

Sapientia Hungarian University of Transylvania  
Department of Cinematography, Photography, Media  
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## **CURRICULUM VITAE**

Virginás Andrea

### **ACADEMIC POSITIONS**

2015–: ASSOCIATE PROFESSOR, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Department of Cinematography, Photography, Media;  
2008–: VISITING ASSISTANT PROFESSOR, Babeş-Bolyai University; Cluj-Napoca, Department of Journalism and Communication, Department of Philosophy;  
2008–: ASSISTANT PROFESSOR, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Department of Cinematography, Photography, Media;  
2006-2008: TEACHING ASSISTANT, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Department of Cinematography, Photography, Media;  
2005-2006: TEACHING ASSISTANT, Partium Christian University, Oradea, Department of English Studies;  
2002-2006: PART-TIME TEACHING ASSISTANT, Babeş-Bolyai University; Cluj-Napoca, Department of Hungarian Studies, Department of Journalism.

### **EDUCATION**

University of Debrecen, Hungary, PhD, Literature/English and American Studies, November 2008;  
Central European University, Budapest, Hungary, MA, Gender Studies, June 2002;  
Babes-Bolyai University, Cluj-Napoca, Romania, MA, Literary and Cultural Theory, June 2001;  
Babes-Bolyai University, Cluj-Napoca, Romania, BA, Hungarian and English Studies, June 2000.

## RESEARCH GRANTS/PROGRAMS, FELLOWSHIPS

**2015:** postdoctoral individual research grant of UEFISCDI – the Romanian Ministry of Education (topic: *The Role of Generic Panels in European Small Cinemas* (PN-II-RU-PD-2012-3-0199); international conference travel grant of the Sapientia Institute of Research Programs, Cluj-Napoca;

**2014:** postdoctoral individual research grant of UEFISCDI – the Romanian Ministry of Education (topic: *The Role of Generic Panels in European Small Cinemas* (PN-II-RU-PD-2012-3-0199), ERASMUS + teacher's mobility program (Moholy-Nagy University of Art and Design, Budapest, Hungary (topic: *Canons in Contemporary Cinema*);

**2013:** Domus Hungarica individual senior researcher grant – The Hungarian Academy of Sciences (topic: *Images and Tropes offfor Minority Women*); postdoctoral research grant of UEFISCDI – the Romanian Ministry of Education (topic: *The Role of Generic Panels in European Small Cinemas* (PN-II-RU-PD-2012-3-0199);

**2012:** European Virtual Academy project-member (course developed: *Contemporary Mainstream Cinema*), [www.evaonlinecourses.eu](http://www.evaonlinecourses.eu) ; Domus Hungarica individual senior researcher grant – The Hungarian Academy of Sciences (topic: *Images and Tropes offfor Minority Women*);

**2009-2013:** international conference travel grants of the Communitas Foundation, Cluj-Napoca;

**2004-2013:** research grants of the Sapientia Institute of Research Programs, Cluj-Napoca (member in research groups lead by Dr. Ágnes Pethő, topics: *Image and Music in Film; Cinema and Remediation; Moving Images, Representation and Regionalism in the Post-Media Age*);

**2006:** individual junior researcher grant, Domus Hungarica Foundation – the Hungarian Academy of Sciences (topic: *The Modern-Postmodern Turn and Crime Films*);

**2005:** individual junior researcher grant, Domus Hungarica Foundation – the Hungarian Academy of Sciences (topic: *The Modern-Postmodern Turn and Crime Films*); individual research grant – the Hungarian Ministry of Cultural Heritage (topic: *Genders and Canons in Contemporary Hungarian prose*);

**2001-2004:** PhD-fellowship, Hungarian Ministry of Education (topic: *Crime Genres and the Modern-Postmodern Turn*);

**2001-2002:** MA-fellowship, Central European University (topic: *Gendered Representations of the High Art/Mass Culture Divide*).

**1998-2001:** undergraduate mobility grants – the Hungarian Ministry of Education/Tempus Programs (locations: Dept. of Hungarian Studies/Dept. of Aesthetics, ELTE University, Budapest; Dept. of Literary and Cultural Theory, University of Szeged, Hungary).

## **OTHER EXPERIENCE**

### **Editorship**

2010 –: member of the editorial board of *TNTeF*, Interdisciplinary e-Journal of Gender Studies (University of Szeged), <http://www2.arts.u-szeged.hu/ieas/gender/tntef.html>;

2002-2004: *Filmtett* (A Moving Image Journal, Cluj-Napoca, [www.filmtett.ro](http://www.filmtett.ro));

1999-2001: *Lk.k.t.* (A Journal of Cultural and Literary Theory, edited by the Invisible College, Cluj-Napoca);

### **Scientific membership, peer reviewing**

2015–: peer reviewer for *Alphaville - Journal of Film and Screen Media* (University College Cork);

2014–: peer reviewer for *Erdélyi Társadalom* (Babes-Bolyai University, Cluj-Napoca), secretary of the The Media and Communication Panel, Cluj-Napoca Department of the Hungarian Academy of Sciences;

2013–: Peer reviewer for *Acta Universitatis Sapientiae: Philologica* (Sapientia University, Cluj-Napoca), *HJEAS: Hungarian Journal of English and American Studies* (Debrecen University), and member of The International Society for the Study of Narrative;

2012–: Peer reviewer for *Acta Sapientiae: Film and Media Studies* (Sapientia University, Cluj-Napoca), member of ATGender – the European Network for Gender Research, Education and Documentation;

2011–: The Media and Communication Panel, Cluj-Napoca Department of the Hungarian Academy of Sciences (member);

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

### **Conference presentations and invited speaker**

V.A has presented papers at 61 scientific conferences, of which 36 inter/national events organized in Romania (at 12 of them also acted as panel chair and/or organizer), and furthermore

at 24 international conferences (at 6 of them also acted as chair/convenor). She was an invited speaker on the study day *On Sexualities* organized by the University of Szeged in April 2009, and also at the international conference *Crime and Detection in the Age of Electronic Reproduction*, Technical University, Liberec, Czech Republic, November 2013.

## RESEARCH INTERESTS

Film genres, postcommunist cinema, feminist film theory, analogue and digital media theory

## ACADEMIC BOOKS

*Audiovizuális kommunikáció: egyetemi jegyzet* [Audiovisual Communication: a university course]. Scientia Publishing House, Cluj-Napoca, 2015.

*(Post)modern Crime: Changing Paradigms? From Agatha Christie to Palahniuk, from Film Noir to Memento*. VDM Verlag Dr. Müller, Saarbrücken, 2011 (a republication of the below title).

*Crime Genres and the Modern-Postmodern Turn: Canons, Gender, Media*. Scientia Publishing House, Cluj-Napoca, 2008.

*Az erdélyi prérin. Médiatájkép* [On the Transylvanian Prairie. A Media Panorama]. KOMP-PRESS and Korunk PH, Cluj-Napoca, 2008.

## ACADEMIC PUBLICATIONS IN ENGLISH

### Articles

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.

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*, 8 (2014), 149-166, <http://www.degruyter.com/view/j/ausfm.2014.8.issue-1/ausfm-2014-0031/ausfm-2014-0031.xml> .

Republished in: Ágnes Pethő (ed.): *The Cinema of Sensations*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015, 343-359.

Female trauma in the films of Szabolcs Hajdu, David Lynch, Cristian Mungiu and Peter Strickland. *Studies in Eastern European Cinema* Volume 5, 2 (2014): 155-168. DOI:

10.1080/17411548.2014.925336 ,

<http://www.tandfonline.com/doi/abs/10.1080/17411548.2014.925336#.VD4dC-KoCkY>

„New Filmic Waves in Romanian and Hungarian Cinema: Allegories or Stories about Flesh?”

*Acta Universitatis Sapientiae, Film and Media Studies*, 4 (2011): 131-142,

<http://www.acta.sapientia.ro/acta-film/C4/Film4-8.pdf> ;

„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*, 1 (2009) 80-91,

<http://www.acta.sapientia.ro/acta-film/C1/film1-6.pdf> ;

“‘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*.

Cambridge Scholars Publishing, Newcastle upon Tyne, 2008, 203-212.

“Post(modernism): noir traces in 1990s crime movies”. In: Kiss Attila – Szőnyi E. György (ed.): *The Iconology of Gender II. Gendered Representations in Cultural Perspectives*. JATE Press, Szeged, 2008, 195-203.

„Signs of commodity queerness in recent Hungarian and Romanian publications: advertisements at random”. In: Mihaela Frunză – Theodora Văcărescu (ed.): *Gender and the (Post) East-West Divide*. Limes Publishing House, Cluj-Napoca, 2004, 201-212. ([www.genderomania.ro](http://www.genderomania.ro))

### **Reviews/Review essays**

Group review of 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 - An Online Journal of Film and Television Studies*, University of Nottingham, February 2014,

<http://www.nottingham.ac.uk/scope/documents/2014/february/book-rev-feb-2014.pdf> .

Group review of Claire Molloy: *Memento* (Edinburgh UP, 2010), Colette Balmain: *Introduction to Japanese Horror Film* (2008), and Andrew Nestingen: *Crime and Fantasy in Scandinavia. Film, Fiction and Social Change* (Washington UP – Museum Tusculanum P, 2008), *Scope - An Online Journal of Film and Television Studies*, University of Nottingham, February 2013,

[http://www.scope.nottingham.ac.uk/feb\\_2013/feb\\_2013\\_book\\_rev.pdf#page=25](http://www.scope.nottingham.ac.uk/feb_2013/feb_2013_book_rev.pdf#page=25) .

Conference report of the 3<sup>rd</sup> Annual NECS (*European Network of Film and Media Studies*) Conference, *Scope - An Online Journal of Film and Television Studies*, University of Nottingham, January 29, 2011, <http://www.scope.nottingham.ac.uk/issue.php?issue=18> .

Review of Ian Aitken: *European Film Theory and Cinema: an Introduction* (Edinburgh UP 2001). *Hungarian Journal of English and American Studies*, University of Debrecen, 2003 Fall, Vol. 9., No. 2, 268-270

<http://www.jstor.org/discover/10.2307/41274253?uid=3738920&uid=2134&uid=2&uid=70&uid=4&sid=21101600072063> .

## **ACADEMIC PUBLICATIONS IN HUNGARIAN, NON-FICTION WORK IN HUNGARIAN**

In addition to English-language academic publications, V. A. has published 33 academic articles in Hungarian, in collective volumes and journals, two academic translations (from French and English into Hungarian), and 26 Hungarian-language reviews of academic books and literary works. Furthermore, she has also published 56 pieces of film and media criticism and/or interviews with filmmakers, the majority of which may be consulted here (in Hungarian):

<http://www.filmtett.ro/kereses?q=Virgin%C3%A1s+Andrea> .