

NOTES ON THE CONTRIBUTORS

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Mircea Deaca completed his PhD studies at the Paris III – Sorbonne Nouvelle with a thesis on the carnival tradition and Federico Fellini's films. He currently teaches at the Doctoral School of the Faculty of Letters at the University of Bucharest. His books include: *The Carnival and Federico Fellini's Films* (2009), *Postfilmic Cinema* (2013), *The Anatomy of Film* (2013) and *Investigations in Cognitive Film Analysis* (2015). He edited the 2014 issue of *Images, Cesi*, dedicated to Cristian Mungiu, and is now working on a study on cognitive grammar of film analysis.

Dana Duma is Professor in Film Studies at the Bucharest National University of Theatre and Film. A member of FIPRESCI, she is a regular contributor to the film press in Romania and abroad, and a frequent member of inter-

national festival juries. She published the books *Self-Portraits of Cinema* (1983); *Gopo* (1996); *Woody Allen: A Buffoon and a Philosopher* (2003); *Benjamin Fondane: Cineaste* (2010); and co-edited the anthologies *Cinema 2000* (2000); *Tendencies in European Cinema* (2003); and *The Personality of Latin-American Cinema* (2006). She is the director of *Film* magazine and the editor of film and media studies journal *Close Up*.

Kalling Heck is Lossett Visiting Assistant Professor of Media & Visual Culture Studies at the University of Redlands. His work uses theoretical approaches to media in order to examine global art cinema, in particular focusing on films made in the wake of transitions from authoritarianism or totalitarianism to democracy.

Raluca Iacob is an independent researcher, working as a film curator. She graduated in 2015 with a PhD in Film Studies from the University of St Andrews, with a thesis on postcommunist Romanian cinema. Her research engaged with understanding the development of postcommunist identities by analysing Romanian films through the perspective of marginality. Her research interests include world cinema, documentary film, communist and postcommunist cinemas and critical theory.

Liviu Lutas is Assistant Professor in French Literature at Linnaeus University, Sweden. His research interests include metalepsis in different media, narrative questions in film and literature, intermedial theory and French literature from the Caribbean. He has published articles such as 'Storyworlds and Paradoxical Narration' (2015), 'Sur la syllepse narrative – Un concept théorique négligé' (2012) and 'Narrative Metalepsis in Detective Fiction' (2011). He is currently a member of Linnaeus University Centre for Intermedial and Multimodal Studies.

Dominique Nasta is Full Professor at the Université Libre de Bruxelles and series editor for the *Rethinking Cinema* Collection (Peter Lang). She is the author of *Contemporary Romanian Cinema: The History of an Unexpected Miracle* (2013) and of *Meaning in Film* (1992) and co-editor of *New Perspectives in Sound Studies* (2004), *Revisiting Film Melodrama* (2014) and more recently for *La Chanson dans les cinémas contemporains: 1960–2010* (2018). She has published widely on East European Cinemas, the aesthetics of silent melodramas, and emotions and music in films.

Ágnes Pethő is Professor and head of the Department of Film, Photography, and Media (Sapientia Hungarian University in Cluj-Napoca, Romania). She is the executive editor of the English-language international peer-reviewed journal,

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Doru Pop is Associate Professor at the Faculty of Theatre and Television, Babeş-Bolyai University in Cluj in Romania, where he researches visual culture, film and media studies. Among his publications is *Ochiul si corpul: Modern si postmodern in cultura vizuala* (*The Eye and the Body: Modern and Postmodern in the Philosophy of the Visual Culture*, Cluj: Dacia Publishing House, 2005). His most recent book is *Romanian New Wave Cinema: An Introduction* (2014).

Katalin Sándor is Assistant Professor at Babeş-Bolyai University (Cluj-Napoca, Romania). Her research interests include intermediality in literature and film, contemporary Hungarian and Romanian cinema. Her volume, *Nyugtalanító írás/képek: A vizuális költészet intermedialitásáról* [*Unsettling Image/Texts: The Intermediality of Visual Poetry*] appeared in 2011. She has published articles in both Hungarian and English in scientific journals and volumes of studies, for example *The Cinema of Sensations*, 2015 edited by Ágnes Pethő; *Discourses of Space*, 2013, edited by Zsuzsanna Ajtony and Judit Pieldner; and *Media Borders, Multimodality and Intermediality*, 2010, edited by Lars Elleström.

Christina Stojanova is a media historian, specialising in philosophical, ideological and analytical-psychological aspects of narrative modes and fictional representation in the cinemas of Quebec, interwar Germany, and Eastern and Central Europe. An Associate Professor at the Department of Film, University of Regina, since 2005 she has contributed twenty chapters to internationally acclaimed publications, two of which – *Wittgenstein at the Movies* (2011) and *The Legacies of Jean-Luc Godard* (2014) – she has co-edited. She is currently working on a monograph about Canadian animator Caroline Leaf.

Irina Trocan is a PhD graduate and teaching assistant at the National University of Theatre and Cinema in Bucharest, whose doctoral thesis traces the roots of contemporary video essays in the tradition of essay cinema. Her writing was published in journals and film magazines such as *Close Up*, *Sight & Sound*, *IndieWire*, *Dilema Veche*, *Istoria Filmului*. She coordinates the online film magazine *Acoperişul de Sticlă*, and has recently co-edited – together with Andra Petrescu – a Romanian-language anthology of documentary film theory.

Marian Țuțui is a leading film researcher in the field of early cinema in the Balkans. Between 1993 and 2013 he was the curator of the Romanian Cinematheque. Currently he is a researcher at the ‘G. Oprescu’ Institute of Art History and Professor of Film History at Hyperion University. He is a member of FIPRESCI (2008) and author of several books on cinema, including *A Short History of Romanian Cinema* (2005), *Manakia Bros, or the Image of the Balkans* (2005) and *Orient Express: Romanian and Balkan Cinema* (2008).

Ioana Uricaru is a Romanian filmmaker and film scholar. She holds a Master of Science in Molecular Biology and a PhD, with a dissertation about the relationship between film theory and the neuroscience of emotion. She directed the short films *The Sun and the Moon* (AFI Fest Official Selection) and *Stopover* (Sundance Official Selection) and co-directed the omnibus *Tales from the Golden Age* (Cannes Official Selection). She is currently Assistant Professor of Film and Media Culture at Middlebury College, Vermont.

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