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SHEVCHENKO SCIENTIFIC SOCIETY NEWSLETTER FEBRUARY 2025

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RESULTS OF THE 2024 ELECTION

The Shevchenko Scientific Society in the U.S. held its General Meeting on December 14, 2024, at its headquarters in New York City. During the meeting, the members voted for the Board of the Society for the 2024–2027 term. The Presidium of the meeting included Chair Ivanna Bilych, Vice Chair Yohanan Petrovsky-Shtern, and Secretary Lev Chaban.

During the meeting, the ballots were individually verified and then counted in full view by the Verification Committee. The members of the Verification Committee included Markian Dobczansky, Oleh Kotsyuba, and Natalia Honcharenko. The Committee had two duties – to review and verify the protocol; and to conduct the voting and reconcile the lists. Oleh Kotsyuba, the Head of the Verification Committee, announced the election results: for the slate headed by Vitaly Chernetsky – 54 ballots “in favor,” 1 “against,” and 1 blank. A total of 56 ballots.

Read about the 2024 General Meeting [here](#)



ADDRESS FROM THE PRESIDENT

*Shevchenko Scientific Society Presidential Remarks,
Dec. 14, 2024*

Vitaly Chernetsky

Dear Colleagues, the results of this election are a great responsibility. I hope that the work of our new Board that I am honored to lead will justify the trust you have placed in us. Russia's criminal war against Ukraine continues. The challenges associated with this are a defining component of all our activities. This is what we think about every day, every hour. However, we can—and this is not just patting ourselves on the back—recognize that our organization is among the exemplary ones in terms of determination, well-thought-out intellectual response, and being proactive in assisting Ukraine in its struggle for proper recognition and condemnation of Russian aggression in all spaces.

In my report as the First Vice President of the previous Board, I spoke about the issue of epistemic injustice. This is something we continue to fight against, this remains an important challenge for us. Therefore, I would also like to emphasize the need to promote inclusivity and accessibility, in all dimensions. We must be as inclusive as possible in attracting the widest possible circle of people who care about Ukraine and about Ukrainian scholarship to cooperate and participate in our events. This also applies on a literal level. As you know, much has been done recently to improve our building. However, an issue first raised several decades ago remains unresolved: the possibility of adding an elevator in our building. There is an urgent need for a serious architectural and engineering study to confirm whether this is possible, and if yes, to begin the design process. We know that there are many members and guests for whom it is difficult to use the stairs; we also know how many people in Ukraine, both veterans and civilians, now have mobility impairments. Being as inclusive as possible is normal, not something exceptional. This is something that we must definitely do.

In the last three years, Ukrainian resilience has become legendary. Yes, we are very resilient, we can endure many challenges, but we are ordinary people of flesh and blood, not superheroes. Therefore, we must remember that we must help and care for each other. We must continue the work begun by the previous generations of leaders and members of our Society. We have a century and a half of history of the Shevchenko Scientific Society in general and more than 75 years of the Society in the US; we have a lot to be proud of and a foundation on which we can build our further development. But it is deeply important for us to realize that we cannot do this work alone, separately from the others.

We must actively build coalitions—coalitions with potential partners both inside and outside Ukrainian studies, with academic institutions that study Ukraine both in this country and around the world, and with those who want to learn about Ukraine but lack such opportunities. Only in a coalition, together with others, will we be able to win this war, strengthen Ukrainian scholarship, and bring it due recognition in the world.

Thank you very much once again. Glory to Ukraine!



THREE YEARS INTO RUSSIA'S FULL-SCALE WAR AGAINST UKRAINE

VOLODYMYR KULYK: "UKRAINIAN SOCIETY: THREE YEARS INTO THE FULL-SCALE WAR"

Volodymyr Kulyk argues that three years after the start of the full-scale war, Ukrainian society has lost some of the phenomenal unity and resilience it demonstrated in the first months after February 24, 2022. However, it still has enough strength to continue withstanding wartime hardships without demanding that the authorities make concessions to the aggressor. Based on two nationwide surveys conducted at different stages of the full-scale war, Volodymyr Kulyk analyzes continuity and change in the views of different categories of the Ukrainian population. The talk emphasizes some changes in identification and language practices, demonstrating the irrevocability of Ukraine's movement away from Moscow.

Volodymyr Kulyk is a professor at the Kyiv School of Economics. For many years, he worked at the Institute of Political and Ethnic Studies, National Academy of Sciences of Ukraine. He has also taught at Columbia, Stanford, and Yale Universities, as well as conducted research at Harvard, Stanford, George Washington University, the Woodrow Wilson International Center for Scholars, and other scholarly institutions in many Western countries. He is an expert in the politics of language, memory, and identity in Ukraine

and the language policies of multilingual countries across the world. Kulyk is the author of four books and more than 70 scholarly articles in Ukrainian, English, and other languages.

Watch the Talk



THREE YEARS INTO RUSSIA'S
FULL-SCALE WAR AGAINST
UKRAINE:

**SERHII PLOKHII, MARCI
SHORE, LIUDMYLA
KURNOSIKOVA,
ASKOLD MELNYCZUK:
“THE WAR IN EUROPE”**

On February 19, a panel discussion at Goethe-Institut (Boston) marked the publication of the special issue, *War in Europe*, of Ireland's leading literary journal, *Irish Pages*, guest-edited by Askold Melnyczuk.

On the eve of the third anniversary of the bloodiest war in Europe in eighty years, the panelists, Serhii Plokhii, Marci Shore, and Liudmyla Kurnosikova, discussed the ongoing Russo-Ukrainian War, its origins, repercussions, and consequences. Serhii Plokhii, Director of the Harvard Ukrainian Research Institute, offered an update on the current situation in Ukraine, along with relevant background on the war. Professor of Modern European Intellectual History at Yale University Marci Shore examined the intellectual framework that enabled the war, together with its impact and implications for Ukrainian and European cultures. Economist Liudmyla Kurnosikova, currently a McCloy Fellow at Harvard's Kennedy School, spoke about plans for the post-war reconstruction of Ukraine. The panel was moderated by writer and editor Askold Melnyczuk, University of Massachusetts Boston.



Dr. Vitaly Chernetsky,
University of Kansas



Dr. Yohanan Petrovsky-Shtern,
Northwestern University



Dr. Catherine Wanner,
Pennsylvania State University



Dr. Halyna Hryn,
President, Shevchenko Scientific Society in the US; Editor, Harvard Ukrainian Studies, Harvard University

BRINGING UKRAINIAN STUDIES TO NEW AUDIENCES

The December general meeting on December 14, 2024, was followed by a panel focused on bringing Ukrainian Studies to broader audiences. The discussion was moderated by Dr. Halyna Hryn. The panelists included Dr. Vitaly Chernetsky, Dr. Yohanan Petrovsky-Shtern, and Dr. Catherine Wanner.

Professor Chernetsky (University of Kansas) presented on “Rethinking Odesa’s City Myth: Multidirectional Memory and the Challenges of Decolonization.” The presenter discussed the contemporary Odesa-focused revisionist projects pursued by writers and visual artists, as well as the efforts by local intellectuals to decolonize the Odesa narrative in the context of Russia’s full-scale invasion of Ukraine.

The presentation by Professor Petrovsky-Shtern (Northwestern University), “What Putin Gets Wrong: National Revival and Philosemitism in Ukraine 1991-2022,” outlined ten radical changes in Jewish life that occurred in post-1991 Ukraine, entirely reshaping Jewish communities in the country. The presentation explored how democratization processes affected Ukrainian Jews, offering ways to reconsider Russian propaganda insinuations about Ukraine as a xenophobic right-wing polity.

Professor Wanner from Pennsylvania State University delivered her talk entitled “Ecocide and War: How Animals Experience the Russian Invasion of Ukraine” and explored how different types of animals—companion animals, livestock, wildlife, and exotic animals—experience war to make a case for the introduction of ecocide as a war crime by raising awareness of the environmental costs to a region, if not the planet, of waging war.

Watch the Event



PIANO PERFORMANCE: ROKSOLANA KIT

On January 11, 2025, Roksolana Kit performed a Ukrainian program at the Shevchenko Scientific Society in New York City. The program included: Kateryna Palachova—"Prayer"; Serhiy Bortkiewicz—Sonata no.2, op. 60 (1 and 2 movements); Theodore Akimenko—"Urania. Heaven's Muse"; Borys Lyatoshynsky—Prelude op.44, no.4; Vitaly Vyshynsky—"Kitch music", Antin Rudnytsky—Sonata op.10; Mykola Leontovych—"Shchedryk" (arrang. Sergiy Yushkevych).

Roksolana Kit is a Ukrainian pianist, event organizer, and founder of various music initiatives. In 2023, she performed in *Arkan* alongside Roman Himey and Yarema Malanchuk at the Kyiv Biennial, and in 2024, she joined the IRON Collective at the Warsaw Autumn Festival. As the Grand Prize winner of the Ukrainian Music Competition, Roksolana performed Antin Rudnytsky's *Piano Sonata* at Carnegie Hall. Earlier this year, she performed this Sonata at the Klavier Festival in Bayreuth, Germany. She also won the special project award for the 20th anniversary of the Hnatyshyn Foundation, *Ukraine – Heritage, Spirit, and Future*, in Canada (2022). In 2023, she co-founded *Etc.duo* with flutist Natalia Kozhushko-Maksimiv, a duo focused on performing works by Ukrainian composers of the 20th and 21st centuries. She is also the co-founder of the Ukrainian podcast *Without Experts* and a regular contributor to the classical music publication *The Claquers*.

The event was moderated by Pavlo Gintov. Pavlo Gintov has been described as “a poet of the keyboard” by Marty Lash of the Illinois Entertainer, a “musical storyteller” by the Japanese publication Shikoku News, and “a fantastic pianist and extraordinary artist” by Jerry Dubins of the Fanfare Magazine. Following his debut at the Kyiv Philharmonic Hall at the age of 12, Mr. Gintov has been touring throughout Europe, Asia, Africa, South America and the United States, appearing at such stages as Carnegie Hall in New York, Berlin Philharmonic Hall, Teatro Verdi Nationale in Milan and Kioi Hall in Tokyo. He has been a soloist with Tokyo Royal Chamber Orchestra, the National Symphony Orchestra of Ukraine, Orchestra Ensemble Kanazawa, the National Symphony Orchestra of the Dominican Republic and Manhattan Chamber Orchestra under such conductors as Michiyoshi Inoue, Victor Yampolsky, Thomas Sanderling, Volodymyr Sirenko and Tomomi Nishimoto.

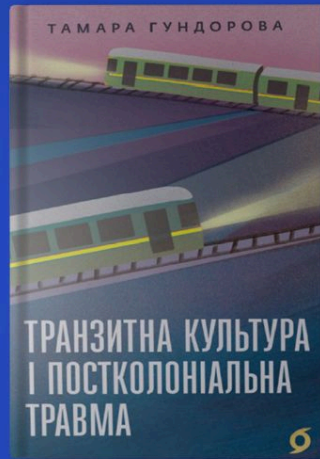
Watch the Performance



RESEARCH PRESENTATION: OLENKA TSYHANKOVA “MEMORY IN THREADS”

On January 21, 2025, the Shevchenko Scientific Society hosted a presentation of the research conducted by Olenka Tsyhankova, the first fellow of the Borshch of Art Fellowship program. The event was part of a broad-scale project exploring the influence of Ukrainian crafts on contemporary American art.

Read more about the event [here](#)



презентація книжки
Тамари Гундорової

ТРАНЗИТНА КУЛЬТУРА І ПОСТКОЛОЇАЛЬНА ТРАВМА

(Віхола: Київ, 2024)

BOOK TALK: TAMARA HUNDOROVA *TRANSIT CULTURE AND POSTCOLONIAL TRAUMA*

Tamara Hundorova explores the post-Soviet transition and examines themes of the body, generations, and memory in Ukrainian culture between the two Maidans (2004–2014). She focuses on the reconstruction of national history from the fragments and traces of an erased and lost past, the vision of 'my Europe,' the concept of the 'last Soviet generation,' and the phenomenon of the 'loser' of the 2000s, which has become emblematic of post-totalitarian trauma. Central to her analysis are the novels *The Museum of Abandoned Secrets* (2009) by Oksana Zabuzhko, *Voroshilovgrad* (2010) by Serhiy Zhadan, and *Notes of a Ukrainian Madman* (2010) by Lina Kostenko.

Professor Tamara Hundorova is currently a Visiting Professor and Scholar at Princeton University. She is also a Principal Scholar at the Institute of Literature, NAS of Ukraine, an Associate Fellow at Harvard Ukrainian Research Institute, and a Dean at Ukrainian Free University. She is a member of PEN Ukraine.

Tamara Hundorova authored several books, including *Lesia Ukrainka. Knyhy Syvilly* (2023), *The Post-Chornobyl Library: Ukrainian Postmodernism of the 1990s* (2019), *Tranzytna kul'tura. Symptomy postkolonial'noi travmy* (2013; 2024), *Kitsch i Literatura. Travestii* (2008), *Franko i/ne Kameniar* (2006); *Femina melancholica. Stat' i kul'tura v gendernij utopii Ol'hy Kobylans'koi* (2002) and many articles and chapters on modernism, postmodernism, feminism, postcolonial studies, and the history of Ukrainian literature.

Watch the Event



UKRAINIAN MUSIC INITIATIVE INTRODUCTIONS: UKRAINIAN CLASSICAL MUSIC

The Ukrainians' resistance against Russia's genocidal invasion has inspired the world. Ukrainian culture, including art, literature, design, and music, which for centuries has been suppressed and threatened with elimination, is a key element of the fight.

UMI, a new world-class effort, was created to elevate Ukrainian classical music to its rightful place in the Western canon and to fill a significant gap in the US cultural landscape. Many skilled and knowledgeable musicians of Ukrainian heritage perform Ukrainian music in accessible venues regularly, helping to accomplish this effort.

A collaboration of four independent artists, UMI consists of contralto Vira Slywotzky, cellist Valeriya Sholokhova, and pianists Margarita Rovenskaya and Pavlo Gintov. The artists have a longstanding history of commitment to Ukrainian music and are sought-after performers in New York City and beyond. Joining them in their mission are musicologist Leah Batstone and business entrepreneur Alex Gamota.

Learn more about [**UKRAINIAN MUSIC INITIATIVE**](#) [here](#)



MEMBER OF THE MONTH: SOLOMIA IVAKHIV

Current Position:

Head of Strings, Professor of Violin and Viola at the University of Connecticut

Violin Faculty at Longy School of Music of Bard College

Artistic Director, Music at the Institute (MATI) Concert Series in New York City

Artistic Director, Caspian Monday Music

I value that our members care about promoting the Ukrainian language, Ukrainian music, and culture and introducing them to academic circles and audiences worldwide.

I am a concert violinist, but as a Ukrainian, I feel it is my duty to promote Ukrainian music, which I started doing at a young age. Since 2011, when I became Artistic Director of the Music at the Institute Concert Series at the Ukrainian Institute of America, I programmed over 160 Ukrainian composers on the Series. What is so important about it is that works by Ukrainian composers are performed along with Western composers, which brings up an important point: Ukrainian music belongs to the repertoire of world masterpieces and should not be excluded or singled out. Ukrainian music has its own place in the realm of classical music. I am also proud to say that my colleagues, who are amazing, well-respected musicians, perform Ukrainian music outside of the Ukrainian community, and they learned it for the initial performance at MATI.

As the Head of Strings at the University of Connecticut, I also encourage students to learn Ukrainian music. Not only do they perform pieces written by Ukrainian composers, but they also advocate for Ukrainian music and Ukrainian culture. For example, my student Vincent Kaverud won first prize at the Ukrainian Music Competition and performed a piece by Myroslav Skoryk at Carnegie Hall. And my former student Jack Nighan took the initiative in helping librarians at Indiana University to change the spellings of Ukrainian composers from Russian to Ukrainian. While studying at

UConn, on numerous occasions, Jack heard from me about the injustice and how moscovian culture would censor Ukrainian artists and claim them as their own. Jack made it his mission to correct the names of Ukrainian artists while studying at Indiana University.

View the complete profile [here](#)

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