

**Ania Nikulina, PhD**  
**Email: [nikulina@binghamton.edu](mailto:nikulina@binghamton.edu) Voice: +1 (347) 277 8031**

### **Current Academic Appointment**

**9/2021 – Present: Research Assistant Professor, Theatre Department**  
Binghamton University - The State University of New York

**9/2021- Present: Charles E. Scheidt Faculty Fellow**  
Institute for Genocide and Mass Atrocity Prevention (I-GMAP)

**9/2022- Present: Special Collections Editor**  
Council on Library and Information Resources, Alexandria, VA

### **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)

### **Past Professional Experience**

**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 discussion sections, teaching lectures, grading and class management

**9/2014 – 3/2015: Department of Dance, University of California, Riverside**

Title: Research Fellow (Dean’s Distinguished Fellowship Award)

Responsibilities: archival and interview-based research

**1/2013 – 5/2014: Department of Performance Studies, Texas A&M University**

Title: Teaching Assistant and

Courses: THAR 281 500 - Theatre History 2, THAR 101 501 Intro to Western Theatre

**8/2012 - 12/2012: Department of Performance Studies, Texas A&M University**

Title: Department Publicity Liaison

Responsibilities: Handling show budgets, scheduling production meetings, providing support to the design and production faculty, assisting with advising, recruitment, administrative duties

**Academic Publications**

**Nikulina, Ania.** “Ballet in Ukraine: From Uncertainty to Defiance and Independence,” *Dance Research Journal*, 2022, in review.

**Nikulina, Ania.** "Navigating Endangered Archives during a Time of Global Instability." Forthcoming in *Looking Forward to the Past: Proceedings from the CLIR-Mellon Fellows Reunion Symposium*, May 2022 [working title], edited by Y. Dong, J. Konova, S. LeJacq, A. Nikulina, D. Oliva, and N. Pitamber (Alexandria, VA: Council on Library and Information Resources, forthcoming in 2023).

**Nikulina, Ania, Seth Le Jacq, and Diane Oliva.** “Special Issue Conclusion.” Forthcoming in *Looking Forward to the Past: Proceedings from the CLIR-Mellon Fellows Reunion Symposium*, May 2022 [working title], edited by Y. Dong, J. Konova, S. LeJacq, A. Nikulina, D. Oliva, and N. Pitamber (Alexandria, VA: Council on Library and Information Resources, forthcoming in 2023).

**Nikulina, Ania.** “Ukrainian Librettos: (De)Stabilizing Nationalism through Ballet Texts and the Female Dancing Body.” Forthcoming in *Looking Forward to the Past: Proceedings from the CLIR-Mellon Fellows Reunion Symposium*, May 2022 [working title], edited by Y. Dong, J. Konova, S. LeJacq, A. Nikulina, D. Oliva, and N. Pitamber (Alexandria, VA: Council on Library and Information Resources, forthcoming in 2023).

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

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

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

### **University Courses Taught**

#### **Course Title: THEA 389 “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 and theatre history. This writing intensive course offers “A” (Aesthetics), “P” (Pluralism), and “C” (Composition) credits.

#### **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. This course offers “A” (Aesthetics) and “O” (Oral Presentation) credits.

#### **Course Title: RUSS 380A/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. This writing intensive course satisfies the requirements “N” (Social Sciences), “O” (Oral Presentation) and “C” (Composition).

#### **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.

### **Academic Essays and Performance Reviews**

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

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

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

**Nikulina, Ania.** “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**

**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 University

**June 2019:** “Ballet in Ukraine and its Soviet Archives: Personnel Files as Performances”

26<sup>th</sup> 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.

**December 2017:** “Maya Plisetskaya’s *Carmen-Suite*: Challenging Soviet Cultural Policies.”

Binghamton University Invited Presentation – Russian History Annual Workshop

**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

### **Artistic Experience**

**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 and performances

**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

**9/1995 – 1/2005: Novosibirsk Experimental Ballet Theater, Novosibirsk, Russia**

Title: Performer, Company Member

Responsibilities: Performance of company repertoire and choreography

**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).

**5/5/2002:** 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 – present:** Adult Education Instructor for TASC programs, BOCES, NY

**09/2012 - 12/2012:** Research Assistant, Social Worker, Bastrop fire disaster area, Bastrop, TX

**9/2005 - 6/2006:** Social data analyst, Novosibirsk State University - Data entry and analysis of previously acquired data with statistical analysis software

**5/2005 - 9/2005:** Social interviewer, Berdsk Municipality – conducted in-depth interviews with Berdsk residents to develop new municipal anti-poverty programs

**5/2004 - 9/2004:** Social worker, Novosibirsk Municipality – social assistance to elderly and disabled veterans.

## **Grants and Honors**

**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

Mapping Software: ArcGIS, QGIS

Statistical Analysis Software: Statistical Package for the Social Sciences (SPSS)

Visual Editors: Adobe Creative Suite, InkScape

## **Languages**

Ukrainian – Fluent

Russian – Fluent