

BABEȘ-BOLYAI UNIVERSITY



ANDREA VIRGINÁS

Associate professor, PhD., Hab.

1. PERSONAL INFORMATION

- Contact information
 - **Email:** andrea.virginas@ubbcluj.ro
 - **Phone:**
 - **Institutional address:** No. 4 Mihail Kogălniceanu Street, Cluj-Napoca, Romania
- Website or academic profiles
 - **ResearchGate:** <https://www.researchgate.net/profile/Andrea-Virginas>
 - **GoogleScholar:** <https://scholar.google.com/citations?user=KIYBzcEAAAAJ&hl=en&oi=ao> .

2. RESEARCH INTERESTS

- Film and television studies - history of film and television: film and television genres, mainstream vs. peripheral and/or small national industries, Anglo-Saxon, Eastern European.
- Film and television studies - film and television theory: iconography, narrative, intermediality.
- Cultural studies: cultural canons, cultural memory, cultural trauma, gender studies.

4. EDUCATION

2023: Graduate Certificate in Transdisciplinary Trauma Studies, Summer University, Central European University, University of the State of New York. Certificate dated: 11 September, 2023.

Habilitation Certificate in Cinematography and Media, Ministry of Education, Romania. Certificate no. 4039, dated 20 April 2023.

2022-2023: Habilitation dossier in Cinematography and Media, Doctoral School, Faculty of Film and Media, Babeș-Bolyai University (BBU), Cluj-Napoca, Romania, public defense 10 November 2022.

2009: PhD in Humanities: Literary and Cultural Studies, Debrecen University, Hungary. Doctoral diploma nr. FI 17198/2/2009, public defense on the 18th of November, 2008. Qualification: *summa cum laude*.

2001–2008: Postgraduate student, British and American subprogram, Doctoral School of Literary and Cultural Studies, Faculty of Humanities, Debrecen University, Hungary.

2002: Master of Arts in Gender Studies, Central European University–University of The State of New York. Diploma on the 20th of June, 2002. Qualification: *with distinction*.

2001–2002: Graduate student, Gender Studies Department, Master's Program, Central European University, Budapest, Hungary.

2002: Master of Arts in Literary Theory, Babeş-Bolyai University, Cluj-Napoca. Diploma nr. 971 on the 20th of February, 2002.

2000–2001: Graduate student, *Canonizarea valorilor literare* [The canonization of literary values] Master's Programme, Department of Hungarian Language and Literature, Faculty of Letters, Babeş-Bolyai University, Cluj-Napoca, Romania.

2001: Bachelor of Arts in Philology: Hungarian Language and Literature–English Language and Literature. Diploma nr. 1543 on the 10th of August, 2001.

1996–2000: Undergraduate student, BA Programme in Hungarian Language and Literature–English Language and Literature, Faculty of Letters, Babeş-Bolyai University, Cluj-Napoca, Romania.

1991–1995: Bolyai Farkas Theoretical Highschool, Tg. Mureş, Romania, modern languages.

5. ACADEMIC POSITIONS & EMPLOYMENT

2024 April–: **vice-dean** for research, artistic creation and international relations, **member** of the Council, Faculty of Theatre and Film, Babes-Bolyai University, Cluj-Napoca; **member** of the Scientific Council, Babes-Bolyai University

2023 July–: **member** in the Doctoral School of Theatre and Film, Babes-Bolyai University, Cluj-Napoca

2023 February–: **associate professor**, Faculty of Theatre and Film, Babes-Bolyai University, Cluj-Napoca

2020 November–2023 February: **head of department** Media, Sapientia University, Cluj-Napoca

2020 October–2023 February: **member** of faculty council, Faculty of Sciences and Arts, Sapientia University, Cluj-Napoca

2018 April–2022 July: **member** of senate, Sapientia University, Cluj-Napoca

2016 September–2020 October: **department coordinator**, Media Department, Sapientia University, Cluj-Napoca

2015 September–2023 February: **associate professor**, Media Department, Sapientia University, Cluj-Napoca

2008–2015: **assistant professor**, Media Department, Sapientia University, Cluj-Napoca

2006–2008: **teaching assistant**, Media Department, Sapientia University, Cluj-Napoca

2005–2006: **teaching assistant**, Department of English Language and Literature, Partium Christian University, Oradea

2004–2006: **associated teaching assistant**, Department of Journalism, Babeş-Bolyai University, Cluj-Napoca

2004–2005: **associated teaching assistant**, Department of English Language and Literature, Partium Christian University, Oradea

2003–2006: **associated teaching assistant**, Media Department, Sapientia University, Cluj-Napoca

2002–2004: associated teaching assistant, Department of Hungarian Language and Literature, Babeş-Bolyai University, Cluj-Napoca

2002–2004: editor, *Filmtett* monthly cinema journal, Cluj-Napoca, Romania

1999–2001: editor, *Lk.k.t.* journal of literary and cultural theory, Invisible College, Babeş-Bolyai University, Cluj-Napoca

1996–1998: editor, *Perspektíva* monthly journal of the Hungarian Students' Association in Cluj-Napoca, Romania

1993–1998: journalist intern, *Népújság* daily newspaper and Public Radio, Tg. Mureş, Romania.

6. PUBLICATIONS

6.1. Books

Film Genres in Hungarian and Romanian Cinema: History, Theory, Reception. Lanham, Maryland: Lexington Books/Rowman and Littlefield, 2021, ISBN 978-1-7936-1343-1.

A kortárs tömegfilm (tömegkultúra, műfajok médiumok) (egyetemi jegyzet) [Contemporary mainstream cinema: mass culture, genres, media, university textbook]. Cluj-Napoca: Ábel PH, 2016, ISBN 978-973-114-226-5, nr. of pages 131. [CNCSIS category B in 2012]

Audiovizuális kommunikáció – egyetemi jegyzet film, média, és kommunikáció szakok első tanévére [Audiovisual communication, university textbook]. Cluj-Napoca: Scientia PH, 2015, ISBN 978-973-1970-90-5, nr. of pages 136. [CNCSIS category B in 2007]

(Post)modern Crime: Changing Paradigms? From Agatha Christie to Palahniuk, from Film Noir to Memento. VDM Verlag Dr. Müller, Saarbrücken, 2011, ISBN 978-3-639-35267-2, nr. of pages 205.

Az erdélyi prérin. Médiatájkép [On the Transylvanian Prairie: A Media Panorama]. Cluj-Napoca: KOMP-PRESS Korunk PH, 2008, ISBN 978-973-9373-91-3, nr. of pages 232. [CNCSIS category B in 2007]

Crime Genres and the Modern-Postmodern Turn: Canons, Gender, Media. Cluj-Napoca: Scientia PH, 2008, ISBN 978-973-7953-995, nr. of pages 248 [CNCSIS category B in 2007]

6.2. Edited books

Györgyjakab Izabella-Virginás Andrea (ed.): *Kellék 2023/1*, Tematica *Popkult/Cultura pop*. Cluj-Napoca: Pro Philosophia, 2023.

Virginás Andrea (ed.): *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2016, ISBN 978-1-4438-0059-4, nr. de pagini 291.

FilmACT – TIFF/ Festivalul Internațional de Film Transilvania, ediția a 3-a, Cluj-Napoca [antologia în limba română a revistei *Filmtett*]. Cluj-Napoca: Filmtett, 2004.

Szabó Levente-Virginás Andrea (ed.): *Rodosz tanulmányok 2003* [Studii Rodosz 2003], Volumul 1. Cluj-Napoca: Editura Kriterion, 2004.

6.2. Peer-reviewed journal articles

Infecting A Body or Infecting on Screen: (Pre)Mediating the Trauma of Pandemic Contagion in Filmic Narratives. *Hungarian Journal of English and American Studies HJEAS* 31.1 (2025): 168-195, doi: 10.2478/hjeas/2025/31/1/9. Scopus, EBSCO, MLA International Bibliography, ProQuest.

Communicative Generations between Cold War Trauma and HBO-Type 'Televisuality': Entering the Paratextual Flow of *Chernobyl*, *The Informant*, and *Spy/Master*, *Studies in Eastern European*

Cinema, online 10 August 2024, 1-19. DOI: 10.1080/2040350X.2024.2388409. Film & Television Literature Index; MLA International Bibliography; Scopus; ERIH Plus & Web Of Science.

Popular Historical Films as Collective Memory-Work in Eastern Europe: From Polish *Katyn* to Romanian *Aferim!* and Hungarian *Bet On Revenge*. *Hungarian Studies Yearbook* vol. 5, no. 1/2023, pp. 121-142, <https://doi.org/10.2478/hsy-2023-0008>, Scopus, ERIH Plus.

Mediated Remembering of Having Been Traumatized Collectively in Recent Hungarian Historical Films: Transmediating Analogue Photography in *Post Mortem* (2021) and *Natural Light* (2021). *Ekphrasis. Images, Cinema, Theory, Media*, 1/2023, 25-46. CEEOL, ERIH Plus, Scopus, WoS ESCI: 010045200800003. DOI: 10.24193/ekphrasis.29.3.

‘Work’ and ‘labour’ in film and media studies: lifepath, introspection, survival. *NECSUS European Journal of Media Studies*, Autumn 2021/2, 67-73, <https://necsus-ejms.org/work-and-labour-in-film-and-media-studies-lifepath-introspection-survival/>. DOAJ.

Lightweight Cameras and Dissident Filmmakers: Seminal Case Studies from 1968 to 1980 Romania. *Historical Journal of Film, Radio and Television* 2021, Vol. 21 (3), 541-558, (<https://doi.org/10.1080/01439685.2021.1936983>). Thomson Reuters Arts and Humanities Citation Index, ProQuest Central, MLA International Bibliography.

The Impact of COVID-19 On Creative Industries in Hungary and Romania. (Learning from the virus: the impact of the pandemic on communication, media and performing arts disciplinary fields: a round-table, together with Chiara Giaccardi - Jérôme Bourdon - Nico Carpentier - Kirsten Drotner - Dana Renga). *Comunicazioni sociali* 2020, 2: 157–169. Scopus.

Az erdélyi (magyar) fotográfia és mozgókép: a magyar és a román kis nemzeti mozic peremén [Fotografia și filmul transilvan (maghiar): în intersecția cinema-urilor minore maghiare și române]. *ME.DOK: Media, History, Communication* 2020, 2: 5–22. Index Copernicus, CEEOL, ERIH Plus.

Television and video screens in filmic narratives: medium specificity, noise and frame-work. *Acta Universitatis Sapientiae Film and Media Studies* 2019, Vol 17: 81–96. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

[Feminism as natural anachronism in *Wonder Woman* \(film review\)](#), *European Journal of Women’s Studies* 2018, Vol. 25 (4): 484-487. British Humanities Index, Current Contents: Social and Behavioral Sciences, Current Contents: Arts and Humanities, EBSCO: Humanities International Complete, ProQuest, Scopus.

[Embodied memories of geographical and social mobility: White-collar women in postcommunist films about Romania](#). *Journal of European Studies* 2018, Vol. 48(3-4): 278–294. Arts and Humanities Citation Index, British Humanities Index, EBSCO: Humanities International Complete, MLA International Bibliography, Scopus.

Film genre patterns and complex narrative strategies in the service of authorship. *Literatura i Kultura Popularna* 2018, Vol. 24: 25-37, <http://lkp.sjol.eu/product/-10412>. ERIH Plus, Europeana, Cambridge Scientific Abstracts, ProQuest.

[On the role of diegetic electronic screens in contemporary European cinema](#). *Acta Universitatis Sapientiae Film and Media Studies* 2018, Vol 15 (1): 87-102. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, De Gruyter.

Gendered transmediation of the digital from *S1m0ne* to *Ex Machina*: ‘visual pleasure’ reloaded? *European Journal of English Studies* 2017, Vol. 21 (3): 288–303, Web of Science: Social Sciences Citation Index, Arts and Humanities Citation Index, Current Contents: Social and Behavioral Sciences, Current Contents: Arts and Humanities.

Spaceships, zombies and prawns, or as if Marl Marx designed *The Matrix* (critical review of *Red Alert. Marxist Approaches to Science-Fiction Cinema* edited by Ewa Mazierska and Alfredo Suppia, 2016). *Studies in Eastern European Cinema* 2017, 8 (1): 107–109, DOI: 10.1080/2040350X.2017.1267309. Film and Television Literature Index, MLA International Bibliography, Scopus, ERIH Plus.

Female stardom in contemporary Romanian New Wave cinema: Unglamour? *Alphaville Journal of Film and Screen Media* 2015, Vol. 10 (Winter): 1–20. DOAJ, Worldcat, CORA, FIAF.

Screens “as representation” and screens “as simulation” in mainstream cinema detection: between *Blade Runner* (1982) and *Splice* (2009). *The Nordic Journal of Aesthetics* 2014, (47): 76–93. Art Full Text (H.W. Wilson), Open Journal Systems (OJS), EBSCOhost.

Embodied genetics in science-fiction, big-budget to low-budget: from Jeunet’s *Alien: Resurrection* (1997) to Piccinini’s *Workshop* (2011). *Acta Universitatis Sapientiae, Film and Media Studies*, 2014 (8): 149–166. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

Female trauma in the films of Szabolcs Hajdu, David Lynch, Cristian Mungiu and Peter Strickland. *Studies in Eastern European Cinema* 2014, Vol. 5 (2): 155–168. DOI: 10.1080/17411548.2014.925336. Film and Television Literature Index, MLA International Bibliography, ERIH Plus, Scopus.

New Filmic Waves in Romanian and Hungarian Cinema: Allegories or Stories about Flesh? *Acta Universitatis Sapientiae, Film and Media Studies*, 2011 (4): 131–142. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

Between „Facts” of Genre and „Fictions” of Love: *Happy Together* (1997) and *In the Mood for Love* (2000). *Acta Universitatis Sapientiae, Film and Media Studies*, 2009 (1): 80–91. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

Recenzie despre Ian Aitken *European Film Theory and Cinema: An Introduction* (Edinburgh UP 2001), *Hungarian Journal of English and American Studies*, University of Debrecen, 2003 Vol. 9 (2): 268–270. JSTOR.

6.3. Book chapters

Published internationally

Omas, Babas, Babushkas – Gender and Ageing in European Cinema. In *goEast 25. Festival des Mittel und Oesteuropäischen Films Katalog*. Frankfurt am Main: Deutsches Filminstitut und Filmmuseum, 2025, 80-90 – together with Asja Makarevic and Boglarka Angela Farkas.

Rühr mich nicht an/Nu mă atinge-mă/Toutch Me Not (2018). In *Klassiker des Rumänischen Film*. Ed. by Stephan Krause, Anke Pfeifer, Dana Duma. “Klassiker des osteuropäischen Films”, Marburg: Schüren Verlag, Aprilie 2024, 215-222, ISBN 9783741003950, 232-240.

Breathing in for The Last Time: György Fehér’s *Twilight* in 2023. *New 4K Restoration of Twilight Detailed for Blu-ray 2023*, Arbelos, USA, 2023, 1-5.

Media Borders in a Post-Media Age: The Historical and Conceptual Co-evolution of Cinema, Television, Video and Computer Screens. In *The Palgrave Handbook of Intermediality*. Ed. by Jorgen Bruhn, Asun López-Varela Azcárate, Miriam de Paiva Vieira. Springer Nature-Palgrave Macmillan, 2024, 979-998, ISBN 978-3-030-91263-5.

Electronic Screens in Film Diegesis: Modality Modes and Qualifying Aspects of a Formation Enhanced by the Post-Digital Era. In: Lars Elleström (ed): *Beyond Media Borders: Intermedial Relations among Multimodal Media*. Palgrave Macmillan, 2020, Volume 1, 141–173.

Between transnational and local in European cinema: regional resemblances in Hungarian and Romanian films. In: Laura Canning, Ingrid Lewis (ed.): *European Cinema in the Twenty-First Century: Discourses, Directions, and Genres*. Palgrave Macmillan, 2020, 167–185.

Traces of genre in New Romanian Cinema: a narrow path for a small entity? In Christina Stojanova (ed.), *The New Romanian Cinema*. Edinburgh: Edinburgh UP, 2019, 180–193.

Kollektv emlékeink a mobilitásról: a női alakoktól a női alkotókig magyar gyártási kontextusban [Memorii colective despre mobilitate: de la caracterele feminine la creatoarele feminine în producția maghiară de filme] (împreună cu Emese Bíró, Mária Botházi, Réka Kassay). In Györi Zsolt és Kalmár György (eds.), *Nemi és etnikai terek viszonyai a magyar filmben* [Relații spațiu, gen și etnicitate în filmul maghiar]. Debrecen: Editura Debreceni Egyetemi Kiadó, 2018, 45–58.

The ‘Hollywood factor’ in the most popular Hungarian films of the period 1996–2014: when a small post-communist cinema meets a mainstream one. In Dorota Ostrowska, Francesco

Pitassio, Zsuzsanna Varga (eds.), *Popular Cinemas in East Central Europe: Film Cultures and Histories*. I.B. Tauris, 2017, 263–281.

Hungarian and Romanian film production in transnational frameworks: small domestic taste. In Jana Dudková and Katarina Mišíková (eds.), *Transformation Processes in Post-Socialist Screen Media*. Bratislava: Academy of Performing Arts, Institute of Theatre and Film Research–The Slovak Academy of Sciences, 2016, 77–96.

Fragile diegetic spaces and mobile women: coping with trauma in Hungarian and Romanian films. In: Andrea Virginás (ed.), *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016, 66–84.

Bányák és kráterek a diegetikus térben, avagy kollektív traumafeldolgozás román-magyar játékfilmekben [Mine și cratere în spațiul diegetic, ori procesarea traumei colective în coproducții româno-maghiare] In Győri Zsolt és Kalmár György (eds.), *Tér, hatalom és identitás viszonyai a magyar filmekben* [Relații spațiu, putere și identitate în filmul maghiar]. Debrecen: Editura Debreceni Egyetemi Kiadó, 2015, 171–182.

Embodied genetics in science-fiction, big-budget to low-budget: from Jeunet's *Alien: Resurrection* (1997) to Piccinini's *Workshop* (2011). In Ágnes Pethő (ed.), *The Cinema of Sensations*. Cambridge Scholars Publishing, Newcastle upon Tyne, 2015, 343–359.

Katalin Varga és Lisbeth Salander: a trauma közvetlen és hipermediális nyomai. [Urmele imediate și hipermediate a traumei]. In Győri Zsolt și Kalmár György (eds.), *Test és szubjektivitás a rendszerváltás utáni magyar filmekben* [Corp și subiectivitate în filmul maghiar contemporan]. Debrecen: Editura Debreceni Egyetemi Kiadó, 2013, 15–29.

„Egy mozgóképes gyilkos: *Peeping Tom*.” [Un ucigaș cinematic: Peeping Tom]. In: Győri Zsolt (ed.), *Fejezetek a brit film történetéből* [Capitole din istoria filmului britanic]. Eger: Editura Liceum EKF, 2010, 217–224, ISBN (13)9789639894563.

„Nyomozás női módra? Miss Marple, Emma Tennant és Louise Welsh módszerei” [Detectie în stil feminin: metodele lui Miss Marple, Emma Tennant și Louise Welsh]. In Benyovszky Krisztián, H. Nagy Péter (eds.), *Lepipálva. Tanulmányok a krimiről* [Studii despre genul polițist], Dunaszerdahely (SK): Editura Liliium Aurum, 2009, 177–191, ISBN 978-80-8062-388-3.

„A vitrinek és a tükrök mártírjai.” [Figuri feminine în romanele a trei scriitoare maghiare din România 1996–2006.] In Veres Zoltán (ed.), *Identitások* [Identități]. Stockholm: Editura Erdélyi Könyv Egylet, 2008, 113–127, ISBN 91-973281-6-2.

“The Texture of the Medium”: Letters and Colours as Images in Crime Movies. In Ágnes Pethő (ed.), *Words and Images on the Screen: Language, Literature, Moving Pictures*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2008, 203–212, ISBN (13) 9781847188434.

A „határon túliság” / „határon inneniség”, a „nőiesség” és a „férfiasság” alakzatai. (2003–2005 között publikált magyar nyelvű prózai művek) [Imagini figurative ale „graniței” și ale „genurilor” în texte literare maghiare publicate între 2003–2005]. In Fekete Vince (ed.), *Hosszúfény. Határon túli magyar írók antológiája*. [O antologie a scriitorilor maghiari de peste hotare]. Budapest: Editura Magvető, 2008, 88–116, ISBN (13) 9789631426540.

Post(modernism): noir traces in 1990s crime movies. In Kiss Attila, Szőnyi E. György (eds.), *Traditions and Historical Perspectives: European Iconography East and West: The Iconography of Gender*. Szeged: Editura JATE Press, 2008, 195–203. ISBN (13) 9789634828754.

(Ön)vallomásos helyzetek a *film noir* műfaj két példájában – Mildred Pierce és Bree Daniels esete. [Situții de confesiune în două exemple de film noir – cazul Mildred Pierce și Bree Daniels]. În Séllei Nóra (ed.), *A nő mint szubjektum, a női szubjektum* [Subiectivitatea feminină]. Debrecen: Editura Universitară Kossuth, 2007, 287–303. ISBN 9789634730637.

Mivé lesz a detektív egy értelmezésnek ellenálló világban? Agatha Christie *Függöny*, Ernesto Sabato *Az alagút* és Paul Auster *Az üvegváros* című regényeinek összehasonlító olvasata. [O analiză comparativă a romanelor *Perdeaua de Agatha Christie*, *Tunelul* de Ernesto Sabato și

Orașul de sticlă de Paul Auster]. In Ármeán Otília – Odorics Ferenc (eds.), *Határon* [La graniță]. Cluj-Napoca–Szeged: Editura Pompeji, 2002, 189–215. ISBN 9732606738.

Published nationally

Miscommunication and Cultural Trauma Processing in European Small National Contexts: *In the Name of the Father, Balkan Champion and Mom and Other Loonies in the Family. Patterns of Miscommunication in Contemporary East-Central European Cinema*. Ed. Denisa Oprea, Liri Alenor Chapelan. București: comunicare.ro, 2024, 207–226. ISBN 978-973-711-652-9.

Polaroids from Our Past: Lucian's Pintilie's *Balanța/The Oak* (1992). *Intermedial Encounters / Intermediális találkozások*. Ed. Blos-Jáni Melinda, Pieldner Judit, Király Hajnal, Sándor Katalin, Lakatos Mihály. Cluj-Napoca: Scientia PH, 2022, 237–242.

Romanian science fiction between Cold War hard labour and multimedial compositing. In: Irina Trocan (ed.): *Romanian Cinema Inside Out: Insights on Film Culture, Industry and Politics 1912–2019*. București: Editura Institutului Cultural Român, 2019, 170–184.

The “burden of the real” in Eastern European and Scandinavian genre films: knitwear, dancing bodies, and endoscopy. In Doru Pop (ed.), *Provocation as Art–Scandal, Shock and Sexuality in Contemporary Visual Culture: Proceedings of the 2nd Ekphrasis Conference*. Cluj-Napoca: Accent, 2015, 123–132, ISBN 978-606-561-148-1.

Kommunikáció- és médiatudomány [Știința comunicării și studii de media]. In Péntek János, Salat Levente, Szikszai Mária (eds.): *Magyar tudományosság Romániában 2002–2013 között* [Știință în lb. maghiară în România în perioada 2002–2013]. Cluj-Napoca: Ábel PH, 2015, 281–304 (împreună cu: Vincze Hanna Orsolya, Györfy Gábor, Kádár Magor, Keszeg Anna, Tőkés Gyöngyvér, Vallasek Júlia, Zörgő Noémi).

Emlékezés fényképekben [Amintiri prin fotografii]. In Gagy József (ed.), *Emlékezet és kommunikáció. Narratívák az egyéni, a társas és a közösségi identitás teremtésében* [Memorie și comunicare: narative ale identității personale și colective]. Cluj-Napoca: Editura Scientia, 2007, 179–189, ISBN (13) 9789737953735.

A múlt egy képernyő? Az elsősztintú diegézis megnyitása médiumok közbeiktatása révén [Trecutul e un ecran? Deschiderea diegezei primare prin introducerea unor media]. In Pethő Ágnes (ed.) *Film, Kép. Nyelv*. Cluj-Napoca: Editura Scientia, 2007, 259–275, ISBN: 789737953674.

„En már láttam azt a másik embert, amelyiket úrnak neveznek.” [„Eu am văzut acel om numit aristocrat”, despre romanele lui Wass Albert și Márai Sándor.] In Kovács Kiss Gyöngy (ed.), *Álló és mozgóképek. Vázlat az erdélyi főnemességről* [Schite despre aristocrația transilvană]. Cluj-Napoca: Editura Komp-Press, 2004, 303–306, ISBN 12228338.

Férfiasság, erőszak, posztmodern: a *Harcosok klubja* és a *Memento világa* [Masculinitate, agresiune și postmodernism în filmele *Memento* și *Clubul luptătorilor*]. In Szabó Levente, Virginás Andrea (eds.), *Rodosz tanulmányok 2003* [Lucrări RODOSZ 2003], Vol. 1, Cluj-Napoca: Editura Kriterion, 2004, 239–248, ISBN 9732606770.

Signs of commodity queerness in recent Hungarian and Romanian publications: advertisements at random. In Mihaela Frunză, Theodora Văcărescu (eds.), *Gender and the (Post) East-West Divide*. Cluj-Napoca: Editura Limes, 2004, 201–212, ISBN 9737260449.

Posztmodern film noir idézetek, avagy miért végzetesek a nők? [Thrillere de artă postmoderne și filmul noir, sau de ce sunt femeile fatale?] In Pethő Ágnes (ed.), *Köztes képek. A filmelbeszélés színterei* [Spațiile narațiunii filmice]. Cluj-Napoca: Editura Scientia, 2003, 103–123, ISBN 9738598583.

Kagyló, Kolumbia, kevert: néhány, a romániai magyar irodalom diszkurzív képződményét olvasó alakzat. [Scoica, Columbia, Mixat: câteva strategii de interpretare a construcției discursive a literaturii maghiare în România.] In Gábor Csilla, Selyem Zsuzsa (eds.), *Kegyesség, kultusz, távolítás. Irodalomtudományi tanulmányok* [Lucrări din domeniul științelor literare]. Cluj-Napoca: Editura Scientia, 2002, 281–306, ISBN 9738575095.

Vázlatok posztmodern és tömegkultúra érintkezési pontjairól. [Schîțe despre punctele comune ale culturii de masă și ale postmodernului] In Szabó Levente, Tóth Zsombor (eds.), *Rodosz tanulmányok 2001, Diskurzusok, perspektívák, relevanciák* [Lucrări științifice RODOSZ], Vol. 1. Cluj-Napoca: Editura Kriterion, 2001, 321–337, ISBN 9732606738.

6.4. Other publications (reviews, essays, blogs, etc.)

Trauma és western „kis nemzeti mozis” kontextusban: a *Vadászat*, a *Kutyák* és a *Kojot* példája [Traumă și western în the contextul cinema-urilor minore: *Jagten*, *Căini* și *Kojot*]. *Metropolis* Revistă de teorie al filmului (Budapesta) 2018/2, 42–53.

Analiza filmelor *Clouds of Sils Maria* (2014, Olivier Assayas), *Cigarettes and Coffee* (2004, Cristi Puiu), *The Oak* (1992, Lucian Pintilie), *A Bomb Was Stolen* (1961, Ion Popescu Gopo). *Cine-versity*, The Animation Workshop, VIA University College, Danemarca, Septembrie 2018, 10-12, 25-27, 33-38, 55-58.

Recenzia volumului *Small Cinemas in Global Markets* (ed. Janina Falkowska, Lenuta Giukin, David Desser). *Apparatus Journal: Film, Media and Digital Cultures in Central and Eastern Europe* 2018/6, <http://www.apparatusjournal.net/index.php/apparatus/article/view/116/287>.

Recenzia volumului *Politicile filmului. Contribuții la interpretarea cinemaului românesc* (ed. Andrei Gorzo și Andrei State, Cluj-Napoca: Tact, 2014). *Contact Zones* 2016/1, 74–77, (ELTE, Budapesta).

Recenzia volumului Jim Cullen: *Sensing the Past. Hollywood Stars and Historical Visions* (Oxford UP, 2013). *Film-Philosophy* 2015/19, 128–131 (Edinburgh UP).

Kortárs kelet-európai nő-képek: irodalmi és filmes példák [Imagini feminine din Europa de Est: exemple literare și filmice]. *TNTeF (Társadalmi Nemek Tanulmánya e-Folyóirat) Interdisciplinary eJournal of Gender Studies* (Universitatea din Szeged), 2014, 4 (2), 37–55.

A kis mozik fogalma: román és magyar filmgyártási példák [Conceptul cinema-ului minor: exemple din producția de filme română și maghiară]. *Filmszem* (Ungaria) 2014, 4(3), 56–67, Film românesc contemporan.

Amiben Robin Wright animációs hősnővé lett. *A futurológiai kongresszus* [Analiza filmului *The Congress* de Ari Folman]. *Apertúra Magazin* (Ungaria), 2014/februarie.

Recenzia unor volume despre filmul european, apărute în 2010-2012: Anikó Imre (ed.) *A Companion to Eastern European Cinemas*, Ewa Mazierska *European Cinema and Intertextuality: History, Memory and Politics*, Daniela Berghahn & Claudia Sternberg (ed.) *European Cinema in Motion. Migrant and Diasporic Film in Contemporary Europe*. *Scope* (University of Nottingham) 2013/October, 119–126.

Recenzia volumului Beata Hock *Gendered Artistic Positions and Social Voices. Politics, Cinema and the Visual Arts in State-Socialist and Post-Socialist Hungary*, *TNTeF (Társadalmi Nemek Tanulmánya e-Folyóirat) Interdisciplinary eJournal of Gender Studies* (Universitatea din Szeged), 2013/ 2, 56–67.

Recenzia unor volume despre filme de gen, apărute în 2010-2011: Colette Balmain *Introduction to Japanese Horror Film*, Claire Molloy *Memento*, Andrew Nestingen *Crime and Fantasy in Scandinavia. Fiction, Film, and Social Change*. *Scope* (Universitatea din Nottingham), 2013/februarie, 27–35.

Elsőfilmek és műfaji allegóriák. Komplex narratív eljárások Natali, Aronofsky, Tykwer és Nolan filmjeiben [Filme de debut și alegorii generice. Procese narrative complexe în filmele lui Natali, Aronofsky, Tykwer și Nolan]. *Revista de arta și teoria filmului Metropolis* (Budapesta) 2012/1, 56–71.

Farmer és/vagy otthonka? [Blugi sau halat de casă?] Recenzia volumului *Comparative Hungarian Cultural Studies*, editat de Steven Tötösy de Zepetnek és Louise O. Vasvári. *TNTeF (Társadalmi Nemek Tanulmánya e-Folyóirat) Interdisciplinary eJournal of Gender Studies* (Universitatea din Szeged, HU) 2011/noiembrie, 210–215.

Határélmények: nők néhány kortárs magyar prózai műben. [Experiențele graniței: figuri feminine în proza maghiară contemporană] *TNTEF Társadalmi Nemek Tudománya e-folyóirat* revistă online (Univ. din Szeged), 2011/martie, 3–16.

Recenzia conferinței NECS 3, *Scope* (Revistă online de studii de film, Universitatea din Nottingham), 2011/ianuarie 29, 17–20.

Az elsőszintű diegézis megnyitása bűnügyi filmekben [Deschiderea diegezei primare în filme polițiste]. *Partitúra* Revista de științe literare ale Universității de Filosofie Konstantin (Slovacia) 2007/1, 17–30.

Recenzie despre volumul *Átjárások. Fiatal anglisták és amerikanisták tanulmányai* editat de Béneyi Tamás. *Debreceni Disputa* (Ungaria), 2007/februarie, 45–48.

A modern(izmus) lenyomatai posztmodern műfajfilmekben. [Urmele modernismului în filme de gen postmoderne]. *Revista Arhivei Maghiare de Film Filmkultúra* (în secțiunea Gânduri), 2005/iulie.

Detektívtörténet: klasszikus, modell és szubvertált méretben. [Variante clasice și subversive ale romanului polițist] *LélekJelenLét* (revista tinerilor cercetători în științele umaniste, Cluj-Napoca, Szeged HU), 2001, Vol. 2 (1), 25–31.

Az Új Román Komédia esete a közönséggel. Az *Oh, Ramona!* és a *Teambuilding* tanulságai. [Noua Comedie Românească și publicul: de la *Oh, Ramona!* la *Teambuilding*] *Filmtett* 12 ianuarie 2023, <https://filmtett.ro/cikk/az-uj-roman-komedia-esete-a-kozonseggel-teambuilding> .

Az önazonosság fiktív voltáról (portré David Lynchről) [Portret David Lynch], *Filmtett* 23 mai 2017, <http://www.filmtett.ro/cikk/4540/az-onazonossag-fiktiv-voltarol-portre-david-lynchrol> .

A metszet, amelyen Törőcsik Mari ránéz Darvas Lillire (Makk Károly *Szerelem* című filmjéről) [O analiză al filmului *Iubire* de Károly Makk], *Filmtett* 16 septembrie 2016, <http://www.filmtett.ro/cikk/4319/magyar-szazhuszak-makk-karoly-szerelem-1971> .

Drónok az édenkertben [Drone în paradis]. *Látó* mai 2015, <http://www.lato.ro/article.php/Dr%C3%B3nok-az-%C3%89denkertben/3112/>

A Bacall-keserű: amikor a sztár tükröz(ődik) [Portret Lauren Bacall], *Filmtett* 16 septembrie 2014, <http://www.filmtett.ro/cikk/3725/a-bacall-keseru-amikor-a-sztar-tukroz-odik-lauren-bacall-portre>

Túl a műfajon. A melodráma fejlődéstörténete 4 [După genul filmic. O istorie a melodramei 4.], *Filmtett* 8 martie 2014, <http://www.filmtett.ro/cikk/3570/a-melodrama-fejlodestortenete-4-1999-2013> .

A hős, a lányok és a nők. Bond és a szebbik nem. [Eseu despre filmele James Bond și caracterele feminine], *Filmtett* 30 octombrie 2012 <http://www.filmtett.ro/cikk/3192/a-hos-a-lanyok-es-a-nok-james-bond-es-a-szebbik-nem> .

Kurtizánok Bunuel módra: Viridiana, Céléstine, Belle és Tristana [Caractere feminine în filmele lui Luis Buñuel], *Filmtett* 2 august 2013, <http://www.filmtett.ro/cikk/3408/kurtizanak-bunuel-modra-iridiana-celestine-belle-es-tristana>.

A koktél neve: Sex on the Beach [Eseu despre filmul lui Fred Zinnemann *From Here to Eternity*], *Filmtett* 21 aprilie 2011. <http://www.filmtett.ro/cikk/2616/a-koktel-neve-sex-on-the-beach-fred-zinnemann-from-here-to-eternity-most-es-mindorokke-1953>.

Eliza, Alice, Dorothy, Marilyn: la donna e mobile? [Eseu despre filmul lui George Cukor *My Fair Lady*], *Filmtett* 25 noiembrie 2011, www.filmtett.ro/cikk/2934/eliza-alice-dorothy-marilyn-la-donna-e-mobile-george-cukor-my-fair-lady-1964 .

Hús év múlva egy thriller [Eseu despre filmul lui Jonathan Demme *The Silence of the Lambs*], *Filmtett*, 1 octombrie 2010, www.filmtett.ro.

2003–2005 között publikált magyar nyelvű prózai művek: a „határon túliság” / ”határon inneniség”, a „nőiesség” és a „férfiasság” alakzatai [Imagini figurative ale „graniței” și ale „genurilor” în texte literare maghiare publicate între 2003–2005], *Látó* (Tg. Mureș), decembrie 2007, 83–102.

A brit-angol filmgyártás története 2. A világháborútól napjainkig [Istoria producției de film britanic-englez II. De la al doilea război mondial în prezent], *Filmtett* martie 2006, 6–10. <http://www.filmtett.ro/cikk/2535/a-brit-angol-filmgyartas-tortenete-a-vilaghaborutol-napjainkig> Plakátmagány. A filmplakátok retorikájáról [Despre retorica afișului de film], *Filmtett*, iunie 2006, 13–15. <http://www.filmtett.ro/cikk/2580/a-fimplakat-retorikajarol>.

A brit-angol filmgyártás története 1. A századfordulótól a világháborúig. [Istoria producției de film britanic-englez. Din 1900 la al doilea război mondial], *Filmtett* (revistă de film, Cluj-Napoca), februarie 2006, 8–12. <http://www.filmtett.ro/cikk/2526/a-brit-angol-filmgyartas-tortenete-a-szazadfordulotol-a-vilaghaboruig>.

A feltörekvő török mozi [Cinema-ul turc în ascensiune. (O traducere a articolului lui Elif Relig, din engleză)], *Filmtett* iunie 2004, 9–12.

Némi noir érzékenység [Sensibilitatea noir], *Filmtett* mai 2003, 23–24.

Anti-detektívtörténet filmen? [Detectiune metafizică și film: Giuseppe Tornatore *O formalitate pură*], *Filmtett* (revistă de cinema, Cluj), februarie 2003, 20–22.

Önazonos ismétlések és iterációs momentumok a *Saulus*ban. [Repetiții identice și momente iterative în nuvela *Saulus* de Miklós Mészöly], *Lk.k.t.* 2000/3-4, 38–40.

Kánonkonstellációk [Constelații de canon], *Lk.k.t.* (revista teoretică a Colegiului Invizibil din Cluj-Napoca), 2000/2, 60–66.

7. ARTISTIC PRACTICE

7.1. Artistic Production Credits

2025 ianuarie–aprilie: curator în cadrul goEast Festival of Central and Eastern European Film, *Symposium*, Wiesbaden, Germania.

2024. 02. 25–2024. 06. 15: curator conducător *IAS Fellows Film Club*, Institute of Advanced Studies, Central European University, Budapesta.

2021. ianuarie–2021. decembrie: curator al *Seriei de Proiecții din Istoria Filmului Maghiar*, lunar, Dept. Media al Universității Sapientia, Institutul Maghiar de Film, Consulatul Maghiar din Cluj-Napoca.

2017 septembrie – martie 2019: consultant științific ptr. filmul documentar *Az újságíró* [Ziarista], finanțat de Magyar Média Mecénatúra, Ungaria, 2018.

8. GRANTS, FELLOWSHIPS & AWARDS

Postdoctoral grants

12 mai 2025–30 noiembrie 2025: *Suținerea excelenței academice la Universitatea Babeș-Bolyai din Cluj-Napoca prin consolidarea, optimizarea și gestionarea datelor de cercetare în contextul evoluțiilor Big Data și FAIR*, număr proiect CNFIS-FDI-2025-F-0154 – **membru proiect**.

1 februarie 2023–31 ianuarie 2027: *Ageing and Gender in European Cinema*. Parteneri: Goethe Universität Frankfurt, Università degli Studi di Udine, King's College London, Université Paris Sorbonne Nouvelle, Universitatea Babeș-Bolyai, finanțat de Volkswagen Stiftung – **coordonator partener, PI**.

5 mai 2022–4 mai 2024: *Traume culturale în cinema-uri europene minore contemporane*. Proiect tip Tinere Echipa finanțat de către CNCS-UEFISCDI (număr proiect PN-III-P1-1.1-TE-2021-0613, în cadrul PNCDI III, 401 400 RON) – **director proiect**.

Septembrie 2021–august 2024: *A közösségi traumatizáltság játékfilmes feldolgozásai a kortárs európai filmekben: a mediatizált közösségi emlékezet egy lehetséges modellje/Procesarea*

traumelor colective în filmul de ficțiune european contemporan: un model posibil al memoriei publice mediatizate. Bursa de cercetare postdoctorală Bolyai János al Academiei Maghiare de Științe, (cod: BO/00637/21/1, 8 500 000 HUF) – **director proiect.**

ulie 2020–august 2021: *A közösségi emlékezetként felfogott történelmi film: népszerű magyar, lengyel és román példák/Filmes istorice populare ca manifestări ale memoriei culturale.* Proiect senior de cercetare tip Domus Hungarica finanțat de Academia Maghiară de Științe (MTA) la ELTE, Budapesta, (cod: 1888/19/2020/HTMT, 400.000 HUF) – **director proiect.**

2021 március–2021 július. Magyar Külgazdasági és Külügyminisztérium, Klebelsberg Kúnó kutatóprogram, Balassi Bálint Ösztöndíjprogram, mentorált Salamon Orsolya, kutatási/művészeti program címe: „Fotografikus” hagyományörzés a Mezőségen. 300.000 HUF, tag.

September 2020 – September 2021: Sapientiae Hungariae Foundation, Collegium Talentum Programme, Mentoring professor grant, student Farkas Boglárka Angéla, title of research: *Fischer István filmrendező és a kisebbségi identitás [Film director Fischer István and minority identity]* – member.

July 2020–June 2021: Domus Hungarica senior research project, Hungarian Academy of Sciences (MTA), ELTE University, Budapest, *A közösségi emlékezetként felfogott történelmi film: népszerű magyar, lengyel és román példák/Popular historical films as manifestations of cultural memory* (cod: 1888/19/2020/HTMT - director.

May 2019 – May 2021. Sapientia–The Institute of Research Programs (KPI), Cluj-Napoca, group research: *Hungarian photography and moving image art in Transylvania on the verge between the analogue and the digital eras* – director.

March 2020 – June 2020. Hungarian Ministry of Foreign Affairs, Klebelsberg Kúnó Mentor/Supervisor Grant of the Balassi Bálint Grant Programme, for *The Identity of Young Hungarian Filmmakers from Transylvania: Between Budapest and Bucharest* by Incze Kata.#

September 2017–December 2019. Project CNCS-UEFISCDI, IDEI, *Reinterpreting intermediality in contemporary film: changing forms of liminality*, code PN-III-P4-ID-PCE-2016-0418, member.

October 2017–December 2018. Project Creative Europe – MEDIA/EACEA on film education, *Cine-iversity* (partners: Via University College, Denmark, MOME University of Art and Design, Hungary, Vilnius Technical University, Lithuania), code 2017 - 1701/001-001 - 589403-CREA-1-2017-1-DK-MED-FILMEDU, film theory lead for Sapientia University.

July 2017–December 2017. Domus Hungarica senior research project, Hungarian Academy of Sciences (MTA), ELTE, Budapest, *Female creators in East-European film industries: mobility and diasporic identity*, code: 2763/43/2017/HTMT, director.

March 2017 – August 2018. Sapientia–The Institute of Research Programs (KPI), group research: *Visual culture and the medium of photography in Transylvania before the 2nd World War* – member.

October 2016–March 2017. Domus Hungarica research group project, Hungarian Academy of Sciences (MTA), *Female creators in East-European film industries: examples from Transylvania/Romania, Slovakia and Hungary*, code 4815/16/2015/HTMT. Director (members from Károli Gáspár University of the Reformed Church, Hungary, Babeș-Bolyai University and Sapientia University, Romania), director.

January 2016–June 2016. Domus Hungarica senior research project, Hungarian Academy of Sciences (MTA), Debrecen University, *Mobile female characters and mobile creators in contemporary Hungarian films*, code 6611/32/2015/HTMT, director.

May 2013–December 2015. Project CNCS-UEFISCDI of postdoctoral research PD, *The role of generic panels in European small cinemas*, code: PN-II-RU-PD-2012-3-0199, director.

October 2012–March 2013. Domus Hungarica senior research project, Hungarian Academy of Sciences (MTA), Debrecen University, *Iconographies and figurations of the minoritarian woman in Hungarian literature and film*, code: , director.

September 2011–September 2012. Project European Commission, ERASMUS–LLP of film education, *European Virtual Academy*, code: 509941-LLP-1-2010-1-RO-ERASMUS-EVC, member, responsible for the course *Contemporary Mainstream Cinema* (partners: Universitatea Babeş-Bolyai, Romania, Hochschule Mittweida – University of Applied Sciences, Germany, Tampere University of Applied Sciences, Finland, University of Milano – BICOCCA, Italia), member.

March 2011–September 2013. Research group financed by the Institute of Scientific Programmes Sapientia University, *Film, representation and regionalism in the post-media era*, member.

Fellowships and awards

2024: Premiul de Excelență în Cercetarea Științifică, Universitatea Babeş-Bolyai, Cluj-Napoca.

2023-2024: Affiliated Fellow, Institute of Advanced Studies, Central European University, Budapesta.

2023: Premiul PRECISI2023 pentru rezultatele cercetării al UEFISCDI, Ministerul Educației Naționale, Ministerul Cercetării și Inovării.

2022: 1. Premiul pentru excelență în cercetare al Univ. Sapientia. 2. Premiul Special Mention – Janovics Center Award for Outstanding Humanities Research in Transnational Film and Theatre Studies 2021, Universitatea Babeş-Bolyai, Cluj-Napoca.

2021: 1. Premiul pentru excelență în cercetare al Univ. Sapientia. 2. Premiul de Excelență al Academiei Maghiare de Arte (MMA) acordat Dept. Media al Univ. Sapientia ptr. activitatea de pedagogie artistică de înaltă calitate.

2020: Premiul pentru excelență în cercetare al Univ. Sapientia.

2019: 1. Premiul pentru excelență în cercetare al Univ. Sapientia. 2. Premiul PRECISI2019 pentru rezultatele cercetării al UEFISCDI, Ministerul Educației Naționale, Ministerul Cercetării și Inovării. 3. Premiul Asociației Criticilor și Filmologilor din UCIN ptr. volumul editat de Irina Trocan, *Romanian Cinema Inside Out: Insights on Film Culture, Industry and Politics 1912-2019*.

2018: Premiul PRECISI2018 pentru rezultatele cercetării al UEFISCDI, Ministerul Educației Naționale, Ministerul Cercetării și Inovării.

2005: Premiul de critică literară Schöpflin Aladár al Ministerului de Patrimoniu Cultural Național (NKÖM) din Ungaria.

9. CONFERENCES & PRESENTATIONS

- Middle-Aged “Eco-Warrior” Women and Superheroes in Transmedial Landscapes – or Post-cyberpunk Saviours. *Global Aesthetics. 2025 Conference of BAFTSS*, 26-28 March, University of Warwick, United Kingdom.

- Interdependencies of Individual Trauma, Precarization, and Downward Mobility in Small National Trendsetting Hits and Ecocinematic Parables. *Polycrisis Across Divides. Historical Materialism*. Universitatea Babeș-Bolyai, Cluj-Napoca, 29-31 august 2024.
- Emergency Over? Europe's Eastern Border and Melancholic (Aging) Men in Post-2015 European 'Second Cinema'. NECS-European Network for Cinema and Media Studies Annual Conference, *Emergencies*, Izmir University of Economics, 26-29 June 2024.
- Midcult Aesthetics and Cultural Memory Work: 'Translating' between Historical Events, Media(l) Narratives and Class Positions in 21st Century Eastern Europe. *Screening Social and Economic Transformations in East-Central Europe*, Babeș-Bolyai University, Cluj-Napoca, Romania, 10-11 November 2023.
- 'Televisual modes' and midcult aesthetics in limited HBO-series on Eastern European collective traumas. *Redefining Televisuality: Programmes, Practices, Methods. Biennial Conference of the Television Studies Section of ECREA (European Communication Research and Education Association)*, Film University Konrad Wolf, Postdam, Germany, 25-27 October 2023.
- First World War Historical Films and Generations of Communicative Memory: Decolonization in Time? *Decolonization: 2023 Annual (Virtual) Convention of ASEES - The Association for Slavic, East-European and Eurasian Studies*, Philadelphia, 19-20 October 2022, online.
- Small National Trauma Processing in Filmic Narratives: *In the Name of the Father, Balkan Champion and Mom and Other Loonies in the Family. Patterns of Miscommunication in Contemporary East-Central European Cinema*. SNSPA, UNATC, Bucharest, 28-29 September 2023.
- 'Marginal' Remnants in Mainstreamed Eco-Cinema: Trauma Narratives, Realism and Closed Situations. SERCIA Annual Conference, *Questioning the Margins of English-Speaking Films and Series*, Sorbonne Paris Nord University, Campus Condorcet Aubervilliers, 6-8 September 2023.
- 'Eco-Warrior Women' in European Small National Cinemas, and Post-Traumatic Strategies of Care. NECS Annual Conference, *Care*, University of Oslo, 15-17 June 2023.
- Premediating Anthropocene Trauma in Eastern European Ecocinema: Generic, Canonic and Cinematic Specificities. *Studies in Eastern European Cinema, SEEC Workshop*, 19 May 2023, online.
- Eco-warrior Women in European Small National Cinemas. *Environmental Emergencies Across Media*. Linnaeus University, Kalmar, Sweden, 16-18 March 2023.
- Low-Budget Filmic Dystopias – or Anthropocene Deregulations in European Small National Filmic Narratives. *The View From the Anthropocene – The Hungarian Society for the Study of English, HUSSE*, Debrecen University, Hungary, 15-16 October 2022.
- Precarity in European Small National Cinemas: Is There An East-West Divide? *2022 Annual (Virtual) Convention of ASEES - The Association for Slavic, East-European and Eurasian Studies*, University of Chicago, 12-14 October 2022, online.
- 'Corrupting' the Past through Mediation: Degraded, De-framed, Frozen Shared Memories in Film Narration. *27th Congress of SERCIA, La Corruption au Cinema/Corruption at Cinema*, Institut D'Auvergne du Développement des Territoires (IADT), Clermont-Ferrand, France, 7-9 September 2022 (online presentation).
- Formalism and Memory-work in Filmic Narration: Looking Beyond Language? *The Uses of Form: Theory, Methodology, Pedagogy*. Northumbria Univ., Cologne Univ, and The British Association for Contemporary Literary Studies, 22/23 July 2022, online.
- The Epistemic Potential of Media Technologies in the Context of Film Narration: Freezing the Past in Analogue Photography and Revitalizing It on the Laptop? *Epistemic Media: Atlas, Archive, Network, The NECS 2022 Conference*, UNATC, Bucharest, 22-26 June, 2022.

- Restorative Memory Work in a Female Mode? Eastern European Historical Films and Female Creative Involvement. *SCMS - Society of Cinema and Media Studies Annual Conference*, March 31 - 3 April 2022, Chicago, online.
- 21st Century Historical Films and Small National Collective Memory: Examples from Hungary and Romania. *2021 Annual (Virtual) Convention of ASEES - The Association for Slavic, East-European and Eurasian Studies*, University of Pittsburgh, 1-3 December, 2021, online.
- Infecting a Body or Infecting on Screen: the Analogue/Digital Change and Representing Contagion in Filmic Narratives. *Crises of Care Conference: Pandemic Culture, Biopolitics and the Medical Humanities*. Institute of English and American Studies, Debrecen University remote, 26-27 June, 2021.
- Analogue-to-Digital-to Post-digital Transitions: Filmmakers' Views and Meta-Representations. *Transitions, Moving Images and Bodies, The NECS 2021 Conference*, University of Palermo remote, Italy, 7-13 June, 2021.
- Recent Romanian Historical Films and the Generations of Communicative Memory. *Re-writing/Re-imagining the Past. The 22nd Annual Conference of the English Department*. Univ. din București, 3-5 iunie 2021.
- Technological and Political Transitions: Filmmakers' Views and Meta-Representations in Hungary and in Romania. *Válság, változás, perspektívák/Crises, Change and Perspectives*. Dept. of Humanities, Univ. Sapientia, Miercurea Ciuc, 16-17 April 2021, online.
- Together with Tóth Orsolya: On the brink of Hungarian and Romanian small national cinemas: a Transylvanian regional canon? *Political Imaginaries of Small Cinemas and Cultures*. Babes-Bolyai University, Cluj-Napoca, 11-12 September, 2020.
- Television and video screens in filmic narratives: theorizing frame-work. *The Picturesque, International Film and Media Studies Conference*, Sapientia University, Cluj-Napoca, 25-26 October, 2019.
- Screens as places of intermediality and intercultural clash. *Research Methods in Film Studies, ECREA Film Studies Section conference*, Ghent University, Belgium, 18-19 October, 2019.
- Television and video screens in filmic narratives: medium specificity, noise and frame-work. *Trouble on screen. The SERCIA 25th Annual Conference*. L'Université de Bretagne Occidentale, Brest, France, 4-6 September, 2019.
- Electronic screens as intermedial mise-en-abymes: allegories for the post/digital age? *Structures and voices. Storytelling in post-digital times. The NECS 2019 Conference*, Gdansk University, Poland, 13-15 June 2019.
- Localising European Cinema in Teaching: the Case of the European University Film Awards, workshop participant. *Structures and voices. Storytelling in post-digital times. The NECS 2019 Conference*, Gdansk University, Poland, 13-15 June 2019.
- Multiple screens and (meta)diegetic realities in contemporary films and video art. *Intermediality Now: Re-mapping In-Betweenness*. Sapientia University, Cluj-Napoca, 18-20 October, 2018.
- Television, video and computer screens on the cinematic screen: interart tensions in filmic diegesis. *Symbiotic Cinema: Confluences between Film and Other Media: The SERCIA 2018 Conference*, Linnaeus University, Växjö, Sweden, 5-8 September, 2018.
- Electronic screens as surfaces of (collective) trauma in contemporary European films. *Media Tactics, Media Engagement: The NECS 2018 Conference*, Amsterdam University, Vrije University, The Netherlands, 27-29 June, 2018.
- The truth as electronic residue: on the role of (multiple) screens in diegetic worlds. *Post-Truth and the Moving Image: The Twelfth Tel Aviv International Colloquium on Cinema and Television Studies*. Tel Aviv University, Israel, 4-6 June, 2018.

- Disruptive mobilities: female characters and female filmmakers in a Eastern European diegetic and/or industry framework. *Contact Zones. Transnational Encounters, Dialogues and Self-Representation in Contemporary Eastern European Literature, Cinema and Visual Cultures*. ELTE University, Budapest, 28–30 September, 2017.
- Domestic and/or international success in Eastern European small national cinemas. *Small Cinemas Conference. Diversity in Glocal Cinemas: Language, Culture, Identity*. Universidad del Pais Vasco, Bilbao, Spain, 20–22 September, 2017.
- (Together with Emese Bíró) Female Filmmakers’ Challenges in Creative Work. Cases of Hungarian Female Filmmakers from Romania. *The 13th Conference of the European Sociological Association*, Athens, Greece, 29 August–1 September 2017.
- Singing hits and dancing for the fixed camera: intermedial methods and emotional ambivalence. *Sensibility and the Senses: Media, Bodies, Practices. The NECS 2017 Conference*. Universite Sorbonne Nouvelle Paris 3, France, 29 June–1 July, 2017.
- Mobile female characters and Transylvanian female creators in contemporary Hungarian–Romanian–German co-productions. *The Seventh International Conference on Small Cinemas*, Jagellonian University, Kraków, Poland, 28–30 September, 2016.
- ‘Intertextual’ melodramas and ‘allusive’ thrillers: genre films in small national cinemas. *The European Screens Conference: An International Conference on Film, TV Drama and the Audiovisual Industries in Europe*. University of York, UK, 5-7 September, 2016.
- “Connecting as if denying: small Eastern European cinemas and the lure of mainstream recognition.” *Cultures of Connectivity – The NECS 2016 conference*. University of Potsdam, Germany, 28-30 June 2016.
- “Technological spectacles through inter- and transmediation: communist science-fiction and postcommunist musical films. *Intermediality in Contemporary Central and East European Cinema Workshop*. Sapientia–The Hungarian University of Transylvania, Cluj-Napoca, 30-31 May, 2016.
- Mobile female characters and their female creators in contemporary Hungarian-Romanian-German co-productions. *Cinema and Visual Culture in Post-Communist Europe: from Crisis to Euphoria and Back Again. 3rd International CineMedia Conference*. Babes-Bolyai University, Cluj-Napoca, 27-28 May, 2016.
- Funding un/popular films in Hungary and Romania: a recent history. *The Fifth Annual Screen Industries in East-Central Europe Conference*. Faculty of Film and Television, Academy of Performing Arts, Bratislava, The Slovak Republic, 20-21 November 2015.
- Global genres, small applications: contemporary film genre usage in Scandinavian (Danish, Swedish) and Eastern European (Hungarian, Romanian) examples. *European Cinemas, Intercultural Meetings: Aesthetics, Politics, Industry, History. An ECREA Film Studies Section Conference*. University of Copenhagen, Denmark, 13-14 November 2015.
- From the analogue to the digital, between ‘real’ and ‘intermedial’: film genres in small national or peripheral contexts. *The XVI. Film and Media Studies Conference in Transylvania – The Real and the Intermedial*. Sapientia University, Cluj-Napoca, 23-24 October 2015.
- A ‘kind of Hollywood’ in post-1989 popular Hungarian film production: translating mainstream into small. *Archives of/for the future – The NECS 2015 conference*, Lodz University, Poland, 18-20 June 2015.
- Constructing “crisis heterotopias” in mainstream and small melodramas in the 2000s. *Scandal, Shock and Sexuality in Contemporary Cinema and Visual Culture*. Babes-Bolyai University, Cluj-Napoca, 28-29 May, 2015.
- Experiencing foreign spaces: memories lingering between afilmic, profilmic, and diegetic realities. *Play, Perform, Participate. The 2nd Conference of the International Society for Intermedial Studies*. Utrecht University, The Netherlands, 16-18 April, 2015.

- Experiencing Foreign Spaces: Memories Lingering between Afilmic, Profilmic, and Diegetic Realities. *Screen Memories: Depictions of State Socialism and 1989 in Screen Media*. ELTE University, Budapest, Hungary, 24-26 November, 2014.
- Casetti's "Unreal Objective Shot" and Intermedial Moments. *Figurations of Intermediality in Film: The XV. Film and Media Studies Conference in Transylvania*: Sapientia University, Cluj-Napoca, Romania, 24-26 October, 2014.
- Cultural Studies Approaches in the Study of East European Cinemas. "Interior Cinematic Spaces, Social Identification, and Coping with Trauma in Recent Hungarian and Romanian Films". *12 ESSE Conference*, Pavol Jozef Safarik University, Kosice, Slovakia, August 29-September 2, 2014.
- Generic Panels in European Small Cinemas: a Recipe for Creative Outcomes? *Creative Energies, Creative Industries: The NECS 2014 Conference*. Universita Cattolica del Sacro Cuore, Milan, 19-21 June, 2014.
- Female stars, men's films? Romanian films from the 2000s. *Bodies In Between: Coporeality and Visuality from Historical Avant-garde to Social Media*. Babes-Bolyai University, Cluj-Napoca, 29-31 May, 2014.
- The "burden of the real" in Eastern European and Scandinavian genre films: dancing bodies, endoscopy and knitwear. *Thinking Reality and Time through Film: International Conference on Philosophy and Film*. Lisbon University, 6-10 May, 2014.
- Generic panels and small cinemas: Scandinavian and Eastern European examples. *European Film Cultures. ECREA Film Studies Section Interim Conference*, Centre for Languages and Literature, Lund University, Sweden, 8-9 November, 2013.
- Analogue and digital, immediate and hypermediate: examples from contemporary detection (and science-fiction). *Rethinking Intermediality in the Digital Age: Conference of the International Society for Intermedial Studies*, Sapientia Hungarian University of Transylvania, Cluj-Napoca, 24-26 October, 2013.
- First Films and Generic Allegories: on the Role of Complex Narrative Designs in Films by Natali, Aronofsky, and Tykwer. *2013 International Conference on Narrative*, Manchester Metropolitan University, UK, 27-29 June, 2013.
- Spatial Confinement and Emotional Entrapment in "Global" and ("Postcommunist") "Small" Melodramas. *Media Politics, Political Media NECS Annual Conference*, Faculty of Arts, Charles University, Prague, Czech Republic, 20-22 June, 2013.
- Digital traces and looking for them: patterns on screens. *Aesthetics Re-loaded International Conference*, Aarhus University, Denmark, 11-13 December, 2012.
- Katalin Varga and Lisbeth Salander: Immediate and Hypermediate Traces (and Memories) in Investigation Movies. *Time Networks. Screen Media and Memory. NECS Annual Conference*, Lisbon, Portugal, 21-23 June, 2012.
- Memories and Genes: Detection and Science Fiction in Recent Examples of Small Cinemas. *Small Cinemas International Conference*, Universitatea de Vest, Timisoara, 1-3 June, 2012.
- Embodied Genetics in Science Fiction: From Alien: Resurrection (1997) to Piccinini's Foundling (2008). *The Cinema of Sensations The XIV. Film and Media Studies Conference in Transylvania*, Sapientia-EMTE, Cluj-Napoca, 25-27 May, 2012.
- Female Traumas as Allegories of Crisis? *8th European Feminist Research Conference*, Budapest, Hungary, 17-20 May 2012.
- Katalin Varga și Lisbeth Salander: urme imediate și hipermediate. *Corp și subiectivitate în filmul maghiar contemporan*, Debrecen MODEM și Catedra de Studii Engleze al Universității din Debrecen, 4-6 mai 2012.
- Markers of the 'Real' in New Hungarian Cinema. *Language and Culture in a Changing Region. 7th International Congress of Hungarian Studies*, Cluj-Napoca, 22-27 August, 2011.

- Displaced Soundtracks and Wandering Women in Recent Eastern European Film Imaginaries. *Soundscapes, Sonic Futures. The 5th Annual Conference of NECS-Network for European Cinema and Media Studies*, London University, The United Kingdom, 22-26 June, 2011.
- A Medium More Faithful than the Others: Image Types in Recent Feature Films. *Film in the Post-Media Age (XIII.) International Film- and Media Studies Conference*, Sapiientia EMTE, Cluj-Napoca, România, 22-23 October, 2010.
- Allegorical Reading Possibilities of Hungarian and Romanian „New Wave” Films. *New Waves (XII.) International Film- and Media Studies Conference*, Sapiientia EMTE, Cluj-Napoca, România, 23-24 October, 2009.
- De/construction of Gendered Identities in New Romanian Cinema: Allegories or Stories about Flesh? *Locating Media. The 3rd Annual Conference of NECS-Network for European Cinema and Media Studies*, Lund University, Sweden, 24-28 June, 2009 June.

10. TEACHING EXPERIENCE

11. DISSERTATION SUPERVISION

- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Nagy Márton, conducător doctorat.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Zágoni Bálint, conducător doctorat.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Benedek Szabolcs, conducător doctorat.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Ana Țăranu, membru comisie.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Adina Marcu, membru comisie.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Raul Stef, membru comisie.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Fincziski Andrea, membru comisie.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Lovassy Cseh Tamás, membru comisie.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Hatházi Rebeka, conducător doctorat.
- Universitatea Babeş-Bolyai, Cluj-Napoca, Romania, septembrie 2023–septembrie 2026: cercetarea doctorală scrisă de Sós Timothy, conducător doctorat.
- Universitatea din Debrecen, Ungaria, aprilie 2023–iunie 2023: cercetarea doctorală/examenul doctoral și ipoteza de doctorat scrisă de Fatima el Aidi, *Arab Women Filmmakers: the Arab World from a Female Perspective*.
- Universitatea din Debrecen, Ungaria, aprilie 2023–iunie 2023: cercetarea doctorală/examenul doctoral și ipoteza de doctorat scrisă de Sumyat Swezin, *Where Absence Lurks: Aesthetics of Hauntology and Gender Construction in the Works of Lana Del Rey and Lady Gaga*.

Universitatea din Debrecen, Ungaria, aprilie 2023–iunie 2023: cercetarea doctorală/examenul doctoral și ipoteza de doctorat scrisă de Fruzsina Judit Papp, *Silence on the Screens: Silencing and the Posthuman Subject in Post-MeToo Film*.

Babeș-Bolyai University, Cluj-Napoca, Romania, September 2021–September 2024: PhD thesis of Farkas Boglárka Angéla, *Contemporary Science Fiction Film in the Lure of Greek Mythology*.

Babeș-Bolyai University, Cluj-Napoca, Romania, September 2020–September 2021: PhD thesis of Árpád Levente Bíró, *A kulturális nevelési programok szerepe az erdélyi magyar kulturális közintézmények kommunikációs tervezésében [The Role of Cultural Educational Programs in the Communication Strategies of Transylvanian Hungarian Public Cultural Institutions]*.

Debrecen University, Hungary, May 2021– June 2021: PhD thesis and comprehensive exam of Anxhela Filaj, *In The Aftermath of MeToo Movement: Reforming the Film Industry*.

Debrecen University, Hungary, February 2020–May 2021: PhD thesis of Fanni Feldmann, *Beside The Iron Curtain. An Imparative Analysis of British and Eastern European Queer-themed Films*.

Babeș-Bolyai University, Cluj-Napoca, Romania, September 2019: PhD thesis written by Orsolya Tóth, *Kolozsvár filmtörténeti reprezentációi (az első filmfelvételektől 1948-ig) [Cluj-Napoca In Film History: Representations From The First Film Recordings Up To 1948]*.

Debrecen University, Hungary, April 2018 (ongoing): PhD thesis in writing by Orsolya Karácsony, *Remembering and nostalgia in Contemporary US and Eastern European Cold War Suspense Thrillers*.

ELTE University, Budapest, Hungary, November 2017: habilitation thesis written by Varga Balázs *Filmrendszerváltások: A magyar játékfilm intézményeinek átalakulása 1990–2010 [Film System Changes In The Hungarian Feature Film Industry 1990–2010]*.

ELTE University, Budapest, Hungary, February 2016: PhD thesis written by Boné Ferenc *Egy stílus történetei: minimalizmus a modern és posztmodern korban [The Stories Of A Style: Minimalism In Modern And Postmodern Eras]*.

Debrecen University, Hungary, January 2015: PhD thesis written by Bökös Borbála *Intermediality and Narrative Identity in Paul Auster's Oeuvre*.

12. SERVICE TO THE PROFESSION

12.1. Journal editorial roles, peer review experience

2025–: peer reviewer for Palgrave Macmillan.

2022–: member of Editorial Board *NECSUS European Journal of Media Studies*, peer reviewer for ECREA (European Communication Research and Education Association) 2022 and NECS (European Network of Cinema and Media Studies) 2022 conferences, for French Institutes for Advanced Study Fellowship Programme-FIAS-FP, as well as *Journal of Jewish Identities*, *Hungarian Journal of English and American Studies – HJEAS*, *Studies in World Cinema*, *New Review of Film and Television Studies*..

2021–: peer reviewer for *MAI: Feminism and Visual Culture* (University of Gothenburg), Berghahn Books, *Studies in Eastern European Cinema*.

February 2020–: peer reviewer for ECREA (European Communication Research and Education Association) 2020 conference, *Akademisk Kvarter/Academic Quarter* (Aalborg University,

Denmark), *Ekphrasis: Images, Cinema, Theory, Media* (Babes-Bolyai University, Romania); *Studia Politica: Romanian Political Science Review* (University of Bucharest, Romania), *Acta Universitatis Sapientiae: Communicatio* (Sapientia University, Romania).

June 2019: Member of Scientific Board for *Comunicazioni Sociali. Journal of Media, Performing Arts and Cultural Studies* (Universita Cattolica del Sacro Cuore, Milan, Italy).

2019: Remote Referee of ERC Starting Grants (European Commission), Peer reviewer for *KOME: An International Journal for Pure Communication Inquiry* (Hungary), *ME.dok: Media, History, Communication* (Babes-Bolyai University, Romania).

December 2018–: Member of Board, *Literatura y Kultura Popularna*, Wroclaw University, Poland.

November 2017–: Member of Board for Film Studies, Cambridge Scholars Publishing

2017–: invited editor for *Studies in Eastern European Cinema* (UK) for the issue “Pornography in Eastern Europe”; peer reviewer for the film and media journal *Illuminace* (Czechia), and the film series of *Oxford Bibliographies* (UK).

2016–: peer reviewer for the film and media journal *Alphaville: Journal of Film and Screen Media* (Ireland), and the humanities journal *Acta Universitatis Sapientiae: Philologica* (Romania).

2015–: peer reviewer for the humanities journal *HJEAS: Hungarian Journal of English and American Studies* (Debrecen University, Hungary), and the sociological journal *Erdélyi Társadalom/Transylvanian Society* (Babes-Bolyai University, Romania).

2012–: peer reviewer for the film and media journal *Acta Universitatis Sapientiae: Film and Media Studies* (Romania).

2010–: Member of Board for *TNTeF Társadalmi Nemek Tudománya e-folyóirat/TNTeF e-journal of Gender Studies*, University of Szeged, Hungary.

12.2. Conference organization

International

25–27 aprilie 2025: *Symposium Omas, Babas, Babushkas – Gender and Ageing in European Cinema*. goEast Festival of Central and East European Film, Wiesbaden, Germania.

4 octombrie 2024: *Átalakuló televízió – Televiziunea în schimbare*. Universitatea Babeş-Bolyai, Dept. Maghiar de Cinema și Media, Cinema Arta, Cluj-Napoca.

12 aprilie 2024: *Cultural Traumas and Media(tization)*. Closing Workshop of the Cultural Traumas in East-Central European Cinemas project (Ministry of Research, Innovation and Digitization, CNCS – UEFISCDI, project number PN-III-P1-1.1-TE-2021-0613), KAB – Comitetul Academic din Cluj, Academia Maghiară de Științe (online),.

Ianuarie–Septembrie 2023: Advisory Board, *Miscommunication in East-European Cinemas*, SNSPAS, UNATC, București, 27-29 septembrie 2023.

Iulie 2021–Iunie 2022: Co-organizator al Conferinței Anuale al NECS Network of European Cinema and Media Studies *Epistemic Media: Atlas, Archive, Network, The NECS 2022 Conference*, UNATC, București, 22-26 iunie 2022.

I participated in the organization of ten international scientific conferences in the Media Department of Sapientia University, Cluj-Napoca (<http://film.sapientia.ro/eng/conferences>):

1. *The Picturesque: Visual Pleasure and Intermediality*, 25-26 October 2019
2. *Intermediality Now: Re-mapping In-Betweenness*, 18-20 October 2018,
3. *The Real and the Intermedial*, 23-24 October 2015,
4. *Figurations of Intermediality in Film*, 24-25 October 2014,
5. *Rethinking Intermediality in the Digital Age*, 24-26 October 2013,
6. *The Cinema of Sensations*, 25-27 May 2012,
7. *New Waves*, 23-24 October, 2009,
8. *Imagination and Interactivity*, 19-20 May 2006,
9. *Chances of Film as Art*, 24-25 May 2005,
10. *Synchronic Structures*, 28-29 May 2004.

In 2012 I moderated/convened panels at three international conferences: *International Film and Media Studies Conference in Transylvania*, Cluj-Napoca, May, *The Small Cinemas Network Annual Conference*, Timisoara, June, *The NECS Annual Conference*, Lisbon, June. In 2013 I moderated/convened panels at one international conference: *Rethinking Intermediality in the Digital Age*, Cluj-Napoca, October. In 2014 I moderated/convened panels at five international conferences: *Thinking Reality and Time through Film: International Conference on Philosophy and Film* Lisbon, May, *Bodies In Between - Corporeality and Visuality from Historical Avant-garde to Social Media* Cluj-Napoca, May, *Creative Energies, Creative Industries: The NECS 2014 Conference* Milano, June, *12 ESSE conference* Kosice, September, *The XV. Film and Media Studies Conference in Transylvania*, Cluj-Napoca, October. In 2015 I moderated/convened panels at four international conferences: *Play, Perform, Participate. The 2nd Conference of the International Society for Intermedial Studies*, Utrecht, April; *Scandal, Shock and Sexuality in Contemporary Cinema and Visual Culture*, Cluj-Napoca, May; *The XVI. Film and Media Studies Conference in Transylvania: The Real and the Intermedial*, Cluj-Napoca, October; *The Fifth Annual Screen Industries in East-Central Europe Conference*, Bratislava, November. In 2016 I moderated/convened panels at one international conference: *The Seventh International Conference on Small Cinemas*. In 2017 I moderated/convened panels at three international conferences: *Sensibility and the Senses: Media, Bodies, Practices. The NECS 2017 Conference*, Paris, June, *Small Cinemas Conference. Diversity in Glocal Cinemas: Language, Culture, Identity*, Bilbao, September, and *Contact Zones. Transnational Encounters, Dialogues and Self-Representation in Contemporary Eastern European Literature, Cinema and Visual Cultures*, Budapest, September. In 2018 I moderated panels at two international conferences: *Symbiotic Cinema: Confluences between Film and Other Media: The SERCIA 2018 Conference*, Växjö, September; *Intermediality Now: Re-mapping in-betweenness*, Cluj-Napoca, October. *The Picturesque, International Film and Media Studies Conference*. In 2019 I moderated panels at one international conference: *The Picturesque, International Film and Media Studies Conference*.

National

I participated in the organization of fourteen national scientific symposiums in and with the Media and Communication Studies Section of The Cluj-Napoca Academic Committee (KAB), and in the organization of the humanities section at *The Annual RODOSZ Postgraduate Conference*:

Erdélyi médiajelentés/Raport de media din Transilvania, KAB, 17 iunie 2022.

Erdélyi médiajelentés/Raport de media din Transilvania, KAB, 30 aprilie 2021.

Az erdélyi magyar fotó- és mozgóképművészet az analóg-digitális korszakhatáron [Arta maghiară fotografică și filmică din Transilvania pe pragul dintre paradigme anologă și cea digitală]. Dept. Media Univ. Sapientia, Institutul Programelor de Cercetare, Grupul de Studii de Media și Comunicare din cadrul Secțiunii Clujene al Academiei Maghiare de Științe, 30 aprilie 2021, online.

Erdélyi médiajelentés/Transylvanian Media Report, KAB, 30 January 2020.

Film és fotógyűjtemények a digitális korban/Film and photo collections in the digital age, Sapientia University, Media Dept., KAB, 17 May 2019.

Erdélyi médiajelentés/Transylvanian Media Report, KAB, 23 January 2019.

Női alkotók és nő-képek az erdélyi vizuális kultúrában/Female creators and images in Transylvanian visual culture, Sapientia University, Media Dept., KAB, 31 May 2018.

Erdélyi médiajelentés/Transylvanian Media Report, KAB, 26 January 2018.

Workshop work-in-progress, KAB, 14 June 2017.

Erdélyi médiajelentés/Transylvanian Media Report, KAB, 20 January 2017.

Erdélyi médiajelentés/Transylvanian Media Report, KAB, 20 November 2016.

Holokaust – tér, trauma, emlékezet [The Holocaust: space, trauma, memory], KAB, 12 March 2015.

A magyar tömegkultúra kutatásának lehetőségei [Possibilities of researching Hungarian mass culture], KAB 14 April 2014.

The 3rd Annual RODOSZ Conference, Humanities Section, 8–9 April 2003, Cluj-Napoca.

12.3. Memberships in professional associations

February 2025: BAFTSS – British Association of Film, Television and Screen Studies; Memory Studies Association.

June 2023: MFT Magyar Filmtudományi Társaság [Hungarian Society of Film Studies].

March 2022: UCIN Uniunea Cineaștilor, Secția Critică de Film.

August 2021: SCMS (Society for Cinema and Media Studies)

May 2021: ASEES (Association for Slavic, East European and Eurasian Studies)

June 2019–: member of the Steering Committee of NECS – the European Network for Cinema and Media Studies.

January 2019–: leader of the Intermediality Workgroup of NECS – the European Network for Cinema and Media Studies, together with Nafiseh Mousavi.

September 2018–: member of SERCIA (Société D' Études et de Recherches sur le Cinema Anglophone).

September 2017–: member of the EUFA/European University Film Awards professors' network, coordinated by the EFA/European Film Academy and Hamburg Filmfest.

June 2017–: president of The Cluj-Napoca Academic Committee's (KAB) Communication and Media Sciences Section (the territorial branch of the Hungarian Academy of Sciences, MTA).

November 2014–June 2017: secretary of The Cluj-Napoca Academic Committee's (KAB) Communication and Media Sciences Section (the territorial branch of the Hungarian Academy of Sciences, MTA).

2013–: member of The International Society for the Study of Narrative.

2013–: member of The International Society for Intermedial Studies.

2012–: member of ATGender –The European Association for Gender Research, Education and Documentation.

2011–: member of the diasporic public network of the Hungarian Academy of Sciences (MTA).

2009–: member of NECS – the European Network for Cinema and Media Studies.

2005–2016: member of József Attila Kör – The Union of Hungarian Writers and Critics in Hungary.

13. OUTREACH & PUBLIC ENGAGEMENT

13.1. Public lectures, interviews, media appearances

13.2. Community engagement projects