

PERSONAL INFORMATION

Andrea-Adriana Virginás



Location: _____

Phone: _____

Email: _____

Website: _____

Other: _____

PERSONAL STATEMENT

Virginás Andrea, Dr. Hab., is Associate Professor in the Faculty of Theatre and Film, Babeş-Bolyai University, Romania, author of *Film Genres in Hungarian and Romanian Cinema: History, Theory, and Reception* (Lexington Books/Bloomsbury, 2021), and Romanian unit responsible in *AGE-C: Ageing and Gender in European Cinema* (Volkswagen Stiftung, 2023-2027). A film critic/section curator since 2002, with Filmtett, Hungarian Cultural Days in Cluj-Napoca, Filmtettfeszt – Hungarian Film Days, Transilvania International Film Festival, GoEast Festival of Central and Eastern European Film, European Film Academy.

WORK EXPERIENCE

2024 April–	vice-dean for research, artistic creation and international relations, member of the Council; Faculty of Theatre and Film; member of the University Scientific Council; Babes-Bolyai University, Cluj-Napoca
2023 July–	member in the Doctoral School of Theatre and Film, Babes-Bolyai University, Cluj-Napoca
2023 February–	associate professor , Hungarian Dept. of Cinematography and Media, 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 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
2002–2006	associated teaching assistant , Department of Journalism, Babeş-Bolyai University, Cluj-Napoca; Department of English Language and Literature, Partium Christian University, Oradea; Media Department, Sapientia University, Cluj Napoca; Department of Hungarian Language and Literature, Babeş-Bolyai University, Cluj-Napoca
2002–2004	editor , <i>Filmtett</i> monthly cinema journal, Cluj-Napoca, Romania
1999–2001	editor , <i>Lk.k.t.</i> journal of literary and cultural theory, Invisible College, Babeş-Bolyai University, Cluj-Napoca
1996–1998	editor , <i>Perspektiva</i> monthly journal of the Hungarian Students' Association in Cluj-Napoca, Romania
1993–1998	journalist intern , <i>Népújság</i> daily newspaper, and Public Radio, Tg. Mureş, Romania

EDUCATION AND TRAINING

2025	Doctoral Supervision: An EUTOPIA Development Course on Best Practices – Universidade Nova de Lisboa, October-December 2025, online training of 12 occasions. Certificate of Participation dated 23 January 2026. Graduate Certificate in Transdisciplinary Trauma Studies, Summer University, Central European
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- University, University of the State of New York. Certificate dated: 11 September, 2023.
- 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 Theatre and Film, Babeş-Bolyai University (BBU), Cluj-Napoca, Romania, public defence 10 November 2022.
- 2009** PhD in Humanities: Literary and Cultural Studies, Debrecen University, Hungary. Doctoral diploma nr. FI 17198/2/2009, public defence on the 18th of November, 2008. Qualification: *summa cum laude*.
- 2001–2008** ABD, 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.

PERSONAL SKILLS

Mother tongue(s) Hungarian

Other language(s)

Romanian (high-school diploma)

English (university diploma)

French

German

UNDERSTANDING		SPEAKING		WRITING
Listening	Reading	Spoken interaction	Spoken production	
C1	C2	C1	C1	C1
C1	C2	C2	C1	C1
C1	C1	B1	B1	B2
A1	A2	A1	A1	A1

Communication skills

- Good command of academic, formal language, spoken and written
- Good skills of public communication
- Good skills of facilitating public speaking, including roundtables

Organisational / managerial skills

- Leadership of smaller and bigger units
- Crisis management at these levels
- Group management in project settings
- Budget planification and execution
- Good knowledge of the Erasmus network

Job-related skills

- Command of qualitative research (methods) in the humanities and social sciences
- Insight in quantitative research (methods) in the humanities and social sciences
- Graduate student supervision, including doctoral and postdoctoral levels
- Pedagogical skills in high-school and university settings
- Good command of editing for mass media, written, radio, television
- Good command of writing for mass media
- Translation skills among indicated languages
- Relevant intercultural understanding and practice

Digital competence

SELF-ASSESSMENT				
Information processing	Communication	Content creation	Safety	Problem solving
Proficient user	Proficient user	Independent user	Independent user	Basic user

- good command of office suite (word processor, spread sheet, presentation software)
- good command of photo editing software gained as an amateur photographer
- good command of social media

Other skills

- Problem solving (mother of two, born 2007, 2010)
- Household-related management
- Gardening (basic)
- Swimming, ice-skating, mountaineering

Driving licence

NO

ADDITIONAL INFORMATION

Publications

Books

Film Genres in Hungarian and Romanian Cinema: History, Theory, Reception. Lanham, Maryland: Lexington Books/Rowman and Littlefield/Bloomsbury, 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, 2020]

(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 préri. 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, 2020]

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, 2020]

6.2. Edited books

Farkas Boglárka Angéla, Doru Pop, Virginás Andrea (ed.): *Film Genres and Stereotypes in Contemporary Film, Television and Streaming Landscapes. Ekphrasis. Images, Cinema, Theory, Media*, Vol. 35, 1/2026. Cluj-Napoca: Accent PH, 2025. CNCSIS B, CEEOL, ERIH Plus, Scopus, WoS ESCI.

Farkas Boglárka Angéla, Virginás Andrea (ed.): *Age and Ageing in European and World Cinema(s). Ekphrasis. Images, Cinema, Theory, Media*, Vol. 34, 2/2025. Cluj-Napoca: Accent PH, 2025. CNCSIS B, CEEOL, ERIH Plus, Scopus, WoS ESCI.

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

Virginás Andrea (ed.): *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 PH, 2004.

Peer-reviewed journal articles

Foreword to *Age and Ageing in European and World Cinema(s)*. Together with Boglárka Angéla Farkas. *Ekphrasis. Images, Cinema, Theory, Media*, Ed. by Andrea Virginás and Boglárka Angéla Farkas, Vol. 34, 2/2025, 5-10, 10.24193/ekphrasis.34.1. CEEOL, ERIH Plus, Scopus, WoS ESCI.

Empowering Archetypes: Middle-Aged 'Eco-Warrior' Women in Small National Ecocinematic Landscapes. *Ekphrasis. Images, Cinema, Theory, Media* 2025, Ed. Jorgen Bruhn, Heidi Hart, Vol. 33, 1/2025, 85-102, doi: 10.24193/ekphrasis.33.6. CEEOL, ERIH Plus, Scopus, WoS ESCI.

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 mozik 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://lkip.sjoi.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 *SimOne* 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.

Book chapters

Published internationally

Nu mă atinge-mă/Touch Me Not (2018). In *Clasici ai filmului românesc*. Ed. by Dana Duma, Stephan Krause, Anke Pfeifer, Marian Țuțui. Traducerea textului: Dana Duma. București: Editura Noi Media Print/Schüren, 2025, 275-285, ISBN: 978-6065721302.

Omas, Babas, Babushkas – Gender and Ageing in European Cinema. In *goEast 25. Festival des Mittel und Osteuropäischen 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/Touch 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.

Kollektív 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 Győri Zsolt és Kalmár György (eds.), *Nemi és etnikai terek viszonyai a magyar filmekben* [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 Katarína 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 és 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 Lilium Aurum, 2009, 177-191, ISBN 978-80-8062-388-3.

„A vitrinek és a tükörök 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 „nőieség” 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. [Situatii 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]. În Arneán Otília – Odorics Ferenc (eds.), *Határon* [La graniță]. Cluj-Napoca–Szeged: Editura Pompeji, 2002, 189–215. ISBN 9732606738.

Published nationally

A művelt nő alakja a kortárs (kelet-)európai filmekben: kollektív traumafeldolgozás, testben kódolt emlékezet és kulturális tökeformák [Femeia cultivată în filmul est-european contemporan: procesarea colectivă a traumei, memorie întrupată, forme de capital cultural]. In *CERTAMEN XIII. Előadások a Magyar Tudomány Napján az erdélyi Múzeum egyesület I. Szakosztályában*. Ed. Bíró Annamária, Egyed Emese, Pakó László. Cluj-Napoca: Erdélyi Múzeum Egyesület, 2025, 139-152, CNCS B.

Nu mă atingem-mă/Touch Me Not (2018). In *Clasici ai filmului românesc*. Ed. by Dana Duma, Stephan Krause, Anke

filme română și maghiară]. *Filmszem* (Ungaria) 2014, 4(3), 56–67, Film românesc contemporan.

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

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 Sterberg (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.

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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.

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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.

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"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.

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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*. Università Cattolica del Sacro Cuore, Milan, 19–21 June, 2014.

Female stars, men's films? Romanian films from the 2000s. *Bodies In Between: Corporeality 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.

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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*, Sapientia 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*, Sapientia 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.

Projects/Grants
2009–
(in postdoctoral period)

February 2023–January 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**.

June 2025–November 2025: *Schimbări responsabile de paradigmă pentru sustenabilitatea relevanței societale și epistemice a excelenței academice la Universitatea Babeș-Bolyai din Cluj-Napoca*, număr proiect CNFIS-FDI-2026-F-1061 – **membru proiect**.

May 2025–November 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**.

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

September 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**.

July 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**.

March 2021–July 2021: Magyar Külgazdasági és Külügyminisztérium, Klebelsberg Kuno 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.

- uly 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, Babeş-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.

Honours and awards

- 2024: Award for Excellence in Scientific Research, Babeş-Bolyai University, Cluj-Napoca.
- 2023–2024: Affiliated Fellow, Institute of Advanced Studies, Central European University, Budapest.
- 2023: PRECISI2023 Award for Research Achievements from UEFISCDI, the Ministry of National Education, and the Ministry of Research and Innovation.
- 2022: 1. Sapientia University Award for Excellence in Research. 2. Special Mention – Janovics Centre Award for Outstanding Humanities Research in Transnational Film and Theatre Studies 2021, Babeş-Bolyai University, Cluj-Napoca.
- 2021: 1. Sapientia University Award for Excellence in Research. 2. Award for Excellence from the Hungarian Academy of Arts (MMA) awarded to the Media Department of Sapientia University for high-quality artistic teaching.
- 2020: Sapientia University Award for Excellence in Research.
- 2019: 1. Sapientia University Award for Excellence in Research. 2. The PRECISI2019 Award for Research Results from UEFISCDI, the Ministry of National Education, and the Ministry of Research and Innovation. 3. The Award from the Association of Film Critics and Film Scholars at UCIN for the volume edited by Irina Trocan, *Romanian Cinema Inside Out: Insights on Film Culture, Industry and Politics 1912–2019**.
- 2018: The PRECISI2018 Award for Research Achievements from UEFISCDI, the Ministry of National Education, and the Ministry of Research and Innovation.
- 2005: The Schöpfung Aladár Literary Criticism Award from the Hungarian Ministry of National Cultural Heritage (NKÖM).

Memberships

- June–August 2026: EUFA – European Film Academy, FIPRESCI – The International Federation of Film Critics
- 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–: ASEEES (Association for Slavic, East European and Eurasian Studies)

June 2019–June 2024: member of the Steering Committee of NECS – the European Network for Cinema and Media Studies.

January 2019–2024: 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–March 2023: 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.

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Courses
(last ten years)

Audiovisual communication, course and seminar (BA)
The foundations of film language, course and seminar (BA)
The universal history of film 2. (The classical narrative film and tendencies of realism 1930–1960), course and seminar (BA)
The universal history of film and television 2. (Post WW to 21st Century), course and seminar (BA)
Media Semiotics, course and seminar (BA)
Contemporary film theory, seminar (BA), host to EUFA European University Film Awards
Film Aesthetics, course and seminar (BA), host to EUFA European University Film Awards, Lux Film Awards
Film in contemporary culture 2., course (BA)
Film narration, course (MA) host to EUFA European University Film Awards
Contemporary Screen Narratives Theory (MA), host to EUFA European University Film Awards, Lux Film Awards
Research Methods in Audiovisual Studies (MA).

ANNEXES
