

Curriculum vitae

Name: ÁGNES PETHŐ, habilitated Professor of Film Studies.

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Affiliation: Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania.
Faculty of Science and Arts. Film, Photography Media Department.

Degrees and diplomas:

Habilitation:08.12.2017: defense of the habilitation thesis (*Cinema și intermedialitate: probleme fundamentale, figurații stilistice/Cinema and Intermediality: Main Issues, Stylistic Figurations*) at the Babeș-Bolyai University, Doctoral School of Theatre and Film.

PhD: 03.11.1999: PhD thesis public defense. Qualification: summa cum laude. Babeș-Bolyai University, Cluj-Napoca, Department of Hungarian and General Linguistics. Title of the PhD thesis: *Film Style – Literary Style. The Analysis of the Multimedial Text* (Diploma nr. 369/issued at 16. 03. 2000.)

University: 1981–1985. Cluj Napoca, Babeș-Bolyai University, Faculty of Letters, specialization Hungarian-English.

Professional experience:

2014–present: Cluj-Napoca, Sapientia University, Department of Film, Photography and Media, full Professor of Film Studies (between 2003–2020: Head of Department).

2009–2014: Cluj-Napoca, Sapientia University, Department of Film, Photography and Media, full time Associate Professor, Head of Department. Coordinator of research projects within the Sapientia Institute for Scientific Research (ISR), the Romanian Ministry of National Education, Innovation and Creativity (UEFISCDI), National Authority for Scientific Research (ANCS) and abroad (see details in the list of research projects below).

2003–2009: Cluj-Napoca, Sapientia University, Department of Film, Photography and Media, part time teaching. Coordinator of 3 research groups on topics related to intermediality at Sapientia ISR (see list of research projects).

2005–2009: Cluj Napoca, Babeș-Bolyai University, Faculty of Letters, Department of Hungarian and General Linguistics, Associate Professor.

1994–2005: Cluj Napoca, Babeș-Bolyai University, Faculty of Letters, Department of Hungarian Language and Culture, Assistant Professor. Coordinator of an inter-art research project at Sapientia ISR (see list of research projects).

Language proficiency: Hungarian: native proficiency, Romanian: full professional proficiency, English: full professional proficiency, German: limited working proficiency, French: elementary proficiency.

Research interests: the theory and analysis of intermediality and self-reflexivity in the cinema, theory of word and image relations, film and the other arts (literature, painting, photography, installation art, etc.), the poetics of modern and postmodern cinema.

Current teaching activity at home institution (Sapientia Hungarian University of Transylvania), courses and seminars: Film Theory and Analysis (BA), History of Modern Film, The French New Wave (BA), Film and the Other Arts (MA programme).

Invitations for guest lectures, workshops, courses, keynote speeches:

- 2022. 11. 21-22. University of Padova, Italy: [two guest lectures at the invitation of the Department of Cultural Values, Archaeology, History, Art, Film and Music at the University of Padua, Italy](#) (Intermediality in Contemporary Cinema: Passages between Art and Life, Intermediality in Pedro Almodóvar's *The Human Voice*).
- 2022. 10. 12. Budapest. At the invitation of the Doctoral School of the University of Art and Design Moholy-Nagy, a guest lecture with the title: *Intermedialitás a filmművészetben. A köztesség nézőpontjainak változásai* (Intermediality in the Art of Cinema. Changes in the Viewpoints of In-betweenness).
- 2021. 07. 1-3. L'Aquila, Italy, [ICLA Research Committee on Literatures/Arts/Media \(CLAM\) Conference: Transcodification: Literatures Arts Media](#), keynote speaker (title of the presentation: *From Crossing Media Borders to Rethinking In-Betweenness. Shifting Vantage Points in the Interpretation of Cinematic Intermediality*)
- 2019. 04. 26-27. Miercurea-Ciuc, Sapientia Hungarian University of Transylvania, [Köztes terek/ Spații intermediare / Spaces In-Between](#) international conference: keynote speaker (title of the presentation: *Theorizing Intermediality: from Crossing Borders to Being In-Between*)
- 2018. 05.8-10. Gdansk University, Erasmus+ visiting professor: guest lectures on "Cinema and Intermediality. Theory and Typology."
- 2017. 11. 6-8. Reading University (UK), II InterMedia Conference, [The Moving Form of Film: Exploring Intermediality as a Historiographic Method](#), plenary speaker (title of the presentation: *The Double Helix of Intermediality*).
- 2017. 09. 28-30. 'Contact Zones. Transnational Encounters, Dialogues and Self-Representation in Contemporary Eastern European Literature, Cinema and Visual Cultures', Budapest, Eötvös Loránd University, (keynote speaker), title of the presentation: *Changing Strategies of In-Betweenness. Intermediality in Contemporary Eastern European Cinema*.
- 2016. 09. 30. Cambridge, Corpus Christi College, [keynote speaker, international workshop, 'Film, a Plastic Art'](#), Keynote speaker. Title of the presentation: *Inflecting the Photo-Filmic, Incorporating the Arts: The Tableau Aesthetic in Post-Cinema*.

- 2016. 04. 13. Reading University (UK), Department of Film, Theatre & Television, Centre for Film Aesthetics and Cultures, [keynote speech at the workshop 'Understanding Intermediality.'](#)
- 2014. 12. 02. [Centre de Recherches sur les Arts et le Langage \(CRAL\) et L'École des Hautes Études en Sciences Sociales \(EHESS\)](#), invited for a guest lecture with the title: *The Tableau Vivant in Contemporary Cinema: Between Narrativity and Intermediality.*
- 2014. 09. 18. University of Stockholm invited for a *cross-disciplinary seminar about mediality and intermediality* at the Department of Literature and History of Ideas. Title: [Becoming an Image. Theorizing the Tableau Vivant in Contemporary Cinema.](#)
- 2014. 09. 17. Linnaeus University, Vaxjö (Sweden). Title of the lecture: *Theorizing the Tableau Vivant in Contemporary (East European) Cinema.*
- 2012, 06. 22: invited by the University of Lisbon, Centre for Comparative Studies (Centro de Estudos Comparatistas). Title of the guest lecture: *Jean-Luc Godard and Cinema's Intimacy with Words and Literature.*
- 2012, 02. 17: invited by the PhD School of the University of Pécs, Hungary as a keynote for a postgraduate workshop on: *Sensual and Structural Gateways of Intermediality in Film.*
- 2010-2011, spring semester Eötvös Loránd University, Budapest, Hungary – invited for two full semester courses (*Reflexivity in Film; Jean-Luc Godard and the Poetics of Intermediality*).
- 2010. December 10-12, Pécs, Hungary: XII. Laterna Film Academy: International conference on “Images Moving across the Arts and Disciplines.” Invited keynote speaker. Title of the presentation: *Reality as a Media Maze. Sensual and Structural Gateways of Intermediality in Cinema.*
- 2009, 11. 06: Amsterdam – Vrije Universiteit (The Netherlands): invited for [a guest lecture for MA students with the title: Intermediality: Theory, History, Practice.](#)
- 2009, 12. 06: Amsterdam, keynote speech at the [European Science Foundation Exploratory Workshop – SCH: Intermedialities: Theory, History, Practice](#) with the title: *Intermediality in Film: A Historiography of Methodologies*
- 2005, fall semester: University of Pécs (Hungary): full semester course on *The Art of Jean-Luc Godard.*
- 2005, 04. 25-28. University of Szeged (Hungary) workshop keynote: *Image/Text/Multimedia. Representation in a Multimedial Age: Pictoriality and Nothingness in Modern Cinema*
- 2004, April: University of Pécs (Hungary) invited by the Kerényi Károly Scientific College for a guest lecture on *Intermediality and Self-Reflexivity in Film* based on her recently published book: *Múzsák tükre [Mirror of the Muses]* Miercurea-Ciuc, Pro-Print, 2003.

Member in scientific organizations, expert panels:

- From 2020 January member of the Expert Panel on Art, Art History and Literature of the [Research Foundation Flanders \(FWO\), Brussels](#)

- From 2020 November advisory board member for The Centre for Film Aesthetics and Cultures (CFAC), Reading University, UK.
- From 2019 member of the Hungarian Society for Film Studies
- From 2015: external member of the AHRC Research Network: Film and the Other Arts, established within the framework of a research programme conducted at Edinburgh University, UK.
- From 2015 member of the expert reviewer pool of UEFISCDI (Executive Unit for Financing Higher Education, Research, Development and Innovation), Romania.
- 2015 – present: member of the expert panel at the *Linnaeus University Centre for Intermedial and Multimodal Studies*, Sweden
- 2012 – present: Executive board member in the *International Society for Intermedial Studies*.
- 2009 – present: Member of the Pool of Reviewers of the European Science Foundation (ESF), areas of expertise: film studies, visual culture studies, media art history, media studies.
- 2014 – present: Member of SCMS (Society for Cinema and Media Studies)
- 2008 – present: Member in NECS (European Network for Cinema and Media Studies)
- 1996 – present: Member in the International Society for Hungarian Studies
- 2004 – 2012: Member in NORSIS (Nordic Society for Interart Studies)
- 1996 – 2009. Member in the International Association of Semiotics (IASS-AIS).

Member of editorial boards of scientific journals/publishers:

- 2009 – present: *Acta Universitatis Sapientiae. Film and Media Studies*, executive editor
- 2009 – present: *Acta Universitatis Sapientiae*, main editorial board, member
- 2019-present: editorial board member of the journal: *Global Storytelling: Journal of Digital and Moving Images*.
- 2018-present: editorial board member for *Convergence. The International Journal of Research into New Media Technologies*.
- 2018-present: editorial board member for *Panoptikum*
- 2018 – present member in the advisory board for the ‘Film Thinks’ Series of Bloomsbury Publishing House.
- 2016-present: member in the advisory board for *Studies in Eastern European Cinema*, UK.
- 2013–2020 : member of the scientific committee: *SERIES. International Journal of TV Serial Narratives*, a new journal of the Polytechnic University of Valencia, Spain.
- 2000–2002: Member of the editorial board of *Lk.k.t* (a journal of The Department of Hungarian Language and Literature of the Babes-Bolyai University, Cluj-Napoca)
- 2000-2007. Member of the editorial board of the journal *Filmtett*.

Member in the commissions for evaluation of doctoral and habilitation theses:

- 2022. Monash University, Australia: 1 PhD thesis.

- 2013-2022: U.N.A.T.C. I. L. Caragiale Bucharest (Romania): 4 theses.
- 2010-2015: Babeş-Bolyai University, Cluj-Napoca (Romania): 5 theses.
- 2018-2022: University of Pécs, and MOME, Budapest (Hungary): 2 habilitation theses.
- 2006-2007: Eötvös Loránd University, Budapest (Hungary): 3 theses.
- 2007-2010: University of Pécs (Hungary): 2 theses.
- 2009: University of Debrecen (Hungary): 1 thesis.
- 2008: University of Jyväskylä (Finland): 1 thesis.

Other functions: Jury member for the 7 Art National Film Festival in Călăraşi, Romania in 2007.

Awards:

2017, Oct. 8. The Sárga Csikó (Yellow Horse) Award by the Filmtett Association, for her academic work as the founder of the Department of Film, Photography and Media and her support of young filmmakers.

Festschrift:

Melinda Blos-Jáni, Hajnal Király, Mihály Lakatos, Judit Pieldner, Katalin Sándor (eds.): [*Intermedial Encounters. Studies in Honour of Ágnes Pethő*](#). Editura Scientia, Cluj Napoca, 2022. ISBN 9786069750735.

List of Publications

Volumes:

Single author:

- *Cinema and Intermediality. The Passion for the In-Between. Second, Enlarged Edition* [with three new chapters], Cambridge Scholars Publishing, 2020.
- *Cinema and Intermediality. The Passion for the In-Between*, Cambridge Scholars Publishing, 2011. ISBN (10):1-4438-2879-3, ISBN (13): 978-1-4438-2879-6 (432 pages)
- *Reflexivitas a filmben/Reflexivity in Film*. Cluj-Napoca: Ábel Kiadó, 2014. ISBN 978-973-114-182-4 (210 pages)
- *Múzsák tükre. Az intermedialitás és az önreflexió poétikája a filmben. [Mirror of the Muses. The Poetics of Intermediality and Self-Reflexivity in Film]* Miercurea-Ciuc, Pro-Print Publishing House, 2003. ISBN (10) 1-84718-843-5, ISBN (13) 97818847188434 (330 pages)

Edited volumes with introductory essays:

- Ágnes Pethő (ed.): *Caught in-Between. Intermediality in Contemporary Eastern European and Russian Cinema*, Edinburgh University Press, 2020. ISBN Hardback: 9781474435499 (254 pages)
- Ágnes Pethő (ed.): *The Cinema of Sensations*. Cambridge Scholars Publishing, 2015. ISBN-13:978-1-4438-6883-9, ISBN-10:1-4438-6883-3 (395 pages)
- Ágnes Pethő (ed.): *Film in the Post-Media Age*. Cambridge Scholars Publishing, 2012. ISBN (13): 978-1-4438-3753-8, ISBN (10) 1-4438-3753-9 (430 pages)
- Ágnes Pethő (ed.): *Words and Images on the Screen. Language, Literature, Moving Pictures*. Cambridge Scholars Publishing, 2008. ISBN (10) 1-84718-843-5, ISBN (13) 97818847188434 (393 p.)
- Ágnes Pethő (ed.): *Film. Kép. Nyelv. [Film. Image. Language]* Cluj-Napoca, Scientia Publishing House, 2007. ISBN 978-973-7953-67-4 (463 p.)
- Ágnes Pethő (ed.): *Köztes képek. A filmelbeszélés színterei. [Images In-Between. Scenes of Filmic Narration]* Cluj-Napoca, Scientia Publishing House, 2003. ISBN 973-85985-8-3 (425 p.)
- Ágnes Pethő (ed.): *Képtárvitelek. Tanulmányok az intermedialitás tárgyköréből. [Image Transfers. Studies in Intermediality]* Cluj-Napoca, Scientia Publishing House, 2002. ISBN 973-85422-1-9 (400 p.)

Courses elaborated for e-learning:

- *Reflexivity in Film*: online course in English consisting of 10 lectures and corresponding assignments developed in 2012 for the EVA (European Virtual Academy) Project (<http://www.evaonlinecourses.eu/>) financed by the LLP program of the European Union (still available on subscription).
- *Reflexivitas a filmben*: online course in Hungarian consisting of 10 lectures and corresponding assignments developed in 2012 for the EVA (European Virtual

Academy) Project (<http://www.evaonlinecourses.eu/>) financed by the LLP program of the European Union (still available on subscription).

Representative essays and articles published in books and scientific journals:

- [The Exquisite Corpse of History. Radu Jude and the Intermedial Collage.](#) *Acta Universitatis Sapientiae, Film and Media Studies*, 21 (2022) 36–100
- The Photo-Filmic and the Post-Human: Picturesque Landscapes at the Peripheries of Global Cinema. In: *Cinematic Intermediality Theory and Practice*, edited by Kim Knowles, Marion Schmid, Edinburgh University Press, 2021: 38-52. ISBN Hardback: 9781474446341
- Intermedialidade no cinema: uma historiografia das metodologias. In: *Poe, psicanálise e cinema: artigos traduzidos*. (trad. Helciclever Barros da Silva Sales). Sao Paulo, Pimenta Cultural, 2020: 17-70. ISBN: 978-65-88285-79-4.
- The Photo-Filmic Diorama. In: [Theorizing Cinema through Contemporary Art. Expanding Cinema](#), edited by Jill Murphy and Laura Rascaroli, Amsterdam University Press, 2020: 175-195, ISBN 9789462989467.
- The Art of In-Betweenness in Contemporary Eastern European Cinema. In: *Caught In-Between. Intermediality in Contemporary Eastern European and Russian Cinema*, Edinburgh University Press, 2020: 1-27.
- Sculpture and Affect in Cinema's Expanded Field. From Aleksey Gherman Sr.'s Hard to be a God to Aleksey Gherman Jr.'s Under Electric Clouds. In: *Caught In-Between. Intermediality in Contemporary Eastern European and Russian Cinema*, Edinburgh University Press, 2020: 65-91.
- 'Exhibited Space' and Intermediality in the Films of Corneliu Porumboiu. In: *The New Romanian Cinema*, edited by Christina Stojanova, Edinburgh University Press, 2019: 65-80.
- *Sieranevada*, avagy a köztesség művészete [Sieranevada or the Art of In-Betweenness] *Korunk*, 2019. 6: 51-60.
- [Approaches to Studying Intermediality in Contemporary Cinema.](#) *Acta Universitatis Sapientiae: Film and Media Studies*, 2018. Vol. 15: 165-187.
- AN ARCHAEOLOGY OF INTERMEDIALITY STUDIES (Three interviews with scholars who defined the field), SPECIAL DOSSIER with introduction, in *Acta Universitatis Sapientiae: Film and Media Studies*, 2018. Vol. 15: 189-246:
"A Good Concept Should Be Both Very Concrete and Very Abstract." Interview with Lars Elleström. *Acta Universitatis Sapientiae: Film and Media Studies*, 2018. Vol. 15: 191-210.
- "The Use of Other Media within Film as a Passage to Material Reality." Interview with Lúcia Nagib. *Acta Universitatis Sapientiae: Film and Media Studies*, 2018. Vol. 15: 211-228.
- "Film Studies Always Need the Wider Approach of Intermediality." Interview with Joachim Paech. *Acta Universitatis Sapientiae: Film and Media Studies*, 2018. Vol. 15: 229-246.

- The Image, Alone: Photography, Painting and the Tableau Aesthetic in Post-Cinema. *'Cinema et Cie. International Film Studies Journal, Issue 25: Overlapping Images. Between Cinema and Photography.* Edited by: Luisella Farinotti, Barbara Grespi, Barbara Le Maitre, vol. XV. No. 25, Fall 2015: 97-115.
- 'The 'Chemistry' of Art(ifice) and Life: Embodied Paintings in East European Cinema,' in: Ewa Mazierska, Matilda Mroz, Elzbieta Ostrowska (eds.): *The Cinematic Bodies of Eastern Europe and Russia: Between Pain and Pleasure*, Edinburgh University Press, 2016: 239-257.
- Figurations of the Photofilmic: Stillness versus Motion – Stillness in Motion, in *The Photofilmic. Entangled Images in Contemporary Art and Visual Culture*, edited by Brianne Cohen, Alexander Streitberger, Leuven University Press, Lieven Gevaert Series, 2015: 221-243.
- "Housing" a Deleuzian "Sensation:" Notes on the Post-Cinematic *Tableaux Vivants* of Lech Majewski, Sharunas Bartas and Ihor Podolchak. In: Ágnes Pethő (ed.): *The Cinema of Sensations*. Cambridge Scholars Publishing, Newcastle upon Tyne, 2015: 155-185.
- Introduction: Possible Questions in "Sensuous" Film Studies. In: Ágnes Pethő (ed.): *The Cinema of Sensations*. Cambridge Scholars Publishing, Newcastle upon Tyne, 2015: 1-15.
- Ágnes Pethő: The Garden of Intermedial Delights: Cinematic 'Adaptations' of Bosch, from Modernism to the Postmedia Age, *Screen*, (Winter 2014) 55 (4): 471-489.
- The *Tableau Vivant* as a "Figure of Return" in Contemporary East European Cinema. *Acta Universitatis Sapientiae: Film and Media Studies*, Vol. 9, 2014: 51-77.
- Spellbound by Images. The Allure of Painting in the Cinema of Alfred Hitchcock. *Passepartout*, Danish Journal for Art History, 34 (fall 2013): 189–216.
- *The Vertigo of the Single Image: From the Classic Narrative "Glitch" to the Post-Cinematic Adaptations of Paintings.* *Acta Universitatis Sapientiae, Film and Media Studies*, 6 (2013) 65–90.
- „À la Godard” a poszt-média korban, avagy a fotográfikus-filmszerű kép a mozin innen és túl. In: Pentelényi László (szerk.) *JLG/JLG – Jean-Luc Godard dicsérete, avagy a filmművészet önfelszámolása*, Budapest: Francia Új Hullám Kiadó, 2012: 347–384.
- A kinematográfia passiója Jean-Luc Godard A film története(i) című művében. In: Pentelényi László (szerk.) *JLG/JLG – Jean-Luc Godard dicsérete, avagy a filmművészet önfelszámolása*, Budapest: Francia Új Hullám Kiadó, 2012: 308–326.
- "Tensional Differences": The Anxiety of Re-Mediation in Jean-Luc Godard's New Wave Films. *Vertigo Magazine*, Issue 30, Spring 2012: Godard Is.
- The Post-Media Life of Film. In: Ágnes Pethő (ed.): *Film in the Post-Media Age*. Cambridge Scholars Publishing, 2012: 1-17.
- Jean-Luc Godard's Passages from the Photo-Graphic to the Post-Cinematic. Images in between Intermediality and Convergence. In: Ágnes Pethő (ed.): *Film in the Post-Media Age*. Cambridge Scholars Publishing, 2012: 81-125. The essay was first published in *Acta Universitatis Sapientiae, Film and Media Studies*, 4 (2011) 23-61.

- Az intermedialitás érzéki, szinesztétikus kapu a filmképben. In: Fazakas Emese, Fóris-Ferenczi Rita (eds.): *“Ezernyi fűszál zeng tücsökzenét”*. Köszöntő kötet P. Dombi Erzsébet tiszteletére. Editura Egyetemi Műhely, Asociația Bolyai, Cluj-Napoca, 2012: 229–243.
- [Jean-Luc Godard's Passages from the Photo-Graphic to the Post-Cinematic. Images in between Intermediality and Convergence.](#) *Acta Universitatis Sapientiae, Film and Media Studies*, 4 (2011) 23–61.
- [Intermediality as Metalepsis in the “Cinéécriture” of Agnes Varda.](#) *Acta Universitatis Sapientiae. Film and Media Studies*, 2010 Vol. 3. 69–94.
- [Intermediality in Film: A Historiography of Methodologies.](#) *Acta Universitatis Sapientiae. Film and Media Studies*, 2010 Vol. 2. 39–72.
- Media in the Cinematic Imagination: Ekphrasis and the Poetics of the In-Between in Jean-Luc Godard's Cinema. In: Lars Elleström (ed): *Media Borders, Multimodality and Intermediality*. Palgrave Macmillan, Basingstoke, Hampshire, England, 2009. 211-225. ISBN: 9780230238602. A substantially enlarged, revised version was published with the title: [Ekphrasis and Jean-Luc Godard's Poetics of the In-Between](#), in the volume *Cinema and Intermediality. The Passion for the In-Between*, Cambridge Scholars Publishing, 2011. 293-315.
- [\(Re\)Mediating the Real. Paradoxes of an Intermedial Cinema of Immediacy.](#) *Acta Universitatis Sapientiae. Film and Media Studies*, 2009 Vol.1.47-69.
- Deconstructing Cinema as a Narrative Medium in Jean-Luc Godard's Histoire(s) du cinema. In: István Berszán (ed.): *Orientation in the Occurrence*, Cluj-Napoca, Komp-Press, 2009. 317–331. A revised, longer version published with the title: [Post-Cinema as Pre-Cinema and Media Archaeology in Jean-Luc Godard's Histoire\(s\) du cinéma](#), in the volume *Cinema and Intermediality. The Passion for the In-Between*, Cambridge Scholars Publishing, 2011. 317–338.
- A kinematográfia passiója. A mozi narratív médiumának dekonstrukciója Jean-Luc Godard A film története(i) című művében. *Kalligram*, 2009. március. 76–84.
- The Screen is a Blank Page: Jean-Luc Godard's Word and Image Plays. In: Ágnes Pethő (ed.): *Words and Images on the Screen. Language, Literature, Moving Pictures*. Cambridge Scholars Publishing, 2008. 159-187. A rewritten, longer version published with the title: [From the “Blank Page” to the “White Beach:” Word and Image Plays in Jean-Luc Godard's Cinema](#) – in *Cinema and Intermediality. The Passion for the In-Between* c. kötetben, Cambridge Scholars Publishing, 2011. 265–291.
- Words and Images in the Context of Moving Pictures. Introduction. In: Ágnes Pethő (ed.): *Words and Images on the Screen. Language, Literature, Moving Pictures*. Cambridge Scholars Publishing, 2008: 1–16.
- Képek bűvöletében. Adalékok mozgókép és festészet kapcsolatának értelmezéséhez Alfred Hitchcock filmjeiben. In: Ágnes Pethő (ed.): *Film. Kép. Nyelv*. Kolozsvár, Scientia Kiadó, 2007. 139–199.
- Médium és egyidejűség. Előszó. In: Ágnes Pethő (ed.): *Film. Kép. Nyelv*. Kolozsvár, Scientia Kiadó, 2007. 11–18.

- A mozaiktól a muzikalitásig. Paradigmaváltás Jean-Luc Godard filmjeiben. In: László Tarnay (ed.) *Film, filozófia, tudomány. A X. Laterna Filmakadémia előadásai, Passim* 2005.146–164.
- Chaos, Allegory, Intermediality. The Cinema of Mircea Daneliuc. In: Aniko Imre (ed.): *East European Cinemas. New York-London, Routledge*, 2005. 165–179.
- [Las figuras reflexivas de la intermedialidad en la película. El cine en el espejo de las artes/las artes en espejo del cine](#) *Signa* (Spain), 2003. 12. 183–207.
- A „fehér lap”-tól a „fehér part”-ig. Szavak és képek közé íródó alakzatok Jean-Luc Godard mozijában. In: Pethő Ágnes (szerk.): *Köztes képek. A filmelbeszélés színterei*. Kolozsvár, Scientia Kiadó, 2003. 135–180.
- A filmkép mint viszonyfogalom és köztes tér. Előszó. In: Ágnes Pethő (ed.): *Köztes képek. A filmelbeszélés színterei*. Kolozsvár, Scientia Kiadó, 2003. 7–11.
- Szövegek a médiumok „között.” In: Ágnes Pethő (ed.): *Képtávtelvek. Tanulmányok az intermedialitás tárgyköréből*. Kolozsvár, Scientia Kiadó, 2002. 7–17.
- A mozgókép intermedialitása. A köztes-lét metaforái. In: Ágnes Pethő (ed.): *Képtávtelvek. Tanulmányok az intermedialitás tárgyköréből*. Kolozsvár, Scientia Kiadó, 2002.17-61.
- Válogatott bibliográfia irodalom és film médium- és művészetközi kapcsolatainak kérdéseiről. In: Ágnes Pethő (ed.): *Képtávtelvek. Tanulmányok az intermedialitás tárgyköréből*. Kolozsvár, Scientia Kiadó, 2002. 343–375.
- Az önreflexió után: a történet előtt, a képek között, a szavak mögött (Jean-Luc Godard A szerelem dicsérete) *Filmtett*, 2002. szeptember (7./24.). 40–45.
- Film a tükörben. *Korunk*. 2002. 122–130.
- A filmvászon fölülírásai. *Nyelv és Irodalomtudományi Közlemények*. 2001. 1-2. 3–29.
- [A festészet filmszerződése. Filmtett](#). 2001. 9. 8-20.
- [Videoklip lábjegyzettel. A híradó mint térkép és tapéta. Filmtett](#). 2001. 1. 5–9.
- Modelling Time and Space in Intertextual Cinema. (Some Aspects of Mircea Daneliuc's Glissando). In: Jeff Bernard-Peter Grzybek-Gloria Withalm (Hsg.): *Modellierungen von Geschichte und Kultur/ Modelling History and Culture. Proceedings of the 9th International Symposium of the Austrian Association for Semiotics and Institute for Semiotics*, University of Graz, November 22-24, 1996, Wien. ÖGS. Vol. II. Signs, Texts, Identities, Ch. Film and Photography. 2000. 947-959.
- Ekphraszisz a filmvásznon. Jean-Luc Godard és Peter Greenaway fényképei. *Lk.k.t.* 2000. 1. 36–42.
- [A köztes-lét alakzatai, avagy a filmművészet ön\(f\)elszámolója. Prae](#), 2000. december. 17–29.
- Film a médiumok útvesztőjében. Wenders metapoézisének ikonográfiája. *Kellék*. 1998. 11/12. 197–211.
- Textualitás és intertextualitás a filmben. In: János Péntek (ed.): *Szöveg és stílus*. Szabó Zoltán köszöntése. Editura Presa Universitară Clujeană, 1997. 335–353.
- Látványaink logikája. *Korunk*. 1997. 12. 5.
- Híradás a zűrzavarról. Az intermedialitás allegorikus lehetőségei a filmben. *Korunk*. 1997. 12. 51–63.

- Antonio García-Berrio: A Theory of the Literary Text. [könyvrecenzió] *Nyelv- és Irodalomtudományi Közlemények*, 1996.1. 106–108.
- Stílusról, stilisztikáról napjainkban. *Nyelv és Irodalomtudományi Közlemények*, 1995.2. 209–211.
- Egy metaforikus film. *Iskolakultúra*. 1995.5. 104–112.
- Létfilm az ezredforduló előestéjéről. *Iskolakultúra*. 1995. 6. 94–110.
- A Glissando folytatódik, avagy a román film Orwell után tíz évvel. *Erdélyi Figyelő*. 1994. 1. 17-19.
- Kelet-Európa, nulla év. Filmgyártás, fordulat után. *Filmvilág*. 1992. 4. 63–64.
- Jolly Joker filmkockák. *Tett-Képvilág*. 1986. 2. 49–54.
- A költői film nagy művésze: Tarkovszkij. *Iffjúmunkás*. 1987. 22. 8–9.
- Mozgó kép és filmművészet. *Echinox*. 1985. 18–19.
- Filmnyelv, filmelemzés (Michelangelo Antonioni: Napfogyatkozás). *Korunk*. 1985. 2. 124–129.
- Képi struktúra, nyelvi struktúra. *Korunk*. 1985. 3. 258–259.
- Filmtechnikai elemek József Attila Nyár című versének szerkezetében. *Nyelv- és Irodalomtudományi közlemények*. 1984.1. 55–58.
- Régi és Új Hollywood. *Korunk*. 1983. 6. 467–471.

Between 1979 and 1991 a number of 22 smaller articles and film reviews published in the *Hargita*, *Hargita Népe* daily newspapers and the monthly review entitled *Új Élet*.

Conference presentations:

- 2022. 20-21 October. Uncanny Intermediality International Workshop. Sapientia Hungarian University of Transylvania - Centre for Cinematic Intermediality and Visual Culture, Cluj-Napoca (Romania), Title of the presentation: The Uncanniness of Intermediality.
- 2022. 09. 1-3. 6th International Society for Intermedial Studies Conference. In Between and Across: New Directions, Mappings and Contact Zones. Trinity College Dublin, The University of Dublin. Title of the presentation: Towards an Affective Turn in Intermediality Studies.
- 2022. 07. 22-26. NECS Conference, Bucharest: Epistemic Media: Atlas, Archive, Network. Title of the presentation: Intermediality, Affect and Performativity in the Collage Films of Radu Jude.
- 2022. 16-17 June. Studies in Eastern European Cinemas Conference: Eastern European Screen- and Other Media. Organized by the journal Studies in Eastern European Cinema and the University of Central Lancashire. Keynote presentation: The Past is a Ready-Made? Rethinking Collage Effect, Affect and Intermediality in the Films of Radu Jude and Sergei Loznitsa.
- 2021. 07. 1-3. L'Aquila, Italy, ICLA Research Committee on Literatures/Arts/Media (CLAM) Conference (online): Transcodification: Literatures Arts Media, Title of the

- presentation: From Crossing Media Borders to Rethinking In-Betweenness. Shifting Vantage Points in the Interpretation of Cinematic Intermediality (as keynote speaker)
- 2021. 7-13 June. NECS Conference, Palermo (online): Transitions: Moving Images and Bodies. Title of the presentation: A Journey into a Sunlit World of Living Ghosts. Entering Pictures in Joanna Hogg's *The Souvenir*
 - 2021. 28 May, 4 June. Studies in Eastern European Cinemas Conference, organized at the University of Central Lancashire (online). Title of the presentation: The Exquisite Corpse of History. Radu Jude and the Intermedial Collage
 - 2019. 8-9 November, Budapest, 'A film(tudomány) hálózatai.' Magyar Filmtudományi Társaság konferenciája, PPKE. Title of the presentation: Intermedialitás a filmművészetben. Elméleti megközelítések, kutatási irányok (Intermediality in Film. Theoretical Approaches and Research Axes).
 - 2019. 25-26 October. THE PICTURESQUE: VISUAL PLEASURE AND INTERMEDIALITY IN-BETWEEN CONTEMPORARY CINEMA, ART AND DIGITAL CULTURE, Sapientia EMTE, Kolozsvár. Title of the presentation: Cinema in Watercolour. Joanna Hogg: *The Souvenir* (2019)
 - 2019. 18-19 October. 'Research Methods in Film Studies: Challenges and Opportunities', Ghent (Belgium). ECREA Film Studies Section in co-operation with DICIS (Digital Cinema Studies network), the Research Center for Visual Poetics at the University of Antwerp, the Centre for Cinema and Media Studies at Ghent University, the Visual and Digital Cultures Research Center at the University of Antwerp. Title of the presentation: Schools of Intermediality? Overlapping Paradigms and Divergent Perspectives.
 - 2019. 26-27 April. Köztes terek / Spații intermediare / Spaces In-Between International Conference. Miercurea-Ciuc, Sapientia Hungarian University of Transylvania. Papers presented in English (as a keynote speaker): Theorizing Intermediality: from Crossing Borders to Being In-Between
 - 2018. 18-20 November. INTERMEDIALITY NOW: REMAPPING IN-BETWEENNESS, Sapientia University, Cluj-Napoca. Title of the presentation: The Photo-Filmic Diorama.
 - 2018. 26-29 June. NECS Conference, Amsterdam: 'Media Tactics and Engagement', title of the presentation: The Politics of the Picturesque. The Photofilmic and the Posthuman
 - 2017. 29 June – 1 July, NECS Conference, Paris: 'Sensibility & the Senses, Media, Bodies, Practices', title of the presentation: Sculpture and Affect in Cinema's Expanded Field. From Aleksey Gherman's *Hard to be a God* (2013) to Aleksey Gherman Jr.'s *Under Electric Clouds* (2015).
 - 2016. 6-8 July. Edinburgh University (UK), Film-Philosophy Conference. Title of the presentation: Moving Images Posing as Pictures: Rethinking the Intermediality of the Cinematic Tableau.
 - 2015. 23-24 October. Cluj-Napoca, Sapientia Hungarian University of Transylvania: international film and media studies conference with the title: "The Real and the

Intermedial." Title of the presentation: *The Image, Alone: Photography, Painting and the Tableau Aesthetic in Post-Cinema*.

- 2015. 20-22 July. Film-Philosophy Conference, "The Evaluation of Form" organized at St. Ann's College, Oxford, Title of the presentation: *Between Absorption and Theatricality: New Inflections of the Cinematic Tableau*.
- 2015. April 16-18. Play, Perform, Participate, Conference of the International Society for Intermedial Studies, University of Utrecht (Utrecht, The Netherlands). Title of the presentation: *Exhibiting the Real: The Performative Space of the Cinematic Tableau*.
- 2015. 25-29 March: Society for Cinema and Media Studies (SCMS) Annual Conference, Montréal (Canada). Title of the presentation: *"Exhibited Space" and Intermediality in the Films of Corneliu Porumboiu*.
- 2014. 24-25 October, Cluj-Napoca, Sapientia Hungarian University of Transylvania: international film and media studies conference with the title "Figurations of Intermediality in Film." Title of the presentation: *Becoming an Image. Theorizing the Tableau Vivant in Contemporary East European Cinema*
- 2014. 19-21 June, Milano (Italy). NECS (European Network for Cinema and Media Studies) Conference: "Creative Energies, Creative Industries" organized by Università Cattolica del Sacro Cuore Milan and The University of Udine. Title of the presentation: *Rethinking the Notion of the "Photo-Filmic" in Contemporary/Post-Media Cinema*
- 2014. 12-15 March. Brussels, Belgium. Université catholique de Louvain (UCL), KU Leuven, Lieven Gevaert Research Centre for Photography (LGC), Wiels, Contemporary Art Centre, Brussels: "Photofilmic Images in Contemporary Art and Visual Culture." Title of the presentation: *Figurations of the Photo-Filmic? Stillness Versus Motion – Stillness in Motion*
- 2014. 5-9 February. Atlanta, USA. Moving Image Studies, Georgia State University: "Rendering (the) Visible II: Figure". Title of the presentation: *"Give Me an Image, Then!": Cinematic Pictorialism In-between the "Figural" and 'Figuration"*
- 2013. 5-7 December. Strasbourg, France. Second International Meeting on Narratology and the Arts, "Art as Text. Narratological, Semiotic and Transmedial Approaches,"/ 2e rencontre internationale «Narratologie et les Arts» «L'art comme texte. Approches narratologiques, sémiotiques et trans-médiatiques». Title of the presentation: *Moving Images in-between Stillness and Motion, "Sensation" and Narrativity*
- 2013. 24-26 October. Cluj-Napoca, Romania, ISIS Conference: "Rethinking Intermediality in the Digital Age." Title of the presentation: *The "Sensation of Intermediality" and the Tableau Vivant as a Post-Cinematic Image*.
- 2013. 10-12 July. Amsterdam, Netherlands. "Film-Philosophy Conference." Title of the presentation: *The Tableau Vivant In-Between Cinema and New Media Art*.
- 2013. 21-22 June. Greenwich, UK. "The Body in East European and Russian Cinema" Conference. Title of the presentation: *The "Chemistry" of Art(ifice) and Life: Embodied Paintings in East European Cinema*.

- 2012. 7-8 December, Paris, France, "Narratology in the Arts: Art as Text. Narratological, Semiotic and Transmedial Approaches." Title of the presentation: *Narrativity and Intermediality in Film*.
- 2012. 21-23 June. Lisbon, Portugal, NECS International Conference: "Time Networks: Screen Media and Memory". Title of the presentation: *Haunting Pictoriality: Sensuous Folds of the Tableau Vivant in Lech Majewski's Cinema*
- 2012. 7-9 June. Szeged, Hungary. Conference on Sensation, Perception, Mediation. Title of the presentation: *Cinema and the Phenomenology of "Becoming" Intermedial*.
- 2012. 25-27 May. Cluj-Napoca, Romania, Universitatea Sapientia: XIV. International Film and Media Studies Conference in Transylvania: "The Cinema of Sensations." Title of the presentation: *The Garden of Intermedial Delights*.
- 2011. 26-28 October, Trondheim, Norway, NorSIS (Nordic Society for Interart Studies) international conference: "Media Acts." Title of the presentation: *Touching Images. The Performative Value of the Haptical and the Phenomenology of Cinematic Intermediality*.
- 2011. 22-27 August. Cluj-Napoca, Romania: International Congress of Hungarology. Title of the presentation: *Intermediality in Film? Assessment of a Research Paradigm and its Relevance to Eastern European Cinema*.
- 2011. 23-26 June, London, UK: International NECS conference "Sonic Futures: Soundscapes and the Languages of Screen Media." Title of the presentation: *Intermediality as Polyphony: "Waves" of Words, Images and Sounds in Jean-Luc Godard's Cinema*.
- 2010. 22-23 October, Cluj-Napoca, Sapientia University: XIII. International Film and Media Studies Conference in Transylvania: Film in the Post-Media Age. Title of the presentation: *Folding the Post-Cinematic Image*.
- 2010. 24-27 June. Istanbul, Turkey: NECS Conference "Urban Mediations." Title of the presentation: *The City as a Media Maze: Urban Images of Flânerie and Intermedial Metalepsis in Cinema*.
- 2009. 23-24 October, Cluj-Napoca, Sapientia University: XII. International Film and Media Studies Conference in Transylvania: New Waves. Title of the presentation: *Immediacy and Intermediality In The "Cinéécriture" of Agnès Varda*
- 2009. 25-28 June. Lund, Sweden: NECS Conference "Locating Media." Title of the presentation: *Cinema of the Street: Photographic Flânerie and Intermediality in the Films of José Luis Guerín*
- 2009. 12-14. June Amsterdam, Holland, co-organizer and keynote speaker at the European Science Foundation Exploratory Workshop on "Intermedialities: Theory, History, Practice." Title of the presentation: *Intermediality in Film: a Historiography of Methodologies*.
- 2008. 17-18 October. Babeş-Bolyai University, Cluj-Napoca, International Conference "Orientation in the Occurrence." Interdisciplinary Approach to Complex Cultural Processes. Title of the presentation: *Deconstructing Cinema as a Narrative Medium in Jean-Luc Godard's Histoire(s) du cinéma (1988-1998)*

- 2008. 26-28 September. Sapientia University, Cluj-Napoca, International Film and Media Studies Conference in Transylvania: Reality or Fiction?/Valóság vagy fikció? Title of the presentation: *(Re)Mediating the Real*
- 2007. 25-28 October. Växjö University, Sweden: Imagine Media. Media Borders and Intermediality. Title of the presentation: *The Poetics of the In-Between. Ekphrasis, Remediation, Intermediality in Jean-Luc Godard's Cinema*
- 2007. 3-6 July. Utrecht University, Hollandia: Re-Mediating Literature. Title of the presentation: *The Screen is a Blank Page. Cinematic Models for Remediating Literature*
- 2007. 25-26 May. Sapientia University, Cluj-Napoca: International Film and Media Studies Conference in Transylvania/Nemzetközi Film- és Médiatudományi Konferencia Erdélyben: Words and Images. Language, Literature, Moving Images/Szavak és képek. Nyelv, irodalom, mozgókép. Title of the presentation: *Poetry Shot in the Back. Jean-Luc Godard's Word (and Image) Plays*
- 2005. 24-25 May. Sapientia University, Cluj-Napoca: International Film and Media Studies Conference in Transylvania/Nemzetközi Film- és Médiatudományi Konferencia Erdélyben: Chances of film as Art/A filmművészet esélyei. Title of the presentation: *The Art of Oblivion in Jean-Luc Godard's New Wave Films.*
- 2005. 20-21 May. University of Pécs: XI. Laterna Film Academy. Image, Sound, Emotion: *Commentaries on Sh. Rogers's, D. Chiappe's and J. Kennedy's researches.*
- 2005. 25-28 April. University of Szeged, Hungary: Image/Text/Multimedia. Representation in a Multimedial Age. Workshop: *Michelangelo Antonioni: Napfogyatkozás. A festőiség és a semmi a modern filmben.*
- 2004. 27-28 May. Sapientia University, Cluj-Napoca: Nemzetközi Film- és Médiatudományi Konferencia Erdélyben: Egyidejűségek. Title of the presentation: *Az „áthasított” filmvászon. Festményszerűség és filmszerűség kettőssége Hitchcock Bűvölet című filmjében*
- 2003. 15-17 September. University of Pécs: X. Laterna Magica Film Academy: "Sound and Image." Title of the presentation: *Jean-Luc Godard's Passages from »Mosaical« to »Musical«. A glissando from »le vague« to »les vagues«.*
- 2003. 27 May. Babeş-Bolyai University, Cluj-Napoca: Mozgó kép és filmszerűség. (VI. Filmtudományi kollokvium): *Kontextus és perspektíva az intermedialitás kutatásában*
- 2002. 15-18 Sept.. University of Pécs: IX. Laterna Magica Film Academy: "Representations of Time and Space in Film." Title of the presentation: *The Rhetoric of Being In-Between. Intermediality as Media Archeology, Displacement and Heterotopia*
- 2002. 22-23 May. Babeş-Bolyai University, Cluj-Napoca: Interdiszciplináris konferencia: Szöveg és kép. Title of the presentation: *Az irodalom mint a filmművészet „pasija”. Jean-Luc Godard (és az új hullám) a „dolgok, nem szavak” előtt*
- 2001. 28 May. Sapientia Foundation, Institute for Research Programs, Cluj-Napoca: Film a tükörben. Workshop: *A mozgókép intermedialitása és Jean-Luc Godard Passiójáték című filmje.*
- 1999. 6-11 Oct.. Dresden, 7th International Congress of the International Association for Semiotic Studies. Sign Processes in Complex systems. Title of the presentation in

the section "Intersemiotics/intersemiosis/intertextuality:" *Cinematic Intermediality and Reflexivity*.

- 1998. 12-16 July. Szegedi Tudományegyetem: "European Iconography East and West. The Iconography of the Fantastic." Title of the presentation: *Narcissistic Images in the Cinema: a Short Circuit of Fantasy?*
- 1996. 22-24 November Graz. "Modelling History and Culture". 9th International Symposium of the Austrian Association for Semiotics AAS and Institute for Socio Semiotic Studies Vienna ISSS. Title of the presentation: *Modelling Time and Space in Intertextual Cinema. Some Aspects of Mircea Daneliuc's Glissando*.

Conferences organized:

- The series of [INTERNATIONAL FILM AND MEDIA STUDIES CONFERENCES AT THE SAPIENTIA HUNGARIAN UNIVERSITY OF TRANSYLVANIA](#).
- [Conference of the International Society for Intermedial Studies \(ISIS\)](#) hosted by the Sapientia Hungarian University of Transylvania, 24-26 Oct. 2013.

Research programs, scholarships

- 2022-2024: [Affective Intermediality. Cinema between Media, Sensation and Reality](#). Exploratory Research Project supported by a grant of the Ministry of Research, Innovation and Digitization, CNCS - UEFISCDI, project number PN-III-P4-PCE-2021-1297, within PNCDI III, 01. 06. 2022 – 31. 12. 2024. Project director.
- 2017–2019: [Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness](#), Exploratory Research Project, Code: PN-III-ID-PCE-2016-0418, funded by the UEFISCDI (Executive Unit for Financing Higher Education, Research, Development and Innovation). Project director.
- 2013-2016. [Re-Mediated Images as Figurations of Intermediality and Post-Mediality in Central and East European Cinema](#). Research project supported by a grant of the Ministry of National Education, Innovation and Creativity, the National Authority for Scientific Research, CNCS – UEFISCDI, project number PN-II-ID-PCE-2012-4-0573. Project director.
- 2011. Eötvös Loránd University, Budapest, Hungary: 'For Knowledge on a European Scale,' an individual research project supported by the European Union and co-financed by the European Social Fund (grant agreement no. TAMOP 4.2.1/B-09/1/KMR-2010-0003). Results of the research: 2 full courses as invited guest lecturer at the Eötvös Loránd University and a research article: Jean-Luc Godard's Passages from the Photo-Graphic to the Post-Cinematic. Images in between Intermediality and Convergence. In: *Acta Universitatis Sapientiae, Film and Media Studies*, Vol. 4 (2011): 23-61.
- 2011-12. European Virtual Academy. Erasmus Lifelong Learning Program. Elaboration of a bilingual electronic course (*Reflexivity in Film/Reflexivitás a filmekben*).
- 2009. 12-14 June, [European Science Foundation Exploratory Workshop – SCH: Intermedialities: Theory, History, Practice](#), where she acted as co-convenor. Location

of the three-day workshop: Amsterdam, Netherlands. The convenors of the workshop were a group of international scholars involved in researches in intermediality: Ivo Blom (Netherlands), Francesco Casetti (Italy), Agnes Petho (Romania), Jens Schroeter (Germany), Antonio Somaini (Italy), Yvonne Spielmann (United Kingdom), Ginette Verstraete (Netherlands). The results of this workshop were disseminated through the English language journal of the Sapientia University, *Acta Universitatis Sapientiae, Film and Media Studies* as a special issue, Vol. 3. 2010.

The group of researchers continued their collaboration through the platform of the NECS (European Network for Cinema and Media Studies), they constituted special panels focused on questions of intermediality at two NECS conferences (2010: Istanbul, 2011: London) and are preparing a next pre-constituted panel presentation in June 2012 in Lisbon with Ágnes Pethő acting as a chair of the panel. Members of the group also participated in the 2010 international conference organized at the Sapientia University: 'Film in the Post-Media Age' and published the resulting papers in the forthcoming collective volume with the title: *Film in the Post-Media Age, edited by Ágnes Pethő*, at the Cambridge Scholars Publishing (due to be published in May 2012).

Between 2002-2013 there were 5 research projects at the Sapientia Institute for Scientific Research, Cluj-Napoca, where she acted as a research group coordinator (project director):

- 2011-13: 'Moving images, representation and regionalism in the post-media age.' 2008-2009: 'Cinema and Remediation' following up on the previous project.
 - 2006-2008: 'Jean-Luc Godard and the Mediality of Modern Film.' The results of these were included as parts of the single authored book: *Cinema and Intermediality. The Passion for the In-Between* (see above list of representative publications), and were published as individual research articles in the *Acta Universitatis Sapientiae, Film and Media Studies* journal by members of the research group (Melinda Blos-Jáni, Zoltán Gregus, Andrea Virginás).
 - 2004-2006. Research project with the title: 'Synchronic Structures: Word-Image-Music Relations in Cinema.' Results were published alongside the articles written following the international conference held at the Sapientia University in 2007: in Ágnes Pethő (ed.): *Words and Images on the Screen. Language, Literature, Moving Pictures*. Cambridge Scholars Publishing, 2008. (See attached to the application.), and in a Hungarian language collective volume: Pethő Ágnes (ed.): *Film. Kép. Nyelv. [Film. Image. Language]* Cluj-Napoca, Scientia Publishing House, 2007.
- 2001-2003. 'Inter-Art Relations in Moving Images.' Sapientia Institute for Scientific Research, research group coordinator. Research outcome: a collective volume, Pethő Ágnes (ed.): *Köztes képek. A filmelbeszélés színterei. [Images In-Between. Scenes of Filmic Narration]* Cluj-Napoca, Scientia Publishing House, 2003.

Scores:

Google Scholar:

h-index: 12/8, i10 index: 15/7.

<https://scholar.google.com/citations?user=touaVw4AAAAJ&hl=hu>

Researchgate: h-index: 5, number of citations: 183.

https://www.researchgate.net/profile/Agnes_Petho3

23.02.2023.