

BEȘ-BOLYAI UNIVERSITY



POP DORU AUREL, Professor, Ph. D., Habil, Babeș-Bolyai University, Cluj-Napoca

I. PERSONAL INFORMATION

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Institutional address: No. 4 Mihail Kogălniceanu Street, Cluj-Napoca, Romania

II. EDUCATION

Habilitation, Cinema and Media Studies habilitation theses defended 2014. Title: *Methods and Methodologies of Research in Visual Culture, Film and Media Studies*.

Philosophy Doctor (Ph. D.), History of Philosophy Doctoral School, Babeș-Bolyai University in Cluj-Napoca. Title: *Modern și postmodern în filosofia culturii vizuale (Modern and Postmodern in the Philosophy of Visual Culture)*, 1998-2003.

Master of Arts (M. A.), Mass Communication, University of North Carolina at Chapel Hill, School of Journalism and Mass Communication. Title: *International Public Relations*, 2001-2003

Bachelor of Arts, (B.A.), Literature and Language, Babeș-Bolyai University in Cluj-Napoca. Title: *Dublul în proza lui F. Dostoievski (The Double in the Prose of F. Dostoyevsky)*, 1989-1994.

III. ACADEMIC POSITIONS & EMPLOYMENT

III. 1. Current position

Professor, Department of Cinema and Media, Faculty of Theatre and Television, Babeș-Bolyai University

III. 2. Former positions and other relevant academic experience

Associate Professor, Department of Cinema, Photography and Media, Faculty of Theater and Television, Babeș-Bolyai University, 2004-2007

Senior Lecturer, Department of Cinema, Photography and Media, Faculty of Theater and Television, Babeș-Bolyai University, 2004-2007

Senior Lecturer 1999-2001, Department of Journalism, Babeș-Bolyai University

Assistant Professor 1997-1999, Department of Journalism, Babeș-Bolyai University

Guest Lecturer 1996-1997, Department of Journalism, Babeș-Bolyai University.

IV. International fellowships

Mildred Miller Fort Foundation, Visiting Scholar in European Studies, Columbus State University, GA, USA, January-May 2017, courses in European Cinema; Media, Society and Culture.

Babeș-Bolyai University, Advanced Fellowship-Intern, Institutul Star-UBB, Universitatea Babeș-Bolyai, Cluj, 2016

Senior Fulbright Visiting Scholar Fellowship, The US-Romania Fulbright Committee, course in *New Wave Romanian Cinema*, Bard College, New York, September 2012 – March 2013;

Ron Brown Fellowship, University of North Carolina at Chapel Hill, School of Journalism and Mass Communication, August 2001- May 2003.

Fulbright Fellowship, The US-Romania Fulbright Committee, New School for Social Research in New York, Fulbright research scholar, Liberal Studies Researcher, June 1995 - May 1996

TEMPUS Fellowship, Universite de Nantes, Franța, Ecole d'Education, January- May 1992.

V. Membership

Founder and director of the Ekphrasis Center for Transdisciplinary Studies, 2016.

Member of the research Center of the Imaginary „Phantasma”, since 2002.

Member of the Romanian Union for Cinematography, Film Critics Association, 2014.

VI. PUBLICATIONS (selection)

Books as single author, international publishing houses

Romanian Cinema: Thinking Outside the Screen, New York: Bloomsbury, 2021;

Age of Promiscuity. Mythological Meme Mutations in Contemporary Cinema and Popular Culture, Lexington Books, imprint of Rowman & Littlefield, 2018.

Romanian New Wave Cinema: An Introduction, McFarland, Jefferson: North Carolina, 2014.

Chapters in books, international publishing houses

Le prix Nobel de littérature et l'Europe, ed. Nikol Dziub, Augustin Voegele. Peter Lang, 2021.

The Latest European New Wave: Cinematic Realism and Everyday Aesthetics in Romanian Cinema, in *European Cinema in the Twenty-First Century*, Lewis, Ingrid and Canning, Laura eds. Palgrave, 2020.

The Gamification of Cinema and the Cinematization of Games, in *Transmediations: Communication Across Media Borders*, Niklas Salmose and Lars Elleström eds. Routledge, 2019.

The Transnational Turn: New Urban Identities and the Transformations of Contemporary Romanian Cinema. In *The New Romanian Cinema. A Reader*. Christina Stojanova, Dana Duma eds., Edinburgh University Press, 2019.

Multiplexing Marx in Contemporary American Cinema, in *Contemporary Cinema and Ideology*, Lars Kristensen and Ewa Mazierska eds., London: Routledge, 2017 (*in print*).

New Romanian Cinema as Transnational Cinema. *The New Romanian Cinema. A Reader*. Christina Stojanova, Dana Duma eds., Edinburgh University Press, 2017.

Pop-Rock and Propaganda during the Ceaușescu Regime in Communist Romania, in Mazierska, Ewa ed. *Popular Music in Eastern Europe: Breaking the Cold War Paradigm*, London: Palgrave Macmillan, 2016.

Making and Breaking the New Wave Canon in Romanian Cinema, *Cultural Studies Approaches in the Study of Eastern European Cinema. Spaces, Bodies, Memories*, Virginás A. (ed.), Cambridge Scholars Publishing, 2016.

The Influence of Dallas on Eastern and Central European TV Series: A Comparative Media Approach in *National Mythologies in Central European TV Series: How J.R. Won the Cold War*. Jan Čulík (ed.). Eastbourne: Sussex Academic Press, 2013.

Making and Breaking the New Wave Canon in Romanian Cinema, in *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories*, Andrea Virginás (ed.), Newcastle upon Tyne: Cambridge Scholars Publishing, 2016.

Pop-Rock and Propaganda during the Ceaușescu Regime in Communist Romania, in *Popular music in Eastern Europe*, Ewa Mazierska (ed.), New York: Palgrave, 2016 (*in print*)

Books as single author, national publishing houses

Lecția de cinemază, Editura Ecou Transilvan, 2020.

România neresetabilă (Unchangeable Romania), Editura Limes, Cluj, 2018.

Alegerile naibii. Fals tratat despre methenele imaginarului politic autohton, Editura Indigo, Cluj

2007.

Ochiul și corpul. Modern și postmodern în filosofia culturii vizuale (The Eye and the Body. Modern and Postmodern in the Philosophy of Visual Culture), Editura Dacia, Cluj, 2005.

911. Ziua în care a murit democrația: eseu despre limitările libertății, Editura Dacia, Cluj, 2003.

Mass media și politica. Teorii, structuri, principii, Editura Institutul European, Iași, 1999.

Obsesii Sociale, Editura Institutul European, Iași, 1998.

Books as single editor

Provocation as Art. Proceedings of the 2nd Ekphrasis Conference: Provocation as Art. Scandal, Shock and Sexuality, in Contemporary Visual Culture, Doru Pop (ed.), Cluj: Accent, 2015.

Co-edited books (national publishing houses)

Memories from the Age of the Silver Screen (Amintiri din epoca ecranului de argint), with Ioan Pavel Azap, București: UCIN 2018.

Vagrant discussions (Pălăvrăgeala vagabonzilor), with Peter Demeny, Bistrița: Charmides, 2017.

Chapters in books, national publishing houses

“Three decades of cinema” (Trei decenii de cinema. Scurtă istorie a cinematografilei românești postdecembriste), in *Post-Communism panorama in Romania*, Liliana Corobca ed. pp.715-728, 2022.

“How I Learnt to love Socialism” (Cum am învățat să iubesc socialismul), in *Să nu privești înapoi. Comunism, dramaturgie, societate*, Liviu Malița ed. Editura Presa Universitară Clujeană, 2022.

“Before posthumanism, first Humanism” (Înainte de postumanism, ar trebui să descoperim umanismul), in *Postumanismul*, Alex Ciorogar ed. Editura Tracus Arte, 2019.

Nu ar trebui să ne temem de Brexit, ci de Roxit, in *Europa după Brexit*, coord. Sorin Boncancea, Iași: Adenium, 2016.

Dicționar de Științe Politice, Relații Internaționale și Studii Europene, editori Daniel Sandru, Sergiu Miscoiu. In curs de apariție, 2014.

„Trădarea jurnaliștilor. Cum s-au transformat oamenii de presă în politicieni, iar politicienii în vedete”, *Mass-media și democrația în România postcomunistă* (ed. a II-a revăzută și adăugită), Sorin Bocancea și Daniel Șandru, ed., Institutul European Iași, 2013. ISBN 978-973-611-988-0

„Miturile politice ale Binelui și Răului în România post-decembristă”, în *Sergiu Mișcoiu și Sergiu Gherghina ed., Miturile politice în România contemporană*, Institutul European Iași, 2012;

„Metode calitative și cantitative de cercetare a vizualului”, în *Concepte și metode în cercetarea imaginarului*, ed. Corin Braga, Dezbaterile „Phantasma”, Editura Polirom, Iași, 2007

„Macho(Ro)man(ia). Stereotipii ale puterii în imaginarul românesc postdecembrist”, în vol. *Tzara mea. Stereotipii și prejudecăți*, ed. Ruxandra Cesereanu, Institutul Cultural Român, 2006.

Workbooks and manuals at national publishing houses

Mass media și democrația, (Media and Democracy) Editura Polirom, Iași, 2002

Introducere în teoria media, (Introduction to media theory) Editura Dacia, Cluj, 2001.

Introducere în teoria relațiilor publice, (Introduction to public relations), Editura Dacia, Cluj, 2000.

Introduction to Visual Culture, European Virtual Academy (EVA), available evaonlinecourses.eu

Image Interpretation, European Virtual Academy (EVA), available evaonlinecourses.eu

Articles/studies in peer-reviewed publications (selection for 2022-2008)

Discipline and Punish in the Humanities: A Philosophically Indisciplined Manifesto, Ekphrasis.

Images, Cinema, Theory, Media 1 (25), 1/2021;
The Essay as Mode of Expression and the Essayistic Practices in Radu Jude's Cinema, Ekphrasis. Images, Cinema, Theory, Media (26), 2/ 2021;
Modern Romanian Cinema or Modernity and Modernism Unfinished, Ekphrasis. Images, Cinema, Theory, Media (27), 1/2022;
The socialist Boy Detectives, Caietele Echinox, Vol. 43, 2022;
Romanian diasporic cinema. Dislocation and paraphrastic forms of expression in recent migration films, Ekphrasis. Images, Cinema, Theory, Media, vol. 23, pp. 100-122, 1/2020.
Aliens as Manifestations of Altered Humanity: An Alternate Ideological Interpretation, Caietele Echinox, vol. 36, pp. 316-346, 2019.
Residual Humanities: From the Cultural Déjà Vu to Reclaimed Narrations, Ekphrasis. Images, Cinema, Theory, Media, vol. 22, pp. 6-25, 2/2019.
Notes on Fatalism and Melancholia in Romanian Cinema: An Imagological Approach, Ekphrasis. Images, Cinema, Theory, Media, vol. 21, pp. 123-147, 1/2019.
This is not a Film you are Watching. Corneliu Porumboiu's Non-cinematic Stylistics and the Visceral-Conceptual Cinema, Ekphrasis. Images, Cinema, Theory, Media, vol. 20, 2/2018.
A Replicant Walks into the Desert of the Real and Tells Unfunny Jokes in the Flickering Lights of Neon-Gothic Fantasy, Caietele Echinox, vol. 35, pp. 190-211, 2018.
On the Dialectical Value of the Science of Mickey Mouse, or the Return of the Negation of the Negation in Cinema Studies, Ekphrasis. Images, Cinema, Theory, Media, vol. 19, 1/2018.
Replicant Theologies of the Early Robocene or The Covenant of Procreating Replicants, Cybernetic Fertility and Divine Androids, Caietele Echinox, vol. 34, 2018.
Beyond the Hills: Offscreen Cinema, essay for Criterion Collection, 2018, <https://www.criterion.com/current/posts/5696-beyond-the-hills-offscreen-cinema>
Comparing Waves. Cultural and Aesthetic Similarities between Recent Romanian and Hungarian Cinemas, Ekphrasis. Images, Cinema, Theory, Media, vol. 18/ 2017.
Deterritorialized Cinema, Dislocated Spaces and Disembodied Characters in Bogdan Mirică's Căini, Caietele Echinox, 32/ 2017;
The Ghost in the Cinema Machine, Ekphrasis. Images, Cinema, Theory, Media, vol. 17/ 2017
Rape and Sexual Violence in Contemporary Romanian Cinema, in *Cine-Excess Journal*, University of Birmingham, Issue 2, June 2016.
The Aesthetics of the Non-Cinematic in Cristian Mungiu's Cinema, Ekphrasis. Images, Cinema, Theory, Media, vol. 16/ 2016
Patriarchal Discourses and Anti-Feminine Attitudes in Romanian Political and Media Cultures, Caietele Echinox, Repenser le politique a travers des imaginaires dispersés, volumul 30/ 2016;
Misrepresentation of Muslims and Islamophobic public discourses in recent Romanian media narratives, Journal for Study Religion and Ideologies, Journal for Study Religion and Ideologies, Vol 15, No 44 (2016)
Nothing New on the Cathode Tube, Ekphrasis. Images, Cinema, Theory, Media, vol. 15/ 2016
Puerile Patriarchs of an Infantile God. Mythological Meme Mutation in Contemporary Cinema, Caietele Echinox, 28/ 2015;
Parasitical Stories: Narrative Viruses and Parasitical Storytelling in Fantasy Cinema and Culture, Ekphrasis, 1/ 2015;
Mad Max spareparts heroes, recycled narratives, reused visualities and recuperated histories, Caietele Echinox, 29/ 2015;
The Impure Cinema and the Provocative and Infamous films of Lars von Trier, Ekphrasis, 2/2015;
Cinema as Exorcism. About Mungiu's Red Herrings, CESI VIZUAL journal, 2014;
Cinematic mixology, some critical corroborations. Connections, Convergences, Combinations and

Commutations in Contemporary Culture, Caietele Echinox, 26/ 2014;
The Wizards of the Violet Flame. A Magical Mystery Tour of Romanian Politics, Journal for the Study of Religions and Ideologies, no. 38/ 2014.
Cinema as Exorcism. About Mungiu's Red Herrings. Images, Imagini, Images. Journal of Visual and Cultural Studies. 4/2014.
Report about the State of Film Studies in Romania, Ekphrasis. Images, Theatre, Cinema, Media. 1/2013;
Mythology Amalgamated. The Transformation of the Mythological and the Re-appropriation of Myths in Contemporary Cinema, Ekphrasis. Images, Theatre, Cinema, Media 2/2013;
What's Eating the Romanian "New Wave"?, Ekphrasis. Images, Theatre, Cinema, Media 1/2012;
The Minimalist Apocalypse. A Genre Analysis of Cum mi-am petrecut sfârșitul lumii, Ekphrasis. Images, Theatre, Cinema, Media 2/2012;
Cyber(psycho-punk)analysis. Interpreting a scene in Christopher Nolan's Inception, Caietele Echinox 20/ 2011, pp. 206 – 219;
Feminism, feminine discourse and the representation of women in the new Romanian cinema, Ekphrasis. Images, Theatre, Cinema, Media, 1/2011.
Dark Humor and the Imaginary of the New Romanian Filmmakers, Caietele Echinox 23/ 2011;
The Aesthetics of the New Wave According to Cristiu Puiu, Ekphrasis. Images, Theatre, Cinema, Media, 2/2011.
Practice Based Research. A Refutation of the Proposition: Science is not for Artists, Ekphrasis. Images, Theatre, Cinema, Media, 2/2011.
Who's Afraid of Feminine/ Feminist Studies In Visual Culture?, Ekphrasis. Images, Theatre, Cinema, Media. 1/2011.
Jewish Humor in Radu Mihaileanu's Cinema. Studia Dramatica, nr. 1/2010;
Cinema as Surrogate Reality – Representation, Substitution, Artificial and Virtual in the Aesthetics of Cinema, Ekphrasis. Images, Theatre, Cinema, Media, 1/ 2010;
Cinematic Symptoms – Psychoanalytical Keys to Understanding the Romanian New Wave, Studia Universitatis Babeș-Bolyai - Dramatica 2/2010;
The Iconoclasm of the New Romanian Cinemamakers, Ekphrasis. Images, Theatre, Cinema, Media 2/2010;
Adapting Shakespeare's Adaptations. Image, content and narrative problems (and solutions) in Shakespeare's adaptations, a study case on Romeo and Juliet, Studia Universitatis Babeș-Bolyai, Dramatica, Vol. 54 Issue 2/ 2009;
The Grammar of the New Romanian Cinema, Acta Universitatis Sapientiae, Film and Media Studies, vol. 1, 2009;
Roles and Functions of Advertising Myths: A Typological View on the Romanian Contemporary Public and Media Sphere, Caietele Echinox, 17, 2009;
The „Double Mirror” in James Cameron's Avatar – Philosophy, Ecology, Ideology and Ontology on Pandora, Ekphrasis. Images, Theatre, Cinema, Media, 1/ 2009;
Introduction. Towards Integrating Methodologies in Visual Culture Research, Ekphrasis. Images, Theatre, Cinema, Media, 2/2009;
For an ekphrastic poetics of visual arts and representations, Studia Dramatica, 2, 2008;
About the cinematic adaptation of Love in the Time of Cholera. Notes on Cinema and Literature, Caietele Echinox, 14, 2008;

International grants as project manager

- *European Virtual Academy*, LLP-1-RO-ERASMUS-EVC, European Union Erasmus Program, 5 international partners (including Italy, Germany, Finland), awarded 300.000

EURO, 2010-2013, <http://www.evaonlinecourses.eu>

- **International grants as project member**
- British Academy for the Humanities and Social Sciences, coordinated by prof. Jan Culik, University of Glasgow, 4 international partners (Czech Republic, Poland, Britain), 2011-2012;
- *Fabric Fabrique Culturelle Europeene*, Grant 140005-CU-1-2008-1-FR-CULTURE-VOL121, 2008-2010, coordinated by Conf. Univ. Dr. Mocan Rodica, Babeş-Bolyai University.

International conferences

Cinema, Migration and Transnational Expats, International Symposium on Immigration, Migration, and Refugees in Europe and Canada: Social Challenges and Issues of Representation, University of Regina, Canada, 21 March 2018.

The “In-Between” Imaginary in Recent Romanian Cinema. Cinematic Space and Emotion from the Perspective of the Philosophies of the In-Between, Intermediality Now: Remapping In-Betweenness Now: Sapientia Hungarian University, Cluj-Napoca, 18-19 October 2018.

The Comparative Method in Cinema and Visual Culture Studies, Congresul anual al Asociației de Literatură Generală și Comparată din România, ClujNapoca, 14-16 iulie 2017.

Competing Waves. Cultural and Aesthetic Similarities Between Recent Romanian and Hungarian Cinemas, Contact Zones. Transnational Encounters, Dialogues and Self-Representation in Contemporary Eastern European Literature, Cinema and Visual Cultures, Budapest, 28-30 September 2017, also as co-organizer;

The Cinematization of Games and the Gamification of Cinema, Transmediations! Linnæus University, Växjö, Sweden, 13–15 October 2016;

The Visceral Sign in Corneliu Porumboiu’s Cinema, Intermediality in Contemporary Central and East European Cinema, Sapientia Hungarian University, 30-31 May 2016.

The Impure Cinema and the Provocative and Infamous Films of Lars von Trier, **special feature** at Provocation as Art. Scandal, Shock and Sexuality in Contemporary Visual Culture, Cluj, 28-29 May 2015, also as organizer.

The Desecration of Bodies and Reanimated Mythologies in Media and Cinema, at Bodies in Between: Corporeality and Visuality from Historical Avant-garde to Social Media. Cluj, 29-31 May 2014, also as **organizer**.

Is there a Romanian Realism in Cinema, at International Conference on Philosophy and Film, Thinking Reality and Time Through Film, University in Lisbon, May 2014

On the Representation of Sexual Violence in the New Wave Romanian Cinema Today, at Cine-Excess VII International Conference, Birmingham University, November 2013.

Representation an Realism in Contemporary Romanian Cinema, at Reproduction as a Work of Art International Conference, Sankt Petersburg University, October 2013.

Developing a Pan-European Learning and Teaching Platform, International Workshop on Online Teaching Initiatives, Mittweida University, Germany, 22nd International Scientific Conference in Mittweida, October 2012.

National Mythologies in Central European TV Series, Bydgoszcz University, Poland, September 2012.

The Absent Spectator: Case Study on the Romanian Cinema Spectatorship in the Last Decade, Keynote speaker at The International Conference “The Bad Spectator in Film, Visual, and Performing Arts”, Babeş-Bolyai University, Cluj-Napoca, June 2012;

National Mythologies in Central European TV Series, Karolina University, Prague, April 2012.

Reading Literature through Cinematic Devices: Peter Esterhazy's *She Loves Me*, Guest Speaker at World and Comparative Literature Conference, "Literary Imaginary and the Poetics of Truth", ASU College of Liberal Arts and Sciences, Fulton Center, Arizona State University, SUA, February 2012.

Being and Seeing Foreigners in Contemporary Romanian Cinema, in (Trans)National Subjects. Framing Post-1989 Migration on the European Screen, at Katholieke Universiteit Leuven, December 2011.

Romanian Cinema and Dark Humor, International Conference „Imaginaire et Illusion”, Alba Iulia University with Grenoble University, September 2011.

Peer to Peer Financing, A New Model for the 21st Century Movie Making, Keynote speaker at the International Conference The Digital Generation. Self Representation, Urban Mythology and Cultural Practices, Babeş-Bolyai University, Cluj-Napoca, September 2011.

The Anti-Hero in the Romanian Contemporary Cinema, prezentat la XIII. International Film and Media Studies Conference in Transylvania, FILM IN THE POST-MEDIA AGE, Sapientia Hungarian University, Cluj-Napoca, October 2010.

The Imaginary of the New Romanian Cinematographers and the Christian Orthodox Iconography, Iconic Turns. Nation and Religion in Eastern European Cinema since 1989, Münster Universitat, Germany, June 2010.

The Grammar of the New Romanian Cinema, Keynote speaker at XII. International Film and Media Studies Conference in Transylvania, NEW WAVES, Sapientia Hungarian University, Cluj-Napoca, October 2009

The Cinema of the Real and Research Methods in Visual Anthropology, Universitatea Babes-Bolyai, Cluj-Napoca with U.N.A.T.C. Bucureşti, 2008, as organizer;

The International Conference on Copyright, Cluj, July 1997, Universitatea Babes-Bolyai, Cluj-Napoca, with The Cox Center for Media, Athens University USA, as co-organizer;

Talks and guest lectures

1. Guest lecture at Princeton University and UCLA, for the Romanian Film Festival, May 2017
2. Visiting professor at Columbus State University, two course on European Cinema and *Media, Society, Culture* February 2016 – May 2017;
3. Lecture at the Kulturhuset Stadsteatern in Stockholm, Sweden, with the title "The Romanian New Wave Cinema, from Dusk till Dawn"
4. Visiting professor la Bard College New York, Romanian New Wave Cinema, September 2012 – March 2013;
5. Arizona University, Phoenix AZ (USA): conference on "*Reading Literature through Cinematic Devices: Peter Esterhazy*, 2012.
6. Lecturer ERASMUS courses at Milano-Bicocca University, Italy, 2010.
7. Lecturer ERASMUS courses at Tampere University of Applied Sciences, Finland, Visual Semiotics, 11-15 Aprilie, 2011.
8. Lecture for the Second Summer University for Democracy, *Media: how can they favor the democratization of democracy?* Bruxelles, July 2007.
9. Lecturer ERASMUS courses, Nantes University din Nantes, Franța, November 1999.
10. Guest Lecturer at Eötvös Loránd University Budapest, November 1999.
11. Guest Lecturer at Center for International Mass Communication and Research,

Grady College, University of Georgia, Athens, USA, September 1998.

VI. Language proficiency

Romanian (native), English and French – excellent (speaking, reading, writing), Italian, Spanish – good (reading), Hungarian – good (speaking), Russian – medium (reading)