

**Jiří Anger, Ph.D.**

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## CURRENT POSITION & FUNDING

**British Academy Postdoctoral Fellow** (2024–2026)

Queen Mary University of London

Principal Investigator: *Videographic Archives: Understanding Transitional Audiovisual Objects in the Online Landscape* (£391,675)

**Visiting Researcher**, University of Amsterdam (April–June 2026)

**Researcher & Curator**, National Film Archive, Prague (2016–present)

**Curator**, Audiovisual Essay Competition, Marienbad Film Festival (2023–present)

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## EDUCATION

**Ph.D., Film Studies, Charles University, Prague** (2017–2022)

Dissertation: *Aesthetics of the Crack-Up: Digital Křiženecký and the Autonomous Creativity of Archival Footage*

Research stay: Goethe-Universität Frankfurt (2021)

**M.A., Film Studies, Charles University, Prague** (2014–2017)

**B.A. in Film Studies, Charles University, Prague** (2011–2014)

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## AWARDS & DISTINCTIONS

Runner-Up, BAFTSS Best Monograph, for *Towards a Film Theory from Below: Archival Film and the Aesthetics of the Crack-Up* (2025).

Winner, BAFTSS Best Videographic Criticism, for *Cycles of Labour: In the Metaverse, We Will Be Housewives* (with Veronika Hanáková and Martin Tremčinský) (2025).

Best Postdoctoral Fellow, Faculty of Humanities and Social Sciences, Queen Mary University of London (2025).

Selected, *Sight and Sound* Best Video Essay Poll (multiple works, 2022–2025); *The Return of the Star Wipe* (with Veronika Hanáková) was the most-mentioned video essay in 2025.

Winner, *Film-Philosophy* Annual Article Award, for “Trembling Meaning” (2022).

Best Rediscovery of a Forgotten Film, DVD Awards, Il Cinema Ritrovato (for *Daleká cesta / Distant Journey*) (2021).

FOCAL International Award for the National Film Archive in Prague – Restoration & Preservation Project (*Filmy Jana Křiženeckého / The Films of Jan Křiženecký*) (2020).

Illumination of the Year (Best Bachelor Thesis), Czech Society of Film Studies (2014).

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## TEACHING EXPERIENCE

### Module Convenor & Independent Teaching

#### Queen Mary University of London (2024–present)

Co-designed and co-taught *Visual Essay* (UG), contributing to curriculum development and delivering lectures and seminars on videographic criticism, desktop documentary, and AI in essay filmmaking.

#### Charles University, Prague (2017–2022)

Designed and convened undergraduate and postgraduate modules in film and media theory, found footage, and videographic criticism, with full responsibility for curriculum design, assessment, and supervision.

Modules included: *Film and Media Theory*; *Film on a Computer Screen*; *Found Footage: Film Theory as Practice*; *The Audiovisual Essay*; *Becoming a Digital Historian: Videographic Approaches to Non-Fiction Film*; *Nostalgia and Media Theory*.

Organised and co-led international video essay workshops: *Thinking Audiovisually: The Video Essay* with Kevin B. Lee and *Minor Instances, Major Consequences* with Johannes Binotto.

#### Palacký University, Olomouc (2023)

Designed and delivered graduate module *Audiovisual Research of (Post)Digital Reality*.

#### Film and TV School of the Academy of Performing Arts (FAMU), Prague (2023)

Designed and delivered graduate module *The Audiovisual Essay and Videographic Film Studies*.

## **Masaryk University, Brno (2022)**

Designed and delivered undergraduate module *Videographic Approaches to Star & Performance Studies*.

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## **Guest Lectures & Visiting Teaching**

Queen Mary University of London (2024–present): *Thinking Film Studies; Film Curation*

University of Illinois (2025): *Survey of World Cinema II; Theories of Cinema*

Dartmouth College (2024): Graduate seminar *Theories and Methods*

Masaryk University, Brno (2025): *The Audiovisual Essay*

FAMU, Prague (2021–2025): *History of Film Theory; Survey of the History of World Cinema II*

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## **Supervision & Examination**

MA supervision (FAMU, 2025); BA supervision (Charles University, 2022).

External examination and consultancy (Charles University; Masaryk University, 2022–2024).

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## **Professional Development & Certification**

Fellowship of the Higher Education Academy (FHEA) – application in preparation (QMUL pathway, June 2026)

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## **PUBLICATIONS**

### **Monographs**

**Towards a Film Theory from Below: Archival Film and the Aesthetics of the Crack-Up**

Bloomsbury Academic, 2024 (*Thinking Media* series).

Runner-Up, BAFTSS Best Monograph (2025).

Included in *The Year's Work in Critical and Cultural Theory* (Oxford University Press, 2025).

Reviewed in *Screen* (forthcoming), *Historical Journal of Film, Radio and Television*, *Millennium Film Journal*, *Journal of Film Preservation*, among others.

**Daleká cesta / Distant Journey [film | minutes]**

Lever Press, 2026, forthcoming.

**Afekt, výraz, performance: Proměny melodramatického excesu v kinematografii těla**

[Affect, Expression, Performance: Transformation of Melodramatic Excess in the Cinema of the Body].

Charles University, 2018.

Reviewed in *Iuminace*, *Film a doba*, and *ArteActa*.

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## Peer-Reviewed Journal Articles

“The Star Wipe Effect: Why Gimmicky Media Survive.”

*New Review of Film and Television Studies*, 2026, forthcoming (with Veronika Hanáková).

“Videographic Scholarship from Below: A Practice-Based Media Archaeology of (and through) Digital Tools.”

*TMG Journal for Media History* 29, no. 1 (2026), forthcoming (with Veronika Hanáková).

“Archiving the Live Music Spectacle: Woodstock ’99 and MTV Pay-Per-View.”

*Screen* 66, no. 2 (2025): 197–221.

Shortlist, BAFTSS Best Article Award 2026.

“Desktop Montage: Ethics of Holocaust Footage in the Online Space.”

*Historical Journal of Film, Radio and Television* 45, no. 4 (2025): 831–858.

“Toward a Geographically Specific Understanding of Filmic and Media Matter: An Introduction to a Special Issue.”

*Iuminace* 37, no. 3 (2025): 5–20 (with Byron Davies).

“Suture Goes Meta: Desktop Documentary and its Narrativization of Screen-Mediated Experience.”

*Quarterly Review of Film and Video* 40, no. 5 (2023): 595–622 (with Kevin B. Lee).

“Do Archivists Dream of Electric Horses?: Digital Kříženecký, Static Electricity, and the Quadruple Logic of Indexicality.”

*Studies in Eastern European Cinema* 13, no. 1 (2022): 90–111.

“Kdo se otáčí za Slunečnicí?: Nostalgický konstrukt hvězdného obrazu Inky Zemánkové.”

[Who’s Looking Back at the Sunflower? The Nostalgic Construction of Inka Zemánková’s Star Image].

*Iuminace* 34, no. 3 (2022): 25–68 (with Miroslava Papežová).

“Trembling Meaning: Camera Instability and Gilbert Simondon’s Transduction in Czech Archival Film.”

*Film-Philosophy* 25, no. 1 (2021): 18–41.

Winner, *Film-Philosophy* Annual Article Award (2022).

“Keep That Image Burning: Digital Kříženecký, Color Veil, and the Cinema That Never Stops Ending.”

*The Moving Image* 20, nos. 1–2 (2020): 123–155.

“(Un)Frozen Expressions: Melodramatic Moment, Affective Interval, and the Transformative Powers of Experimental Cinema.”

*NECSUS: European Journal of Media Studies* 8, no. 2 (2019): 25–47.

“Médium, které myslí sebe sama: Audiovizuální esej jako nástroj bádání a vyústění akademických trendů.”

[Thinking Through the Medium Itself: Audiovisual Essay as a Research Method and a Result of Academic Trends].

*Illuminace* 30, no. 1 (2018): 5–26.

“Co dokáže trpící tělo?: Melodramatický afekt a Smrt Marie Malibranové.”

[What Can a Suffering Body Do?: Melodramatic Affect and The Death of Maria Malibran].

*Illuminace* 28, no. 1 (2016): 87–105.

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## Peer-Reviewed Videographic Scholarship & Practice-Based Outputs

“The Return of the Star Wipe.”

[in] *Transition: Journal of Videographic Film & Moving Image Studies* 12, no. 2 (2025) (with Veronika Hanáková).

Most-voted video essay, *Sight and Sound* Poll (2025).

“A Tale of Two Desktops: The First Czech Films in Parallel Worlds.”

*Movie: A Journal of Film Criticism* 12 (2025) (with Veronika Hanáková and Jiří Žák).

“Cycles of Labour: In the Metaverse, We Will Be Housewives.”

*NECSUS: European Journal of Media Studies* 12, no. 2 (2023) (with Veronika Hanáková and Martin Tremčinský).

Winner, BAFTSS Best Videographic Criticism (2025).

Screened at the Museum of the Moving Image, New York.

“Distant Journey Through the Desktop.”

[in] *Transition: Journal of Videographic Film & Moving Image Studies* 8, no. 1 (2021) (with Jiří Žák).

Shortlisted, *Screen* Audiovisual Essay Award 2023.

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## Edited Volumes & Journal Special Issues

**Archaeologies of Desktop Media**, co-edited with Veronika Hanáková.

*Feminist Media Histories* 14, nos. 2–3 (2028), forthcoming.

**Filmic Matter and Geographic Specificity**, co-edited with Byron Davies.

*Illuminace* 37, no. 3 (2025).

**Digitální Kříženecký: Nový život prvních českých filmů**

[Digital Kříženecký: The New Life of the First Czech Films].

National Film Archive in Prague, 2023.

Longlisted, Magnesia Litera Award (Best Scientific Book).

Reviewed in *Film a doba*, *Cinepur*, and *Illuminace*.

**Myslet filmem / Thinking Through Film**, co-edited with Sandra Baborovská.

Prague City Gallery, 2023.

Reviewed in *Film a doba*.

**Interface**, co-edited with Lucie Česálková.

*Illuminace* 32, no. 2 (2020).

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## Book Chapters

“Where Is the *Desktop* in Desktop Cinema?”

In *The Future of Reality*, ed. Kevin B. Lee. Diaphanes, 2026, forthcoming (with Veronika Hanáková).

“Desktop Documentary.”

In *Routledge Resources: Screen Studies*, eds. Nora Alter, Lucy Donaldson, and Lori Morimoto. Routledge, 2026, forthcoming (with Veronika Hanáková).

“The Beginnings of Cinema Are Never Finished: Early Film and Videographic Scholarship.”

In *A Long Early Cinema?*, eds. Ana Grgic, Dimitrios Latsis, Hugo Ljungbäck, Michael Cowan, and Tami Williams. Lever Press, 2026, forthcoming.

“The Musical World of Tumblr.”

In *Materializing the Musical*, eds. Jenny Oyallon-Koloski and Desiree Garcia. Lever Press, 2026 (with Veronika Hanáková).

“První políčka českého filmu: Videografický přístup k raným kinematografickým artefaktům.”

[The First Frames of Czech Cinema: A Videographic Approach to Early Cinematic Artefacts].

In *Digitální Kříženecký: Nový život prvních českých filmů*. National Film Archive in Prague, 2023.

“Estetika praskliny: Filmy Jana Kříženeckého na pomezí figurativna a materiálna.”

[Aesthetics of the Crack-Up: The Films of Jan Kříženecký Between Figuration and Materiality].

In *Digitální Kříženecký: Nový život prvních českých filmů*. National Film Archive in Prague, 2023.

“Druhý život montáže v (post)digitální realitě / The Second Life of Montage in the (Post)Digital Reality.”

In *Myslet filmem / Thinking Through Film*. Prague City Gallery, 2023.

“Dotýkat se nedosažitelného objektu: Haptická audiovizuální esej a antropotechnický interface.” [Touching the Unattainable Object: Haptic Audiovisual Essay and the Anthropotechnical Interface].

In *Operátoři (nových) médií*, eds. Tomáš Dvořák and Martin Charvát. NAMU, 2022.

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### Scholarly Non-Refereed Articles & Videos

“We Never Took Deconstruction Seriously Enough (On Affects, Formalism, and Film Theory): An Interview with Eugenie Brinkema.”

*Illuminace* 31, no. 1 (2019): 65–85 (with Tomáš Jirsa).

Portuguese translation published in *Rebeca: Revista Brasileira de Estudos de Cinema e Audiovisual* 12, no. 1 (2023).

“Screen Stars Dictionary: Natalia Oreiro.”

*Tecmerín: Revista de Ensayos Audiovisuales*, no. 11 (2023) (with Veronika Hanáková).

“TV Dictionary: Can Eastern European Television Speak?”

*Critical Studies in Television Online*, November 4, 2022 (with Veronika Hanáková).

“30 Years of *Illuminace*.”

*Studies in Eastern European Cinema* 11, no. 1 (2020): 113–114.

“Rozkladná zkušenost šílenství. Destratifikace zvuku v ‘anti-psychiatrických’ filmech.”

[Disruptive Experience of Madness: Destratification of Sound in ‘Anti-psychiatry’ Films].

*Slovo a smysl* 26, no. 1 (2016): 89–96.

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### Translations

Denson, Shane. “Dividuální obrazy.” [Dividuated Images]. in *Současná mediální teorie*, eds. Noemi Purkrábková – Jiří Sirůček (VVP AVU – Display, 2026).

Klevan, Andrew. “Živý význam. Plynulost filmové performance.” [Living Meaning. The Fluency of Film Performance]. *Illuminace* 30, no. 2 (2018): 9–21.

Blos-Jáni, Melinda. “Pátrání po ztracených obrazech. Dějiny rumunského amatérského filmu z pohledu orální historie a vzdělávacích příruček.” [Excavating Amateur Films from the Socialist

Romania. Making Sense of Cine-amateur History Through Oral Histories and Educational Handbooks]. *Illuminace* 28, no. 2 (2016): 29–44.

Benke, Johannes. “...a jednoho dne do sebe možná vše zapadne. Rozhovor s Georgesem Didi-Hubermanem.” [...and One Day It Will All Fit Together. An Interview with Georges Didi-Huberman]. *Illuminace* 28, no. 1 (2016): 123–128.

Laing, Dave. “Poslouchat punk.” [Listening to Punk]. *Slovo a smysl* 26, no. 1 (2016): 200–211.

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## CURATED ARCHIVAL EDITIONS & PROJECTS

*Metrická imaginace / Metric Imagination* (Online collection of video essays for *Artyčok.TV*, Akademie výtvarných umění, 2025).

*Historie médií v otiscích / Traces of Media Histories* (Online collection of video essays for *Artyčok.TV*, Akademie výtvarných umění, 2024).

*Mezi traumatem a budováním: Poválečné československé nonfikční filmy / Between Trauma and Nation-Building: Postwar Czechoslovak Non-Fiction Films* (Online film collection for *Filmový přehled*, with Lucie Česálková, 2023).

*Heydrichiáda / The Heydrich Terror* (Online film collection for *Filmový přehled*, 2022).

*Audiovizuální eseje / Audiovisual Essays* (Online video essay collection for *Film a doba*, since 2021).

*Daleká cesta / Distant Journey* (Blu-ray, National Film Archive in Prague, 2021).  
Best Rediscovery of a Forgotten Film, DVD Awards, Il Cinema Ritrovato (2021).

*Věrní zůstaneme / We Will Remain Faithful* (with Iwona Lyko, DVD / Online, National Film Archive in Prague, 2021).

*Filmy Jana Kříženeckého / The Films of Jan Kříženecký* (DVD/Blu-ray, National Film Archive in Prague, 2019).  
FOCAL International Award (2020) – Restoration & Preservation Project; DVD Awards Finalist, Il Cinema Ritrovato (2019).

*Démanty noci / Diamonds of the Night* (Blu-ray, National Film Archive in Prague, 2019).

*Příchozí z temnot + Otrávené světlo / The Arrival from the Darkness + The Poisoned Light* (DVD, National Film Archive in Prague – Filmexport, 2018).  
DVD Awards Finalist, Il Cinema Ritrovato (2018).

*Zborov* (DVD, Praha: Národní filmový archiv, 2018).

*Černý Petr / Black Peter* (Blu-ray, National Film Archive in Prague, 2018).  
DVD Awards Finalist, Il Cinema Ritrovato (2018).

*Černý Petr / Black Peter* (DVD, National Film Archive in Prague – Filmexport, 2017).

*Stud / Shame* (DVD, National Film Archive in Prague – Bohemia Motion Pictures, 2017).

*Extase / Ecstasy* (DVD, National Film Archive in Prague – Filmexport, 2017).

*Batalion / Battalion* (DVD, National Film Archive in Prague, 2016).

*Tonka Šibenice / Tonka of the Gallows* (DVD, National Film Archive in Prague – Filmexport, 2016).

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## INVITED TALKS & CONFERENCE PRESENTATIONS

### Invited Talks

“Videographic Scholarship from Below: A Practice-Based Media Archaeology of (and through) Digital Tools.” Utrecht University, 2026 (with Veronika Hanáková).

“Speculating Matter: Theorising Film and Media Archives from Below.” University of St Andrews, 2026.

“Speculating Matter: Theorising Film and Media Archives from Below.” University of Edinburgh, 2026.

“Book Talk: Towards a Film Theory from Below.” I. L. Caragiale National University of Theatre and Film, 2026.

“Archaeologies of Desktop Media.” The Future of Reality Conference, Locarno Film Festival, 2025 (with Veronika Hanáková).

“Panel Response: AI, Archives, and Decolonial Imagination.” Data-Driven Decolonisation? AI and Metadata in the AV Archive, Queen Mary University of London, 2025.

“Tracing Media Histories Through Videographic Criticism.” University of Illinois, 2025 (with Veronika Hanáková).

“Book Talk: Towards a Film Theory from Below.” University of Illinois, 2025.

“Book Talk: Towards a Film Theory from Below.” University of Amsterdam, 2024.

“Curating the First Czech Films.” Eye Collection Center, 2024.

“Media Archaeology and Videographic Criticism.” University of Amsterdam, 2024.

“Joint Book Discussion: Early Cinema Beyond the Archives.” Birkbeck, University of London, 2024 (with Grazia Ingravalle).

“Videographic Criticism and Archival Film Theory.” Dartmouth College, 2024.

“Cycles of Labour: In the Metaverse, We Will Be Housewives.” NECSUS Cycles Special Issue Launch, Online, 2024 (with Veronika Hanáková).

“Cinefilie ve věku algoritmů: Úvod do praktické teorie filmu a umění.” Teritoria umění, Akademie múzických umění v Praze, 2021 [keynote speaker].

“A Season of Classic Films | Where, How and to Whom – the Challenges of Presenting Earliest Cinema.” Online discussion with Elif Rongen-Kaynakci, Jeanne Pommeau, and Matěj Strnad, 2021.

“How to Theorize (with) Art?” Marienbad Film Festival, 2020 (with Jiří Žák).

“Cinephilia Viewed Through Algorithms.” Creating Insights: Research and Aesthetic Discovery in the Video Essay, Merz Akademie, Stuttgart, 2019.

“Afektivní interval a proměny tělesnosti ve filmovém obraze.” Fresh Eye: Obraz versus afekt, Petrohradská kolektiv, Prague, 2019.

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## Conference Papers

Screen Conference, University of Glasgow, 2026 – “Towards a Geographically Specific Understanding of Filmic Matter” (with Byron Davies).

Digital Humanities Today, King’s College London, 2026 – “Embracing the Clumsiness of Digital Tools: Videographic Scholarship as Practice-Based Archaeology of Computation” (with Veronika Hanáková).

French Theory and Contemporary Screen Studies, Trinity College Dublin, 2026 – “Speculating Filmic Matter: French Theory and Archival Audiovisual Objects.”

BAFTSS Conference, Bournemouth University, 2026 – “Playfulness in Digital Tools: Videographic Scholarship as Practice-Based Archaeology of Computation” (with Veronika Hanáková).

Screening Live Performance, University of Southampton, 2025 – “Archiving the Live Music Spectacle: Woodstock ’99 and MTV Pay-Per-View.”

Screen Conference, University of Glasgow, 2025 – “The Star Wipe Effect: Why Gimmicky Media Survive” (with Veronika Hanáková).

The NECS Conference, University of Lisbon, 2025 – “Media Archaeology of Computer Editing: The Case of the Video Toaster.”

SCMS Conference, Chicago, 2025 – “Video Essays Within Film Archives and Museums.”

Domitor Conference, Vienna, 2024 – “The Beginnings of Cinema Are Never Finished: Early Film and Videographic Scholarship.”

SCMS Conference, Boston, 2024 – “Screen Stars Dictionary Roundtable: “Natalia Oreiro” (with Veronika Hanáková).

Decolonising the Eastern European Past and Memory Through the Lens of Audio-Visual Archives, University of Tallinn, 2023 – “Distant Journey through the Desktop: The Ethics of Approaching Holocaust Footage in the Online Space.”

IN THE WORKS. Makings and Unmakings of the Video Essay, Lucerne School of Art and Design, 2023 – “DIY or DIE: A Journey of Two Amateurs through the Depths of Digital Archives” (with Veronika Hanáková).

Visible Evidence XXIX, University of Udine, 2023 – “Quarantine the Past: Anti-Nostalgic Use of Archival Footage in Woodstock '99 Documentaries on Streaming Platforms.”

IAMHIST, Université du Québec à Montréal, 2023 – “Traumatic Memories on the Desktop: Videographic Examination of Holocaust Footage.”

The NECS Conference, University of Oslo, 2023 – “Videographic Holocaust: The Ethics of Approaching Traumatic Archival Footage.”

Theory and Practice of the Video-Essay: An International Conference on Videographic Criticism, University of Massachusetts Amherst, 2022 – “The Curse of the Gimmick: Star Wipe” (with Veronika Hanáková).

The NECS Conference, I.L. Caragiale University of Theatre and Film I.L. Caragiale, 2022 – “Return of the Star Wipe: How to Excavate a Lost Gimmick?” (with Veronika Hanáková).

Experimental Film, Video Art, and the Borders of Cinema, Queen Mary University of London, 2022 – “Digital Kříženecký and the Autonomous Creativity of Archival Footage.”

SCMS Conference, Chicago, 2022 – “Excavation as Estrangement: Videographic Practice at the Czech National Film Archive.”

The NECS Conference, University of Palermo, 2021 – “Always Already Deformed: Digital Kříženecký and the Crack-Up of Czech Archival Film.”

Migrating Archives of Reality: Programming, Curating, and Appropriation on Non-Fiction Film, Institute of Contemporary History, Prague, 2021 – “Shaping the Unshapeable? Digital Kříženecký and Videographic (Re)Imagination of Early Czech Cinema.”

Genre/Nostalgia, University of Hertfordshire, 2021 – “The Milestone That Never Happened: Digital Kříženecký, False Archive Effect, and the Failed Beginning of Czech Cinema.”

Alternative Research Forum: Desktop Cinema, Alternative Film Video Festival, Belgrade, 2020 – “Distant Journey Through the Desktop.”

XIII. Doktorandská konference FAV, FF MU, Brno, 2019 – “Nech ten obraz hořet: Found footage a horor filmové materie.”

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## **Workshops**

Ways of Undoing, University of St Andrews, 2026 (with Veronika Hanáková).

Videographic Retreat, University of Reading, 2025 (with Veronika Hanáková).

Videographic Retreat, University of Reading, 2024 (with Veronika Hanáková).

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## **PROFESSIONAL SERVICE**

### **Conference & Event Organisation**

Delete: Strategies of Negation in the Age of Data Suffocation, Queen Mary University of London, 2026.

Archaeologies of Computerised Video Editing: Between Agency and Automation, University of Amsterdam, 2026.

Visualising Film Archives: Practice-Based Research and Media Histories, Birkbeck, University of London, 2025.

Data-Driven Decolonisation? AI and Metadata in the AV Archive (with Grazia Ingravalle, Giulia Rho, and Christian Gosvig Olesen), Queen Mary University of London, 2025.

Minor Instances, Major Consequences: A Video Essay Workshop (with Johannes Binotto), Charles University in Prague, 2020.

Illuminace 30 Years: Interface Symposium, National Film Archive, Prague, 2019.

Thinking Audiovisually: The Video Essay (with Kevin B. Lee), Charles University in Prague, 2019.

Screen Industries in East-Central Europe Conference (SIECE), National Film Archive, Prague, 2016–2019 (6th–8th editions).

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### **Editorial Roles**

Editorial Board Member, *Illuminace* (since 2017).

Advisory Board Member, *Found Footage Magazine* (since 2025).

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### **Peer Review**

Peer reviewer for journals and academic presses including:

*Screen*; *[in]Transition: Journal of Videographic Film & Moving Image Studies*; *Screenworks*; *Studies in Eastern European Cinema*; *Transformations: Journal of Media, Culture & Technology*; *DIY, Alternative Cultures & Society*; *Gender and Research*; *World Literature Studies*; *Academic Quarter*; *Illuminace*; and Lever Press.

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### **Professional Memberships**

Digital Heritage Working Group, Amsterdam School for Heritage, Memory and Material Culture (AHM), University of Amsterdam.

Member, Society for Cinema and Media Studies (SCMS).

Member, NECS – European Network for Cinema and Media Studies.

Member, BAFTSS – British Association of Film, Television and Screen Studies.

Member, IAMHIST – International Association for Media and History.

Member, Domitor – International Society for the Study of Early Cinema.

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## **PUBLIC ENGAGEMENT & MEDIA**

Appearances and interviews on Czech Television (*Seeing Through Film*, 2024) and Czech Radio (2021, 2024).

Guest on *New Books Network* (2025) and *The Video Essay Podcast* (2025) discussing *Towards a Film Theory from Below*.

Featured in *Journal of Cinema and Media Studies* Spotlight (2026, forthcoming).

Contributor to *Sight and Sound* Best Video Essays Poll (since 2019; co-coordinator 2025); essays and interviews published in *Sight and Sound*, *Cinepur*, *Artyčok.TV*, *Film a doba*, *DOK.REVUE*, and *Filmový přehled*.

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## **LANGUAGES & SKILLS**

### **Languages**

English (C2); Czech (C2); Spanish (C1); German (B2); Russian (A2)

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### **Technical & Digital Skills**

Video editing: Adobe Premiere Pro, DaVinci Resolve

Digital humanities tools: ImageJ, Twine, Knight Lab, Figma

Office & communication platforms: MS Office, Zoom, MS Teams