

Editorial

The last issue in 2021 includes six long articles. The first two focus on relations between specific Eastern national cinemas and the West; the third compares festivals in different Eastern European countries and Germany; the remaining three focus on the work of specific film directors. Fabio Bego begins with an investigation of Albanian-Italian relations through the analysis of two relatively notable films produced by *Kinostudio* in the 1970s: *Gjeneral Gramafoni* (*General Gramophone*, 1977) directed by Viktor Gjika and *Koncert në Vitin 1936* (*Concert in 1936*, 1978) by Saimir Kumburo. Since both films narrate events related to the propagation of Italian language and music, he analyses the way in which the directors portray the experience of listening as a mediator of Albanian-Italian relations. By drawing on insights taken from postcolonial studies and phenomenology, Bego argues that Albanians' attitude toward Italy and the 'West' was conditioned by the decolonisation process and by the way in which the regime positioned itself toward Western Europe.

The following article by Dragan Batančev discusses non-existent films: Sarajevo studio Bosna Film's postwar attempts to co-produce a film about the assassination of the Archduke Franz Ferdinand of Austria in Sarajevo, using sources found in the Archive of Bosnia and Herzegovina. Batančev shows how the Yugoslavs confronted their partners' purported exploitation of Yugoslav production resources and inclination toward narrative modifications of history as promising to attract a larger international audience. His investigation demonstrates the uneasy balance between memory production, socialist state-building, international cultural promotion and sustainable business development.

Jan Hanzlik and Ewa Mazierska look at Eastern European film festivals during the covid-19 pandemic, focusing on three festivals that either take place in Eastern Europe or are devoted to the cinema of the region. The three festivals streamed at least some films from their programmes and endorsed other activities, such as online industry events, drive-in cinemas and Virtual Reality events. The study argues that the degree to which film festivals could successfully take place during the pandemic depended more on the type of festival than on its geographical location or geographical focus. Eastern European festivals were not lagging behind the West in this respect and many European festivals were, in fact, cooperating and learning from one another.

Next Larson Powell proposes to look at the last decade (1980–1989) of DEFA film production, still not been much discussed in scholarship, through the lens of the work of Rainer Simon (b. 1941), arguably one of DEFA's last *auteurs*. Simon's later movies, after the censoring of his *Gegenwartsfilm* (film of the present) *Jadup und Boel* (1980/1988), reworked the genre of historical film in new ways, via a politics of fantasy. The difficulty of defining these films' genres is tied to its lack of defined address or alternative public sphere within the GDR.

Eliza Rose analyses three multi-author films by Polish artist Paweł Kwiek. To make these films, Kwiek applied the same collaborative formula in different social contexts, producing three sets of '1-minute films.' The first film, *Niechcice* (1973), consists of sketches co-produced with rural youth. The later films were made at art festivals in 1973–4. This article treats these projects as a triptych: three parts of one whole. Taken together, they move from an experiment in cross-class collaboration to an intimate game among friends. Rose argues that Kwiek's '1-minute films' are exercises in self-organisation that achieved, if only one

minute at a time, the democratisation of social life envisioned by the opposition in this decade.

Finally, Jiří Anger tries to discern a specific indexical logic in the digitised films of the Czech cinema pioneer Jan Kříženecký. While the digitised films benefit from 4K image quality, their material deformations were not retouched but made more visible. These deformations include static electricity marks, which not only signify the original event of shooting the film but also intervene into the formation of figures in the represented world. Kříženecký's short actuality *The First Day of the Spring Races of Prague* (1908) will highlight how such intrusive presence of a technological actor brings the quadruple logic of indexicality – torn between representation and materiality, and between trace and deixis – into play, and how it can be prolonged into a specific theoretical and aesthetic thinking.

Our issue also contains two book reviews and an obituary. Zsolt Győri discusses Andrea Virginás's new book *Film genres in Hungarian and Romanian cinema. History, theory and reception*. Furthermore, Nick Hodgkin introduces the book *Moving images on the margins: experimental film in late socialist East Germany* by Seth Howes. Subsequently, Mina Radović commemorates the life and career of Zoran Simjanović, who passed away in 2021.

In the first issue of any given year, we announce the winner of the best article published in this journal in the previous year. This time the winner is Philip Decker, who is an author of 'The "other America" and its performers: pathways to socialism in the DEFA Indianerfilme'. We congratulate Philip for his well-researched and thought-provoking piece.