academic Conference “Avangard zhiznestroitel’stvo: ot esteticheskogo proekta k
sotsial’nomu proryvu,” Moscow, *Oct. 2019*.

“A Compromised Hero: Aleksei German, Sr.’s *My Friend Ivan Lapshin* and its Bygone New Man,”
National Conference, American Association of Teachers of Slavic and East European Languages,
Feb. 2018

Participant on roundtable The Life of Film Beyond the Silver Screen, Association for Slavic, East
European, and Eurasian Studies (ASEEES), *Nov. 2017*

“Trial on the Battle Road: Women on the Warfront in the Films of Aleksei German, Sr.”
National Conference, American Association of Teachers of Slavic and East European Languages,
Feb. 2017

Discussant on Pavel Filonov panel, Association for Slavic, East European, and Eurasian Studies (ASEEES), *Nov. 2016*

“Jack London as ‘Manly’ Trailblazer for Russian Modernism”

National Conference, Association for Slavic, East European, and Eurasian Studies (ASEEES), *Nov. 2014*

“Marlen Khutsiev’s New Soviet Woman of the Sixties,” National Conference, American Association of Teachers of Slavic and East European Languages, *Jan. 2014*

“Making Scents of the Past: Stalin-era Sights and Smells in the Films of Aleksei German Sr.,” National Conference, ASEEES, *Nov. 2013*

“The Melodies of Melodrama: “Silent” Music in the Late Films of Mikhail Kalatozov,” National Conference, ASEEES, *Nov. 2012*

“Vadim Shershenevich and His High-Speed ‘Word-Image’ of the Futurist Metropolis”
Modernist Studies Association National Conference, *Oct. 2011*

“From Airfield to Soccer Field: The Fast Future in Olesha’s *Envy*”
National Conference, Association for Slavic, East European, and Eurasian Studies, *Nov. 2010*

“Stalinist Space in Aleksei German’s *Khrustalev, mashinu!*”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 2009*

“The Cult(ure) of the Circus Wrestler in Pre-Revolutionary Russia”
National Conference, American Association for the Advancement of Slavic Studies, *Nov. 2009*

“Blok’s ‘Vozmezdie’: Premonitions of Calamity”
National Conference, American Association for the Advancement of Slavic Studies, *Nov. 2008*

“Urban Growth: Uchitel’s *The Stroll* and a Cinema of Youth”
National Conference, American Association for the Advancement of Slavic Studies, *Nov. 2007*

“Filming and Constructing the ‘New’ Soviet Athlete”
XIIth International Congress of the European Committee for Sports History, Lorient, France, *Sept. 2007*

“Communism and Kinetics: Modern Sports in Soviet Cinema of the 1920s”
National Conference, American Association for the Advancement of Slavic Studies, *Nov. 2005*

“Monumentality and Melodrama: Mikhail Kalatozov’s *I am Cuba* and its Dramatic Homage to the 1920s”
National Conference, American Association for the Advancement of Slavic Studies, *Dec. 2004*

“A Visit to the Museum: Aleksandr Sokurov’s *Russian Ark* and the Framing of the Eternal”
Center for Visual Culture Colloquium, Bryn Mawr College, *April 2004*

“Nabokov and Sports,”

National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 2003*

“Sokurov's Russian Ark: Paintings in Motion,” National Conference, American Association for the Advancement of Slavic Studies, *Nov. 2003*

“Simultaneity or Stasis?: Vasilii Kamensky’s ‘Ferroconcrete poems’,” National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 2001*

“The Malevich Misprint: An Artist’s Outlook on Film”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 2000*

“‘Mr. West’ Rides Into Town: American Kinesthetic Dynamism and Soviet Film of the 1920s”
Department of Slavic Languages and Literatures Colloquium, Harvard University, *Dec. 1999*

“The ‘Kino-Icon’ in Dziga Vertov's *The Man with the Movie Camera*”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 1998*

“Tarkovsky's *Stalker* and Its Jungian Undercurrents”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 1997*

“Game, Set, Stanza: Modern Sport in Russia and the Poetry of Osip Mandel'shtam”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 1996*

“The Magic of Mozart in Pushkin's ‘*Ruslan i Liudmila*’”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 1995*

SERVICE AT BRYN MAWR COLLEGE

Member, Faculty Committee on Academic Priorities, *2015-19*

Member, Faculty Curriculum Committee, *2011-14 (Chair, 2013-14)*

Member, Bi-Co Steering Committee in Comparative Literature, *2015 - 2020*

Faculty Athletic Representative, *2009 - 2020*

Posse Scholar Faculty Mentor, *2010-14*

Member, Faculty Committee for Admissions, *2006-10*

Member, Film Studies Steering Committee, *2003 - 2020*

Dissertation Co-Director, Mechella Yezernitskaya, History of Art, *2016-present*

Dissertation Co-Director, Marie Gasper-Hulvat, History of Art, *2007-12*

Chair, Russian Professor Search Committee, *2016-17*

Chair, Russian Professor Search Committee, 2013-14

Member, Italian Professor Search Committee, 2017-18

Member, German Professor Search Committee (Haverford College), 2009-10

Member, Athletic Director Search Committee, 2006-07

Bryn Mawr Representative, Academic Advising Summit, Asheville, NC, April 2004

Major Advisor, Department of Russian, 2002-2018

PROFESSIONAL SERVICE

Program Committee, National Conference, American Association of Teachers of Slavic and East European Languages, 2007-2014

Program Committee, National Conference, Association for Slavic, East European, and Eurasian Studies (ASEEES), Nov. 2015

COURSES TAUGHT

Literature & Culture Courses

Anton Chekhov: His Stories and Plays in Translation

Nabokov in Translation

Emily Balch Seminar: The Art of Exile

Emily Balch Seminar: The Art of Athletics

The Serious Play of Pushkin and Gogol

Soviet and East European Cinema of the 1960s

Masterpieces of Russian and Soviet Cinema

Silent Cinema: From the US to Soviet Russia and Beyond

The Cinema of Andrei Tarkovsky

Russia and the East (*part of the 360 course cluster Eurasia in Flux*)

Russia and its Ecology: Cultural and Historical Perspectives (*part of the 360 course cluster Eurasia in the Anthropocene*)

Russian Avant-Garde Art, Literature, and Film

The Art of Exile (*part of the 360 course cluster Space and Identity*)

The Art of Athletics: Modern Sports in 20th-Century Culture (*Comp Lit 252*)

Contemporary Russian Culture (*advanced undergraduate-graduate seminar*)

Russian Avant-Garde Culture (*advanced undergraduate-graduate seminar*)

Language Courses

First-Year Russian

First-Year Russian (*at Middlebury*)

Third-year Russian

Fourth-Year Russian

SPECIALIZED TRAINING FOR COLLEGE TEACHING

ACTR Summer Russian Language Teachers Program
Moscow State University, *summer 2002*

Russian language and literature courses at the Philological Faculty through CIEE
St. Petersburg State University, *fall 1993-spring 1994*

“Language Teaching: Methods and Practice”
Harvard University, *spring 2000*

“Structure of Russian for Instructors,”
Harvard University, *fall 1998*

“Developing Discussion Leadership Skills”
Derek Bok Center for Teaching and Learning, Harvard University, *fall 1998*

“Methods of Teaching Slavic Languages”
University of Wisconsin-Madison, *fall 1992*

LANGUAGES

Russian (*fluent*)

Polish (*intermediate reading, limited speaking*)

Serbo-Croatian (*limited reading and speaking*)

French (*intermediate reading and speaking*)

German (*intermediate reading*)