

## Notes about authors

**Joanna Bardzińska** – PhD in Audiovisual Communication from the Complutense University in Madrid and a MA degree in Hispanic Philology from Warsaw University. Researcher of cinema and theatre, her latest publications: *La doble vida de Krzysztof Kieślowski* (Donostia Kultura, 2015); *El camino inverso: del cine al teatro* (MHRA, 2014). She was awarded a Thesaurus Poloniae Fellowship from the Minister of Culture and Cultural Heritage in Poland (2013) and a Fellowship from the Kościuszko Foundation in New York (2014). Since 2015 she runs AVA Arts Foundation engaged in the promotion of Polish film abroad.

**Paul Coates** – an Emeritus Professor in the Film Studies Department of the University of Western Ontario. He has taught also at McGill University and at the Universities of Georgia (Athens) and Aberdeen, and his books include *The Story of the Lost Reflection* (1985), *The Gorgon's Gaze* (1991), *Lucid Dreams: the Cinema of Krzysztof Kieślowski* (ed.) (1999), *Cinema, Religion and the Romantic Legacy* (2003), *The Red and the White: The Cinema of People's Poland* (2005), *Cinema and Colour: The Saturated Image* (2010), *Screening the Face* (2012), and *Doubling, Distance and Identification in the Cinema* (2015).

**Radosław Dąbrowski** – a graduate of Slavonic studies (BA), film studies (MA) and theatre studies (MA) at Adam Mickiewicz University (AMU), Poznań, and a doctoral candidate at the Institute of Film, Media and Audiovisual Culture at AMU. His two master theses were devoted to the artistic output of two great Swedish artists, August Strindberg and Sven Nykvist.

**Franciszek Drąg** – a graduate of film studies and media culture and a student of Polish philology at the University of Adam Mickiewicz, Poznań.

**Mikołaj Jazdon** – Professor at the Institute of Film, Media and Audiovisual Arts at Adam Mickiewicz University in Poznań. Author of books: *Dokumenty Kieślowskiego (Krzysztof Kieślowski's Documentary Films, 2002)*, *Kino dokumentalne Kazimierza Karabasz (Documentary Cinema of Kazimierz Karabasz, 2009)*, editor of the book *Polskie kino niezależne (Polish Independent Cinema, 2005)*, and co-editor of the book *Zobaczyć siebie. Polski film dokumentalny przełomu wieków (See Yourself. Polish Documentary Films at the Turn of the Centuries, 2011)*. He has written booklets for DVD collections of documentary films from the series *Polska Szkoła Dokumentu (Polish Documentary School)*. Scriptwriter for the television series *Sztuka dokumentu (The Art of the Documentary Film, 2008)*, featuring biographical episodes on classic Polish documentary filmmakers. Jazdon himself has made over 20 documentary films in the Amateur Film Club "AWA" in Poznań, including *Ostatnie spotkanie z Krzysztofem Kieślowskim (The Last Meeting with Krzysztof Kieślowski, 1996)*, *On a Highway* (1997, about Polish-American filmmaker Marian Marzyski) or *Autograf (The Autograph, 1999, about the Polish poet Czesław Miłosz visiting Poznań)*. He is the director of the International Documentary Film Festival "Off Cinema" in Poznań and a curator at Hommage à Kieślowski in Sokołowsko.

**Joseph G. Kickasola** – Professor of Film and Digital Media and Director of the Baylor in New York program, Baylor University. He is the author of the award-winning monograph *The Films of Krzysztof Kieślowski: The Liminal Image*, as well as essays in *Film Quarterly*, *The Quarterly Review of Film and Video*, *The Routledge Companion to Philosophy and Film*, and numerous film studies anthologies. He recently guest edited a special issue of *Religions*, dedicated to "Film and Lived Theology". He lives in New York City with his wife and two children.

**Rev. Marek Lis** – Professor of the Theological Faculty of Opole University. Author of publica-

tions concerning theological meaning of the cinema: *Audiowizualny przekład Biblii. Od translatio do transmediatio* [Audiovisual Translation of the Bible. From Translatio to Transmediatio] (Opole 2002), *100 filmów biblijnych* [100 Biblical Films] (Kraków 2005), *Figury Chrystusa w "Dekalogu" Krzysztofa Kieślowskiego* [Christ-figures in 'The Decalogue' by Krzysztof Kieślowski] (Opole 2007, 2013), *Krzysztof Zanussi. Przewodnik teologiczny* [Krzysztof Zanussi. A theological guide] (Opole 2015). Editor of *Światowa encyklopedia filmu religijnego* [World Encyclopedia of the Religious Film] (Kraków 2007), *Cinematic Transformations of the Gospel* (Opole 2013), *Kieślowski czyta Dekalog* [Kieślowski Reads the Decalogue] (Opole 2014), *SIGNIS and Cinema. Looking for God Behind the Screen* (Opole-Bruelles 2016). Member of the Ecumenical Juries of international film festivals (Cannes, Fribourg, Warsaw, Yerevan...).

**Tadeusz Lubelski** – film historian and critic, Professor at the Institute of Audiovisual Arts at the Jagiellonian University in Cracow, the author of books: *Strategie autorskie w polskim filmie fabularnym lat 1945–1961* (Auteur Strategies in Polish Film from 1945–1961), *Nowa Fala. O pewnej przygodzie kina francuskiego* (New Wave. An Adventure of French Cinema), *Wajda, Historia kina polskiego. Twórcy, filmy, konteksty* (The History of Polish Cinema. Films, Filmmakers and Contexts), *Historia niebyła kina PRL* (Unmade Films of Polish People's Republic). The editor of volumes: *Kino Krzysztofa Kieślowskiego* (The Cinema of Krzysztof Kieślowski), *Encyklopedia kina* (Film Encyclopedia), *Agnès Varda, kinopisarka*, and co-editor of three volumes of *Historia kina* (Film History).

**Wojciech Otto** – Professor at the Institute of Film, Media and Audiovisual Arts at Adam Mickiewicz University in Poznań. He is an expert in film, media and cultural studies. The author of books *Literatura i film w kulturze polskiej dwudziestolecia międzywojennego* (Literature and Film in Polish Culture of the Interwar Period), *Zdzisław Maklakiewicz, Obrazy niepeł-*

*nosprawności w polskim filmie* (The Images of Disability in Polish Cinema).

**Francesca Parmeggiani** – Professor of Italian and Comparative Literature at Fordham University in New York City. Her research focuses on modern Italian literature, women's writing, and cinema. She is the author of *Lo spessore della letteratura* (2007), a study of fictional adaptations of Scripture by Italian writers in the 1960s and 1970s, and the co-editor of three volumes: *Forme, volti e linguaggi della violenza nella cultura italiana* (2012, with Federica Colleoni), on the representation of violence in Italian culture; *Poesia e preghiera*, a special issue of the journal *Testo* (2015, with Erminia Ardissino) on poetry and prayer in the Italian literary tradition from the Middle Ages to the present; and *Of Elephants and Toothaches: Ethics, Politics, and Religion in Krzysztof Kieślowski's Decalogue* (2016, with Eva Badowska), on Krzysztof Kieślowski's TV series, *The Decalogue*. Her articles have appeared in North American and European journals.

**Piotr Pławuszcwski** – PhD; he works at the Institute of Film, Media and Audiovisual Arts at Adam Mickiewicz University in Poznań; his academic interests revolve mostly around the documentary film and the history of Polish cinema; the author of the monograph *One's Own Way. Władysław Ślesicki and His Body of Work* (Kraków 2017), co-editor of *Borders of Documentary Film* (Poznań 2012) and the monographic issue of „Images. The International Journal of European Film, Performing Arts and Audiovisual Communication” (2014, Vol. 14); he has published articles and essays in “Kwartalnik Filmowy”, “Ekran”, “Kino”, “Film & TV Kamera”.

**Krzystian Przybylski** – graduate of theology and cultural studies at Adam Mickiewicz University in Poznań. He is currently writing his MA thesis on metaphysics in contemporary Romanian cinema as a film student at the Institute of Film, Media and Audiovisual Arts at AMU.

**Andrzej Sapija** – film and TV director, Professor at Polish National Film School in Łódź. He made more than 50 documentaries about recognized artists, writers, poets, painters and directors, such as Tadeusz Kantor, Magdalena Abakanowicz, Tadeusz Różewicz, Roman Opalka, Wojciech Fangor, or Kazimierz Karabasz. His documentary portrait of the Polish painter, Roman Opalka, *Opalka – jedno życie, jedno dzieło*, won Grand Prix the International Festival of Films on Art in Montreal in 2012. Sapija made also a number of documentaries on Polish history (*Jagiellonowie, Polskie Państwo Podziemne, Powstanie Warszawskie-60 lat później, Z pokolenia na pokolenie*) and directed 8 television dramas for Polish TV Theater.

**Izabela Szewczyk** – graphic designer and painter and a graduate of Pedagogical Academy in Cracow. She designed the collection of twelve posters to Krzysztof Kieślowski's films as her diploma work entitled *Dodekalog*. It was presented at the 12. International Film Festival Off Cinema in Poznan in 2008. She designs book covers for Wydawnictwo Replika publishing house. Her paintings have been presented at a number of exhibitions in Poland.

**Monika Talarczyk** – Associate Professor at the Department of Film Art Organisation of the Polish National Film School in Lodz. She specializes in the history of Polish film and women's cinema. Her publications include: *Wanda Jakubowska. Od nowa* (2015), *Biały mazur. Kino kobiet w polskiej kinematografii* (2013), *Wszystko o Ewie. Filmy Barbary Sass a kino kobiet w drugiej połowie XX wieku* (2013). She was rewar-

ded by the Polish Film Institute (2015) for her book *Biały mazur dedicated to women film-directors in Polish cinema*. She collaborates with *Political Critique* and acts for gender balance in Polish film industry as a member of EWA (European Women's Audiovisual's Network).

**Denis Viren** – born in 1988 in Moscow. Graduate of VGIK, Film Studies Department. Ph.D. in Philosophy. He has been publishing since 2005 as well as translating texts from Polish into Russian. The main subject of his research is the art of Central Europe, particularly Poland. The theme of his dissertation is *Experimental tendencies in Polish film of the 1970s*. In 2010–2015, he worked as a film expert at the Polish Institute in Moscow. Since 2015 he has been a senior researcher in the State Institute for Art Studies (Moscow) and a lecturer (film history) in the Russian State University for the Humanities (Moscow).

**Piotr Zwierzchowski** – Professor, works at the Kazimierz Wielki University in Bydgoszcz. He is President of the Polish Society for Film and Media Studies. He specializes in the history of Polish cinema. His monographs include *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*), *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*).