

October 12, 2016

TIM HARTE

Department of Russian
Bryn Mawr College
101 N. Merion Avenue
Bryn Mawr, PA 19010-2899
(610) 526-5190
tharte@brynmawr.edu

EMPLOYMENT

Bryn Mawr College

Associate Professor of Russian, *2002-present (tenure granted Feb. 2008)*

Chair, Department of Russian, *2009-present*

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

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

Principle 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

Fast Forward: The Aesthetics and Ideology of Speed in Russian Avant-Garde Culture, 1910-1930. Madison, WI: The University of Wisconsin Press, 2010.

The Art of Athletics in Early 20th-Century Russian and Soviet Culture (book manuscript in progress).

Co-editor (w/Marina Rojavin), *Daughters of the Thaw: Women in 1960s-70s Soviet Cinema* (forthcoming and under contract with Routledge).

“Marlen Khutsiev’s New Soviet Women of the Sixties” (forthcoming) in *Daughters of the Thaw: Women in 1960s-70s Soviet Cinema* (Routledge).

“‘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.” (forthcoming) 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.

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

“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.

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).

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

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

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-krai-th.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).

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

- “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*
- “Jack London as ‘Manly’ Trailblazer for Russian Modernism”
National Conference, Association for Slavic, East European, and Eurasian Studies (ASEEES), *Nov. 2014*
- “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*
- “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, ASEEEES, *Nov. 2013*
- “The Melodies of Melodrama: “Silent” Music in the Late Films of Mikhail Kalatozov”
National Conference, ASEEEES, *Nov. 2012*
- “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*
- “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*
- “Speed and the Russian Avant-Garde”
Speed and its Limits, Canadian Centre for Architecture, *June 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*
- “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*
- “Simultaneity or Stasis?: Vasilii Kamensky’s ‘Ferroconcrete poems’”
National Conference, American Association of Teachers of Slavic and East European Languages, *Dec. 2001*
- “Dziga Vertov and the Russian Avant-Garde”
Brown University, *Nov. 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 -*

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

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

Faculty Athletic Representative, *2009 - present*

Posse Scholar Faculty Mentor, *2010-14*

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

Member, Film Studies Steering Committee, *2003-*

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

Chair, Russian Professor Search Committee, *2013-14*

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-present*

Oversee academic programs of all Bryn Mawr undergraduates majoring in Russian.

SLAVIC FIELD 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

The Serious Play of Pushkin and Gogol
19th-Century Russian Literature in Translation (*at Harvard*)
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
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*)