

Dragana Obradović
Curriculum Vitae

A. **BIOGRAPHICAL INFORMATION**

2. **DEGREES**

PhD (January 2009), University College London

Title of graduate thesis: *Writing in War, Writing on War: The Literary Dissolution of Yugoslavia*

MA Comparative Literature (September 2005), University College London

BA (Hons) English and American Studies (June 2004), University of Nottingham (First class)

3. **EMPLOYMENT**

Current:

Department of Slavic Languages and Literatures

Associate Professor, July 2009 – present

Associate Chair, Graduate, July 2023-present

Associate Chair, Undergrad, July 2019-Dec 2022.

Date of appointment to graduate school: 30 November 2009

Past:

School of Slavonic and East European Studies, University College London

Teaching Fellow in South Slavic Literature, January - December 2008

4. **PROFESSIONAL AFFILIATIONS AND ACTIVITIES**

Peer reviews

Manuscript reviewer for McGill-Queen's University Press, *Slavic Review*, *Slavonic and East European Review*, *Modernism/modernity*, *Orbis litterarum*

External reviewer for SSHRC Development Grant

External reviewer for Ministry of Education of the Republic of Croatia and Ministry of Science and Technological Development of the Republic of Serbia.

Peer reviews completed for chapters in *Literature of War*, *The Manifesto in Literature*, *Contemporary Literary Criticism* (all edited volumes that function as undergraduate study aids, published by Gale).

Other

Executive Editor of *Slovo*, a fully-refereed post-graduate led academic journal of East European, Russian and Eurasian studies, September 2006- September 2007.

B. **ACADEMIC HISTORY**

6. A. RESEARCH ENDEAVOURS

My academic interests include: sexual politics in socialism and post-socialism, the rural/urban divide in Yugoslavia, the depiction of labour in literature and cinema, and East European Marxist criticism. Uniting these themes is my overarching interest in the legacy of socialism in Eastern Europe. I am particularly interested how we can reassess socialist history by exploring the experiences of state socialism. This is especially important to do through methodologies and theories, such as decolonial criticism, that often remain on the fringes of Slavic studies

B. RESEARCH AWARDS

Aleksanteri Institute, University of Helsinki, Research Fellow (2 Months, spring 2024, declined)

Jackman Humanities Institute, 6 month Faculty fellowship, Jan to June 2022

SSHRC Insight Development Grant, \$19,000

University of Toronto Connaught New Researcher Award, \$9,790, May 2012

International Course Module (ICM), grant award with Professor Christina Kramer for a trip abroad with students, \$24,000 from the Faculty of Arts and Science, University of Toronto, April 2010.

C. **SCHOLARLY AND PROFESSIONAL WORK***

7. Refereed publications.

Writing the Yugoslav Wars: Literature, Postmodernism, and the Ethics of Representation, University of Toronto Press, 2016.

Articles

‘An Artistic Challenge to the Culture of Forgetting in Serbia: Audiovisual Discontinuity in Ognjen Glavonić’s *Depth 2*’ *Slavic Review*. 2023; 82(4): 905-925. doi:10.1017/slr.2024.7

‘Young, Bored, and Killing Time in Bosnia: Cinematic Depictions of Capitalism on the Periphery’, revise and resubmit (April 2024) with *Studies in East European Cinema*.

‘Filial Estrangement and Figurative Mourning in the Work of Nina Bunjevac’, article in edited volume *Comics of the New Europe*, ed. Martha Kuhlman, Leuven University Press, forthcoming 2020.

‘The Headscarf on Screen: Gender, Religion, and Subjectivity in Aida Begić’s *Children*’, book chapter in *Le silence et la parole. Au lendemain des guerres yougoslaves*, edited by Lauren Lydic and Bertrand Westphal, Presses Universitaires de Limoges, 2015, pp. 187-210.

‘The Ironic Eternity of Objects in Dubravka Ugrešić’s *The Museum of Unconditional Surrender*’, *Russian Literature*, 70:3 (October 2011), 415-441

‘Aesthetics, Spectacle and Kitsch in Literary Representation of the Sarajevo Siege’, *Slavonic and East European Review*, 90:2 (April 2012), 229-261.

8. Non-Refereed Publications

Introduction to Miroslav Krleža, *Journey to Russia*, trans. Will Firth (Zagreb: Sandorf, 2018)

Book review of David Norris, *Haunted Serbia: Representations of History and War in the Literary Imagination*, published in *Scando-Slavica*, Vol. 63, Issue 2 (2017): pp. 228-231.

‘Crafting Serious Work out of Mass Culture: The Early Works of Dubravka Ugrešić’, *World Literature Today*, December 2016, <http://www.worldliteraturetoday.org/2017/january/crafting->

Book review of Dijana Jelača's, *Dislocated Screen Memory: Narrating Trauma in Post-Yugoslav Cinema* (London: Palgrave, 2016), *Balkanist*, 2000 words. May 2016.
<http://balkanist.net/traumatic-reckoning-on-celluloid-the-case-of-post-yugoslav-film/>

"I only belong to one tribe: The displaced children of Yugoslavia": a profile of author and artist Nina Bunjevac, *Balkanist*, May 2015, <http://balkanist.net/profile-nina-bunjevac-author-of-fatherland/>

"The "Utopian-Dystopian" Architecture of Contemporary Kazakhstan", *Balkanist*:
<http://balkanist.net/utopian-dystopian-architecture-of-contemporary-kazakhstan/>

'On Creating a Language' with Christina Kramer. 2015. In *Butcher* by Nicolas Billon (Toronto: Coach House Books), pp. 80-93, book chapter

Book review of Radmila Gorup, ed., *After Yugoslavia: The Cultural Spaces of a Vanished Land* (Stanford: Stanford University Press, 2013), *Slavonic and East European Review*, 600 words, forthcoming.

Book review of Anna Schober's *The Cinema Makers Public Life and the Exhibition of Difference in South-Eastern and Central Europe since the 1960s* (London: Intellect Books, 2013), *Slavonic and East European Review*, 92:2 (2014), 344-346.

Book review of Tomislav Longinović's *Vampire Nation: Violence as Cultural Imaginary* (Duke UP, 2011) in the *Times Higher Education*, February 2-8, 2012, pp.56-7, 600 words.

9. Manuscripts/publications in preparation

Article:

"Corresponding with History: The Epistolary Form in Srđan Keča's *A Letter to Dad*," article in preparation for edited volume on (post)Yugoslav film.

"Forensics and Biotechnology in Family History: The Story of the Missing", in preparation for submission to "History Unclassified" column in *American Historical Review*

10. Papers presented at meetings and symposia.

"Corresponding with History: The Epistolary Form in Srđan Keča's *A Letter to Dad*," University of Waterloo, April 2025.

"Archival Art as a Challenge to Serbia's Culture of Forgetting (War)," ACLA, Montreal, March 2024

"Forensics and Biotechnology in Family History: The Story of the Missing", oral presentation for workshop titled "Mavkas in the Room: Silences, Denials, and Discomforts in East European History", University of Toronto, March 2019.

"This is Badland: Contemporary Visual Culture in Post-Yugoslav Spaces", oral presentation, Association for Slavic, East European, & Eurasian Studies (ASEEES), Boston, December 2018.

"The Partitioned Apartment in Post-Socialism, or, The Return of the Bourgeoisie", American Comparative Literature Association, Los Angeles, California, March 2018. Presentation.

"Feminist Subjectivities, Post-Socialism and the Graphic Novel: The Work of Nina Bunjevac", American Comparative Literature Association, Utrecht, Netherlands, July 2017.

"Nurturing the Serbian Language': Contemporary Language Politics in Serbia", Canadian Association of Slavists, May 2017, Toronto.

‘Thinking v. Clubbing: Barbi Marković’s *Izlaženje*’, Association for Slavic, East European and Eurasian Studies (ASEEES), November 2016, Washington DC.

‘The Aesthetics and Ethics of Violent Family History in Nina Bunjevac’s *Fatherland*’, Association for Slavic, East European and Eurasian Studies (ASEEES), June 2016, Lviv, Ukraine

‘Violence, Language, and the Creation of Imaginary Worlds’, with Christina Kramer. Balkan Conference, April 2016, Salt Lake City, Utah.

‘Postsocialist Literature and Essayism: The Case of Dubravka Ugrešić’, International Council for Central and East European Studies (ICCEES), August 2015, Makuhari, Japan

‘The Artist Colony in a Death Camp: The Case of Belgrade’s Old Fairground’. American Comparative Literature Association (ACLA), March 2015, Seattle, Washington

‘The Commemoration of *Judenlager Semlin* on Film: Goran Paskaljević’s *When Day Breaks*’. Association for Slavic, East European and Eurasian Studies (ASEEES), November 2014. San Antonio, Texas

‘The Dialectics of the Headscarf in Aida Begić’s *Children*’, National Convention of the Association for Slavic, East European & Eurasian Studies (ASEEES), November 2013.

‘The Phantasmagoria of Kitsch in the Prose of Dubravka Ugrešić’, American Comparative Literature Association (ACLA) National Convention, Toronto, April 2013.

‘The Marginalised World of Goran Paskaljević’s Cinema’, roundtable discussion 43rd National Convention of the Association for Slavic, East European & Eurasian Studies (ASEEES), November 2011.

‘Kitsch and Spectacle in the Sarajevo Siege: A Literary Perspective’. ACLA, Vancouver, B.C., April 2011

‘The Essayistic Novels of David Albahari’. 42nd National Convention of ASEEES, Los Angeles, November 2010

‘The *flâneuse* in Berlin: Dubravka Ugrešić’s *Museum of Unconditional Surrender*.’ (paper)
‘Representation of Violence in Balkan Literature’ (roundtable)
41st National Convention of the ASEEES, Boston, November 2009

‘The Narrator’s Secret: Slobodan Selenić’s *Timor mortis*’. 40th National convention of the ASEEES, Philadelphia, November 2008

‘Minor Languages and World Literature: The Case of Dubravka Ugrešić’
Hermes Symposium, World Literature and World Culture, Aarhus University, Denmark, June 2007

‘Susan Sontag and Jean Baudrillard: Questions of Intellectual Engagement’
Centre for Intercultural Studies Research Seminars, University College London, January 2007

‘Eradicating the Self, Building the City: Dubravka Ugrešić’s *Museum of Unconditional Surrender*’.
38th National Convention of the ASEEES, Washington, D.C., November 2006

‘Writing War in Sarajevo’.
Extreme History Workshop, organized by the Centre for Intercultural Studies, UCL, May 2006

‘Aesthetics of Documentary War Reportage: Joe Sacco in Eastern Bosnia’.
7th Postgraduate Conference School of Slavonic and East European Studies, UCL, February 2006

11. Invited Lectures

“Archival Art as a Challenge to Serbia's Culture of Forgetting (War),” Department of Slavic Languages and Literatures, University of Toronto, April 3, 2024

‘The Sarajevo Siege (1992-95) in Literary and Visual Culture’, talk given to Slavic Languages Students Union, University of Toronto, 22 March 2018.

‘Crafting Serious Work out of Mass Culture: The Early Works of Dubravka Ugrešić’, invited talk at the Neustadt Literary Festival, Norman, University of Oklahoma in honour of Dubravka Ugrešić, October 2016.

‘Narrating Neglected History: Novelistic Representations of Belgrade’s *Judenlager Semlin*’, Department of Slavic Languages and Literatures Seminar, 28 October 2013.

‘Aesthetics, Spectacle and Kitsch in Literary Representation of the Sarajevo Siege’, Invitation extended by Graduate Students at the Department of Slavic Languages and Literatures at the University of Toronto, 3rd Annual Slavic Studies Symposium, 17 April 2012.

‘Fiction in the Museum: Dubravka Ugrešić in Berlin’
CERES Faculty Speakers’ Series, March 2010

‘Writing War in Sarajevo: Semezdin Mehmedinović’s *Sarajevo blues*’
Centre for South-East European Studies, University College London, October 2006

D. LIST OF COURSES

A. Courses taught.

Undergraduate:

Literature and Culture of South Eastern Europe (the countries of the former Yugoslavia, but also Bulgaria, and Albania).

Courses include: Cultural History of the South Slavs; South Slavic Literature; Postwar Yugoslav Cinema; Yugoslavia’s Literary Exiles,

Languages

Bosnian/Croatian/Serbian—language teaching at all levels (elementary, intermediate, advanced)

General humanities courses

Slavic Civilizations; Literature and Censorship; Culture and Politics in Europe; Objects of War; Race, Empire, and Gender in Eastern Europe; East European Graphic Novels

Graduate:

1968: A Year of Protest and Revolution (Slavic Languages & Literature/Comparative Literature)
Race, Empire, and Gender in Eastern Europe; Contemporary Women Writers from Eastern Europe

B. Theses supervised.

Julija Pešić, PhD Candidate, Centre for Drama and Performance Studies
Committee member, March 2018 to present.

Nadia Gereliouk, PhD Candidate, Department of Slavic Languages and Literatures
Committee member, Dec 2017 to present.

Ian Garner, PhD Candidate, Department of Slavic Languages and Literatures
Committee member, January 2014 to December 2017.

Sanja Ivanov, PhD Candidate, Center for Comparative Literature.
Committee member, July 2015 to Sept 2020.

E. **ADMINISTRATIVE POSITIONS**

A. Positions held and service on committees and organizations within the University.

Member of Learning & Education Advancement Fund (LEAF) committee (2018-2019), Faculty of Arts and Science

Member of the Study Elsewhere of Less Commonly Taught Languages for Research Purposes (SELECT) committee, Faculty of Arts and Science, 2018-2021

Member of Advancing Teaching & Learning in Arts & Science (ATLAS) committee, Faculty of Arts and Science, 2018-2019

Member of chair search committee for Slavic Languages and Literatures, winter 2017

Member of search committee for Visiting Professor from University of Zagreb, Croatia, summer 2012 and 2013.

Graduate OGS Committee, Department of Slavic, spring 2013.

Faculty of Arts and Science Council Member, May 2012 to May 2017 [paused during 2015-16 during sabbatical].

Graduate Admissions Committee, Department of Slavic Literatures and Languages, spring 2010, 2012 and 2014, 2017, 2018, 2024.

B. Positions held and service on committees and organizations outside the University

Committee member for the Heldt Prize Committee, which is part of the Association for Women in Slavic Studies (under the purview of ASEEEES), 2023 and 2024.

Reviewer for Toronto Public Library

OGS Scholarships adjudicator, Spring 2012, Spring 2013.

External examiner for Phd theses at York University and Université de Perpignan, winter 2017.

External examiner for MA thesis at York University, May 2013

F. **OTHER RELEVANT INFORMATION**

2020-21 OCUFA Teaching Award (OCUFA is the Ontario Confederation of University Faculty Associations)

Community outreach: lecture for Toronto Public Library on Steven Galloway's *The Cellist of Sarajevo*, April 2014

Speaker at Munk School Professionalization event ("How to give a job talk"), organized by Professor Wendy H. Wong, November 2012 and 2013.

Two successful student abroad trips through the International Course Module. In May 2010, I travelled with students from the Slavic Department to Serbia and in May 2011, I accompanied students from Centre for Peace and Conflict Studies to Bosnia.

Member of Association for Slavic, East European and Eurasian Studies (ASEEEES) and Modern Languages Association (MLA), American Comparative Literature Association (ACLA).