

Curriculum Vitae  
**Luka Arsenjuk**

**Personal Information**

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Luka Arsenjuk  
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**Current Position**

Associate Professor of Cinema and Media Studies  
Core faculty member, Program in Comparative Literature  
School of Languages, Literatures, and Cultures  
University of Maryland, College Park  
Appointment Date: August 2011

**Education**

*Duke University*  
Ph.D. in Literature, 2010  
Dissertation: "Political Cinema: The Historicity of an Encounter" (Fredric Jameson, chair)  
*University of Ljubljana*  
B.A. in Cultural Studies, 2002

**Research, Scholarly, and Professional Activities**

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**Books Authored**

*Counter-Logistics: Cinema and the Politics of Movement* (Evanston: Northwestern University Press, under contract)

*Movement, Action, Image, Montage: Sergei Eisenstein and the Cinema in Crisis* (Minneapolis: University of Minnesota Press, 2018)

## Books Edited

*Reading With Eisenstein*, edited by Ada Ackerman and Luka Arsenjuk (Montreal: Caboose, in preparation)

Fredric Jameson, *Filmska kartiranja [Film Cartographies]*, selected and introduced by Luka Arsenjuk, translated by Luka Arsenjuk and Maja Lovrenov (Ljubljana: KINO!, 2012)

*Study, Students, Universities*, Special issue of *Polygraph*, vol. 21 (2009), edited by Luka Arsenjuk and Michelle Koerner.

## Books Translated

Fredric Jameson, *Filmska kartiranja [Film Cartographies]*, selected and introduced by Luka Arsenjuk, translated by Luka Arsenjuk and Maja Lovrenov (Ljubljana: KINO!, 2012)

## Chapters in Books

“*Il n’y a pas de rapport audio-visuel: Film Sound and the Rhythms of History*” in *The Oxford Handbook of Film Theory*, ed. Kyle Stevens (New York: Oxford University Press, under contract)

“Zametki ko vseobshchei historii kino' i dialektika eizenshteinovskogo obraza,” in *Eizenshtein dlia XXIlogo veka*, ed. Naum Kleiman (Moscow, Garage: 2020), pp. 44–55.

“to speak, to hold, to live by the image’: Notes in the Margins of the New Videographic Tendency,” in *The Essay Film and the Circulation of Ideas*, edited by Elizabeth A. Papazian and Caroline Eades (London and New York: Columbia University Press/Wallflower Press, 2016), pp. 277–301.

—Winner of the Society for Cinema and Media Studies Award for Best Essay in an Edited Collection, 2018

“The Notes for a General History of Cinema and the Dialectic of the Eisensteinian Image,” in Sergei Eisenstein, *Notes for a General History of Cinema*, edited by Naum Kleiman and Antonio Somaini, (Amsterdam: Amsterdam University Press, 2016), pp. 289–298.

“*Filmska kartiranja: Uvod [Film Cartographies: An Introduction]*” in: Fredric Jameson, *Filmska kartiranja [Film Cartographies]*, selected and introduced by Luka Arsenjuk, translated by Luka Arsenjuk and Maja Lovrenov (Ljubljana: KINO!, 2012), pp. 7–16.

## Refereed Journal Articles

“On the Impossibility of Object-Oriented Film Theory,” *Discourse: Journal for Theoretical Studies in Media and Culture* 38.2 (2016), pp. 197–214.

“Eisenstein's Laughter” [in English] *KINO!* 7 (Ljubljana, Summer 2009), pp. 83–101.

“Study, Students, Universities: An Introduction” (with Michelle Koerner), *Study, Students, Universities (Polygraph* vol. 21, 2009), pp. 1–13.

“Eisenstein's Idea of Intellectual Cinema” [in English], *KINO!* 5/6 (Ljubljana, Fall 2008), pp. 172–191.

“On Jacques Rancière,” *Eurozine* 2007-03-01  
<http://www.eurozine.com/articles/2007-03-01-arsenjuk-en.html>

“Introduktion till Jacques Rancière [Introduction to Jacques Rancière],” translated by Magnus Wennerhag, *Fronesis* 19-20 (Malmö, 2005), pp. 86–95.

### **Published Conference Proceedings**

“Cinema as Mass Art” [in English], in *In The Very Beginning, At The Very End: On the History of Film Theories*, edited by Leonardo Quaresima and Valentina Re (Udine: Forum, 2010), pp. 465–469.

### **Keynote Lecture**

“The Figure of the Migrant and the Flow,” *Fluidity*, Cinema Studies Institute’s Annual Graduate Conference, University of Toronto, January 2019

### **Invited Talks**

“A Cult of Universal Guilt and Absolute Despair: Walter Benjamin’s ‘Capitalism as Religion,’” La Filosofia il Castello e la Torre, *Ischia International Festival of Philosophy*, Ischia, September 2019

“The Kinopolitics of Christian Petzold’s *Transit*,” Colorado College, April 2019

“Eisenstein and Audio-Vision,” *On Cinema: il n’y a pas de rapport audio-visuel*, Duke University, April 2019

“Superimpositions of Movement: Kinopolitics and the Figure of the Migrant,” Columbia University, February 2019

“The Figure of the Migrant and the Flow” (Keynote Lecture), *Fluidity*, Cinema Studies Institute’s Annual Graduate Conference, University of Toronto, January 2019

“The Comic and Other Objects in the Work of Sergei Eisenstein,” *Sergei Eisenstein and the Play of Objects*, Brandenburg Center for Media Studies, Potsdam, Germany, November 2018

“The So-Called Human: Nature, Inscription, Drive,” La Filosofia il Castello e la Torre, *Ischia International Festival of Philosophy*, Ischia, September 2018

“The Politics of Media Theory: Kittler and Psychoanalysis,” *Constellations of the Political: Media and Representation in the Neoliberal Age*, University of Maryland, College Park, April 2018

“Critique of Value,” La Filosofia il Castello e la Torre, *Ischia International Festival of Philosophy*, Ischia, September 2017

“Montage and Totality,” *International Eisenstein Conference: Culture and Capital*, Casa de Rui Barbosa Foundation, Rio de Janeiro, September 2016

“‘First the movement, and then *what* moves’: On Eisenstein’s Idea of Cinema,” University of Pennsylvania, January 2015

“The Filmmaking of the In-Between: Remarks on the Essay Film,” National Gallery of Art, Washington, DC, April 2014

“The Essay Film and the Impossibility of a Cinematic Subject,” University of Maryland, College Park, April 2014

“On Swallowing and Sneezing: Sergei Eisenstein Between Organicism and Anorganicism,” University of Toronto, January 2013

“Fredric Jameson and the Marxist Theory of Cinema”, Slovenian Cinémathèque, Ljubljana, Slovenia, May 2012

“On Form and Force: Eisenstein’s History of Cinema,” Sabanci University, Istanbul, March 2011

“Signs Without a Reference: Proletarian Existence in *Modern Times* (1936) and *Rosetta* (1999),” University of North Carolina, Chapel Hill, January 2011

“On the Figure of the Worker in Charlie Chaplin’s *Modern Times*,” The Department of Cultural Studies and Comparative Literature, University of Minnesota, Minneapolis, February 2010

“Workers’ Century: The Figure of the Worker Between Cinema and Politics,” *Junior Fellow Lecture*, International Research Center for Cultural Studies (IFK), Vienna, Austria, December 2009

“Eisenstein in the History of Laughter,” *Ljubljana International Film Festival: Colloquium on Cinema and Philosophy*, Ljubljana, Slovenia, November 2008

“What is Political Cinema?: A Few Propositions” University of Puerto Rico at Mayaguez, Mayaguez, Puerto Rico, March 2008

### **Refereed Conference Presentations**

“Jean-Luc Godard’s *Histoire(s) du cinéma* and the Romantic Project,” presentation at the seminar “Loose Romanticism,” organized jointly with Orrin Wang at the Annual Meeting of the North American Society for the Study of Romanticism, Providence, RI, June 2018

“The Comic and the Dialectic,” presentation at the roundtable “After Method: Eisenstein Now,” the Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Washington DC, November 2016

“From Objects to the Problem of Form: Object-Oriented Philosophy and Film Theory,” SCMS Annual Conference, Seattle, March 2014

“Deleuze’s Eisenstein,” SCMS Annual Conference, Chicago, March 2013

“The Subject of Montage,” SCMS Annual Conference, Boston, March 2012

“From *Aesthetic Education* to *Aesthetics of Resistance*,” *Underground*, CUNY Graduate Center, New York, November 2008

“Cinema as Mass Art,” *Seminar on the History of Film Theories (XV International Film Studies Conference)*, Udine, Italy, March 2008

“Europe and the Uncanny,” *Contemporary Transformations of the Cultural, Social, and Artistic Fabric of Europe*, International Research Center for Cultural Studies (IFK), Vienna, Austria, June 2005

### **Invited Workshop Participation**

“Between Literature and Painting: Montage and the Image of the Deluge,” presentation at the inaugural meeting of Comparative Literature Labs, entitled “Cinema and Scale: The Old/New ‘Wave’: Representing the Deluge,” organized by Comparative Literature Program at University of Maryland, College Park, October 2016

“Gilles Deleuze’s Theory of Cinema,” presentation at the Comparative Literature Theory Colloquium organized by the English Department and Comparative Literature Program at University of Maryland, College Park, April 2013

“Crime, Cinema, Casus,” presentation at the Graduate Colloquium in Cinema and Theory: Orientations in Film Theory organized by the Graduate School Field Committee in Film Studies at University of Maryland, College Park, April 2012

“The Cinema of Michel Khleifi.” Guest lecture in “Israeli-Palestinian Conflict in Fiction and Essay Film,” seminar organized by Frank Stern and Peter Grabher, University of Vienna, June 2010

“Soviet Experiment in Cinema.” Guest lecture in “Literature and Revolution,” seminar organized by Michael Rohrwasser, University of Vienna, November 2009

### **Organization of Conferences, Symposia, Colloquia**

Lecture and Seminar Organizer (two-day event), *Empathy, Narcissism, Anonymity*, with Nico Baumbach (Columbia University) and Abe Geil (University of Amsterdam), University of Maryland, College Park, November 2018

Workshop Organizer, *World Cinema: A Critical Introduction* with Shekhar Deshpande (Arcadia University) and Meta Mazaj (University of Pennsylvania), University of Maryland, College Park, November 2018

Seminar Organizer (with Orrin Wang), *Loose Romanticism*, Annual Meeting of the North American Society for the Study of Romanticism, Brown University, Providence, June 2018

Conference Organizer (with Saverio Giovacchini), *The Postman Always Rings Twice: History of a Textual Obsession*, University of Maryland, College Park, April 2016

Conference panel organizer, “Reconsidering the *movement-image*: Deleuze’s *Cinema I* After 30 Years,” SCMS Annual Conference, Chicago, March 2013

Conference Organizer, *Cinema and Violence*, University of Maryland, College Park, September 2012

Conference Organizer (with Nico Baumbach), *Eisenstein-Cinema-History: Sergei Eisenstein's Unpublished "Notes for a General History of Cinema,"* Columbia University, New York, October 2010

### **Non-Refereed Publications**

#### **(Film Criticism, Interviews, and Translations in Popular Cinema Journals)**

“Kako posneti Marxov *Kapital*? O novem filmu Alexandra Klugeja [How to Film Marx's *Capital*: On a New Film by Alexander Kluge],” *Ekran* 46 (February-March 2009)

Fredric Jameson, “O specifičnosti novega turškega filma [On the Specificity of New Turkish Cinema],” translated by Luka Arsenjuk, *Ekran* 44 (April-May 2007)

Eric Owens, “Trocki in kino [Trotsky and Cinema],” translated by Luka Arsenjuk, *Ekran* 44 (April-May 2007)

“Konfiguracija političnega filma [A Configuration of Political Cinema],” *Ekran* 44 (Ljubljana, February-March 2007)

Nico Baumbach, “Nekaj misli o uporabi Badioujeve filozofije v sodobni filmski teoriji [Some Inconclusive Speculations On the Use of Badiou For Contemporary Film Theory],” translated by Luka Arsenjuk, *Ekran* 43 (June-July 2006)

“Morda prava filmska teorija še ne obstaja: intervju s Fredricom Jamesonom [Perhaps a Real Theory of Cinema Does Not Yet Exist: An Interview with Fredric Jameson],” *Ekran* 43 (April-May 2006)

### **Research Fellowships, Prizes and Awards**

Clara and Robert Vambery Distinguished Professor of Comparative Studies, Program in Comparative Literature, University of Maryland, 2020–2021

Society for Cinema and Media Studies Award for Best Essay in an Edited Collection, 2018

Research and Writing Group Award (“Media Studies/Theory” with Oliver Gaycken, Matthew Kirschenbaum, Lee Konstantinou, Scott Trudell), Center for Literary and Comparative Studies Faculty, 2016–2017

Research and Scholarship Award (Semester Award), The Graduate School, University of Maryland, Fall 2015

Honors Humanities Faculty Fellowship, University of Maryland, 2014–2015

Honors Humanities Faculty Fellowship, University of Maryland, 2013–2014

Research and Scholarship Award (Summer Award), The Graduate School, University of Maryland, Summer 2012

Junior Fellowship, IFK: International Research Center for Cultural Studies, Vienna, Austria, 2009–2010

International Research Award, The Graduate School, Duke University, 2009–2010  
Graduate Award for International Research, Graduate School, Duke University, 2006

## **Teaching, Mentoring, and Advising**

### **Courses Taught: Undergraduate (required courses for the Film Studies major)**

- FILM299T Cinema and the Transformation of Experience (co-taught w/ Eric Zakim),  
Spring 2014  
50 students
- FILM302 Cinema History II: The Sound Era  
Spring 2013, Spring 2016, Spring 2017, Spring 2019  
83 students (30+30+23+20)
- FILM342 Film Comedy  
Spring 2012 (as SLLC368B), Winter 2013, Fall 2013, Fall 2016  
98 students (33+8+27+30)
- FILM343 Hollywood Genres After 1970  
Fall 2012  
29 students
- FILM361 Cinema and Globalization  
Fall 2011 (as CMLT498C/SLLC368G), Fall 2012 (as SLLC361), Fall 2013,  
Spring 2019  
64 students (22+11+18+14)
- FILM369A Post-War Film Theory  
Fall 2016  
17 students
- FILM369D Cinema in the Expanded Field  
Fall 2018  
18 students
- FILM369M Critical Approaches to Modern Culture and Media  
Spring 2018  
31 students
- FILM419A The Essay Form Across Media  
Spring 2017  
23 students
- FILM461 Political Cinema  
Fall 2011 (as SLLC468P/CMLT498P)  
20 students
- FILM469A The Violence of Cinema  
(FILM464) Spring 2013  
28 students

FILM469B The Cinema of Sergei Eisenstein  
Spring 2015  
18 students

FILM469G Cinema in the History of Media  
Fall 2019, Fall 2020  
30 students

### **Courses Taught: Undergraduate (Honors Humanities Seminar)**

HHUM106 Arts in Practice: Cinema and Globalization  
Spring 2014, Spring 2015  
33 students (17+16)

HHUM205 Honors Humanities 2<sup>nd</sup> Year Seminar: Cinema and Globalization  
Fall 2018  
19 students

### **Courses Taught: Graduate**

FREN699I The Image in 20<sup>th</sup> Century French Thought  
Spring 2012  
10 students

CMLT702/ ENGL702 Cultures of Theory: Introduction to Media Theory  
(co-taught w/ Oliver Gaycken)  
Spring 2016  
9 students

SLLC698C/ GERM698C Comparative Media Studies: Theory, History, Culture  
(co-taught w/ Mauro Resmini)  
/FREN699C Spring 2018  
/CMLT679I 8 students

SLLC698D/ CMLT788D Graduate Colloquium in Cinema and Theory: Orientations in Film Theory—  
Phenomenology (co-convened w/ Eric Zakim)  
Spring 2013

SLLC698G/ CMLT788G Graduate Colloquium in Cinema and Theory: Orientations in Film Theory—  
The Essay Film (co-convened w/ Eric Zakim)  
Spring 2014

### **Curriculum Development**

#### **Film Studies (undergraduate major)**

FILM299T Cinema and the Transformation of Experience (developed w/ Eric Zakim)  
The course was submitted as an I-course, but will be developed further as a  
Gen Ed course.

FILM302 Cinema History II: The Sound Era



FILM342	Film Comedy
FILM343	Hollywood Genres After 1970
FILM361	Cinema and Globalization
FILM369D	Cinema in the Expanded Field
FILM369M	Critical Approaches to Modern Culture and Media
FILM419A	The Essay Form Across Media
FILM461	Political Cinema
FILM469A	The Violence of Cinema
FILM469B	The Cinema of Sergei Eisenstein
FILM469G	Cinema in the History of Media

**Film Studies (online course)**

FILM342	Film Comedy (Winter 2013, Summer 2019)
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**Honors Humanities**

HHUM106	Cinema and Globalization (Arts in Practice)
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**PhD Program in Modern French Studies**

FREN699I	The Image in 20 <sup>th</sup> Century French Thought
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**PhD Program in Comparative Literature**

CMLT702/ ENGL702	Cultures of Theory: Introduction to Media Theory (developed w/ Oliver Gaycken)
SLLC698C/ GERM698C /FREN699C /CMLT679I	Comparative Media Studies: Theory, History, Culture (developed w/ Mauro Resmini)

**Teaching Innovations**

Use of digital media and videographic essay assignments in three of my courses (HHUM106 in Spring 2014 and 2015; FILM469B in Spring 2015; FILM419A in Spring 2017). This then led to a faculty workshop on use of digital media tools in film studies courses. Since then other film studies faculty members have begun using videographic assignments as part of the courses they teach.

### **Advising (PhD)**

Dissertation Advisor: Valentina Rosales (Comparative Literature), Fall 2019–present

### **Advising (Master’s)**

Director of Capstone Project Committee: Dominique Dureau (English), Spring 2017

### **Undergraduate Advising (other than research direction)**

Independent Study: Wallace Dulaney (History), “History of Post-war Cinema,” Fall 2014

Independent study: Lindsey Muniak (Art History), “Basic Concepts of Cinema,” Spring 2013

Independent Study: J. D. Hansel (Film Studies), “The Genre of the Fantastic in 1980s Hollywood,” Spring 2018

Independent Study: Rees Powell (English), “The Theory and Practice of Screenwriting,” Spring 2019

Independent Study: Adam Cines (English), “The Cinema of the Coen Brothers,” Fall 2019

### **Graduate Advising (other than research direction)**

Independent Study: Cecile Ruel (French and Italian, UMD), “Landscape in Film and Film Theory”, Fall 2012

Independent Study: Leonardo Solano (Spanish and Portuguese), “Realism and the Political Documentary Film”, Spring 2012

### **Other Advising and Mentoring Activities**

Faculty Advisor for the UMD student cinema club *Cinémathèque*, 2012–present

Faculty Advisor for the University Film Forum, 2019–2020

### **Professional and Extension Education Workshop**

Panelist at the workshop on online teaching organized by the *School of Languages, Literatures, and Cultures*, Spring 2013

Panelist at the “In Progress, In Press, In Print” workshop organized by the *School of Languages, Literatures, and Cultures*, Spring 2018

## **Service and Outreach**

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### **Editorships, Editorial Boards, and Reviewing Activities**

Editor, *Discourse: Journal for Theoretical Studies in Media and Culture*, 2020–

Contributing Editor, *Discourse: Journal for Theoretical Studies in Media and Culture*, 2018–2019

Editorial Collective Member, *Polygraph: An International Journal of Culture and Politics*, 2006–2010

Book Manuscript Reviewer, *Oxford University Press* (2018); *Bloomsbury Publishing* (2020)

Journal Article Reviewer for *Modern Literature Notes* (2012); *Women and Performance: a journal of feminist theory* (2013); *Discourse: Journal for Theoretical Studies in Media and Culture* (2016), *Cinema Journal/Journal for Cinema and Media Studies* (2017–18), *Third Text* (2019)

### **Campus Service: Department**

Director, Program in Cinema and Media Studies (formerly Film Studies), 2019–present

Search Committee for Assistant Professor in Arabic Studies, Member, 2019–2020

Salary/Merit Committee, Member, 2018

Good Citizen Selection Committee, Member, 2016

Programs, Curricula, and Courses Committee, Member, 2015–2016

Outstanding TA Award Selection Committee, Member, 2015

Comparative Literature Program, Core Faculty Member, 2015–present

Program in Cinema and Media Studies (formerly Film Studies) Steering Committee, Member, 2011–present

### **Campus Service: College**

College of Arts & Humanities Scholarship Selection Committee, Member, 2015

Graduate Colloquium in Cinema and Theory, Graduate School Field Committee in Film Studies, Co-convener, 2013–2014

Graduate School Field Committee in Film Studies, University of Maryland, Faculty affiliate, 2011–present

### **Campus Service: University**

Endowed Awards Committee, The Graduate School, University of Maryland, College Park, 2018

General Education Faculty Board on Humanities, University of Maryland, College Park, Member, 2017–present

Banneker Key Selection Committee, University of Maryland, College Park, Member, 2015

### **Community and Other Service**

*Festival Cinema Invisible*, University of Maryland, Jury Member, 2013