

CONTRIBUTORS

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LEAH FELDMAN is Assistant Professor of Comparative Literature at the University of Chicago. Her research explores the poetics and the politics of global literary networks, focusing on critical approaches to translation theory, semiotics, postcolonial theory, and Marxist aesthetics. Her current book project *On the Threshold of Eurasia: Orientalism and Revolutionary Aesthetics in the Cau-*

casus, 1905–1929 exposes the ways in which the idea of revolution informed the interplay between orientalist and anti-colonial discourses in Russian and Azeri poetry and prose. Tracing translations and intertextual engagements across Russia, the Caucasus and western Europe, it offers an alternative vision of empire, modernity and anti-imperialism from the vantage point of cosmopolitan centers in the Russian empire and Soviet Union.

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CATHERINE OWEN is teaching fellow in the Department of History, Shaanxi Normal University, Xi’an, China and Honorary Research Fellow at the University of Exeter, UK. Her primary research interest is the reform of the public sector in non-democratic countries, in particular the ways in which authoritarian states rearticulate the global norm of increased citizen engagement in the provision of public goods and services.

JENIFER PRESTO is associate professor of comparative literature and Russian and director of Russian, East European, and Eurasian Studies at the University of Oregon. Author of an earlier study on gender and self-creation in Russian symbolism, she is currently at work on a new book, entitled “Modernism and Catastrophe: Russian Writing between Etna and Vesuvius.” This project brings into relief a crucial geopoetic dimension of Russian modernism—one that was conditioned by the seismic terrain of southern Italy and the radically shifting cultural and political landscape in modern Russia.

MASHA SALAZKINA is research chair in Transnational Media Arts and Culture at Concordia University. She is the author of *In Excess: Sergei Eisenstein’s Mexico* (University of Chicago Press, 2009) and coeditor of *Sound, Speech, Music in Soviet and Post-Soviet Cinema* (University of Indiana Press, 2014). Her new project traces a trajectory of materialist film theory through the discourses of early Soviet cinema, institutional film cultures of the 1930s–1950s Italy, and critical debates surrounding the emergence of New Latin American Cinemas. Most recently she guest edited a special issue of *Framework* on the Geopolitics of Film and Media Theory, and a special issue of *Canadian Journal of Film*

Studies dedicated to the *Rencontres Internationales pour un Nouveau Cinéma* held in Montreal in 1974.

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