

Notes about authors

Weronika Andrzejewska – graduate of the Magdalena Abakanowicz University of the Arts in Poznań and Adam Mickiewicz University in Poznań. She situates her art beyond the media she uses: short films (she is the co-author of works such as the short *The Limit*, created for the film festival in Castellammare del Golfo, Sicily in 2017 – CICI Film Festival), video (including a promotional video for the Flow Festival – 2017), posters, photographs, works on canvas, computer graphics, microscopes (“naturalNIE”, 2016), or the walls of a squat (she created “Street Art-Remanent”, 2015 on the walls of the now defunct Od:Zysk). Her artistic experiments serve the purpose of a search for refuge. Her works depict various “declinations” of the individual astray in the world. Dreams play an important role in her life: such inspirations led to her diploma project, an experimental film titled *1/3* (2018). She has designed a book, of which she was co-editor: “Reality animated. Cartoons in culture, science and society” (award of distinction at the Poznan Book Fair in 2022). ORCID 0000-0002-0484-4046.

Patrycja Chuszcz – MA, PhD student in the Institute of Contemporary Culture at the University of Lodz. She has published in journals such as “Kwartalnik Filmowy”, “Zoophilologica. Polish Journal of Animal Studies”, “Kalejdoskop”, “Vege” and “Ekran”. Her interests include animal studies in culture, alternative forms of film production, and the culture of Spanish-speaking countries. Professionally, she is a radio journalist. ORCID 0000-0002-4520-6497.

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Mateusz Drewniak – third-year undergraduate student of film studies and media culture at Adam Mickiewicz University in Poznań and the recipient of the BESTStudentGRANT competition, organized under ‘Excellence Initiative – Research University’ program (ID-UB). He is interested in film criticism and history literature, as well as European and American cinema. He regularly publishes in the student newspaper “Fenestra”. He debuted in “Pleograf” (no. 3/2021) with an article devoted to the critical reception of Krzysztof Kieślowski’s *Three Colours*. Another text on Francis Ford Coppola’s *Apocalypse Now* and Zygmunt Krasiński’s *The Undivine Comedy* is being prepared for publication in “Studia Filmoznawcze”. ORCID 0000-0001-6437-3293.

Grażyna Gajewska – professor of literary studies at the Institute of Film, Media and Audiovisual Arts (Faculty of Polish and Classical Philology), AMU. Author of the monographs: *Maski dziejopisarstwa. Współczesne formy reprezentacji przeszłości* (2002), *Arcy-nie-ludzkie. Przez science fiction do antropologii cyborgów* (2010), *Erotyka sztucznych ciał* (2016), *Eroticism of More- and Other-than-Human Bodies* (2020). ORCID 0000-0001-5293-6757.

Małgorzata Hendrykowska – expert in early Polish film history, lecturer, film culture scholar, titular professor in the Institute of Film, Media and Audiovisual Arts at Adam Mickiewicz University in Poznań. One of the discoverers of one of the oldest Polish feature film *Pruska kultura* (1908). Author of articles and books on the history of Polish film, i.e. *Śladami tamtych cieni. Film w kulturze polskiej przełomu stuleci 1895–1914* [Tracing down those shadows: film in Polish culture at the turn of the century 1895–1914] (1993), *Smosarska* (2007), *La seconda guerra mondiale nel cinema polacco* (2009), *Kronika kinematografii polskiej 1895–2011* [A Chronicle of Polish cinema 1895–2011] (2011), *Film polski*

wobec wojny i okupacji. Tematy, motywy, pytania [Polish film in the face of war and occupation: themes, motifs, questions] (2011), *Historia polskiego filmu dokumentalnego, 1896–1944* [History of the Polish documentary 1896–1944] (2015), *Szpital Przemienienia* [Hospital of the Transfiguration] (2017), *Stefania Zahorska: Pisma filmowe* [Stefania Zahorska: Film writings] (2021). ORCID 0000-0001-8009-8447.

Marek Hendrykowski – professor of the humanities, affiliated to the Faculty of Polish and Classical Philology, McLuhan Centre for Research on Communication, Adam Mickiewicz University in Poznań. Author of the following books: *Słownik terminów filmowych* [A dictionary of film terms] (1994), *Sztuka krótkiego metrażu / The Art of the Short Film* (1996), *Film jako źródło historyczne* [Film as a historical source] (2000), *Andrzej Munk* (2011), *Eroica* (2012), *Semiotyka ruchomych obrazów* [Semiotics of moving images] (2014), *Współczesna adaptacja filmowa* [Contemporary film adaptations] (2015), *Proksemika. Studia z semiotyki i antropologii kultury* [Proxemics. Studies in semiotics and cultural anthropology] (2016), *News. Antropologia – (po)etyka – kultura* [News. Anthropology – poetics/ethics – culture] (2016), *Scenariusz filmowy – teoria i praktyka* [The screenplay – theory and practice] (2017), *Semiotyka twarzy* [Semiotics of the face] (2017), *Polska szkoła filmowa* [The Polish film school] (2018), *Short. Małe formy filmowe* [Short. Small film forms] (2019), *Narracja w filmie i ruchomych obrazach* [Narrative in film and moving images] (2019). Expert at the Polish Institute of Film Art. Member of the ZAiKS Association of Authors, Screenwriters Circle at the Polish Association of Filmmakers, Polish Film Academy and the European Film Academy. Founder and currently senior editor of the scientific journal “Images”. ORCID 0000-0002-7180-9902.

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Kamil Lipiński – an assistant professor in the Chair of Cultural and Media Studies at the University of Białystok. He holds a PhD. in philosophy (Adam Mickiewicz University, Poznań) with a double degree in cultural studies (MA) and philosophy-social communication (BA). He published a monograph entitled *Mapowanie obrazu. Między estetyczną teorią a praktyką* and numerous articles in journals such as „SubStance. A review of theory and literary criticism”, “Journal of Aesthetics & Culture”, “Images. The International Journal of European Film, Performing Arts and Audiovisual Communication”, “French Cultural Studies”, “Cinéma et Cie. Film and Media Studies Journal”, “Iluminace”, “Alphaville. Journal of Film and Screen Media”. Lipiński edited the thematic issue *French Cultural Theory: Contexts and Applications* in the journal “Sensus Historiae”. Co-Chair of NECS Film-Philosophy workgroup. Unique Graduate Grant holder at the Freie Universität Berlin (by Gertrud Koch). ORCID 0000-0001-5109-3698.

Anna Miller-Klejsa – graduate in Film Studies and Italian Studies; PhD, assistant professor in the Department of Italian Studies at the University of Łódź. Her PhD dissertation focused on

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nauki i technologii (2010, II edition 2018), *Sztuka obrazu i obrazowania w epoce nowych mediów* (2012), *Technokultura i jej manifestacje artystyczne. Medialny świat hybryd i hybrydyzacji* (2016) and *Ruchome obrazy zatrzymane w pamięci. Reminiscencje teoretyczne i krytyczne* (2017). Member of The Committee on Cultural Studies of the Polish Academy of Sciences, <www.zawojcki.com>, <<https://silesian.academia.edu/piotrzawojcki>>. ORCID 0000-0003-2291-0446.