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**Scholarly and Professional Work**

**Refereed articles:**

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

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

**Chapter contributions:**

“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 Toymontsev, Ed. (Edinburgh: University of Edinburgh Press, 2021). Forthcoming

**In Progress:**

Book: *Redeeming Reality: The Documentary Turn in Soviet Cinema After Stalin* (In preparation)

Article: “Films of the Printed Page: Transmedial Books for Early Soviet Children” (Under review for publication in *Russian Review*)

Article: “Creative Geographies: Visions of America in Soviet Cold War Cinema” (In preparation)

Article: “Documenting Precarity in Contemporary Russian and Post-Yugoslav Cinemas” (In preparation)

**Solicited Scholarly Reviews:**

Boris Groys (ed) *Russian Cosmism*. New York and Cambridge, MA: e-flux, Inc. and MIT Press, 2018. IN: *The Slavonic and East European Review*, Vol. 97, No. 3 (July 2019), pp. 540-542

John Mackay, *Dziga Vertov: Life and Work, Volume 1: 1896-1921*. Boston: Academic Studies Press, 2018. IN: *Studies in Russian and Soviet Cinema*, Vol. 13, No. 3 (2019), pp. 274-276

Naum Kleiman and Antoniao Somani (ed) Sergei M. Eisenstein: Notes for a General History of Cinema. Amsterdam: Amsterdam University Press, 2016. IN: *Historical Journal of Film, Radio and Television*. Volume 37, Issue 3, 2017, p. 585-587.

Cristina Vatulescu. *Police Aesthetics: Literature, Film, and the Secret Police in Soviet Times*, Stanford, CA: Stanford University Press, 2010. IN: ARTMargins Online. Web. 02 November 2012.

### **Other Reviews:**

“A Numerate Film History? Cinematics Looks at Griffith, Sennett, and Chaplin (1909–17)” [Conference Review]. March 1, 2014, University of Chicago, Chicago, Illinois. IN: *The Moving Image*. Volume 14, Issue 2, 2014, p. 130-133.

“Intimate Parts” (Intimnye mesta, Natal’ia Merkulova and Aleksei Chupov, 2013) [Film Review]. IN: *Kinokultura*. Online. Issue 43: January 2014.

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

### **Recent Papers presented at Meetings and Symposia**

“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,

“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

“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

“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.

“‘Our intentions were always most sincere’: Film Style and Competing Discourses in Post-Stalinist Soviet Cinema,” *All the World’s Montage: From Cine-Eye to Cinematics*, A Conference in Honor of Yuri Tsivian, Chicago, Illinois, May 12, 2018.

“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.

“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