

## Notes about authors

**Ilan Avisar** – Professor teaches in the The School of Film and Television at the Faculty of Arts at Tel Aviv University. He was a member of the Israeli Film Council and served as the chairman of the Second Authority – the regulator of commercial broadcasting in Israel. Ilan Avisar is the author of several books and numerous articles, including *The Israeli Scene – Political Criticism and the Politics of Anti-Zionism*, in: A.H. Rosenfeld (ed.), *Resurgent Antisemitism* (2013), *Screening The Holocaust: Cinema's Images Of The Unimaginable* (1988), *Visions of Israel: Israeli Filmmakers and Images of The Jewish State* (1997, Rpt. 2002), *Film Art: The Techniques And Poetics of Cinematic Expression* (1995, in Hebrew), and *The Israeli Scene: Language, Cinema, Discourse* (2005, in Hebrew).

**Yael Ben-Moshe** – Dr., is a research fellow at the Bucerius Institute for Research of German History and Society & the Center for German and European Studies (HCGES) & the Department of Humanities, at the Haifa university. She was awarded the Presidential Fellowship for her post-doc research that focuses on terrorism and trauma in the age of the “new wars” (2013–2016), and a DAAD research fellowship at the Centre for Contemporary History in Potsdam (ZZF). As a former fellow of the Friedrich-Ebert-Foundation (FES) she received her Ph.D. from the Technische Universität in Berlin in 2012. Her dissertation examined the forming of the collective memory on Hitler and National-Socialism in Germany and the USA from 1945 to 2009. Her book was published by the Leipziger Universitätsverlag. She is currently teaching courses on German Film and Culture and Terrorism and Media at the Haifa University and at the Haddash Academic College, Jerusalem. Among her latest publications: *Picturing Hitler: Artificial Tension and the Historical Film*, andererseits: Yearbook of Transatlantic German Studies, 2019, *This is Your*

*Trauma, Not Mine! Terrorism and Trauma in Recent German Films*, in: V. Benkert (Hg.), *Unsere Väter, unsere Mütter. Deutsche Generation seit 1945*, (2020).

**Carrie Bettel** – a Ph.D. student in the Department of Humanities at York University in Toronto, Ontario, Canada. She completed her Bachelor of Arts in Jewish Studies at York University and her Master of Arts in Israel at the Rothberg International School at the Hebrew University of Jerusalem. She is working on completing her Ph.D. in Israeli literature and film.

**Artur Borowiecki** – Ph.D. student, and lecturer at the University of Łódź, Faculty of Philology (Department of Media and Audiovisual Culture). Graduate of the Film and Television Direction Department (specializations: screenwriting) of the Polish National Film School in Lodz. He was a finalist of Scriptfiesta Competition, 2017 (Screenplay “Granica”). He is the author of many articles published in scientific and online magazines. Areas of academic interest: narrative complexity in contemporary TV series, plot structure and character analysis.

**Ruth Dorot** – Dr., a lecturer in art history at Ariel University-Israel and is involved in various enrichment programs for the general public. She has served as curator of exhibitions and sits on the editorial board of professional journals. Dr. Dorot is a member of the Ministry of Culture's Museums' Council. She is the author of the books: *Galut Vehitgalut (Exile and Revelation)*, 2009), *The Art of Time, The Art of Place* (2011), *A River without Banks* (2013), *Symbolic Allusion, Temporal Illusion* (2013) and *The Hand in Art* (2018). Dr. Dorot is the recipient of the Israel Efrat Award – Bar Ilan University.

**Tobias Ebbrecht-Hartmann** – Dr., a lecturer in Visual Culture, Film and German Studies at the Department of Communication and Journalism and the DAAD Center for German

Studies at the Hebrew University of Jerusalem. He received his PhD from the Freie Universität Berlin and was a postdoctoral researcher at the Bauhaus University in Weimar and the International Institute for Holocaust Research Yad Vashem. He is the author of several books and articles on cinematic memory of the Holocaust, archive film, media memory of terrorism and German-Israeli film relations.

**Nikica Gilić** – Dr., 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 flma* (Introduction to the History of Croatian Film, 2010 and 2011), *Uvod u teoriju filmske priče* (Introduction to Theory of Narration in Cinema, 2007) and *Filmske vrste i rodovi* (Film Genres and Types, 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).

**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), *Polska szkoła filmowa* (2018). A member of the Polish Society of Authors and Composers ZAiKS,

Screenwriters Association SFP and European Film Academy.

**Marek Kaźmierczak** – Professor, his research spans the disciplines of cultural studies, media studies, sociology and anthropology of daily experience. Habilitation: “Auschwitz in the Internet. The Representations of the Holocaust in Popular Culture”. He is focused on the relations between common sense, popular culture and cognition. Last articles refer to the representations of Israel on Facebook, the reception of the Holocaust on social media, and to the contemporary films treated as the cultural generators of (colloquial) myths.

**Tomasz Kłys** – Professor of the film studies at the University of Łódź, film theorist and historian. His research interests include theory of film’s diegesis, narratology and German cinema in the Weimar Republic and the Third Reich. Books: *Film fikcji i jego dominanty* (1999), *Dekada doktora Mabuse* (2006), *Od Mabusego do Goebbelsa* (2013). Co-author of the textbook *Kino bez tajemnic* (2009).

**Kamila Kulessa** – student at the Institute of Polish Culture, University of Warsaw, graduated from the Department of Film, Television and New Media at Adam Mickiewicz University in Poznań (BA).

**Adi Nes** – one of Israel’s most prominent photographers. Since his graduation from the Bezalel Academy of Art and Design, Jerusalem (1992), his works have been presented in numerous solo and group exhibitions in Israel and abroad. Nes’s body of work includes five main series to date: “Soldiers” (1994–2000), “Boys” (2000), “Prisoners” (2003), “Biblical Stories” (2004–2007) and “The Village” (2007–2012). Nes’s large scale and multi-layered color photographs, executed with meticulous light and print qualities, draw inspiration from his personal biography, as well as from collective Israeli memory and universal art history. His works correspond with famous pieces from

the art canon, as well as with contemporary photography, mythologies, film, media and journalism, fashion, and more. Nes diverts these borrowed images towards new contexts, thus creating a new and critical look at contemporary reality. Next to his creative work, Adi Nes holds a teaching position at the Bezalel Academy of Art and Design, Jerusalem (since 2002), and gives courses and lectures in various art academies and universities world wide.

**Zvi Orgad** – Dr., a faculty member in the Department of Jewish Art at Bar-Ilan University, where he completed his PhD studies. His thesis focused on the working methods of eastern- and- central European synagogue painters in the early modern period. He is the author of articles on synagogue art, and a researcher in the Israeli-German project “The Torah Ark in German Lands”. His main research topics are synagogue interior paintings, medieval and early-modern illuminated manuscripts, and the working methods of synagogue painters.

**Hanna Przybysz** – MA, a graduate of Individual Inter-area Studies in the Humanities and Social Sciences at Adam Mickiewicz University. Master’s thesis prepared at the Institute of Philosophy and at the Institute of Film, Media and Audiovisual Arts, relates to film theory as a neuroesthetic cognitive-emotional stimulus. Currently, she continues theoretical research at

the Faculty of Philosophy, and experimental – at the Action and Cognition Lab at the Faculty of Psychology and Cognitive Science.

**Sylwia Szykowna** – Dr., a graduate of Polish philology and cultural studies at Adam Mickiewicz University in Poznan, doctor of humanities, assistant professor at the Institute of European Culture of Adam Mickiewicz University. Scholarship holder of the Minister of Science and Higher Education in 2010. A researcher in contemporary culture, media and artistic practices, she also deals with cultural education and institutional criticism. Since 2014, a member of the research team of the Center for Educational Practices of the Cultural Center ZAMEK in Poznan, conducting research in the field of animation and cultural education. Coordinator of animation and cultural projects. Author of numerous publications in the field of contemporary culture, media studies, aesthetics and new media art, cyberculture.

**Urszula Tes** – Dr., film researcher and lecturer at the Jesuit University Ignatium in Krakow. The author of the books *Man, Community and Memory in Irena Kamieńska’s documentary films* (2016), *The Cinema of Beat Generation* (2010), *The Cinema of John Cassavetes* (2003). The editor of the anthology *Towards Philosophical Film* (2011) and co-editor of *In view of Metaphysics. Philosophy, Art, Film* (2012). Her present research focus is Polish cinema.