

OCREECAS News

Number 8
Spring 2002

The Oberlin Center for
Russian, East
European, & Central
Asian Studies

ocreecas@oberlin.edu

www.oberlin.edu/~creecas/

In this Issue:

Spring 2002

The Fabrics of Central
Asian Culture.....1

After the
Fall.....4

Moscow
Summer.....6

Sex, Lies, and
Videotape.....8



The Fabrics of Central Asian Culture

What if, one spring morning, your parents told you your family would be moving to a new location for the summer? You could only take a certain number of bags, would be traveling by foot, and everything would have to be carried, either by you or your pet camels. To pack up all of your possessions and move for a four month period, only to move back home and start the process again in year's time, sounds silly and perhaps impossible to most Westerners. Just think how cumbersome your luggage is for a mere week's vacation. But this is still the reality for the nomadic families of Central Asia. Not only has the nomadic lifestyle endured, but the textiles continue to play very specific roles in Central Asian cultures.



Qashqa'i

Lion Rug, early 20th century
Wool, 188 x 111.8 cm.

© Allen Memorial Art Museum, 1987.44

OCREECAS sponsored the short course *The Fabrics of Central Asian Culture*, planned in conjunction with the Allen Memorial Art Museum's exhibition *Woven Treasures: Tribal Textiles from Western*

Continued on Page 2

and Central Asia. Visiting scholars from major institutions lectured on the anthropology, politics, history, and art of Central Asia. The course also included the screening of *Beshkempir the Adopted Son* [1998], a film by Kyrgyz director Aktan Abdykalykov and a talk by Wes Steel [OC '99], a Russian Language and Literature major who returned to campus to share his experiences of two years in Kyrgyzstan with the Peace Corps.

Charles Mason, curator of Asian Art, kicked off the course with a tour of the *Woven Treasures* exhibition in the Museum. The exhibition [on view until June 2, 2002] includes an assortment of rugs, bags, native costumes, interior decor, decorative trappings for animals and even a nomadic dwelling. The bags and rugs varied in size, shape, and texture depending on the intended purpose. Mason discussed the collection and the role each piece played in Central Asian life. They signify wealth and tribal relations; a woman's worth was often based on her ability and skill to weave. Animals are often decorated with the woven arts of their owners for celebrations and ceremonies, and many of the ornaments, bags, and rugs double as interior decorations for both nomadic and sedentary peoples.



Shahsavan or Caucasian

Sileh Brocaded Cover, 19th century
Wool, 259 x 203.2 cm.

© Allen Memorial Art Museum, 1975.163

Professor Thomas Barfield, Chairman of Anthropology at Boston University explained that the wool from the nomads and silk from the Chinese were the basis of all textiles along the Silk Road, which extended from China to the Caucasus region. In his lecture "In the Land of Wool and Silk: The Historic Role of Nomads in Central Asian Culture, Trade, and Politics,"



Photo: Claire Helene Mershon
Uli Schamiloglu

Barfield pointed out that the number and quality of the textiles one owned signified social status and wealth, and that ethnic groups often identify themselves by the type and pattern of their textiles. Yet different groups sometimes borrow clothing styles and patterns from others, with a few exceptions. Each group wears only their own type of turbans and headdresses, for example, and women don't typically wear jewelry from other cultures. Barfield also clarified the dependencies of nomads and townspeople: the nomads provide the towns with animal products such as meat and wool, and the towns supply the nomads with wheat and metal tools.

Professor Uli Schamiloglu [Department of Language and Culture of Asia at the University of Wisconsin-Madison] focused on the history and politics of Central Asia in his lecture "Nomads to Nations: Outlines of the Cultural History of Central Asia." Schamiloglu illustrated how the political boundaries of Central Asia correspond to the land zones and ethnic divisions: Kazakhstan dominates the northern steppe zone, Kyrgystan is nestled in the mountains, and Uzbekistan is located in the much drier desert

region. According to Schamiloglu, nomads traditionally roamed the northern steppe zone from east to west, whereas dense sedentary populations were located in the more mountainous zones. Although distinct state boundaries divide Central Asia, Schamiloglu argued these boundaries are artificial because national ideologies are still forming. Schamiloglu also stressed how the nomadic lifestyle in Central Asian tribes may have prevented them from being destroyed by the plague, but the nomads were forced into sedentary communities by the Imperial Russian government and again by the Soviet Union. Both governments wanted to collectivize and modernize the nomads to better serve the state. In the process, they brought literacy and electrification to Central Asia.



Türkmen, Salor

Chuval Bag Face, ca. 1860

Wool, 81.3 x 129.5 cm.

© Allen Memorial Art Museum, 1986.24

Walter Denny [OC '64], director of the Art History Department at the University of Massachusetts, Amherst, focused mainly on carpets in his lecture on nomadic traditions in the classical carpets of the Islamic world, which he divided into four categories: nomadic, commercial, court, and village. Nomadic carpets tend to be the simplest and oldest rug designs, whereas commercial carpets are mass-produced, sold on the market, and occasionally exported. Court carpets are usually more intricate than those sold on the market and are commissioned for decoration in the royal court. Village carpets are more sophisticated than nomadic designs because the weaving process tends to be more

complicated. Most carpet designs have a flower-like symbol, associated with tribal connections. Denny stressed that within a tribe, *all* weavings displayed the tribal symbol. After a battle between tribes, the tribal symbol of the vanquished might become the victor's trophy and be appropriated into their own weavings.

Denny argues that textiles had the greatest importance for nomads, and supported his statement with two Islamic illustrations: *Life in the Nomadic Encampment* and *Life in the City* from the 1300s and 1500s, respectively. In the first painting, carpets with both intricate and simple geometric designs dominate the scene. They cover the floor and hang from inside the yurt. Two hundred years later, carpets were a less prominent component of urban life, as *Life in the City* demonstrated.

The course concluded with lectures by Jane Sharp, assistant professor in the department of Art History at Rutgers University. Her lecture "Revival or Inventions? Modernism and National Traditions in the Visual Arts of Central Asia" argued that although Russians introduced European art traditions, their impressions of Central Asians were quite different from European notions of Orientalism. Russian painters recognized the individuality of the main groups and used these images to create stereotypes of Central Asians.

Sharp pointed out that the first Russian artists to record the image of Central Asians also fought in the colonial wars. Their work depicted



Photo: Claire Helene Mershon

Jane Sharp

vicious battle scenes that “confirmed” the barbaric nature of Central Asians to the rest of Russia. Later, the artists focused their work on local dress and scenes. After the communist take-over of Central Asia, Sharp explained that the individual characteristics of the indigenous people were emphasized to instill Russians with a sense of plurality of their nation. Sharp discussed how the Russians, who settled in Central Asia after the imperialist and communist colonization, readily adopted the Islamic and Asian Cultures, but they continued to “project the idea of Central Asia on Central Asians.” The indigenous artists also had their stereotypes of the Russians, and both groups began to “appropriate the other’s ideas of self.”

Katie Scodova '03

After the Fall: Reflections on Post-Soviet Russia Ten Years Out

Imagine if in 1988, the United States conceded that its democratic government could no longer function, decided to switch to a communist system, and turned to the Soviet Union for help. If after the United States' conversion, 25 of the states in the U.S. seceded, taking half of the former United States' population with them. If the people of the remaining states to unite under communism had become disappointed when their situation worsened, with the influx of a corrupt, mafia-run government, far different from that which the Soviet Union promised them. Imagine as well, that people soon became suspicious of the "help" the Soviet Union had provided, eventually feeling that their friend from the East might have had an ulterior motive in lending them a hand.

In presenting the audience with just such a scenario, Peter Reddaway, Professor of Political Science at George Washington University began his keynote address for *After The Fall: Reflections on Post-Soviet Russia Ten Years Out*, a conference organized by Oberlin College's Russian & Eastern European Studies Curricular Committee. The conference included Russian and American scholars who, along with many others interested in the field, gathered at Oberlin on the ninth and tenth of November 2001.

Reddaway managed to make the subject of the conference - the history of Russia after the collapse of Soviet communism in 1991 and Russia's attempts to build a new culture - more familiar. Four other distinguished speakers offered their own thoughts on that topic, and on myriad aspects of contemporary Russian life.

Reddaway continued by re-telling his story of the downfall of a nation, not as fiction this time, but as the real history of the Soviet Union's "implosion." It is not, as Reddaway tells it, a pleasant story. The facts of post-Soviet Russia were difficult to hear; especially because in the true version of the history, the United States, not the Soviet Union, becomes the enemy. Reddaway accused the United States of involvement in the Soviet Union's breakup



only to further its own interests: new markets and more natural resources. Reddaway also offered a highly critical view of Russian President Boris Yeltsin, and his puppet-to-master relationship to the United States.

As Reddaway sees it, changes in the new Russia have been remarkable in gains in basic human rights, including (something capitalists may have overlooked), "the right not to work." Yet Reddaway noted that these benefits were only available to the middle and upper classes — those with money. Despite these gains in basic rights, things are far from perfect, especially for those who now view a country where "in the eyes of many, capitalism is a dirty word."

The end of the address raised broader issues: Russian identity and its direction. Reddaway discussed assumptions that Russia is now moving towards a form of "globalization," just as it was almost one hundred years ago, before the revolution. He concluded on an optimistic note, though with a cautious optimism that characterized the tone of the speech. He believes that economic reforms offer a great deal of hope for the formation of a more equal nation. According to Reddaway, the best hope for the Russian people is to learn from the past, fight against the criminality and corruption of the current system, and not shrink from very disturbing actions required of them.

...in the true version of the history, the United States, not the Soviet Union becomes the enemy.

Professor Boris Roginsky's lecture, "Dancing Generals: The Reception of History in Russian Culture of the Nineties" continued the conference on Saturday morning. Roginsky discussed the role of the general as a symbolic national figure, and how that role has changed over time. Roginsky explored George Vladimov's novel, *The General*, and the effectiveness of the general as a symbol to evoke the immediacy of the Russian Weltanschauung of World War II. Roginsky demonstrated the manifold meanings the general has embodied in different Russian works: extolling freedom, dignity, and respect, or as an embodiment of pomp. Roginsky juxtaposed these with a contemporary depiction of a general in the film *Khrustalyov, My Car!* in which the protagonist,

a general on his way to prison in a van, is brutally raped by the other prisoners.

Helena Goscilo, UCIS Professor of Slavic at the University of Pittsburgh, continued Roginsky's theme of changing cultural forms in her lecture "After the Fall: The Naughty Nineties." She detailed the drastic shift from the Soviet era's "high" art to contemporary Russia's current fascination with popular culture.

[Goscilo] detailed the drastic shift from the Soviet era's "high" art to contemporary Russia's current fascination with popular culture.

Goscilo explained the first stages of post-Soviet Russian culture as a shift to a xenophobic, nationalistic stance when foreign words were not played on the radio, membership in the Orthodox Church increased, and President Yeltsin encouraged people to buy only Russian-made products.

Goscilo demonstrated a second trend, an influx of sexuality, with projected images of risqué advertisements that mostly featured naked women. Looks of surprise on the faces of audience members revealed the disparity between acceptable levels of sexual openness in America and the sexual openness cultivated in the new Russia. Goscilo termed a third trend "criminalization" - the elevation of the gangster to the level of the epic hero in Russian culture. She projected images of advertisements featuring gangsters, and other "outlaw" types as models and showed a new product popular in Russia: decorated lacquer boxes, but with scenes of mafiosos displaying their wealth and status in place of the traditional folk scenes.

Professor Viktor Zaslavsky presented what he called "an alternative view" of the history of modern Russia in his speech, "Russia's Post-Soviet Development: The First Decade." He began by noting two peculiarities with the fall; it occurred during peacetime, and for mainly *internal* reasons. Zaslavsky demonstrated that the development of new Russia has been very peculiar, and in many ways distinctly Russian. He first emphasized the role of the military as an integral factor in the Soviet period, noting that the military was the only aspect of Soviet

culture which was kept on an equal standing with the Western world. He contrasted this with the immediate post-Soviet reduction of tanks in Russia by 33%.

Zaslavsky devoted the second half of his speech to the economic regression of the "New Russia." One of the main factors contributing to the financial ruin of the new Russia in its early development was the appearance of a highly stratified social structure, which was impossible to navigate for those who did not already have money. He attributed economic difficulties to an "outpouring of useless and unnecessary goods," as well as a reliance upon obsolete technology.

Professor Zaslavsky's criticisms of President Vladimir Putin were, somewhat surprisingly, among the first concerning the new president, whom Zaslavsky termed a "charismatic authoritarian leader."

[Volkov] began by stating that the organized crime in Russia has essentially been eliminated. This comes as a surprise to many Americans who haven't received reliable reports on these subjects.

The most surprising of the day's lectures was Vladimir Volkov's "Violent Entrepreneurs and the Russian State, 1991-2001: A Bottom-up Perspective." He began by stating that the organized crime in Russia has essentially been eliminated. This comes as a surprise to many Americans, who haven't received reliable reports on these subjects, according to Volkov. Volkov did not discuss the criminals with any of the romantic admiration often attributed to them, or that one might expect, given Goscilo's account of the role of the criminal in pop culture.

Volkov's lecture was a rather abstemious chronology of the shifting role of the Mafioso in Russia. He talked of the beginnings of organized crime, from the petty racketeering body-building ex-soldiers in the late 1980s, to the early nineties, when they acquired jobs as enforcers for capitalist businessmen. Volkov affectionately nicknamed the mid-nineties the "elimination period" of gang warfare between rival criminal leagues.

Volkov asserted that the organized criminal element played a direct role in the formation of the new Russian political system and suggested that the current system allows both elite criminal bosses and

politicians to profit maximally. Volkov ended with the rather grim supposition that it may still be a long time, if ever, before the last traces of the criminal element are purged from the political system.

The conference ended with a screening of the film *Brat* (brother), 1997 film directed by Aleksei Balabanov. The story of a young Russian man who turns himself into a Robin Hood figure to take on the mafia plaguing his city, the film proved an especially appropriate ending to the conference.

Brian Koplou, '04

Photo: Claire Helene Mershon

Tajik Ambassador Rashid Alimov with Oberlin College President Nancy Dye.

Rashid Alimov, Permanent Representative of the Republic of Tajikistan to the United Nations and Ambassador to the United States, spoke on "Terrorism, Afghanistan and Tajikistan" on Monday, February 11. His appearance was sponsored by the Office of Oberlin College President Nancy S. Dye.

Alimov has held the rank of Ambassador Extraordinary and Plenipotentiary since 1995. He has held the office of Minister of Foreign Affairs of the Republic of Tajikistan since 1992, and has been a member of the Tajik delegation to the General Assembly sessions since 1993. At the 54th session of the General Assembly (1999-2000) he was elected its Deputy President.

Photo: Sarah Combellick-Bidney

Red Square at sunset in late July-about 10:30pm.

Moscow Summer

To express my impressions of work at AIDS Infoshare in Moscow last summer, I should describe what the kitchen was like. The people who work at AIDS Infoshare office spend every spare moment smoking and talking in the office's kitchen: a very small room with green linoleum walls that reeks of cigarette smoke. There's a hot plate, a fridge, and a sink, and in the fridge there was usually some cheese, or cake, and an old salted dried fish (a kind of snack that I never really got used to seeing, even though they sell it next to the chips and beer in kiosks). On the green linoleum walls there are posters about HIV prevention, and one about the dangers of smoking. I spent many hours in the kitchen with the Infoshare staff, mostly trying to understand Russian jokes. But I had some other English-speakers in the office to help me. Robin, a Canadian, and Julie, who is British, work there and help with translations — mostly literature on HIV transmission and prevention, grant proposals, and some reports for international committees. If it were in the US, this kind of office would be a typical non-governmental organization (NGO), and the people working there would be accordingly liberal. But, as I got to know the people at Infoshare (finally deciding they were much more likeable and easy to talk to than anyone I'd met in any American office), I discovered, with dismay, that it was impossible to predict their political beliefs. I heard corporate-sounding praises of the

Moscow mall (which seemed to me a den of corruptly run Western businesses), and, much worse, distinctly anti-gay opinions couched in medical terminology (I never expected to hear this from anyone working in an AIDS group, or any progressive organization for that matter). But, in one way, Infoshare's charity status made it different from other Russian businesses in a way that I was grateful for — the people did not judge me harshly for being a foreigner, and in fact, I encountered much less Russian nationalism and prejudice than elsewhere in Moscow. It is significant that two of the staff are half Iranian, some of the men who work there are gay, and



Illustration: Sarah Combellick-Bidney

An illustration for the HIV brochure for couples called “We have something to talk about”

the two doctors who work there are from Chechnya (they are thus in the direct line of fire of Russian xenophobia, as a result of the ongoing war with Chechnya and associated racial propaganda).

The doctors, Magomed and Timur, were my favorite people to talk to. I'm still amazed how good they were at communicating with anyone, even in situations that might have been really awkward. Every Tuesday and Thursday night I went with them on

Most of the women were about my age, and reminded me of people I go to school with. The difference was that they were survivors of an economic and political crisis.

outreach — talking to Russian sex-workers and handing out pamphlets about contraception, STD prevention, and avoiding abuse. I was prepared to feel uncomfortable with my limited Russian and ignorance of Moscow culture, but Magomed was informal and kept saying they were glad to have company. Timur talked to me about Led Zeppelin and complained about the rain.

The sex workers were easy to talk to; they seemed open-minded and asked me a lot of questions about New York. Most of the women were about my age, and reminded me of people I go to school with. The difference was that they were survivors of an economic and political crisis - when a woman from the Ukraine who needs money might sign up for a restaurant job in Moscow, and at the airport a man comes to meet her who will make her work on the streets like this instead. I saw a girl who was on her first day there. She didn't say anything; we gave her three pamphlets.

Timur was talking to one of the women, who looked at the long skirt and plain shoes I was wearing, and said pointedly to the doctor "she dresses very...freely, doesn't she?"

(Prostitution is semi-legal in Russia. That means that officially, no one admits it exists, and the police come periodically to violently disperse a sex work site whenever there is some kind of political campaign to clean up the city.)

I was very conspicuous at all times on Moscow streets. Young Russian women dress rather scantily, and loudly, in the summertime; I was in no way prepared. The sex workers we talked to dressed as most Russian women did, which is to say, not like me, and I remember an incident that expresses the paradox of it all. Timur was talking to one of the women, who looked at the long skirt and plain shoes I was wearing, and said pointedly to the doctor "she dresses very...freely, doesn't she?"

I was much more intimidated by older women, or babushki, and tried not to talk to them, because if you say something wrong, they are really mean. But in the end it was an older lady who taught me the most about surviving in Moscow. Infoshare

had arranged for me to stay with two women: Nina, who was bedridden and very old (I couldn't tell her exact age), and Zosya, her niece and caretaker.

Nina talked to me all the time in very rapid Russian, about her life, the differences between Russians and Americans, and what holistic remedies were best for my cough. I was grateful for her friendship, and I still miss the clarity and forcefulness of her goodwill. One morning she thought that I was sad, and she wouldn't let me leave the house before I repeated after her: "I'm smart, pretty, and I can do anything I want." She then decided I should say this every morning, and loud enough for her to hear in the next room. During the course of my stay with Zosya, I broke lots of house rules, and there were many. I repeatedly forgot to leave the door open for their cantankerous orange cat. I had many silent encounters with Zosya in the kitchen, where we would both exist in our own respective sphere, and keep conversation to a minimum. But if my home life was somewhat stressful, I found my solace in the kitchen. It was a small yellow Russian kitchen, with lots of little tiny decorations on the wall - a comforting place, with an old radio/tape player so I could listen to the Moscow radio stations. And at night, I would find something to eat, and sit in the kitchen for a long time watching MTV. I still can't believe I watched so much MTV, considering how little interest I have in it as an American institution, but in Russia it was different. I still defend this activity as a valuable learning experience; watching music videos is a good way to get used to gender and body ideals. I watched and marveled at so much blondness.

After a few weeks, I found the perfect activity at Infoshare, that brought together all the thoughts on gender and the human body I had collected in talking with the sex workers, watching TV, and just looking at people on the street. I started drawing pictures of people for Infoshare's condom advertisements. It was a chance to do something with my observations, to be a social witness, and to draw beautiful naked people for a good cause. And it was much more interesting than doing the medical translations.

Sarah Combellick-Bidney, '02

Coming in 2002/2003...

OCREECAS Short Course

Anatol Lieven

“Russia and the Geopolitics of Contemporary Central Asia”

Nov. 11-15, 2002

This 1-credit course will explore post-Soviet Russia in the context of worldwide imperialism and decolonization. Specific topics may include Chechnya; recent developments in the Afghan war; and other regional conflicts within the Muslim world.

Anatol Lieven is the author of [Chechnya: Tombstone of Russian Democracy](#) and currently a senior associate at the Carnegie Endowment for International Peace.

Artist Residency

Talisman

www.talismanmusic.org

Spring 2003

Performances and lectures exploring the Russian guitar tradition, noblewomen’s music of the 18th Century, and Russian Romances, with Moscow’s Kolpakov (Roma) Trio.

Sex (Eastern Europe), Lies (History), and Videotape (Film)

OCREECAS and the Russian East European Department sponsored a short seminar course taught by well-known Yugoslav film director Rajko Grlic in late spring 2001. Officially called "Sex (Eastern Europe), Lies (History), and Videotape (Film)," the course included three films and lectures, in which Grlic communicated his views on the transformation of Yugoslav politics and art in the past decades.

The course was popular - over a hundred people participated - and attracted students, teachers, and members of the community. All sessions were held in King 306 to accommodate the many people who had registered for the seminar. Students were required to write a short paper, and received one credit for the week-long course. The first three days of the seminar featured three films, each showing aspects of Yugoslav life during or after the Balkan War. In the days following the movie screenings, Mr. Grlic spoke about his experiences as a filmmaker under the strict censorship of the Tadjman era, and during the politically unstable years of the war.

Grlic was born in Zagreb and studied in Prague. He made films in Croatia before moving to the U.S. before the Yugoslav conflict. He has directed or co-written nine feature films, three television documentaries, and many short films. He is currently Ohio Eminent Scholar in Film at Ohio University in Athens.

In the Jaws of Life, the first film shown at Oberlin, was in Grlic's words "a sexy farce" about a woman who is looking for a boyfriend. Her simple search introduces her to strange and extreme specimens of distorted masculinity in a hilarious tale of incompatibility and frustration. By contrast, *Pretty Village*, *Pretty Flame*, directed by Srdjan Dragojevic, was a hard-hitting and blunt story of an absurd gathering of hostages during the war. Scenes of violence and suicide expressed the desperation of both Croatians and Serbs.

Grlic's documentary *Croatia 2000 - A Winter to Remember*, testified to the confusing and political climate immediately following Tadjman's death.

Discussions after the screenings ranged from techniques of avoiding censorship to the farcical aspects of modern Yugoslav politics. Grlic recounted his years of dealing with the strict (and subjective) guidelines of government censorship as ethnic tensions ran high. He explained how he found outside funding for his movies, and on one occasion asked his sister, who was living outside of the country, to keep a copy of the original film to show informally at a film festival.

Later discussion surrounded the current political climate in the Balkans. While Grlic's documentary offered a somewhat depressing look at the politics behind a Croatian election, Elena Monastireva-Ansdell, who teaches a class about Eastern European film at Oberlin, was optimistic about the power of incisive political parody: "He approached the most disturbing aspects of Croatian history with a sense of irony, especially in the documentary. If some people can see the absurdity of elections in a newly independent country, that suggests a hope for eventual change."

“He made that documentary about ridiculous fascist Croatian politicians, but he actually had a sense of humor when he talked about it.”

The seriousness of the issues did not preclude lighter moments of cultural exchange. Grlic told jokes and sometimes made light of the situation, particularly when he described the precarious predicament of having to hold film screenings for official government censors. Jessica Bartolini ('03), a politics major, refers to the discussion following the screening of the political documentary *Croatia 2000--A Winter To Remember*: "He made that documentary about ridiculous fascist Croatian politicians, but he actually had a sense of humor when he talked about it."

The week of film and discussion emphasized the advantages and dangers of being a filmmaker in a precarious political climate. Veljko Vujacic, a professor of Sociology and the REES department coordinator of the event, said "Grlic gave us a nice view of what it meant to make art, critical art in late Communism and how film directors changed their thematic to address the problems of real life without directly engaging in the political sphere. It was a

study in the politics of anti-politics how one could be critical by portraying everyday life under Socialism. Grlic also gave us a laugh in his lectures and films demonstrating that good humor is the best cure for bad politics."

More information about Rajko Grlic's work and current interests may be found at:
<http://oak.cats.ohiou.edu/%7Egrlic/>

Sarah Combellick-Bidney, '02

Just Published...

The Psychology of Nationalism

by Joshua Searl-White,
OC '82

"...why we as human beings are so attracted to nationalist movements."

(Includes a case study of the Armenia-Azerbaijan conflict.)

For more information please visit:

<http://webpub.allegheny.edu/employee/j/jsearle/Nationalism/>

Dear Alums:

Would you be willing to share career advice?

If so, please let us know, so that we can put interested recent graduates and current students in touch with you.

Name: _____ Class: _____

Occupation/field of work: _____

Contact info: _____

W h a t ' s N e w W i t h Y o u ?

We look forward to your reply. You can return this form, write us at

*OCREECAS
50 North Professor St.
Oberlin College
Oberlin, OH 44074*

or e-mail us: ocreecas@oberlin.edu

To find out what's new with us, check the OCREECAS website:
<http://www.oberlin.edu/~creecas>

Oberlin College
Center for Russian, East European and Central Asian Studies
50 North Professor Street
Oberlin, OH 44074-1091 USA