

Ania Nikulina, PhD

Email: nikulina@binghamton.edu Voice: +1 (347) 277 8031

Current Academic Appointment

9/2021 – Present: Research Assistant Professor

Theatre Department, Binghamton University

9/2025- Present: Associate Editor

Dance Chronicle, Taylor & Francis Online

Education

2014 – 2020: PhD, Critical Dance Studies, University of California (GPA 3.95)

Dissertation Topic: *Ukrainian Ballet: A Site of Conflict between Imperialism and Nationalism*

2012 – 2014: M.A. Performance Studies, Texas A&M University (GPA 3.85)

Thesis Title: *The Carmen-Suite: Maya Plisetskaya Challenging Soviet Ballet* (2014)

2004 – 2007: B.S. Sociology and Statistics, Novosibirsk State University (GPA 3.5)

Thesis Title: *Behavioral Images of Children in the Context of Changing Family Settings* (2007)

Professional Experience

9/2022- 8/2024: Special Collections Editor

Council on Library and Information Resources, Alexandria, VA

9/2021- 8/2023: Charles E. Scheidt Faculty Fellow

Institute for Genocide and Mass Atrocity Prevention (I-GMAP)

9/2019 – 8/2021: University of California, Riverside

Title: Research Specialist

Responsibilities: Archival Research and Analysis

9/2018 – 9/2019: Library of Congress, Washington, DC

Title: Mellon Fellow for Dissertation Research in Original Sources

Responsibilities: Archival Research

3/2015 – 6/2018: Department of Dance, University of California, Riverside

Title: Teaching Assistant for Dance 007W – Dance: Cultures and Contexts (writing intensive course); Dance 007V – Dance: Cultures and Contexts (online course)

Responsibilities: leading weekly discussion sections, teaching lectures, grading

Books

Dynamic Borders: Ukrainian Ballet in Transition (University of Michigan Press, forthcoming 2026)

Articles and academic essays

“From Margins to Memory: Reclaiming the Hidden Archives of (Post)Socialist Dance,” *Dance Chronicle*, June 2025, Taylor & Francis Online.

“Ballet in Ukraine: From Uncertainty to Defiance and Independence,” *Dance Research Journal*, April 2023, Cambridge University Press.

"Navigating Endangered Archives during a Time of Global Instability," *Adventure, Inquiry, Discovery: CLIR-Mellon Fellows and the Archives*, May 2022, edited by Y. Dong, J. Konova, S. LeJacq, A. Nikulina, D. Oliva, and N. Pitamber (Council on Library and Information Resources, 2023).

“Conclusion,” co-written with Seth Le Jacq and Diane Oliva. *Adventure, Inquiry, Discovery: CLIR-Mellon Fellows and the Archives*, May 2022, edited by Y. Dong, J. Konova, S. LeJacq, A. Nikulina, D. Oliva, and N. Pitamber (Alexandria, VA: Council on Library and Information Resources, 2023).

“Ukrainian Librettos: (De)Stabilizing Nationalism through Ballet Texts and the Female Dancing Body,” *Adventure, Inquiry, Discovery: CLIR-Mellon Fellows and the Archives*, May 2022, edited by Y. Dong, J. Konova, S. LeJacq, A. Nikulina, D. Oliva, and N. Pitamber (Council on Library and Information Resources, 2023).

“Maya Plisetskaya’s *The Carmen-Suite*: Discovering a Hidden Repertoire,” *Theatre Journal*, Vol. 71, Number 2, June (2019): 191-209.

"Post-Soviet Primas: Challenging Archive and Repertoire," *PARTake: The Journal of Performance as Research*, Vol. 2, Issue 2, Feb (2019): 1-19.

“Noize MC: Mediatized Political Protest in Contemporary Russia.” *Proceedings of the American Musicological Society Southwest Chapter* (2014)

Essays and Performance Reviews

“Vechera na Khutore bliz Dikan’ki v Nacional’noi Opere Ukrainy [*Evenings on a Farm near Dikanka* by The National Opera of Ukraine],” Review. *Balletistic*, Jan (2019)

“Karmen-Suita na Scene Natsional’noi Opery [*The Carmen-Suite* on the Stage of The National Opera of Ukraine],” Review. *Ballettristic*, Jan (2019)

“Koppeliya Vladimira Malakhova v ispolnenii studentov KGHU [Vladimir Malakhov’s *Copellia*, Performed by Students of Kiev Ballet School],” *Ballettristic*, Feb (2019)

“Gorod Peremen: Kak Bronislava Nijinskaya i Kievskaya ‘Shkola Dvizhenii’ Izmenili Balet [City of Change: How Bronislava Nijinska and Kiev ‘School of Movement’ Changed Ballet],” *Ballettristic*, Dec (2018)

Academic Presentations

June 2025: “Borders of Power: Ukrainian Personnel Files, Documentation, and the Dancing Body,” Dance Studies Association Conference, Corcoran School of the Arts& Design, Washington, DC.

November 2023: “Questions of National Identity in Early Soviet Ukrainian Ballet Productions,” Invited Talk – Binghamton University, REEP Program Seminar Series.

October 2023: “Coding National Identity in Ukrainian Ballet Librettos of the 1930s”, Invited Talk - Columbia University, “Seminars in Dance” Program.

November 2022: “Ukrainian Independence in Historical Narratives and Cultural Perceptions” American Society for Theater Research, New Orleans, LA

May 2022: “Nation-themed Ballet Librettos of the 1930s: Nationalism and Female Dancing Body” Mellon Foundation Council on Library and Information Resources Symposium, St. Louis, MO

November 2021: “Soviet Personnel Files: Exposing the Undercurrents of State-Sponsored Ballet” The Association for Slavic, East European, & Eurasian Studies Conference, New Orleans, LA

October 2021: “Writing About Dance – A Writing Intensive Workshop” Invited Talk, Ballettristic Dance History Workshop 2021, Kyiv, Ukraine

October 2021: “Nation-themed Ballet Librettos of the 1930s: The Idea of Nation and Female Dancing Bodies,” Dance Studies Association Conference, New Brunswick, NJ

April 2020: “*Carmen-Suite* as a Battlefield” and “Choreographic Empathy, Intimacy, and Protest in the *Carmen-Suite*,” Princeton University Invited Talk

October 2019: “Ethnography of the Archival Analysis in Post-Soviet Ukraine” 2019 Mellon Dissertation Fellowship Symposium, Washington DC

August 2019: “Post-Soviet Ballet in Ukraine as a Common Property” 2019 Dance Studies Association’s Annual Conference, “Dancing in Common,” Northwestern U.

June 2019: “Ballet in Ukraine and its Soviet Archives: Personnel Files as Performances” 26th International Conference of Europeanists, Universidad Carlos III de Madrid, Madrid, Spain

April 2019: "Soviet Ballet as Constructed through the Archive"

Per(form)ance: A Graduate Symposium on Performance and Form, Harvard University

June 2018: Ukrainian Ballet Schools: a Site of Conflict between Neo-Imperialism and Post-Soviet Nationalism, 2019 Dance Studies Association Annual Conference, Malta.

March 2017: "*Carmen-Suite* as a Battlefield: Choreographic Empathy, Intimacy, and Protest." Princeton University Invited Talk

November 2016: "Post-Soviet Primas: Challenging Definitions of Archive and Repertoire"
Joint Conference of the Congress on Research in Dance and the Society of Dance History Scholars

April 2014: "Noize MC: Mediatized Political Protest in Contemporary Russia"
Joint Conference of the Society for Ethnomusicology and American Musicological Society

University Courses Taught and Designed between 8/2021 and 5/2025

Course Title: THEA 332 "Dance, Power, and Identity in the US"

Course Description: Following an introductory unit, this class explores American modern dance, Native American dance, Hawaiian hula dance, Jewish American dance, and other dance forms. The course will provide historical and cultural context for these dance practices, provoke informed and insightful discussion and debates, as well as provide training in critical approaches to dance.

General Education Requirements: This writing intensive course offers "A" (Aesthetics), "D" (Diversity), and "C" (Composition) credits.

Course Title: THEA 204, THEA 504 "History of the Theater"

Course Description: This course's content and approach examine primary aspects of theatrical performance from the time of the ancient Greeks to approximately 1870. This class traces the development of theater architecture, theatrical design concepts, theater technology, acting styles and playwriting. Concentration is on Western theater, but attention is given to non-Western forms when possible and/or appropriate. Required for major.

General Education Requirements: This course offers "A" (Aesthetics), "W" (Writing).

Course Title: THEA 104 "World Dance: Introduction to Dance History"

This 100-level class will offer an introduction to dance as a subject of academic study and dance history as a key discipline of performance studies. Students will have a chance to complete historical and cultural analysis of various dance genres, practiced in different geographical and cultural contexts, including, but not limited to, dance forms of Central and Southeast Asia, Europe, Africa, Pre- and Post-Colonial Americas, and the Middle East.

General Education Requirements: This course offers "A" (Aesthetics), "G" (Globalization).

Course Title: RUSS 380A/ HIST 381E/ THEA 380B/ GMAP381X “Russia and Ukraine in Crisis”

Course Description: This course engages students into the studies of unique nonwestern cultures of Russia and Ukraine and their dramatic regional and global impact. Historically tied, yet independent from one another, these two countries have influenced local and global politics in the past and continue to shape global diplomatic dialogues and shift the flows of people within and outside of these regions.

General Education Requirements: This writing intensive course satisfies the requirements “N” (Social Sciences), “O” (Oral Presentation) and “C” (Composition).

Course Title: RUSS 380C/THEA 389C “Protest, Performance, and Russia”

Course Description: This course examines the production of performances across multiple spheres of cultural engagement and analyzes how forms of power and social identities shape and are shaped by politically engaging performance. Specifically, this course will look at the culture-defining political processes in Russia and their impact on structuring state-supported and unsanctioned performances both as a form of state propaganda, and, conversely, as spaces for solidarity, resistance, and dialogue.

General Education Requirements: “A” (Aesthetics) and “O” (Oral Presentation) credits.

Course Title: THEA 227 “Modern Dance I”

Course description: This class concentrates on fundamentals of Modern Dance, its revolutionary movement philosophy, spectacular choreographic vocabulary, and profound cultural impact. The course combines technique elements, dance phrases, movement combinations and dance history aspects. The includes the exploration of movement concepts like fall & release, space & time, unison, sequence opposition, and dance energies. This allows students to articulate and communicate an idea, story, or to express the emotions and ideas of the choreographer. Students use alignment, core strength & balance to build strength, flexibility, as well as grow musically and artistically.

General Education Requirements: This course offers “A” (Aesthetics) and “Y” (Wellness) credits.

Course Title: THEA 220 “Yoga for Actors and Dancers”

Yoga for actors and dancers offers students a fundamental experience of the physical practice (asana), explores meditation and breathing techniques (pranayama), along with a basic introduction to classical philosophy of Ashtanga yoga. Students will also learn strategies to specifically increase energy, creativity, awareness, mental health, break down subconscious patterns, decrease stress, in addition to increase muscle strength and flexibility. Each class will end with a relaxation segment. This course is designed for actors and dancers who have an increased sense of awareness of their bodies and bodily movement.

General Education Requirements: This course offers “A” (Aesthetics) and “Y” (Wellness) credits.

Artistic Experience

8/2024-11/2024: Face It! Theatre, *In the Garden of Z*

Title: Invited Choreographer

8/2021-present: Theatre Department – Modern Dance Technique Classes

Title: Instructor, Choreographer

1/2010 – 1/2012: American Repertory Ballet - Susan Tenney Dance Company, Princeton, NJ

Title: Performer, Company Member

Responsibilities: Performance of company repertoire, assistance with choreography and logistics

9/2007 – 9/2009: Novosibirsk Dance Company, Novosibirsk, Russia

Title: Director of Videography Project; Logistics Manager; Editor

Responsibilities: Organizing quarterly master-classes in ballet, modern, contemporary, jazz dance and other techniques; interviewing guest choreographers and performers to assess trends in dance development; editing press release and video content for upcoming performances and past master-classes; managing video records of master classes.

9/2005 – 1/2010: Novosibirsk State University Dance Program, Novosibirsk, Russia

Title: Jazz dance instructor; Performer; Choreographer

Responsibilities: Teaching jazz dance classes for multiple dance groups, including experienced and inexperienced dancers; choreographing dance works for the local and university-funded events

Public Outreach

5/4/2022: Public event organizer, “Historical Precursors to Russia's War against Ukraine”, a public lecture by Dr. Yuliia Kravchenko hosted by the Binghamton University Theater Department, the Department of German and Russian Studies, the Russian and East European Program (REEP), and the Institute for Genocide and Mass Atrocity Prevention (I-GMAP).

5/5/2022: Binghamton University event organizer, “What Do You Know about Ukraine?”, a workshop with Dr. Yuliia Kravchenko and the students and faculty of Binghamton University.

07/2021 – 07/2022: Adult Education Instructor for TASC programs, Boards of Cooperative Educational Services (BOCES). BOCES exists to develop and provide educational programs and services of the highest quality for the component school districts and the community.

Grants and Honors

2024: Individual Development Award, Binghamton University (June 2024)

2023: Theatre Department Travel Award (July 2024)

2022-2023: Council on Library and Information Resources Editor Award, “Special Issue: Current State of the Archive” (May 2023)

2022: Mellon Foundation Council on Library and Information Resources Travel Grant (May 2022)

2021-2022: Institute for Genocide and Mass Atrocity Prevention (I-GMAP) Charles E. Scheidt Faculty Research Fellowship

2019-2020: University of California, Riverside Dean’s Fellowship

2018-2019: Mellon Fellowship for Dissertation Research in Original Sources

2018: UCR Alumni Graduate Research Travel award

2018: UCR Dissertation Research Grant

2018: CIS Humanities Graduate Student Research Award

2014-2018: Dean’s Distinguished Fellowship Award, University of California, Riverside

2014: Vida Chenoweth Student Paper Prize, Society for Ethnomusicology Southern Plains

2007: NSU Outstanding Undergraduate Thesis award

Specialized Computer Software Packages

Archival Research Tools: DevonThink, Evernote, Microsoft OneNote

Instructional Software: Blackboard, Brightspace, Sakai

Visual Editors: Adobe Creative Suite, InkScape

Languages

Ukrainian – Fluent, Russian – Fluent