East European Film Bulletin

EDITORIAL

October Volume

Editorial

VOL. 22 (OCTOBER 2012) BY EDITORS

Alina Popescu saw *The Other Irene* (2009) by Romanian director Andrei Gruzsniczki – a modern, minimalist drama starring Andi Vasluianu. For our Retrospectives section, Moritz Pfeifer speaks about *Prague Seamstresses*, a 1929 comedy from Czechoslavakia which revolves around a young, unmarried wife. Konstanty Kuzma continues our 2012 Balkan focus with *Tito and Me* (1992) a Yugoslav cult comedy from Serbian director Goran Marković in which Zora, a small boy from Belgrade, worries his parents when claiming he loves Comrade Tito more than them.

On the 15th of October, the second article of our Essay section will be published here: *The Cinematic Man* by Mikhail Iampolski (New York University). In his essay, Iampolski retraces the genealogy of the cinematic man starting with Soviet films of the 1920s, and ending with contemporary Russian cinema. He argues that a study of the respective epochs reflects the emergence of a distinct human as created by artists, societies, and political systems. In his postscript to the essay, Iampolski turns to Sergei Loznitsa's *My Joy*, arguing that its roots in today's anthropology are tied to the emergence of the "indeterminate man" – a de-individualized human detached from consistent historical narratives. Last month, the section was launched with an essay by Miško Šuvaković.

EEFB editors
Moritz Pfeifer & Konstanty Kuzma