

# ANNE EAKIN MOSS

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Humanities Center  
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## EDUCATION

### STANFORD UNIVERSITY, Stanford, CA

*September 1996 – July 2005*

- Ph.D. in Slavic Languages and Literatures with Minor in History awarded July 2005.
- Dissertation: “Communities of Women in the Russian Imagination from High Realism to High Stalinism (Fiction, Memoir, Film).” Adviser: Prof. Gregory Freidin.
- M.A. in Russian Literature awarded November 1998.

### HARVARD AND RADCLIFFE COLLEGES, Cambridge, MA

*September 1991 – June 1995*

- B.A. *magna cum laude* in the History and Literature of Russia.

### NORTH PLAINFIELD HIGH SCHOOL, North Plainfield, NJ

*September 1987 – June 1991*

- Valedictorian.

## RESEARCH INTERESTS

Russian Realism and Socialist Realism; Soviet cinema; film theory; gender theory and feminist theory; comparative and philosophical approaches to literature and film.

## BOOK PROJECT

*Women’s Community in the Russian Imagination: Realism, Utopianism, Modernity* investigates the idea of women’s community—a utopian women’s sphere ostensibly free from the taint of money, sex or self-interest—in its development from the classic Russian novel, through Stalinist culture, to post-Soviet fiction. It argues that this idea played a key role in molding aesthetic practices, shaping visions of a good society, and articulating the complexities of modern experience in Russian and Soviet culture, and further, that it has wide-ranging implications for contemporary theories of modernity, community, gender, and aesthetics.

## EMPLOYMENT

### THE JOHNS HOPKINS UNIVERSITY, Baltimore, MD

*Assistant Professor, Humanities Center*

*July 2012 – present*

*Visiting Assistant Professor, Humanities Center*

*July 2009 – June 2012*

*Mellon Postdoctoral Fellow, Humanities Center*

*July 2007 – June 2009*

*Visiting Assistant Professor, Humanities Center*

*July 2005 – June 2006*

*Lecturer, Humanities Center, Program in Film and Media Studies*

*July 2004 – June 2005*

### HARVARD UNIVERSITY, Cambridge, MA

*Postdoctoral Fellow, Davis Center for Russian and Eurasian Studies*

*September 2006 – June 2007*

**STANFORD UNIVERSITY, Stanford, CA**

*Instructor/Graduate Teaching Assistant, Slavic Department* *September 1998 – June 2001*

- Designed and taught courses “Is it Art?: Understanding the Russian Avant-Garde,” “Third Year Russian,” and “Intensive First-Year Russian.” Taught sections of lit. survey and first-year Russian.

*Editorial Assistant* *February 2002 – March 2003*

- Conducted correspondence with authors and edited and translated selected articles for G. Safran and S. Zipperstein, eds., *The Worlds of S. Ansky: A Russian Jewish Intellectual at the Turn of the Century* (Stanford: Stanford University Press, 2006).

*Teaching Consultant, Center for Teaching and Learning* *September 2000 – May 2002*

- Conducted teaching evaluations and consultations for graduate students across the university. Co-presented workshop “Effective Teaching Practices” at university-wide Teaching Assistant Orientation.

*Conference Assistant* *January 1998 – Dec. 1998*

- Coordinated conference logistics and facilitated visit of 27 international scholars to academic conference “Russia at the End of the 20<sup>th</sup> Century,” Stanford University, November 5-7, 1998.

**SELECTED FELLOWSHIPS AND HONORS**

Pittfilm Travel-to-Collection Grant, U. of Pittsburgh, Pittsburgh, PA *October 2007*

Postdoctoral Fellow, Davis Center for Russian and Eurasian Studies, Harvard U  
*September 2006 – June 2007*

Mellon Foundation Dissertation Fellowship *August 2002 – June 2003*

Mabelle McLeod Lewis Memorial Fund Grant-In-Aid *August 2001 – June 2002*

Social Sciences Research Council Eurasia Program Dissertation Write-up Fellowship  
awarded, but declined to accept McLeod Grant *April 2001*

Stanford Center for Russian and Eastern European Studies (CREES) Summer Research Grant  
for research in Russia and Ukraine *June – August 2001*  
for dissertation research in Moscow and St. Petersburg *June – August 1999*

Stanford Centennial Teaching Assistant Award *June 2000*

Slavic Department Fellowship, Stanford University *August 1996 – June 2000*

**PUBLICATIONS**

Review of Nancy Ruttenburg, *Dostoevsky’s Democracy* (Princeton 2008) in *Modern Literature Notes*, Comparative Literature Issue, 126.5 (December 2011), p. 1126-1129.

Review of Evgeny Dobrenko, *Stalinist Cinema and the Production of History: Museum of the Revolution* (Yale 2008) in *Journal of Modern History*, 83:4 (December 2011), p. 972-974.

“Stalin’s Harem: The Spectator’s Dilemma in 1930’s Soviet Film,” *Studies in Russian and Soviet Cinema* Vol. 3, No. 2 (2009): 157-172.

“Tolstoy’s Politics of Love: ‘That passionate and tender friendship which exists only among women,’” *Slavic and East European Journal* Vol. 53, No. 4 (Winter 2009): 566-586.

Translator, Vladislav Ivanov, “An-sky, Evgeny Vakhtangov, and The Dybbuk,” in *The Worlds of S. Ansky: A Russian Jewish Intellectual at the Turn of the Century*, edited by G. Safran and S. Zipperstein. Stanford: Stanford University Press, 2006.

“Communities of Women in the Russian Imagination from High Realism to High Stalinism (Fiction, Memoir, Film).” Ph.D. Dissertation. Stanford University, July 2005.

### **INVITED LECTURES (SELECTION)**

“On the Limits and Possibilities of Community: Chekhov’s Sisters and Muratova’s Menagerie,” University of Michigan Slavic Department, April 24, 2012

“Ethics, Affect and Spectatorship,” Johns Hopkins University Humanities Center Futures Seminar, October 28, 2010.

“Russia: Decadence, Gender Relationships, Theatricality, Sex and Danger,” guest lecturer in Princeton University Freshman Seminar “What is Modern?,” October 6, 2010.

“Vertov and Varda,” at “The Ethno(cinematographic) Look Today” Colloquium, Graduate Field Committee in Film Studies, University of Maryland, College Park, December 4, 2009.

“Stalin’s Harem: The Spectator’s Dilemma in 1930s Soviet Film,” at conference “Screened Sexuality: Desire in Russian, Soviet and Post-Soviet Cinema,” Society of Fellows and Harriman Institute at Columbia University, New York City, October 11, 2008.

“Feminizing the Soviet Social Body: from *Chapaev* to ‘Girlfriends of the Revolution,’” Center for Russian and East European Studies, Department of Slavic Languages and Literatures, School of Arts and Sciences, and the Film Studies Program, University of Pittsburgh, October 8, 2007.

“From Sentimental Friendship to Soviet Citizenship: Women’s Community and the Utopian Dimensions of Realism in Chernyshevsky, L. Tolstoy, and Stalinist Film,” Literature and Culture Seminar, Davis Center for Russian and Eurasian Studies, Harvard University, February 15, 2007.

Invited Discussant for Conference, “Dostoevsky Dismembered: Decentering a Great Writer,” U. Pennsylvania, April 15, 2005.

### **CONFERENCE PRESENTATIONS (SELECTION)**

Organized four panel series, “Boundaries in Film Studies – Screen, Medium, Discipline.” Presented paper “Screen as Boundary in Soviet Cinema.” (Association for Slavic, East European and Eurasian Studies (ASEEES, formerly AAASS) National Convention in New Orleans, Louisiana, November 2012.

“Chekhov’s Sisters: On the Limits and Possibilities of Community,” American Comparative Literature Association (ACLA) Annual Meeting, Providence, Rhode Island, March 2012.

“Mass Ornaments, Special Effects and Extreme Close-ups: Theories and Methods of Affect in 1930s Stalinist and Hollywood Cinema,” ASEEES National Convention, Washington, DC, November 2011.

“‘The sensation of a man condemned to death who is suddenly and unexpectedly granted a pardon’: Dostoevsky's Poetics of the Sovereign in the 20th Century,” ACLA Annual Meeting, Vancouver, Canada, April 2011.

“Lesbian Lives, Soviet Stories: M. V. Mikhailova's Memoir of Incarceration in the Moscow Women's Reformatory, 1923-1927,” American Association for the Advancement of Slavic Studies (AAASS) National Convention, Boston, MA, November 2009.

“‘S nimi vmeste gorazdo veselee, chem odnoi!’: Achieving Utopia through Women's Friendship in Chernyshevsky's *Chto delat?*,” AAASS National Convention, Philadelphia, PA, November 2008.

“Women's Bonds: Marriage, Maternity and Sorority in Late Tolstoy,” AAASS National Convention, New Orleans, LA, November 2007.

“Women's Community in Stalinist Film,” Modern Languages Association (MLA) National Convention, Washington, DC, December 2005.

“Rethinking *Svetlyi put'*: Authorship and the Act of Communication in Stalinist Film of the Late 1930s,” AAASS National Convention, Toronto, Ontario, Canada, November 2003.

“Seducing the Soviet Spectator: Deineka's Communities of Women and the Horizons of Socialist Realism,” American Association of Teachers of Slavic and East European Languages (AATSEEL) National Convention, New Orleans, LA, December 2001.

“Finding Russia in the Brothel: Women's Communities and the Struggle with Modernity in Gorky and Kuprin,” AAASS National Convention, Arlington, VA, November 2001.

“Writer, Bureaucrat and Soviet Citizen: Self and Stalin in the Making of Konstantin Simonov's Literary Career,” University of Chicago Slavic Forum, Chicago, IL, April 1999.

## PROFESSIONAL EXPERIENCE AND UNIVERSITY SERVICE

<i>Interim Director</i> , Honors Program in the Humanities, JHU	<i>July 2013 – present</i>
<i>Member</i> , Working Group on Film and Media Studies, JHU	<i>September 2012 – present</i>
<i>Co-Editor</i> , <i>Modern Literature Notes</i> , Comparative Literature Issue	<i>January 2011 – present</i>
<i>Board Member</i> , Arn and Sonye Fishman Foundation for Yiddish Culture	<i>November 2002 – present</i>
<i>Co-Vice-President</i> , Johns Hopkins Homewood Post-Doctoral Assoc.	<i>March 2008 – June 2009</i>
<i>Executive Committee Member</i> , Discussion Group on Yiddish Literature	<i>January 2005 – Dec. 2008</i>

## LANGUAGES AND SKILLS

- Proficient in Russian and Yiddish. Reading knowledge of French and German.
- Proficient in the use of Microsoft Office and software for the editing of basic film sequences and authoring DVDs.

## **ADDENDUM:**

### Courses taught at Johns Hopkins University

#### In Russian Literature:

##### 300.317 The Russian Novel

This course examines the Russian novel in its development from Alexander Pushkin's classic *Eugene Onegin* to Tolstoy's monumental *Anna Karenina*. We will examine approaches to the novel, and particularly contributions of Russian literary criticism in defining novel and genre (including Bakhtin, Formalism, Semiotics). We will consider the Russian novel in its historical and cultural context as well as in comparative perspective with European literature.

##### 300.307 Dostoevsky and Critical Theory

Dostoevsky's tormented, obsessive and sadistic characters posed a challenge to positivism and reason too scandalous and compelling to be ignored. His novels inspired some of the most influential modern thinkers in religion, philosophy, psychology and literary theory. We will read three of Dostoevsky's philosophically challenging novels alongside works by these critics and philosophers.

##### 100.360 Literature as an Institution: The Russian Case (co-taught with Prof. Jeffrey Brooks in History)

This course explores the literary institutions of Russia and the Soviet Union as they were transformed by revolution, war, and terror from the turn-of-the-century through World War II and the death of Stalin. By examining the works of major authors and movements in historical context, we will show the interplay among authors, readers, censors, publishers, and critics and their impact on mass culture as well as on notions of canon, genre, gender, and myth. We will begin by looking at the rise of Anton Chekhov from newspaper humorist to national icon, and end with Boris Pasternak's classic novel *Dr. Zhivago*, which was banned in the Soviet Union until 1988.

##### 300.603 Readings in Russian Poetry, Prose and Theory

Readings to be selected by mutual agreement among the students and instructor. Reading knowledge of Russian required.

#### In Comparative Literature and the Program in Women, Gender and Sexuality (WGS):

##### 300.391 Home and Exile

This course examines the concept of home and the condition of exile primarily through the case of 20th century Russian literature, film, art and essay, with comparative texts from other cultures. Attention will be paid to the aesthetic, philosophical and historical implications of home and exile as well as consideration of notions of Diaspora and transnational literature and film. Cross-listed in WGS.

##### 300.365 Desire in the Fin de siècle

This course examines the obsession with desire at the turn of the 20th century in literature, drama, philosophy and social thought and its implications for notions of self and community in modernity. Primary focus will be Silver Age Russia with key texts drawn also from the European context. Readings in translation. Cross-listed in WGS and History

300.312 Imagining Revolution and Utopia

What form should revolution take, and what should society look like after the revolution? What would happen to the state, family, home, status of women, human interrelations, and everyday life? These questions consumed radicals in nineteenth-century Russia and Europe, and their answers helped to shape the political culture of the twentieth century. This course examines theories of revolution and utopia and responses to them in literature, art and film (Dostoevsky, Zamyatin, Vertov, Eisenstein, Tarkovsky, Plato, Wells, More, Gilman). Primary case study is Russia and the Soviet Union, with a comparative look at influential European works and recent philosophy. Cross-listed in WGS and Film and Media Studies.

300.367 Seeing Like a Woman

This seminar examines the problems of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. Readings include: de Beauvoir, Riley, Butler, Cixous, Tolstoy's "Family Happiness," Woolf's *Orlando*, Larsen's *Passing*; Poetry by Moore, Bishop, Plath, Akhmatova, Tsvetaeva and Szymborska. Films by Deren, Ophuls, Hitchcock, Potter, Campion, Akerman, Varda, Denis. Cross-listed in WGS and Film and Media Studies.

In Film and Media Studies (FMS):

300.324 Cinema of the 1930s: Communist and Capitalist Fantasies

Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare films of the era in a variety of genres from Hollywood and the Soviet Union, examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender (including Benjamin, Kracauer, Cavell). Cross-listed in WGS.

300.349 The Cinema of Andrei Tarkovsky

The filmmaker Andrei Tarkovsky is one of the most famous Soviet cinema auteurs, a fiercely independent creative artist and philosopher. His films have had a profound influence on modern art cinema and film theory as well as contemporary post-modern theory. We will study each of Tarkovsky's major films focusing closely on their aesthetics, politics and philosophy

300.389 Post-Soviet Cinema

After the fall of the Soviet Union, Russian filmmakers grappled with the legacy of Soviet power and the nature of the new democracy. This course examines the notion of sovereignty in philosophy and art through the lens of popular films and art cinema from this context.

300.366 Avant-Garde Cinema

This course examines the phenomenon of avant-garde cinema through the case study of early Soviet film. This course examines the extraordinary flourishing of avant-garde cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Pudovkin and Dovzhenko, their theoretical writings, and their far-reaching influence on film and film theory.

061.338 Russian Cinema from Avant-Garde to Socialist Realism

This course examines film in Russia from its boulevard and avant-garde beginnings, to the 1930s when "Socialist Realism" became the only state-approved mode of art.