

2024 California Graduate Slavic Colloquium

University of California—Los Angeles

April 19, 2024

James Bridges Theater

6:30PM

Film Screening of “QUEENDOM”
[Registration required](#)

April 20, 2024

Kaplan Hall
A65

[Zoom Access](#)

Meeting ID: 952 5943 9931

Passcode: GradSlavCo

8:00AM Coffee and Muffins



8:45AM Opening Remarks

Igor Pilshchikov (UCLA)

9:00AM Panel A, *Reading*

Chair: Kelsey Rubin-Detlev (USC)

Anna Schiele (UCSB)

Math and Magic, Bodies and Books: Probabilistic Reasoning in *Eugene Onegin*

Georgii Korotkov (Stanford)

Vsesvit: Digital Storytelling

Elena Makarova (UCLA)

Various Aspects of Reception Theory: Hans Robert Jauss's, Wolfgang Iser's, and Jurii Lotman's Perspectives.

10:30AM Break



10:45AM Panel B, *Politics, War, and Literature* Chair: Polina Barskova (UCB)

Lev Oborin (UCB)

Russian Subjectless Poetry: From the Non-Political to Politization

Katie Frevert (UCB)

“Vintovka –èto prazdnik?”: Egor Letov in Pro- and Anti-War Poetry of Aleksandr Pelevin and Varvara Nedeoglo

Hayate Murayama (UCSB)

Writing the Russo-Japanese War: War Trauma and Patriotism

12:15PM Lunch



1:00PM Panel C, *Film* Chair: Sara Pankenier Weld (UCSB)

Dmitrii Kuznetsov (USC)

Funeral by the State and of the State: Mourning and Memory in Sergei Loznitsa’s *Gosudarstvennyye pokhorony*

Katya Lopatko (UCSB)

Necrorealism as Postmodern Situation: Shattering the Cultural Logic of Late Socialism

Pavel Savgira (UCLA)

Compromised Carnival: Examining the Limits of Bakhtin’s Carnavalesque with Eldar Ryazanov’s *The Promised Heaven* (1991)

2:30PM Break



2:45PM Panel D, *Intertexts* Chair: Roman Koropeckyj (UCLA)

Elena Leonenko (UCB)

Demonism of the Machine in Maximilian Voloshin’s Work

Anna Lechintan (UCSB)

Nabokov’s *Lolita* and Tolstoy’s *The Kreutzer Sonata*: Aesthetic Encounter and the Feminine Other

Polina Varfolomeeva (UCLA)

Intertext Is in the Air: Towards Fet and Pasternak

4:15PM Break



4:30PM Panel E, *Minority Experiences* Chair: Yulia Ilchuk (Stanford)

Ostap Kin (Stanford)

Ol'ha Duchymins'ka's *Eti* (1945): A Story Soviets Could Not Tolerate

Yulia Dubasova (USC)

"The Old Tale Will Be Resurrected": Blood Libel in the Works of Fyodor Sologub

Assel Uvaliyeva (USC)

The Cemetery as a Site of Cultural Imaginational and Generational Grief in Chingiz Aitmatov's *The Day Lasts More Than a Hundred Years*

6:00PM Closing Remarks Roman Koropecykj (UCLA)



7:00PM *Social Gathering for Participants*

(invitations provided separately)



We would like to express our gratitude to the University of California Humanities Institute and the UCLA Center for European and Russian Studies for their generous support of year's California Graduate Slavic Colloquium. We are also grateful to Brianna Boling, Amanda Gordillo, Lisset Cardena of the Kaplan South Administrative Group and David Miller (UCLA) for their invaluable assistance and advice in coordinating today's program.



College | Humanities

**Slavic, East European &
Eurasian Languages & Cultures**

Abstracts

Panel A, *Reading*

Anna Schiele (UCSB), “Math and Magic, Bodies and Books: Probabilistic Reasoning in *Eugene Onegin*”

Pushkin’s *Eugene Onegin* holds a prominent place in the history of probability theory, information theory and artificial intelligence because mathematician Andrei Markov used this text to experimentally show that his statistical model (known today as the Markov-Chain) really works. In this paper, I argue that - no matter how random Markov’s choice might have been – the novel *Eugene Onegin* is deeply concerned with questions of probability. Specifically, the novel explores how the two predominant epistemic and affective positionalities created by the institution of serfdom - *pomeshchiki* and *krepostnye* - provide competing strategies for confronting uncertainty and decision making. Close reading *Eugene Onegin* alongside Pyotr Kozlovski’s 1836 *Sovremennik*-essay on mathematical probability titled “On Hope”, I show how the novel juxtaposes math and magic, books and bodies, writing and orality as epistemic media that underpin predictive practices, probabilistic reasoning and decision making. At the same time, I argue that the text’s narrative use of literary techniques like rhyme, meter and intertextual references (especially to Samuel Richardson’s novels) challenges the readers to exercise and reflect upon their own modes of (poetic) prediction. Finally, drawing on Alexander Etkind’s *Internal Colonization* that reads the Russian country estate as a deeply colonial setting and Armond R. Towns’s *Black Media Philosophy* that reconceptualizes the “the Negro [as] a medium that transmits conceptions of Western civilization in highly selective ways”, I further propose to read the (female) serf in *Onegin* as an epistemic medium of radical uncertainty that marks the limits of decision making based on probabilistic rationality.

Georgii Korotkov (Stanford), “*Vsesvit*: Digital Storytelling”

The paper examines the major Ukrainian journal of literary translations *Vsesvit* which has been a beacon of global literary exchange since its establishment in 1925. The main focus will be made on the computational approach to periodical studies, exploring the challenges and benefits of this approach. Stanford Slavic graduate students’ research team works on integrating AI into our research methodologies, leveraging dynamic visualizations, network graphs, and implementation of search algorithms to amplify efficiency and accuracy. Through computational methods, including OCR-based text identification and categorization and an innovative annotation tool, we aim to deepen our comprehension of *Vsesvit*’s rich literary heritage. Moreover, by employing network analysis techniques, we analyze connections among authors, texts, and cultural influences more deeply, thereby unveiling hidden patterns and thematic threads within the corpus. This helps us not only to unravel the complexities of textual data but also provides some interdisciplinary insights that transcend borders and ideologies. Looking ahead, our project harbors immense potential for comparative analysis, as we juxtapose subsets of American texts published in *Vsesvit* with those in *Inostrannaia literatura*, endeavoring to uncover patterns, identify prominent authors, and discern thematic intersections.

Elena Makarova (UCLA), “Various Aspects of Reception Theory: Hans Robert Jauss's, Wolfgang Iser's, and Jurii Lotman's Perspectives.”

While working on a dissertation devoted to the reception of Ivan Turgenev's writings in the U.S., I was looking at different theories of “reception”. In my presentation, I will analyze three theories related to the reception of literary texts and cultural interconnections, namely, those of Hans Robert Jauss, who established the term “reception” theory, and Wolfgang Iser, who engaged in “speech-act” theory and invented the concepts of “real reader” and “implied reader”. I will also analyze Jurii Lotman's ideas on “cultural interconnection” and “structure of the audience”. Finally, I will present the theoretical part of the thesis which will reflect on the “personal” approach and reception as a personalized act, and the “cross-cultural” approach, which examines the context of the “receiving culture,” particularly the “horizon of expectations,” and reception as a function of “cultural demand”.

Panel B, *Politics, War, and Literature*

Lev Oborin (UCB), “Russian Subjectless Poetry: From the Non-Political to Politization”

In poetry, a lyrical subject (also known as the speaker or the lyrical “I”) is usually manifested in the forms of pronouns or distinctive viewpoints. Although numerous poems without a distinctive lyrical subject were written in Russian since the epoch of the “Golden Age of Russian poetry,” only in the beginning of the 2010s “the disappearance of the subject” has become an articulated problem in the literary criticism and scholarship. The works, including poetry and essays, of such authors as Mikhail Eremin, Arkadii Dragomoschenko, Mariia Stepanova and others were scrutinized in relation to their seeming voidness of the subject; among their younger followers were such authors as Evgeniia Suslova, Nikita Safonov, and Aleksei Porvin. Linking this mode of poetic speech with the techniques introduced by the Russian “Second Avant-Garde” and American Language Poetry, some scholars argued that the subjectless poetry is largely apolitical; it focuses on the metaphysical, tracing the subtlest changes in the natural and man-made world, and invoking politics only for the purposes of illustration or, in some cases, parody. However, politization has been the general trend of the Russian poetry of the last two decades, and it turned out that subjectless poetry was a fitting medium for channeling this trend. Focusing on the works of such poets as Mariia Stepanova, Aleksei Porvin, Evgeniia Suslova, and the authors of the Translit almanac, I aim to demonstrate how detachment in the contemporary subjectless poetry gives way to political emotions, and how the very problem of the poetic subject's self-identity is regarded as political.

Katie Frevert (UCB), “‘Vintovka – èto prazdnik?’: Egor Letov in Pro- and Anti-War Poetry of Aleksandr Pelevin and Varvara Nedeoglo”

In the wake of Russia’s full-scale invasion of Ukraine in February 2022, contemporary Russophone writers have confronted the theme of war by professing their ardent support for the state’s actions or by condemning the conflict and its associated repressions. Multiple anthologies have been published targeting both political orientations, including the Z-poetry collection *PoeZiia russkogo leta* (2023) and the anti-war *Poeziia poslednego vremeni* (2022). Despite the opposing impulses of these publications, two of the poets appearing therein – the Z-poet Aleksandr Pelevin and the anti-war poet Varvara Nedeoglo – reference the same figure: Egor Letov, leader of the punk band Graždanskaia oborona, whose politically iconoclastic songs of the 1980s gave way to professions of ardent communism following the collapse of the Soviet Union. I argue that Pelevin’s offhanded mentions of Letov in the absence of deeper reflection on the musician’s creative output must be read in conjunction with his references to Eduard Limonov, suggesting that Pelevin invokes Letov – briefly a member of the National Bolshevik Party – as a symbolic comrade-in-arms. In contrast, quotes from Letov’s texts are an integral component of Nedeoglo’s complex and stylistically experimental poem. Moreover, rather than simply alluding to Letov’s lyrics, Nedeoglo alters them for a present-day context, evoking the gendered nature of wartime violence and the ensuing deterioration and insufficiency of the Russian language. While Letov’s political ambiguity allows writers of radically different stances to co-opt his works and image for their own purposes, I suggest that this method of comparative analysis may be applied to other shared points of reference beyond Letov alone in contemporary pro- and anti-war Russophone literature.

Hayate Murayama (UCSB), “Writing the Russo-Japanese War: War Trauma and Patriotism”

This paper discusses and compares two novels based on the Russo-Japanese War: *The Red Laugh* (*Krasnyi smekh*) by Leonid Andreyev in 1904 and *Human Bullets* (*Nikudan*) by Sakurai Tadayoshi in 1906. Two works stand out among the few notable books written during or immediately after the war, despite the social unrest and upheaval that the war brought about in both societies. It is an adventurous and yet productive comparison: one is a fictional account by Andreyev, a Russian author with no military experience, while the other is a memoir by Sakurai, a Japanese soldier who was gravely injured in the battle of Port Arthur during the Russo-Japanese War.

Comparing *The Red Laugh* and *Human Bullets* offers fruitful insights into the differing war morale, ideologies, and war trauma in Japan and Russia, shedding light on the distinct depictions of trauma and patriotism in each work. I contend that writing about war necessitates a certain degree of distance. For Andreyev, this distance was geographical and emotional, while for Sakurai it was his overwhelming patriotism that allowed him to write about his actual traumatic and calamitous war experience immediately upon his return home.

Panel C, *Film*

Dmitrii Kuznetsov (USC), “Funeral by the State and of the State: Mourning and Memory in Sergei Loznitsa’s *Gosudarstvennye pokhorony*”

Sergei Loznitsa’s 2019 documentary film *Gosudarstvennye pokhorony* examines the ritual and the spectacle of public mourning that followed Joseph Stalin’s death in 1953. Loznitsa, known for his prolific work with archival footage, turns towards the unreleased 1953 film *Velikoe proshchanie*, meant to glorify Stalin’s contribution to the nation, and reedits it into a documentary that critiques his cult of personality. In my reading of *Gosudarstvennye pokhorony* as a work of cultural memory, I focus on the images of state power and nation-building in the film to demonstrate how Loznitsa transforms the mourning for the General Secretary into mourning for the victims of his political regime. Developing the ideas of Aleksandr Etkind and Maurice Halbwachs, I distinguish between mourning and memorialization in order to demonstrate how visual presentations of history, such as *Gosudarstvennye pokhorony*, not merely illustrate or authenticate historical events, but rather actively participate in creating narratives of cultural memory through their formal expressive devices. Focusing on the form allows me to demonstrate how this documentary successfully critiques not only Stalin’s political regime, but also contemporary memory politics in Russia.

Katya Lopatko (UCSB), “Necrorealism as Postmodern Situation: Shattering the Cultural Logic of Late Socialism”

This paper will revisit late Soviet “parallel cinema,” specifically the necrorealist group, as postmodern technique for engineering rifts in a totalitarian society. Via absurdist imagery and breakdown of narrative signification, necrorealists shattered the “cultural logic of late socialism,” revealing its meanings as constructed and arbitrary, and more profoundly, questioning the possibility of teleological meaning. Negating the “totality” or “spectacle” of late-socialist society, the necrorealists were heavily indebted to the Situationist International. However, necrorealists refused to theorize their own activities or their social world. This refusal breaks from both Situationists and earlier forms of Soviet dissidence, following the periodizing shift from modernism to postmodernism as theorized by Fredric Jameson. While the Situationists assumed modernist critical distance, the necrorealists, in a postmodern mode, rejected the socialist utopian project without offering an alternative *telos*. Their work enacts this liberation through the joyful release of libidinal energy, freeing the individual not only from the socialist totality, but also from the existential imperative to make meaning. Thus it becomes an aesthetic mode appropriate to its historical moment - the dissolution of a stagnant empire - and remains a mirror image of the society it critiques, increasingly absurd and emptied of meaning, neither capable of nor interested in articulating a new teleological framework.

Pavel Savgira (UCLA), “Compromised Carnival: Examining the Limits of Bakhtin’s Carnavalesque with Eldar Ryazanov’s *The Promised Heaven* (1991)”

This presentation examines the applicability and limitations of Mikhail Bakhtin’s carnivalesque to late Soviet years (1990-1991), a period of rapid socioeconomic transformation of the Soviet Union. Bakhtin’s framework of the carnival, despite critiques from figures such as Umberto Eco, remains central for the field of Slavic studies as a whole and especially for the analysis of comedy. The liberatory potential of comedy as “the laughter of all people”—gay, triumphant, mocking and deriding—becomes particularly important during times of transition, when the search for alternative futures and new identities occurs. Lilya Kaganovsky’s resituating of Eldar Ryazanov’s *The Carnival Night* (1956) as carnivalesque and liberatory serves as one such example. She opposes Evgeny Dobrenko, who reads the film as a reenactment of oppression, and instead argues that the film presents a “true Bakhtinian carnival” that challenges old authoritarianism and attempts to imagine a different future, in line with the historical moment of the Thaw. However, what if the socioeconomic conditions of the transition make the lasting of the carnival impossible? I examine this question in connection to the growing uncertainty of Glasnost as seen in Ryazanov’s later work, *Nebesa Obetovannie* (*The Promised Heaven*), a tragic comedy that depicts once ordinary workers turned vagrants trying to survive on an industrial garbage dump about to be swept for an elite American hotel. I analyze how the film exhibits key carnivalesque features—grotesque realism, ambivalent laughter, and the transfer of all “high and spiritual” into the material level—but in which the intensification of capitalism, inequality, and economic insecurity cause a rupture. By contrasting *The Carnival Night* with *The Promised Heaven*, I show how the latter presents an example of a compromised carnival, one that sustains the liberatory and democratic hope in the post-Soviet future, but also incorporates the tragic and uncompromising critique of economic exclusivity that threatens to render that hope impossible.

Panel D, *Intertexts*

Elena Leonenko (UCB), “Demonism of the Machine in Maximilian Voloshin’s Work”

Maximilian Voloshin (1877-1932), a poet, artist, critic, and translator primarily associated with fin de siècle, acquired his Kodak camera in 1905 in Paris and experimented with various modes of photography. His quick impressionistic snapshots of city life serve as his ego document, his self-portraits – as a means of introspection in conversation with his poetry, and his carefully staged portraits of Margarita Sabashnikova (1882-1973) and other models as a new full-fledged medium competing with painting. For Voloshin, the compositional precision, the fashioning of the models, and exquisite interiors go hand-in-hand with technical imperfections. Despite the abundance of photo material in Voloshin’s archive, in his 1909 essay “Stereoscope,” he expresses his anxiety about photography’s mechanistic nature, which to him was “deeply hostile” to the essence of human life. This paper explores Voloshin’s technological skepticism expressed in his essays alongside his personal diaries and poetry that echo his visual experiments. I envision his work as symptomatic of a crisis of the modernist hierarchy of arts that also suggests a transition to the avant-garde visual culture.

Anna Lechintan (UCSB), “Nabokov’s *Lolita* and Tolstoy’s *The Kreutzer Sonata*: Aesthetic Encounter and the Feminine Other”

In Nabokov’s 1955 novel *Lolita*, Charlotte Haze offers to accommodate Mr. Humbert Humbert when the promise of his summer’s stay at Mr. McCoo’s goes up in flames. Disillusioned and disappointed, Humbert submits to a tour of the Haze house, where he is certain he will not remain. However, among the mismatched and dilapidated décor he so vehemently rejects, one element stands out: a print of René Prinet’s “Kreutzer Sonata” hangs in the bedroom that will become his. This painting refers to Tolstoy’s 1889 novella by the same name; its invocation, at this early stage of the novel, and above the bed that will be Humbert’s, of all places, is the starting point of this paper. Nabokov’s portrayal of trauma, as experienced by Dolores Haze, demands a reading that neither diminishes the aesthetic quality of the prose nor ignores the ethical implications of the narrative. Through the intertextual analysis of Tolstoy’s *The Kreutzer Sonata*, this paper explores how Nabokov uses aesthetic encounters to challenge and complicate the reader’s engagement with Dolores’s traumatic experience, as well as with Humbert’s totalizing narration. In both *The Kreutzer Sonata* and *Lolita*, the Other is the narrator’s object of desire; both narratives unravel to exhibit a compulsive desire to approach, yet also at the same time to overwrite, the feminine consciousness which remains inaccessible to them. This intertextual analysis serves as a productive way to explore the feminine subjectivity which, although almost totally denied in both texts, nevertheless can be gleaned through a careful reading of both texts’ narrative framing. Importantly, it is aesthetic encounter that destabilizes the totalizing narrative perspectives of both Humbert Humbert and Pozdnyshov and opens towards the humanity of the Other, revealing the (inaccessible) feminine perspective as the center around which both narratives orbit.

Polina Varfolomeeva (UCLA), “Intertext Is in the Air: Towards Fet and Pasternak”

In this paper, I get into the interrelation between Afanasii Fet’s and Boris Pasternak’s poetics and analyze two poems, “As a wavy cloud...” [Oblakom volnistym...] by Fet and “Fairy Tale” [Skazka] by Pasternak. Both poems feature trochaic trimeter with alternating masculine and feminine endings. In the book “Meter and Meaning” [Metr i smysl], Chapter 3, Mikhail Gasparov explores the semantic structure of this meter, with a focus on Fet’s “As a wavy cloud...” in the beginning (§3) and concluding with Pasternak’s “Fairy Tale” (§4). In “Meter and Meaning,” these two poems represent different branches of the development of the semantic halo of the meter. However, the first objective of my paper is to demonstrate how these two poems intersect. I will employ motif analysis in this part of the paper. From that, I will examine the structure of the “Fairy tale” concerning meter semantics and Fet’s intertext. While most of the poem centers on the fairy tale story, the final stanzas shift from the fairy tale context to the “reality” of the novel’s plot. While prior research has explored the origins of the fairy tale plot, my paper will focus on everything in “Fairy Tale” except the fairy tale itself. My second objective is, therefore, to demonstrate the seamless transition from one picture to the other – from what readers see to where they see it from – as well as the techniques used to achieve it.

Panel E, *Minority Experiences*

Ostap Kin (Stanford), “Ol’ha Duchymis’ka’s *Eti* (1945): A Story Soviets Could Not Tolerate”

The representation of the Holocaust remains a crucial (and understudied) page in the history of Ukrainian literature. At times, it has been either overlooked or dismissed. This paper seeks to delve deeper into the topic through a close reading of *Eti*, a Holocaust novella by Ol’ha Duchymis’ka (1883—1988), a writer who survived the war in the Nazi-occupied L’viv. It was one of the first representations of the Holocaust by a non-Jewish author in Ukrainian literature. Set during the Second World War in L’viv and in its vicinity, the story shows the main character named Eti (Esther), on the verge of psychological collapse, during the last year of Nazi occupation, which she spends in various hideouts being both rejected and helped by the local population. The paper also studies responses to the novella by the official critics of the time and literary establishment, who found this work unacceptable and severely criticized it in the press. Its publication took place in a moment of an alleged ideological “reprieve”—a time when the Soviet authorities yet did not know exactly how to treat the newly regained L’viv, a city whose population went through various turmoils: the Nazis annihilated local Jews, the Soviets forcibly uprooted the Poles, and repopulated the city with people from other parts of Ukraine and the Soviet Union. Why was this Holocaust text such an irritant for a Soviet critic and for a Soviet literary establishment? Was it because it focuses on an individual rather than on a collective? Was the novella’s plot portraying the poor Jewish woman aiming to survive a reasoning? Or maybe the detailed and sober psychological description of an individual under duress was deemed unacceptable?

Yulia Dubasova (USC), “‘The Old Tale Will Be Resurrected’: Blood Libel in the Works of Fyodor Sologub”

While recognized as a prominent figure in Russian Decadence, Fyodor Sologub was also a fierce critic of anti-Semitism in early 20th century Russia. This paper explores his literary works and essays, highlighting his recurring condemnation of blood libel — the fabricated accusation of Jews using Christian blood in rituals. Through his novel *Drops of Blood* (*Kapli krovi*, 1907) and his poem “The Eerie Lullaby” (“*Zhutkaia kolybel’naia*”, 1913), Sologub consistently portrays Jewish characters as dignified victims of prejudice and exposes blood libel as a tool to incite violence. In “The Eerie Lullaby,” directly addressing the infamous 1913 Beilis Trial, the line “The old tale will be resurrected” condemns blood libel as a repugnant revival of medieval lies, echoing the anti-Semitic propaganda fueling the trial.

This paper argues that Sologub deliberately refuses to aestheticize violence and to elevate anti-Semitism to a purely symbolic level within the novel. For example, in *Drops of Blood* scenes depicting anti-Semitic violence are starkly realistic and Sologub’s depiction of blood libel stands out against the backdrop of the book’s philosophical, artistic, and symbolic narrative. In his fictional and essayistic writings on the theme of anti-Semitism, Sologub utilizes repetitive motifs and strives for narrative simplification; and he seeks to employ the most accessible language possible. Through these strategies, Sologub aims to communicate the gravity and widespread nature of this contemporary misconception that deeply troubled him.

Assel Uvaliyeva (USC), “The Cemetery as a Site of Cultural Imaginational and Generational Grief in Chingiz Aitmatov’s *The Day Lasts More Than a Hundred Years*”

This paper aims to restore the realm of cultural imagination to its central role in Chingiz Aitmatov’s *The Day Lasts More Than a Hundred Years*. Existing scholarship on Aitmatov often considers folklore and legends in the novel as auxiliary to a larger narrative about cultural politics, modernization, and cosmism. David Sweeney Combs regards the father figure in the novel as a metonymy for culture, used to critique imperial ambition and ethnic nationalism. Such an interpretation disregards the temporal aspect of the novel that blurs the lines between past, present, and future. The chapters-long journey to “Ana Beii” cemetery is filled with the protagonist’s memories of tragic events in his life and legends that echo his sorrows. The cemetery, a site of collective remembrance and mourning, is also signifies continuity in a land that has seen many ruptures. It becomes a point of rupture as Soviet officials, busy building a new microdistrict in lieu of the sacred space, forbid entry to the cemetery. Along with the desiccated Aral Sea and ecological catastrophe on the planet Lesnaia grud’, the cemetery’s destruction emblemizes manmade disruption of balance and continuity. One character criticizes the avarice of the Soviet State by shouting: “Sagan zhol da zhetpeidi, sagan zher da zhetpeidi” (“There is not enough road for you, there is not enough land for you”). The legend about Naiman Ana, the selfless mother from the legend of the mankurt, and the cemetery named after her recall a generational bond and generational trauma, dramatizing the irreversibility of collective tragedies.

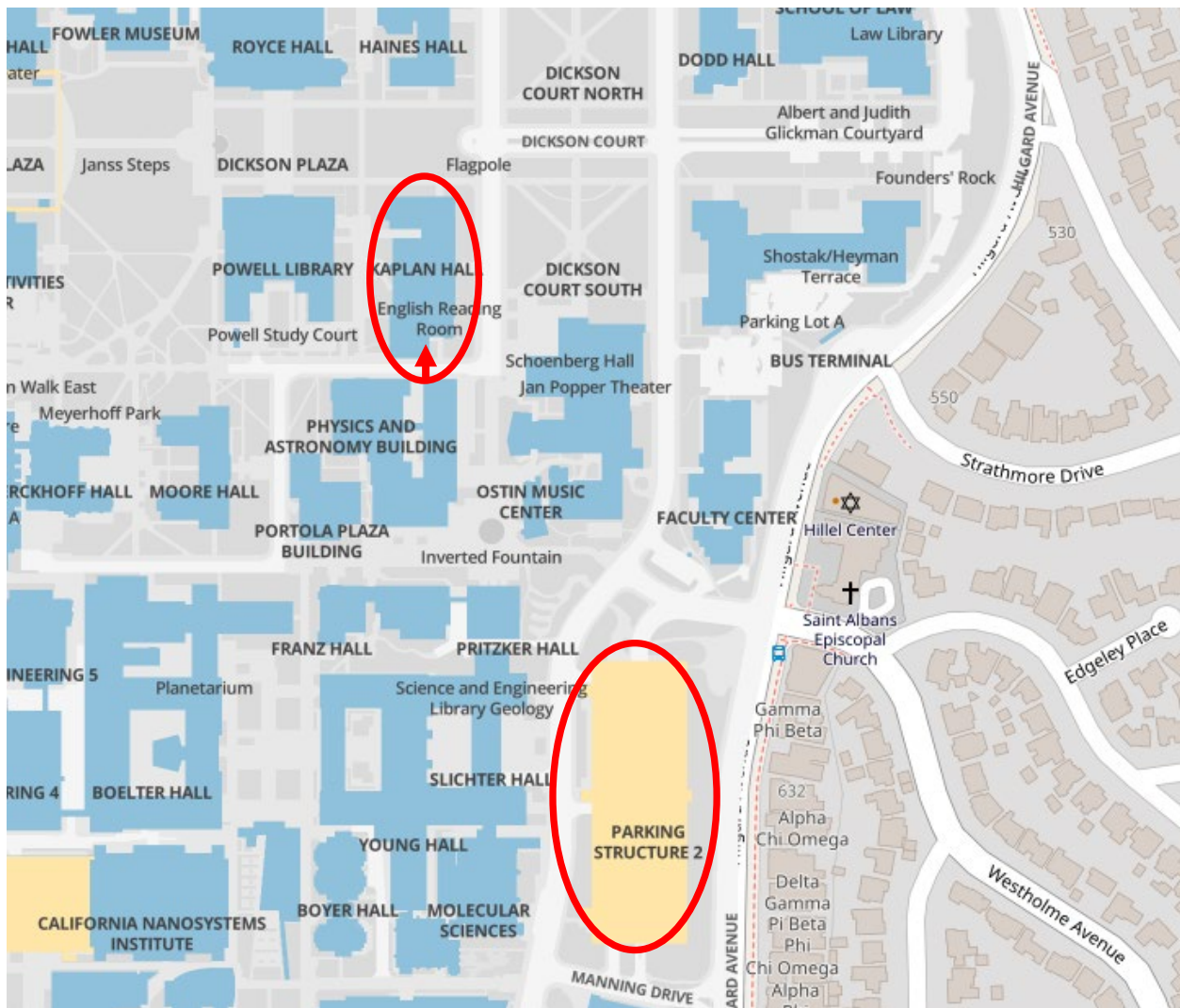
Map and Parking at UCLA

Parking Lot 2 (719 Hilgard Ave, Los Angeles, CA 90024) is a short walk from Kaplan Hall (415 Portola Plaza, Los Angeles, CA 90095). If you need a parking pass, please email David Miller (davidhillel@gmail.com) no later than Thursday, April 18.

From Hilgard driving south, turn right onto Westholme toward the UCLA campus, and take the first left into the North entrance of Parking Structure #2.

From Hilgard driving north, turn left onto Manning toward the UCLA campus, and then take the first right into the south entrance of Parking Structure #2.

Enter Kaplan Hall from the south ground-floor entrance to the left of the staircase. We are meeting in A65 on the ground floor, which can be accessed directly without climbing any stairs.



Technology in Kaplan Hall A65

The conference room is equipped with a computer, projector, USB ports, and VGA inputs.

If your presentation includes a visual component, please come with your own device and appropriate adapter for connecting to the classroom computer via VGA; the USB ports will not work to share the display.