

## Notes about authors

**Marcin Adamczak** – film critic and scholar. Assistant professor at the Institute of Cultural Studies at the Adam Mickiewicz University in Poznań. Visiting lecturer at the Faculty of Film Production at the Film School in Łódź and at the University of Gdańsk. The director of Cinemaforum short film festival in Warsaw. The winner of Krzysztof Mętrak contest for young film critics (2011). Awarded by scholarship of Foundation for Polish Science (in 2010 and 2011). The author of *Global Hollywood, European film and Polish cinema after 1989* (2010) and *Besides the Screen. The prospects for production studies and social functioning of film* (2014). Member of Polish Filmmakers Association and FIPRESCI. As a film critic and journalist, he contributes regularly to various film magazines

**Julian Bejko** – PhD, is a full-time lecturer in Department of Sociology, University of Tirana, Albania. He teaches political sociology, history of socio-affective structures and critics and analysis of images. His main scientific and research interests include Western civilization in context of socio-historical processes, rationality and violence, exclusion and shoah. He is also interested in issue of affects, emotions, manners and sensibilities as well as cinema and audio-visual experimentation. He is the author of books: *The Society of Cinema, I, The Old Regime and the People's War* (Edlora, Tiranë, 2012), *The Society of Cinema, II, Reform, Duty, Consciousness* (Edlora, Tiranë, 2013) and *Norbert Elias. Sociology of Civilizations* (Edlora, Tiranë, 2014). Julian Bejko is also co-director of docu-fiction short movie *The Republic of Spaç*.

**Maja Bogojević** – PhD, is a film theorist/critic, founder and editor-in-chief of the first Montenegrin film magazine, *Camera Lucida*, founder and President of the Fipresci national section of Montenegro, and a member of FEDEORA and UPF. She was until recently a professor of

film theory and Dean of the Faculty of Visual Arts at the *Mediteran University*, and, previously, Dean of the Faculty of Arts at the University of Donja Gorica. She graduated in Languages & Linguistics (English and Spanish) at U.L.B., Brussels, received her M.A. degree in Film & TV studies at Westminster University, London, and her Ph.D. degree (2009) in the Anthropology of Media and Gender at the Institutum Studiorum Humanitatis, Ljubljana, where she received a Marie Curie fellowship. She was awarded the London Institute of Linguists' "Corsellis Cup" prize for the best translator in 2000. She has participated in numerous international academic conferences and film festivals, including Fipresci jury at 2013 Cannes Film festival. Her first book *Cinematic Gaze, Gender and Nation in Yugoslav film: 1945-1991* (based on her Ph.D. thesis) was published in 2013.

**Ewa Ciszewska** – PhD, assistant professor at the School of Media and Audiovisual Culture, University of Łódź. Co-editor of edited volumes: *Kino najnowsze: dialog ze współczesnością* (Contemporary Cinema: A Dialogue with Modernity, Kraków 2007), *Hrabal i inni. Adaptacje czeskiej literatury* (Hrabal and others. Adaptations of Czech Literature, Łódź 2013), *Kultura filmowa współczesnej Łodzi* (Film Culture of Contemporary Łódź, Łódź 2015) and *Od edukacji filmowej do edukacji audiowizualnej: teorie i praktyki* (From Film Education to Audiovisual Education: Theories and Practices, Łódź 2016). Her main scientific interests include Central-European cinemas, the film culture of Łódź and film education.

**Nevena Daković** – professor of Film and Media Studies (Dept. of Theory and History, FDA, UA, Belgrade) and Chair of Interdisciplinary PhD Art and Media Studies (UoA). She is the author (*Film Studies: Essays in Film Texts of Memory*, 2014; *Balkan as (film) Genre: nation, text, representation*, 2008) and editor of many books (*Representation of the Holocaust in the Balkans in Arts and Media*, 2015; *Media Archaeology*, 2016). Nevena Daković publishes widely

in the national and international framework (USA, UK, Turkey, Slovakia, Italy, Austria, and France) and presents at the conferences. She participates in international research projects (COST, HORIZON) and is visiting professor at many universities (Sorbonne, Oxford, Vienna, Yale, Ljubljana, Ankara) and seminars (Alpbach, Memorial de la Shoah, Terraforming, IHRA). She is the member of Academia Europeaea. Main research themes: nation and representation, cultural memory, Balkans, Holocaust.

**Dejan Durić** – is currently Assistant Professor in World Literature and chair of the Desk for Croatian and Comparative Literature at the Department of Croatistics, Faculty of Humanities and Social Sciences, University of Rijeka, Croatia. His main scientific and research interests include psychoanalytic theory, world literature, comparative literature, memory studies, cultural geography, film studies. He is author of the book *Introduction to Psychoanalysis – from Oedipal to Narcissistic Culture* (2013) and two collections of film essays and criticism: *Short Cuts* (2013) and *The Movie Jigsaw Puzzle* (2008). He publishes film reviews on the portal filmovi.hr. He was the winner of the Vladimir Vuković prize of the Croatian Society of Film Critics in 2011.

**Nikica Gilić** – PhD (Split, 1973), associate professor and Chair of Film Studies in the Department of Comparative Literature (Faculty of Humanities and Social Sciences in Zagreb, Croatia. He also teaches film theory at the Academy of Drama Art. He is editor-in-chief of *Hrvatski filmski ljetopis* journal and a member of the editorial boards of the online journal *Apparatus*. He has written the books *Uvod u povijest hrvatskog igranog filma* (Introduction to the History of Croatian Film, Zagreb 2010 and 2011), *Uvod u teoriju filmske priče* (Introduction to Theory of Narration in Cinema, Zagreb, 2007) and *Filmske vrste i rodovi* (Film Genres and Types, Zagreb, 2007, second, online edition 2013). He is the coordinator of the doctoral programme in literature, performance arts, film

and culture in Zagreb, and in 2015 became an Associate Research Fellow at the Graduate School for East and Southeast European Studies (Ludwig Maximilian University of Munich, University of Regensburg).

**Ana Grgic** – holds a PhD in Film Studies from the University of St Andrews, with a thesis on early cinema in the Balkans. Her scholarly contributions have been published in *The Film Festival Yearbook 5: Archival Film Festivals* (2013), *Frames Cinema Journal* (2013), *Divan Film Festival Symposium Papers* (2014, 2015), *Cinemas of Paris* (2015), *Studies in Eastern European Cinema* (2016), *Short Film Studies* (2017), *Film Quarterly* (2018) and *East European Film Bulletin*. She has co-edited a special issue on Albanian cinema for *KinoKultura*, and as a Board member of the Albanian Cinema Project she was involved in the preservation and exhibition of Balkan cinema heritage (*Archives in Motion*).

**Marek Hendrykowski** – full professor at Institute of Film, Media and Audiovisual Arts UAM, Poznań. The author of the following books: *Słownik terminów filmowych* (1994), *Sztuka krótkiego metrażu/The Art of the Short Film* (1996), *Film jako źródło historyczne* (2000), *Andrzej Munk* (2011), *Eroica* (2012), *Semiotyka ruchomych obrazów* (2014), *Współczesna adaptacja filmowa* (2015), *Proksemika. Studia z semiotyki i antropologii kultury* (2016), *News. Antropologia – (po)etyka – kultura* (2016), *Scenariusz filmowy – teoria i praktyka* (2017), *Drugie wejrzenie. Analizy i interpretacje* (2018). A member of the Polish Society of Authors and Composers ZAiKS, Screenwriters Association SFP and European Film Academy.

**Krunoslav Lučić** – PhD (1981) is postdoctoral researcher of Film Studies in the Department of Comparative Literature at the Faculty of Humanities and Social Sciences, University of Zagreb (Croatia). He also teaches at the Academy of Dramatic Art in Zagreb. He has published research and review articles in journals (e. g.

*Hrvatski filmski ljetopis, Filozofska istraživanja, Umjetnost riječi, Arti Musices, Libri & Liberi* and edited collections on film theory, film style, Croatian and world cinema, film genre and other topics, and has participated on numerous scholarly conferences in Zagreb, Split, Graz and Erfurt. He is the author of the book *Filmski stil: teorijski pristup i stilistika hrvatskog igranog filma* (*Film Style: Theoretical Approach and the Stylistics of the Croatian Fiction Film*, 2017).

**Artur Majer** – PhD in humanities with a speciality in art sciences, employed at Polish Television and at the Department of Film Art Organization at Lodz Film School, author of monograph *Kino Juliusz Machulski* (2014).

**Agnieszka Orankiewicz** – graduated from the Faculty of Economics and Sociology, University of Lodz and Polish-French Special Studies MBA, obtained a PhD degree in economics, specialisation in Finance. For a long time associated with Lodz Film School and Faculty Film Art Organization Production. Currently an assistant professor at the Department of City and Regional Management, Faculty of Management, University of Lodz. As a part of her university work, she conducts activities such as public sector economics, public finance, auditing of the audiovisual business and financing of revitalization processes. She concentrates her scientific and research interests on topics related to public finance and the financing and management of culture, including film production. She was a coordinator and participant of several dozen cultural projects. These interests are reflected in numerous publications and participation in scientific projects.

**Patrycjusz Pająk** – DSc, assistant professor at the Institute of Western and Southern Slavic Studies, Faculty of Polish Studies, University of Warsaw; deals with the culture of Slavic countries in Central Europe and the Balkans; author of books *The Category of Disintegration in Croatian Avant-Garde Prose* (Polish edition – 2003, Croatian edition – 2007) and *Czech-Style*

*Horror. Literary Cases* (Polish edition – 2014, Czech edition – 2017) and articles on literature and film in the Western and Southern Slavic countries, published in scientific collective volumes and journals.

**Joanna Sikorska** – third year post-graduate at Institute of Film, Media and Audiovisual Arts at Faculties of Polish and Classical Philology at Adam Mickiewicz University in Poznań. Her academic interests include broadly defined relations between the medium of video games and movies, especially the issue of aesthetic and narratology. Her master thesis was focused on the topic of the use of film aesthetic in video games trailers, whereas her dissertation being written under the supervision of prof. UAM Marek Kaźmierczak will analyze the use of conventions in digital communications and its impact on the player's immersion.

**Wojciech Staroń** – dr, cinematographer and documentary film-maker, graduate and at present a lecturer at the Cinematography Department of the Polish National Film, TV and Theatre School in Lodz. His cinematography debut was the documentary film, *Cisza, ciemność Silence, Darkness* made in 1999 together with director, Paweł Kędzierski. He worked as DOP on a number of fiction films directed by Joanna Kos-Krauze and Krzysztof Krauze (*Plac Zbawiciela, Saviour Square* 2006; *Papusza*, 2013 – in a team with another cinematographer, Krzysztof Ptak; *Ptaki śpiewają w Kigali, Birds Are Singing in Kigali* 2016), or Paula Markovitch (*El Premio*, 2011). However, his artistic passions as a cinematographer as well as a director, remain with documentary films. He has made documentary films with such directors as Paweł Łoziński, Lidia Duda, Jerzy Śladkowski, Michał Marczak, Kinga Dębska. He himself made a number of auteur documentaries such as *El Misionero* (2000), *Argentyńska lekcja (Argentinian Lesson)* (2011), *Bracia, Brothers* (2015). His artistic career path started with his auteur documentary, *Syberyjska lekcja (Siberian Lesson)* (1998).

**Andrzej Szpulak** – professor in the Institute of Film, Media and Audiovisual Arts at the Adam Mickiewicz University in Poznań, a scholar interested in Polish film history, religious and historical film. Major publications: *Poetyka filmów śląskich Kazimierza Kutza* (2003), *Kino wśród mitów: o filmach śląskich Kazimierza Kutza* (2004), *Filmy Wojciecha Marczewskiego* (2009), *Róża* (2016).

**Janica Tomić** – PhD is an assistant professor in the English Department (Scandinavian Section) of the Department of Philosophy in University of Zagreb. Following her MA in English and Comparative literature, she earned her PhD in Film Studies, and has been in charge of courses in film and literature on pre- to postgraduate level at the Faculty of Philosophy in Zagreb. Her research interests include cinema theory and history, intermediality, silent cinema, contemporary Scandinavian and other cinema and TV-series.

**Nemanja Zvijer** – Institute for Sociological Research, Faculty of Philosophy University of Belgrade, Serbia. Works as a research associate at the Institute for Sociological Research, Faculty of Philosophy University of Belgrade. His research concerns different forms of visual

ideologization, the political instrumentalization of visual media (especially movies), and the ideologization of popular culture in general, and work in the fields of visual sociology, the sociology of culture and the sociology of film. He has published two books, *Ideology of the Film Image* and *Film Representations of the Post-Yugoslav Space*.

**Piotr Zwierzchowski** – professor of Kazimierz Wielki University in Bydgoszcz, Poland. He is President of the Polish Society for Film and Media Studies. He works on the history of Polish cinema, especially during the period of People's Republic of Poland. He has published several books, including *Zapomniani bohaterowie. O bohaterach filmowych polskiego socrealizmu* (*Forgotten Heroes. The Protagonists of Polish Socialist Realism Films*), *Pęknięty monolit. Konteksty polskiego kina socrealistycznego* (*The Broken Monolith. The Contexts of Polish Socialist Realism Cinema*), *Spektakl i ideologia. Szkice o filmowych wyobrażeniach śmierci heroicznej* (*Spectacle and ideology. Essays of film representations of heroic death*), *Munk's "Bad Luck", Kino nowej pamięci. Obraz II wojny światowej w kinie polskim lat 60.* (*The New Memory Cinema. The Image of World War II in the Polish Cinema of the 1960s*).