

---

## CONTRIBUTORS

ANDREA F. BOHLMAN is Associate Professor of Music at the University of North Carolina at Chapel Hill. Much of her writing attends to the cultural history of sound and music in east central Europe, as in her 2020 book *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland* (Oxford University Press). Her current book is a history of tape recording as a site of social intimacy and knowledge production from 1936 to the present.

GABRIELLE CORNISH is Assistant Professor of Musicology at the University of Wisconsin–Madison, where her research broadly considers music and everyday life in the Soviet Union. Her monograph-in-progress, *Socialist Noise: Sound and Soviet Identity after Stalin*, traces the intersections between music, technology, and the politics of socialist modernity during the Cold War. Her writing has been published in the *Journal of Musicology* and the *Journal of the American Musicological Society* as well as *Slate*, the *Washington Post*, and the *New York Times*.

LILYA KAGANOVSKY is Professor of Slavic, East European & Eurasian Languages & Cultures at the University of California, Los Angeles. Her publications include *The Voice of Technology: Soviet Cinema's Transition to Sound, 1928-1935* (Indiana, 2018) and *How the Soviet Man was Unmade* (Pittsburgh, 2008); the edited volumes *Arctic Cinemas and the Documentary Ethos* (with Anna Stenport and Scott MacKenzie, Indiana, 2019); *Sound, Speech, Music in Soviet and Post-Soviet Cinema* (with Masha Salazkina, Indiana, 2014), and *Mad Men, Mad World: Sex, Politics, Style and the 1960s* (with Lauren M. E. Goodlad and Robert A. Rushing, Duke, 2013); as well as numerous articles on Soviet and post-Soviet cinema. She is a member of the editorial board of the journal *Studies in Russian and Soviet Cinema*, and the Associate Editor for film and media at *The Russian Review*.

MATTHEW KENDALL is an Assistant Professor at the University of Illinois at Chicago, where he teaches in the Department of Polish, Russian, and Lithuanian Studies. He is currently completing a book-length project that explores the cultural impact and history of sound recording on Soviet writers and filmmakers.

NATALIJA LAAS is a Postdoctoral Fellow at the Jordan Center for the Advanced Study of Russia, New York University. She received her PhD in History from Brandeis University in 2022. Her current book project considers the intersection of consumerism, wastefulness, and citizenship in socialist economies, drawing on multilingual research conducted in Estonia, Russia, Ukraine, and the United States.

DRAGANA OBRADOVIĆ is Associate Professor in Slavic Languages and Literatures at the University of Toronto. She is the author of *Writing the Yugoslav Wars: Literature, Postmodernism, and the Ethics of Representation*.

*Slavic Review* 82, no. 4 (Winter 2023)

© The Author(s), 2024. Published by Cambridge University Press on behalf of Association for Slavic, East European, and Eurasian Studies.

doi: 10.1017/slr.2024.11

She has published articles on graphic novels and post-socialist feminist cinema. Her academic interests include: the rural/urban divide in Yugoslavia, the depiction of labor in literature and cinema, and the cultural legacy of socialism in eastern Europe.

LIDIA TRIPICCIONE is a Ph.D. candidate in the Department of Slavic Languages and Literatures at Princeton University. Her dissertation *Sociological Formalism, or How Russian Formalism was Made and Remade*, looks at the reception of Russian formalism in the USA, France, Italy, and Germany. Lidia is also interested in cinema, art, and literature of the 1920s and 1930s and in the Digital Humanities.

PATRICIA K. THURSTON is the Unit Manager for Monographic Ordering and non-Latin Script Receipt and Cataloging in the Yale University Library's Technical Services. Her unit includes Librarians and support staff who work with circulating non-Latin script collections, and special collections projects requiring non-Latin script language and subject expertise.