

ZDENKO MANDUŠIĆ
Curriculum Vitae

EDUCATION

- 2016 Ph.D., University of Chicago
Departments of Slavic Languages and Literature & Cinema and Media Studies
Dissertation: “Camerawork: Soviet Film Experience and Visual Poetics After Stalin”
Defended (with distinction) on June 7, 2016

Committee: Yuri Tsivian (Co-Chair), Robert Bird (Co-Chair), William Nickell,
Jennifer Wild
- 2009 M.A. in Interdisciplinary Studies, University of Chicago
Departments of Slavic Languages and Literature
Thesis: “Building Villages and Switching Sides: The Films of Emir Kusturica and How
We Talk About Ethnic Identity”
- 2006 B.A. in Teaching of English, University of Illinois at Chicago
Department of English

ACADEMIC POSITIONS

- 2020 - *Assistant Professor*, Department of Slavic Languages and Literatures
University of Toronto
- 2017 - 2020 *Assistant Professor of Russian*, Department of Languages and Literatures
Saint Louis University

PUBLICATIONS

Peer-Reviewed Articles

- 2024 “Cinema of Rupture: Urbicide, Eastern European Rubble Films, and the
Documentary Impulse,” *The Russian Review* Vol. 83, No. 1, p. 40-50.
- 2023 “Performing a Version of Themselves: A Comparative Analysis of Želimir Žilnik’s
Work with Non-Professional Actors,” *Studies in Eastern European Cinema*, Vol. 14,
No. 2, 2023, p. 173-153.
- 2021 “Films of the Printed Page: Transmedial Books for Early Soviet Children,”
Russian Review. Vol. 80, No. 3, 2021, 402-430
- 2014 “Tasting colors in the disregarded films of Dušan Makavejev.” *Studies in Eastern
European Cinema*. Vol. 5, No. 1, 2014, p. 59-70.

- 2012 “Compromising Images: Film History, the films of Jasmila Žbanić, and the Visual Representation of Bosnian Women.” *Kinokultura*. Special Issue Number 14: Bosnian Cinema. Online. July 14, 2012.

Chapters in Refereed Anthology

- 2024 “Methods of Conquest: Larisa Shepit’ko’s Heat, Soviet Russian Colonialism, and the Representation of Virgin Lands Campaign in Soviet Cinema of the 1950s-60s,” in *Refocus: The Cinema of Larisa Shepitko*, edited by Lida Oukaderova (Edinburgh: Edinburgh University Press, 2024), 179-199.
- 2021 “The Truth of Direct Observation: Andrei Rublev and the Documentary Style of Soviet Cinema in the 1960s” in *ReFocus: The Films of Andrei Tarkovsky*, edited by Sergei Toymentsev (Edinburgh: University of Edinburgh Press, 2021), pp. 85-101.

In-Progress

- “Soviet Docufictions After Stalin: Film Style, Theory, and Technology,” Book manuscript.
- “Intimate Visions of War: Film Style, Technology, and the Mediated Experience of the Russo-Ukrainian War,” Chapter in a refereed anthology. Forthcoming.

Reviews

- 2022 “Petrov’s Flu” (*Petrovy v gripe*, Kirill Serebrennikov, 2021) [Film Review]. *Slavic Review*. (Forthcoming)
- 2019 “The Cinema of the Soviet Thaw: Space, Materiality, Movement”, Lida Oukaderova, Bloomington, Indiana: Indiana University Press, 2017. Apparatus. Published July 2019 (Online).
- “Dziga Vertov: life and work, volume 1: 1896-1921”, John Mackay, Boston, Academic Studies Press, 2018. *Studies in Russian and Soviet Cinema*, Vol. 13, No. 3, 2019, pp. 274-275.
- “Russian Cosmism”, Boris Groys, (Ed.), e-flux, Inc. and MIT Press, New York and Cambridge, MA, 2018, *The Slavonic and East European Review*, Vol. 97, No. 3 (July 2019), pp. 540-542.
- 2017 “Sergei M. Eisenstein: Notes for a General History of Cinema” *Historical Journal of Film, Radio and Television*. Volume 37, Issue 3, 2017, p. 585-587.
- 2014 “A Numerate Film History? Cinematics Looks at Griffith, Sennett, and Chaplin (1909-17)” [Conference Review]. March 1, 2014, University of Chicago, Chicago, Illinois. *The Moving Image*. Volume 14, Issue 2, 2014, p. 130-133.
- “Intimate Parts” (*Intimnye mesta*, Natal’ia Merkulova and Aleksei Chupov, 2013) [Film Review]. *Kinokultura*. Online. Issue 43: January 2014.
- 2012 “Police Aesthetics: Literature, Film, and the Secret Police in Soviet Times by Cristina Vatulescu” [Book Review]. ARTMargins Online. Web. 02 November 2012.

“Vision and Communism: The Films of Aleksandr Medvedkin and Chris Marker at the 'Film Studies Center, Chicago'” [Film Series Review]. ARTMargins Online. 16 April 2012.

MOST SIGNIFICANT CONTRIBUTIONS:

1. “Compromising Images: Film History, the films of Jasmila Žbanić, and the Visual Representation of Bosnian Women.” Kinokultura. Special Issue Number 14: Bosnian Cinema. Online. July 14, 2012.

Cited 9 times.

2. “The Truth of Direct Observation: Andrei Rublev and the Documentary Style of Soviet Cinema in the 1960s” in ReFocus: The Films of Andrei Tarkovsky, Sergei Toymentsev, Ed. (Edinburgh: University of Edinburgh Press, 2021), pp. 85-101.

This text has been highlighted by reviews in *Canadian Slavonic Papers*, *Studies in Russian and Soviet Cinema*, and *The New Yorker* magazine.

3. “Tasting colors in the disregarded films of Dušan Makavejev.” *Studies in Eastern European Cinema*. Vol. 5, No. 1, 2014, p. 59-70.

Cited 1 time.

RESEARCH SUPERVISION

2020 -

University of Toronto

Kirsten Tarves, “Crucifying the Werefox: Interrogating Images of Salvation, Atonement, and Messianism in Post-Soviet Russian Literature, 1990-2010,” Ph.D. Dissertation. Department of Slavic Languages & Literatures. Primary supervisor.

Filip Andjelkovic, “Transference Machines: Technology, Transcendence, and the Online Unconscious, Ph.D. Dissertation, Department for the Study of Religion, Member of Supervisory Committee.

Sooyeon Lee, “Interaction between Soviet Literature and North Korean Literature,” Ph.D. Dissertation. Department of Slavic Languages & Literatures, Member of Supervisory Committee.

Eva Theodoridou, “Greek Cinema, Internal Colonialism, and the Balkans,” Ph.D. Field Exams, Cinema Studies Institute, Member of Supervisory Committee.

Nikoali Duffield, “Extreme on Screen: Sovietsploitation and Ilya Khrzhanovsky’s DAU project,” Master of Art Thesis, Centre For European, Russian, and Eurasian Studies. Completed September 2022.

Andrew Tureski, “Echoes of the Thaw in Soviet Cinema after the Manege Affair,” Master of Arts Thesis, Department of History, Co-supervisor with Alison Smith, Professor, Department of History. Completed January 2022.

INVITED TALKS

- 2023 “Soviet Docufictions: Cinematic Blends of Fact and Fiction After Stalin,” Keynote Address, Department of Slavic Languages & Literatures Annual Conference, University of Toronto, April 18, 2023.
- 2022 “Methods of Conquest: Soviet Russian Colonialism and the Representation of Virgin Lands Campaign in Soviet Cinema of the 1950s-60s,” The Slavic Department's Brown Bag Lecture series, University of Toronto, October 26, 2022.

PRESENTATIONS

- 2025 “The Montage of Fact and Fiction as a Challenge to Soviet Holocaust Denial,” 66th Society for Cinema and Media Studies Conference, Chicago, Illinois, April 5, 2025.
- 2024 “What the Camera Knew: Late and Post-Yugoslav Docufictions,” 56th Annual Convention of the Association for Slavic, East European, & Eurasian Studies, Saturday, November 23, 2024.
- 2023 “Questioning the Archive: Revising Audiovisual Memory of Genocide in *Quo Vadis, Aida?*” 55th Annual Convention of the Association for Slavic, East European, & Eurasian Studies, Thursday, November 30, 2023.
- “Melancholic Montage: A Case Study of Editing Fact and Fiction,” 55th Annual Convention of the Association for Slavic, East European, & Eurasian Studies, Thursday, December 2, 2023.
- “Intimate War Footage in Eastern European Media Cultures, Film Theory, and History,” *Re/Framing Eastern European Cinema*, Princeton University, October 29, 2023.
- “Cinematic Reverberations: A Regional Approach to East European New Waves,” 64th Conference of the Society for Cinema and Media Studies, Denver, Colorado, April 15, 2023.
- 2022 “Thaw Cinema and Reality Effects: Documentary, History, and Sincerity,” Roundtable discussion, 54th Annual Convention of the Association for Slavic, East European, & Eurasian Studies (Virtual), Friday, October 14, 2022.
- “Spaces of (Post-)Socialism: Soviet Tower Blocks on Screen in Eastern European and Russian Cinemas,” 54th Annual Convention of the Association for Slavic, East European, & Eurasian Studies (Virtual), Thursday, October 13, 2022.
- “Reinvented Forms: Viewing Thaw Cinema Through Shklovsky’s *Bowstring*,” Formalist Re-reading Group Anarchists and Innovators Workshop, Harriman Institute, Columbia University, New York, New York, United States, September 24, 2022.

- “Widescreen, Historical Reconstruction, Long-Take Documentary, and Anamorphic Distortion in Soviet Films of the 1960s,” 63rd Conference of the Society for Cinema and Media Studies (Virtual), Sunday, April 3, 2022.
- 2021 “Defining Dokumental’nost’: Soviet Film Discourse and the Documentary Style in Fiction Films of the Thaw,” 53rd Annual Convention of the Association for Slavic, East European, & Eurasian Studies (Virtual), Thursday, December 2, 2021.
- 2020 “The Moral Universe of Victor Nekrasov,” Round-table discussion. 52nd Annual Convention of the Association for Slavic, East European, & Eurasian Studies (Virtual), Saturday, November 7, 2020.
- 2019 “Believing the Soldiers on the Screen: The Film Adaptations of Viktor Nekrasov’s Prose and the Experience of War in Soviet Literature and Film,” 51st Annual Convention of the Association for Slavic, East European, and Eurasian Studies, San Francisco, CA, November 24, 2019.
- “The Historical and Political Considerations of the International Criminal Tribunal for the Former Yugoslavia (ICTY),” The Role of the ICTY in Understanding the War and Genocide in Bosnia-Herzegovina, Symposium at The Harris Institute at Washington University School of Law, Friday, October 4, 2019.
- “The Flicker of Screens in Deep Space: Technological Appeals and Media Fantasies in Ivan Efremov’s *Andromeda*,” Havighurst Center for Russian and Post-Soviet Studies 2019 Young Researchers Conference, Miami University, Oxford, Ohio, April 5, 2019.
- 2018 “Modernity and Modernism in the Cinema of the Soviet Thaw: Image, Performance, History,” Round-table discussion. 50th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Boston Massachusetts, December 8, 2018.
- “Taking Pleasure in the Past: Thaw Television Series and Historical Representation,” 50th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Boston Massachusetts, December 6, 2018.
- 2018 “Sincere Intentions: Marlen Khutsiev’s *Zastava Il’icha*, Documentary Aesthetics and Competing Discourses in Soviet Cinema after Stalin,” The 57th Annual Central Slavic Conference, St. Louis, Missouri, October 21, 2018.
- “Sincere Realism: Film Style and Discourse in Soviet Cinema of the Thaw,” The 2018 Conference of the European Network for Cinema and Media Studies, Amsterdam, Netherlands, June 29, 2018.
- 2017 “The Social Factors of Film Production and Discourse during Khrushchev’s Thaw,” 49th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Chicago, Illinois, November 11, 2017.
- “Authenticity Not Accuracy: Andrei Rublev and the Documentary Style of Soviet Cinema in the 1960s”, Central Slavic Conference, St. Louis, Missouri, October 20, 2017.

“The Documentary Style in Soviet Cinema of the 1960s”, Society of Cinema and Media Studies 2017 Conference, Chicago, Illinois, March 22, 2017.

2016 “‘Our intentions were always most sincere’: Emotional Appeals in Thaw Cinema, Poetry, and Literature”. 48th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Washington D.C., November 17, 2016.

“The Documentary Style in Soviet Cinema of the 1960s”, Chicago Film Seminar, February 19, 2016

TEACHING EXPERIENCE

Culture Courses

- 2020 - University of Toronto
Cinema of the Balkans, Winter 2023
A transnational survey of cinematic themes and styles in Southeastern Europe
- On the Road in Eastern Europe, Winter 2022
A first-year foundation course examining travel literature and theories of travel narratives
- Cultural History of the South Slavs, Winter 2022
An undergraduate survey of important cultural developments in Southeastern Europe
- Contemporary East European Cinemas, Fall 2021, Winter 2024
A combined advanced undergraduate seminar focusing on post-1989 developments in East European filmmaking and film theory
- Russian and East European Science Fiction, Fall 2021
An undergraduate survey course examining the genre of science fiction through literature and films
- After Communism: Literature and Art Post-1989, Winter 2021, Winter 2023
An undergraduate comparative survey of Ex-Yugoslav and Post-Soviet literature and films.
- Russian and Soviet Cinema, Fall 2020, Fall 2022, Fall 2024
An undergraduate survey course covering the history of cinema in Russia
- Docufictions: Cinema, Authenticity, Theory, Fall 2020, Fall 2022, Winter 2025
A combined high-level undergraduate and graduate seminar examining the intersection of fiction and documentary filmmaking
- 2017 - 2020 Saint Louis University
Art, Media, & Power in Post-Soviet Russia, Spring 2018, Fall 2019
An interdisciplinary lecture course on Russian culture after the dissolution of the Soviet Union

Russia from Peter to Putin: Imperial, Soviet, and Post-Soviet Russian Culture, Spring 2019
A survey course of Russian cultural history from the eighteenth century to the present

2017 University of Chicago
Soviet Science Fiction, Winter 2017
An interdisciplinary seminar on the Russian tradition of science fiction writing and filmmaking

2016 University of Notre Dame
St. Petersburg: Myth and Reality, Autumn 2016
An advanced interdisciplinary seminar on the literary and visual representations of St. Petersburg

University of Chicago
Cold War Cinema, Spring 2016
Self-designed survey course of American and Soviet Films, 1940s-1980s

Realism in Russia, Winter 2016
Survey course of Nineteenth Century Russian Literature

2014 Progress of History in Film: Modes of Soviet Cinema, Winter 2014
Self-designed survey of Russian and Soviet films, 1900s-1970s

2012 Once there was a Country: Ideas of Yugoslavia, Spring 2012
Co-taught and co-designed survey course surveying South Slavic Literature and Cinema

Language Courses

2021 - University of Toronto
Elementary Bosnian, Croatian, and Serbian, Fall 2024-Winter 2025
A year-long, introductory language course focused on basic phonology, orthography, morphology and syntax, and the development of the four basic language skills: reading, writing, listening, and speaking.

Advanced Bosnian, Croatian, and Serbian, Winter 2021
Final course in the South Slavic language sequence at the University of Toronto

2017 - Saint Louis University
Fluency in Russian, Fall 2018, Spring 2020
Final course in the Russian language sequence at Saint Louis University taken by advanced students.

Oral and Written Proficiency in Russian II, Spring 2018, Fall 2019
Part II of the Third-Year Russian language sequence.

Oral and Written Proficiency in Russian I, Fall 2017, Fall 2018
Part I of the Third-Year Russian language sequence.

Intermediate Russian II, Spring 2019, Spring 2020
Part II of the Second-Year Russian language sequence.

Communication in Russian II, Spring 2018, Spring 2019
Part II of the First-Year Russian language sequence.

Communication in Russian I, Fall 2017, Fall 2018, Fall 2019
Part I of the First-Year Russian language sequence.

2017 University of Notre Dame
 Masterpieces of Russian Cinema, Spring 2017
An advanced language course taught in Russian, focusing on Russian film history

2016-2017 Northern Illinois University
 Introduction to Russian, Autumn 2016, Spring 2017

University of Chicago
 Second-Year Russian, Spring 2016

2011-2015 Elementary Russian, Autumn 2011- 2013 & 2015, Winter 2012, Spring 2014

2013 Russian Through Pushkin, Spring 2013

SERVICE RECORD

Faculty Mentor

2023- Undergraduate Slavic journal "Cyril and Methodius Review" at the University of Toronto

2017-2020 Russian Club of Saint Louis University

2016-2017 Russian Club of Northern Illinois University

Russia Study Trip Advisor

2017-2018 Notre Dame University, "Mother Russia Calling!" Summer Study Trip to Moscow and St. Petersburg, May 14-June 2, 2017, May 14-June 1, 2018

Work with undergraduates

2010-2013 Preceptor, Planning Resources and Involvement for Students in the Majors

Film Series Organizer

2017 "Film and Revolution", Saint Louis University, October-November 2017.

2015-2016 "Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960- 1990", University of Chicago, October 2015-January 2016.

Film Subtitling

2017 *Happiness (Schast'e, Aleksandr Medvedkin, 1934). Film Screening at the University of Chicago Film Studies Center. February 17, 2017.*
I composed English subtitles for the Russian film intertitles.

Conference Organizer

2025 "Yugofuturism" Conference at the University of Waterloo, April 10-13, 2025

- 2017 “1917-Revolution: Then & Now” Symposium at Saint Louis University, Department of Languages, Literatures, & Cultures. November 3, 2017.
- 2014 “The Silver Screen: Theories and Histories of Cinematic Color”, University of Chicago, Department of Cinema and Media Studies 2014 Graduate Student Conference, April 4 - 5, 2014
- 2012 32nd Annual Slavic Forum, University of Chicago, Department of Slavic Languages and Literatures Graduate Student Conference, May 11-12, 2012
- 2011 31st Annual Slavic Forum, University of Chicago, Department of Slavic Languages and Literatures Graduate Student Conference, May 13-14, 2011

LANGUAGES

English - native
Bosnian/Croatian/Serbian - native
Russian - superior proficiency
German - reading knowledge
French - reading knowledge

HONORS

Stuart Tave Teaching Fellowship, University of Chicago, 2015-2016
Fulbright U.S. Student Program grant to Russia in Film Studies, 2014-2015
Overseas Dissertation Research/Humanities Division travel grant, 2013
Foreign Language and Area Studies Fellowship for Russian, 2009
University of Chicago Fellowship, 2007-2012