

JILLIAN PORTER  
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## PROFESSIONAL HISTORY

University of Colorado, Boulder Fall 2017-  
Assistant Professor, Department of Germanic and Slavic Languages and Literatures  
Affiliate Faculty in Women and Gender Studies

New York University Fall 2018-Spring 2019  
Visiting Assistant Professor, Departments of Russian and Slavic Studies and Comparative  
Literature

University of Oklahoma Fall 2011-Spring 2017  
Assistant Professor, Department of Modern Languages, Literatures & Linguistics  
Affiliate Faculty in Film and Media Studies

## EDUCATION

University of California, Berkeley Ph.D. in Slavic Languages and Literatures, 2011  
M.A. in Slavic Languages and Literatures, 2006

Sarah Lawrence College, Bronxville, NY B.A. in Liberal Arts, 2002  
Areas of concentration: Filmmaking, Theater, Russian, Italian. Study abroad: Florence, Italy.

## PUBLICATIONS

### Peer-reviewed book:

*Economies of Feeling: Russian Literature under Nicholas I.* Northwestern UP, 2017.  
To be reprinted in Russian translation as *Ekonomika chuvstv: Russkaia literatura epokhi Nikolaia I.* Trans. O. M. Pobortseva. In progress for Academic Studies Press in 2021.  
Completed draft of manuscript submitted by translator to publisher.  
Reviewed by Claire Whitehead for the *Slavic Review* 77, no. 4 (2018): 1117-8; Michael Wachtel for the *Russian Review* 77, no. 1 (2018): 132; Roger Cockrell for the *Slavonic and East European Review* 96, no. 2 (2018): 329-31; Olga Zolotareva for the *Slavic and East European Journal* 62, no. 3 (2018): 619-20; A. J. Deblasio for *Choice* 55, no. 5 (2018): 607-8; and Vadim Shneyder for *Modern Language Quarterly* 80, no. 1 (2019): 106-8.

### Peer-reviewed articles and book chapters:

"Dostoevsky's Narrative Economy: Rainbow Bills in *The Brothers Karamazov*." *Dostoevsky Studies, New Series* 22 (2019): 73-88.  
Reprinted in Russian translation as "Povestvovatel'naia ekonomika Dostoevsogo: Raduzhnye kreditnye bilet'y v romane *Brat'ia Karamazovy*," trans. Margarita Vaysman, in *Russkii realizm XIX-ogo veka: Mimesis, politika, ekonomika* [Nineteenth-Century Russian Realism: Mimesis, Politics, and Economics]. Edited by Margarita Vaysman, Aleksei Vdovin, Ilya Kliger, Kirill Ospovat. Moscow: *Novoe literaturnoe obozrenie* [New Literary Survey], 2020. 296-317.

"Commemorative Queues: Bread, Lenin, 'Requiem.'" *The Slavic and East European Journal (SE EJ)* 61, no. 3 (2017): 495-518.

“100 Years of the Queue.” *SEEJ* 61, no. 3 (2017): 490-94.

“Alien Commodities: *Aelita*, *Solaris*, and *Kin-dza-dza!*” In *Simultaneous Worlds: Global Science Fiction Cinema*. Jennifer L. Feeley and Sarah Ann Wells, eds. Minneapolis: University of Minnesota Press, 2015. 243-56.

“The Double, the Ruble, the Real: Counterfeit Money in Dostoevsky’s *Dvoynik*.” *SEEJ* 58, no. 3 (2014): 378-93.

Newsletter article:

“Filmmaking and Foreign Language Instruction.” *Berkeley Language Center Newsletter* 24:2 (Spring 2009): 10-11.

**WORK IN PROGRESS**

Co-edited volume submitted for (non-anonymous) peer review:

*Red Hot: Russian Energy Culture*, co-edited with Maya Vinokour. Full manuscript submitted to Palgrave-Macmillan for their series on Literatures, Cultures, and the Environment). Under review.

Book chapters submitted for (non-anonymous) peer review:

“Make It Work: Narrative Energy in Tolstoy’s *Anna Karenina*,” included in *Red Hot: Russian Energy Culture*, co-edited with Maya Vinokour. Under review.

“Introduction,” co-authored with Maya Vinokour, included in *Red Hot: Russian Energy Culture*, co-edited with Maya Vinokour. Under review.

Manuscript to be submitted for (anonymous) peer review:

*The Art of the Queue: From the Revolution to the Putin Era*. In preparation.

Blog entry:

“Distance Learning and the Future of Russian Studies.” AC Study Abroad Blog. American Councils for International Education. <https://acstudyabroad.wordpress.com>. Forthcoming in Spring, 2021.

**PODCAST INTERVIEW**

“Standing in Line with Jillian Porter.” Episode 5. “The Eurasian Enigma.” Davis Center for Russian and Eurasian Studies, Harvard University. July, 2016.

<http://daviscenter.fas.harvard.edu/news/eurasian-enigma-standing-line-jillian-porter>

**AWARDS & FELLOWSHIPS**

Faculty Fellowship. Center for Humanities & the Arts. University of Colorado, Boulder. Project: “The Art of the Queue.” Spring 2022.

Faculty Fellowship. Benson Center for the Study of Western Civilization, University of Colorado Boulder. Project: “The Art of the Queue.” 2020-21.

Fulbright-Hays Group Projects Abroad Scholarship to fund American Councils Part-Time Advanced Russian Language and Area Studies Program. Fall 2020.

Title VIII Fellowship to fund advanced Russian language study at Indiana Summer Language Workshop. Summer 2020.

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Faculty Teaching Award, Department of Germanic and Slavic Languages and Literatures, University of Colorado Boulder. 2018.  
Postdoctoral Fellowship, Davis Center for Russian and Eurasian Studies, Harvard University. Project: "The Art of the Queue." 2015-2016.  
Visiting Fellowship, Institute for Humanities Research, Arizona State University. Project: "Economies of Feeling." Spring 2015.  
Berkeley Language Center Instructional Research Fellowship, UC Berkeley. Project: "Filmmaking and Foreign Language Instruction." Fall 2008.  
American Councils Title VIII Grant, Advanced Language Study in Split, Croatia. Summer 2006.  
Foreign Language and Area Studies Fellowship, Beginning and Intermediate Bosnian / Serbian / Croatian, University of California, Berkeley. 2004-2006.  
Travel Grant for 8-month stay in Sablino and St. Petersburg, Russia. Foundation for International Professional Exchange. 2002-03.

### INVITED LECTURES & SEMINARS

"Return of the Monster: Sorokin's *The Queue* (1985) and 'The Queue' (2008)." Faculty-Graduate Seminar, Institute for Slavic, East European and Eurasian Studies, University of California Berkeley, spring, 2019.  
"‘Fantastic Coloring’: Rainbow Bills in *The Brothers Karamazov*." Russian Realism: Constructions of World and Self. Jordan Center for the Advanced Study of Russia. New York University, spring 2019.  
"The Art of the Queue: From the Revolution to Putin." Department of Comparative Literature. New York University, fall 2018.  
"#CoffeeSpb." Digital Traces: Metamorphologies of St. Petersburg. Summer Laboratory held at the Science and Technology Studies Center at the European University of St. Petersburg, summer, 2016.  
"Commemorative Queues." Fellows Seminar: Mobility, Boundaries, and the Production of Power in Eurasia. Davis Center for Russian and Eurasian Studies, Harvard University, spring 2016.  
"Tremble and Twitch: Afterlives of the Eighteenth Century in Pushkin's 'The Queen of Spades.'" International Seminar for Early Career Eighteenth-Century Scholars, Amsterdam, NL, summer 2015.  
"Economies of Feeling." The Melikian Center: Russian, East European, and Eurasian Studies, Arizona State University, spring 2015.  
"Pushkin's Passions." International colloquium, "Words, Concepts, Metaphors: New Advances in Historical Semantics, University of Chicago, spring 2014.  
"Eat This: Hospitality and Russian National Identity in Nikolai Gogol." Department of Foreign Languages and Literatures, Oklahoma State University, spring 2013.  
"Playing with Pushkin: Filmmaking and Foreign Language Instruction." Slavic Colloquium (it was an unusual distinction for me to be invited to present in this visiting speaker series as a graduate student). Department of Slavic Languages and Literatures, UC Berkeley, Fall 2009.

### CONFERENCE PRESENTATIONS

"Love and Labor Power: Narrative Energy in *Anna Karenina*." Association for Slavic, East European, and Eurasian Studies (ASEEES), San Francisco, CA, November, 2019.  
"Make It Work: Narrative Energy in *Anna Karenina*." Symposium, "Aesthetic Energy: Force, December 30, 2020

- Flow and Transfer in Russian Literature and Culture,” Jordan Center for the Advanced Study of Russia, New York University, October, 2019.
- “Dostoevsky’s Narrative Economy: Rainbow Bills in *The Brothers Karamazov*.” ASEEEES, Boston, MA, December, 2018.
- “What’s Hot? Poetic Energy from Radishchev to Tolstoy.” Roundtable. “Nineteenth-Century Russian Studies—What’s Next?” ASEEEES, Chicago, IL, November, 2017.
- “The Art of the Queue.” *Konferentsiia bez geroia*. University of California, Berkeley, October, 2017.
- “The Revolutionary Queue: Breadlines from *Pravda* to ‘Requiem.’” Panel, “Troping the Soviet Queue.” American Association of Teachers of Slavic and East European Languages (AATSEEL), Austin, TX, January, 2016.
- “The Commemorative Queue: From the Breadline to Lenin’s Tomb.” Panel, “The Russian Revolution and Global Modernism.” The Modernist Studies Association (MSA), Boston, MA, 2015.
- “Biopolitics of the Soviet Queue.” Panel, “Environmental Afterlives.” Association for the Study of Literature and the Environment (ASLE), Moscow, ID, 2015.
- “Economies of Feeling.” Symposium, “The Politics of Emotion.” Institute for Humanities Research. Arizona State University, Tempe, AZ, April, 2015.
- “Dostoevsky’s Money.” Panel, North American Dostoevsky Society. AATSEEL, Vancouver, BC, 2015.
- “Communist Generosity.” Panel, “Revolutionary Hospitality: Menshevik Georgia and Soviet Moscow.” ASEEEES, Boston, MA, 2013.
- “Eat This: Hospitality and Serfdom in Nikolai Gogol.” Seminar, “Awkward, Ungrateful, and Strange: Rethinking Hospitality in Literature and Film.” American Comparative Literature Association (ACLA), Toronto, CAN, 2013.
- “Rocking the Iconostasis: The Audio-Visual Stylings of Pussy Riot.” Russian and East European Studies Faculty Colloquium, “Punking Out: Feminist Activism in Russia and Beyond,” University of Oklahoma, Spring 2013.
- “*Gostepriimstvo*, *Khlebosol'stvo*, and *Radushie*: Hospitality in Pushkin, Gogol, and Turgenev.” Seminar, “Historical Semantics in Russian Literature.” ASEEEES, New Orleans, LA, 2012.
- “Under Construction: Public Spectacle and Private Life in Early Soviet Literature and Film.” Seminar, “Behind the Scenes Modernism.” MSA, Las Vegas, NV, 2012.
- “Revolutionary Hospitality: Hosts, Guests, and Communal Life in Early Soviet Literature and Film.” Seminar, “Forms of Community.” ACLA, Providence, RI, 2012.
- “Hospitality and Domestic Space in Olesha’s *Envy*.” Panel, “Soviet Values and Their Spaces in Olesha’s *Envy*.” Washington, D.C., ASEEEES, 2011.
- “Coin and Corpse: The Miser as Meta-type in Dostoevsky’s ‘Mr. Prokharchin.’” Panel, “New Economic Criticism in Gogol, Dostoevsky, and Tolstoy.” AATSEEL, Los Angeles, CA, 2011.
- “Pushkin’s Economic Passions and Sentiments.” Panel, “Pushkin’s Trades: Gambling, Reading, and Prostitution.” American Association for the Advancement of Slavic Studies (now ASEEEES), Boston, MA, 2009.

## TEACHING

University of Colorado, Department of Germanic and Slavic Languages and Literatures

*Courses taught:*

Nineteenth-Century Russian Literature, Fall 2017, Fall 2020

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Chekhov, Fall 2017, Fall 2020  
History of Russian Cinema, Spring 2020, Spring 2018  
Crimes of Passion: Gender and Sexual Politics in Tolstoy's Russia, Spring 2020, Spring 2018  
Dostoevsky, Fall 2019  
Rogues and Revolutionaries: Russian Rebels, Past and Present, Fall 2019

*Russian M.A. theses advised:*

Christian Miller, "Nature's Influence on Narrative in Chekhov's Fiction," May, 2018.  
Evangelina Demina, "Unstable Reality in Dostoevsky's *Crime and Punishment* and Pelevin's *Generation 'P'*," May, 2020.  
Anika Fredregill, "In Search of Lost Voices: A Contrapuntal Reading of *Master and Margarita*," May, 2020.

*Russian M.A. Exam committees chaired:*

Kristiana Fox, November, 2019.

New York University, Department of Russian and Slavic Studies

The Woman Question in Russia and Beyond, Spring 2019  
Russian Literature through Film, Fall 2018

New York University, Department of Comparative Literature

Everyday Dystopia, Spring 2019  
Energy, Fall 2018

University of Oklahoma, Department of Modern Languages, Literatures, and Linguistics

*Courses taught in English:*

Survey of Russian Literature to 1917, Fall 2013, Fall 2011  
Soviet Cinema, Spring 2013  
Russian Literature through Film: Adaptation Theory and Practice, Spring 2014, Spring 2012

*Courses taught in Russian:*

The Art of the Queue / Topics in 20<sup>th</sup>- and Post-20<sup>th</sup>-Century Russian Literature and Culture (Capstone course for the Russian major), Spring 2017  
Revolutionary Experiments / Topics in 20<sup>th</sup>- and Post-20<sup>th</sup>-Century Russian Literature and Culture (Capstone course for the Russian major), Spring 2014, 2013, 2012  
Film Adaptations of Russian Classics / Topics in 19<sup>th</sup>-Century Russian Literature and Culture (seventh-semester Russian course), Fall 2013, 2012, 2011  
Advanced Russian (sixth-semester Russian course), Spring 2017  
Russian Conversation, Fall 2012

University of California, Berkeley, Department of Slavic Languages and Literatures

*Reading and Composition courses taught in English:*

Domestic Economies: Money and Private Life, Spring 2011, Fall 2010  
Plot and Its Discontents, Spring 2009  
Literature and Exchange, Spring 2008  
Literature and Money, Fall 2007

*Courses taught in Russian:*

Accelerated fourth-semester Russian, Summer 2007

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First-semester Russian, Fall 2006, Spring 2007

## **SERVICE**

### University of Colorado

Director of Russian Graduate Studies, Fall 2019-  
Chair. Executive Committee. Germanic and Slavic Languages and Literatures, Fall 2019-  
Member. 20<sup>th</sup>-/21<sup>st</sup>-century Russian Culture Job Search Committee, Fall 2019.  
Organizer. REEES Faculty Spotlight (lecture series featuring CU faculty research in Russian,  
East European, or Eurasian Studies), Spring 2019-.  
Representative. CU Boulder Honors Council. 2017-18. 2019-20.  
Faculty liaison. CU Russian Club. 2017-18  
Director. Public reading of Chekhov's *The Cherry Orchard* in Russian. Fall 2017.

### University of Oklahoma

Russian section head. Spring 2017.  
Russian advisor. Spring 2017, Fall 2012-Spring 2014.  
Member. LGBTQ Ally, Fall 2011-Spring 2017; MLLL Scholarship Committee, Spring 2017;  
Dean's Advisory Committee on Women's Issues, Fall 2013-Spring 2014; *MLL&L Review*,  
Fall 2011-Spring 2014; Heidi Karriker FMS Scholarship Selection Committee, Department  
of Film and Media Studies, Spring 2013.  
Organizer. Punking Out: Feminist Activism in Russia and Beyond (*Russian and East European  
Studies faculty roundtable*), Spring 2013; From Russia with Love: Students Speak about  
Studying Abroad, Fall 2013, Fall 2012; Russian Mardi Gras (*pancake brunch for  
Maslenitsa*), Spring 2012; Russian Halloween (*costume party and student film screening*),  
Fall 2012, Fall 2011.

### University of California, Berkeley

Co-director. Workshop and public reading of Chekhov's *The Cherry Orchard* in Russian.

### Service to the Community

Delivered lecture, "Standing in Line with Anna Akhmatova: 'Requiem' and the Revolutionary  
Queue." Boulder Bookstore World Literature Series. Boulder, CO, fall 2019.  
Consultant. *Love Spies and Cyanide*, a documentary about Thomas Riha, directed by Susan  
Rogers, fall 2019.  
Introduced Tarkovsky's *Solaris* and *Stalker*, CU International Film Series, fall 2017.  
Delivered a brief lecture, "Beyond Realism: Chekhov's *The Cherry Orchard*," following a  
University of Oklahoma School of Drama production of *The Cherry Orchard*, spring 2014.

### Other

Symposium co-organizer, "Energy Aesthetics: Force, Flow, and Entropy in Russian Culture,"  
Jordan Center for the Advanced Study of Russia, New York University, fall 2019.  
Reviewer for the *Slavic and East European Journal* and *Zeitschrift für Slavistik*.

## **PROFESSIONAL DEVELOPMENT**

Strategic Course Design for Flexible Teaching Modes, Arts & Sciences Support of Education  
through Technology (ASSETT). Completed 12-15 hours guided instruction on "backward  
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design,” creating learning outcomes, etc. University of Colorado Boulder. Summer 2020.

**LANGUAGES**

English (native), Russian (near-native), Italian (intermediate), French and Croatian (reading knowledge)

**PROFESSIONAL AFFILIATIONS**

Association for Diversity in Slavic, East European, and Eurasian Studies; ASEEES; ATSEEL; ACTR; Dobro Slovo.