



UNIVERSITY OF POITIERS AND UNIVERSITY OF ZENICA, ERASMUS+, INSTITUT FRANÇAIS DE BOSNIE-HERZEGOVINE, AMBASSADE DE FRANCE EN BOSNIE-HERZEGOVINE

Transcultural approaches to contemporary art, literature and cinematographic arts

20-24 APRIL 2026 EUROPEAN SPRING SCHOOL – FACULTY OF PHILOSOPHY - UNZE

Zmaja od Bosna 56, 72000 Zenica

CINEMA, SOCIAL SCIENCES AND HUMANITIES ALTÉRITÉS/OTHERNESS FRENCH FILM FESTIVAL

GÉNÉRAL PRESENTATION	2
THEME	2
OBJECTIVES, PARTICIPANTS, SPEAKERS AND DURATION	2
AXES	2
FRENCH FILM FESTIVAL - INSTITUT FRANÇAIS DE BOSNIE-HERZEGOVINE CATALOG	3
PEDAGOGIC SCREENINGS	3
CERTIFICATION	3
WHO CAN APPLY?.....	3
WHAT ARE THE STUDENT’S LEVELS?	3
WHICH FIELDS OF STUDIES?	3
UNIVERSITIES TAKING PART IN THE EVENT	4
ORGANIZERS	4
CONFERENCES ABSTRACTS	4
« CHIARA’S GAZE, ROSA’S ANGER, LUISA’S SILENCE », BY ADAMO STEFANO	4
« CREATIVE PRODUCTION AND THE DIRECTOR-PRODUCER VISION », BY MIRZA BEGOVIC	4
« VISUAL SOCIOLOGY (HISTORY, CURRENT ISSUES) », BY LAURENCE ELLENA (UNIVERSITY OF POITIERS)	5
« FILM AND OTHERNESS » BY BERNARD HARBAS (UNZE).....	5
« VISUAL CULTURE, FILM RECEPTION AND AUDIENCES » BY JELENA GAKOVIC (UNIVERSITY OF SARAJEVO).....	5
« THE GAZE: WHO LOOKS AND WHO IS LOOKED AT » BY JENNIFER JOHNSON (UNIVERSITY OF POITIERS)	5
« CHAMPION OF THE UGLY DUCKLINGS: OTHERNESS THROUGH THE EYES OF TIM BURTON », BY TINA KALINIC (UN. OF SARAJEVO)	6
« THE WORKSHOP ON OPTICAL TOYS, BY OVCINA, LEJLA (UNIVERSITY OF BIHAC).....	6
« MORE THAN HUMAN: WHAT DO ANDROIDS TELL US ABOUT OUR FEAR OF THE OTHER? » BY ŽELJKO ŠARIC (UN.OF BANJA LUKA)	6
« THE SCRIPT DEVELOPMENT PROCESS », BY SANJA SAVIC MILOSAVLJEVIC (UNIVERSITY OF PALE, SARAJEVO-EST)	6
« TELLING AND RE-TELLING STORIES. LITERATURE AND FILM ADAPTATION, BY GALINA SUBBOTINA (UNIVERSITY OF POITIERS)	6
LECTURERS	7
ADAMO, STEFANO.....	7
BEGOVIC, MIRZA	7
ELLENA, LAURENCE.....	7
GAKOVIC, JELENA	8
HARBAS, BERNARD	8
JOHNSON, JENNIFER.....	8
KALINIC, TINA	9
OVCINA, LEJLA.....	9
SAVIC MILOSAVLJEVIC SANJA.....	10
ŠARIC, ŽELJKO	10
SUBBOTINA, GALINA.....	10

GÉNÉRAL PRESENTATION

The University of Poitiers and the Faculty of Philosophy of the University of Zenica are organizing the *European Spring School on cinema, social sciences and humanities, Transcultural approaches to contemporary art, literature and cinematographic arts* at the University of Zenica (Bosnia and Herzegovina) from 20 to 24 April 2026. The brings together the various universities of Bosnia and Herzegovina and the University of Poitiers in partnership with Ambassade de France en Bosnie-Herzégovine and Institut français de Bosnie-Herzégovine.

THEME

This multidisciplinary summer school will focus on cinema as a *subject*, as an *object* and as a *tool* for the humanities and social sciences. The 2026/Specific topic for 2026 edition will be entitled *Otherness*.

OBJECTIVES, PARTICIPANTS, SPEAKERS AND DURATION

This school is aimed at students who want to be introduced to documentary filmmaking and to learn about Cinema as an empirical exploration and means of expression in social sciences.

It will bring together students, researchers (film specialists, sociologists, historians, specialists in other fields such as philosophy, literature, arts, languages), film teachers, directors and film critics for five days.

AXES

The activities (interventions, debates, screenings, practices) will be organized around 6 axes which will be the subject of parallel workshops throughout the week, from Monday to Friday.

Practical workshop Film making (workshops 1 and 2)

The first axis will be devoted to aspects related to the practice of cinema in the social sciences (and vice-versa). It will include introductory and in-depth workshops on project writing, shooting, sound recording, editing. In this context, the students will have to make a very short film that will be screened at the end of the week. In this context, questions related to professions will also be addressed: like stages of film production (how to apply for grants, apply for funding, residencies). Organizers and lecturers : Laurence Ellena, Jennifer Johnson.

Knowledge of documentary cinema (workshop 3)

The second axis will focus on the knowledge of cinema, its history (movements, particular practices, genres of documentary or fiction cinema) and will take the form of screenings every day preceded by a presentation and followed by a discussion. For example : *A story of differing perspectives on the other : Emigranti* by Franco Piavoli and *L'ordre* by Jean-Daniel Pollet, subtitled in English (44'); *Representing colonial domination : Black Panthers* by Agnès Varda (subtitled in English) ; *Les maîtres fous*, by Jean Rouch 36 minutes (subtitled in English), animator Laurence Ellena, University of Poitiers. In this context, questions related to historical and sociological study of cinema professions; practice of cinema in a professional university environment; trajectories of directors, sociologists and historians; use of archives in cinema may be approached. Organizers : Laurence Ellena, Jennifer Johnson

Theoretical approaches to the topic (workshop 4)

The third axis will be theoretical and will take the form of a seminar on the relations between cinema, arts, literature and social sciences. For example: *Visual Culture, Film Reception and Audiences* by Jelena Gakovic, University of Sarajevo; *Horror films and otherness* by Bernard Harbas, University of Zenica; *Visual sociology* by Laurence Ellena, University of Poitiers. Organizers : Laurence Ellena, Jennifer Johnson.

Transdisciplinary competencies: cinema, arts, literature, social sciences and otherness (workshop 5)

This axis will be interdisciplinary and will take the form of a seminar will aim to initiate interdisciplinary passages: translations, adaptations, philosophy of cinema (...). For example: *More than human: what do androids tell us about our fear of the Other?*, by Željko Šarić (University of Banja Luka) ; *Telling and re-telling stories. Literature and Film adaptation*, by Galina Subbotina (University of Poitiers); *The Gaze: who looks and who is looked at*, by Jennifer Johnson (University of Poitiers). Organizers : Laurence Ellena, Jennifer Johnson

French corner : Language learning (workshop 6 and transversal workshop)

This axis will be linguistic. All teaching will be in English, but language workshops will be directed by Galina Subbotina and organized with the interns of the University of Poitiers, around films related to the year's theme, and will be the subject of a French corner – debates, discussions, presentations – before and after the screenings. France will be in the spotlight, with screenings of films in French with English subtitles and introductory courses in the French language. Organizer : Galina Subbotina.

FRENCH FILM FESTIVAL - INSTITUT FRANÇAIS DE BOSNIE-HERZEGOVINE CATALOG

Interdit aux chiens et aux italiens, Dogs and Italians not allowed, Alain Ughetto, 2005, 1h20

Documentary animated, politic, alienation, otherness and discrimination

Le Pays des sourds, The Land of the Deaf Nicolas Philibert, 1992, 1h39

Documentary, otherness of disability and language.

PEDAGOGIC SCREENINGS

Alienation, otherness

- [Espace](#), by Eléonore Gilbert, 15', english subtitles **only on line**, mdp : EspaceM1

- [Clean with me](#) by G. Stemmer, 20', in english, french subtitles, mdp : M1analyse

A story of differing perspectives by Franco Piavoli

- [Evasi](#) by F. Piavoli, 1962, 12' also on line

- [Emigranti](#) by F. Piavoli, 1963, 12' also on line

- [Voices Through Time](#) by F. Piavoli, 1996, 80' also on line mdp Piavoli

Alienation, otherness, handicap and health

- [L'ordre](#), by J-D Pollet 44' in french, english subtitles **only on line**

CERTIFICATION

The follow-up of this week of training will lead to the issuance of a certification

WHO CAN APPLY?

Students from Bosnia and Herzegovina & Western Balkans Universities, students from European Universities

WHAT ARE THE STUDENT'S LEVELS?

Students from three cycles Bachelor, Master and PhD having at least a B level in the English language

Cléo de 5 à 7 , Cléo from 5 to 7, Agnès Varda, 1962, 1h30

Colonisation, illness, women and creativity

Les années super 8, The Super 8 Years, Annie Ernaux et David Ernaux-Briot, 2022, 61'

Politic, alienation, otherness and discrimination

- *Random Patrol* by Yohan Guignard, 2020, 30' in english with french subtitles

Jean Rouch and otherness

- *Les maîtres fous*, by Jean Rouch 36', in french, english subtitles

Diaries

Time Indefinite, by Ross McElwee - (1993) 114' vostfr in english
Journal 1 (1973-1983), by David Perlov - vostfr in english

Frederick Wiseman

Extracts *High School*-vo, Wiseman, (1968) 75' vostfr ; *Model 2*-vo, Wiseman (1980) vostfr

Chris Marker

Extracts : *Le fond de l'air est rouge*, *La Jetée*, *Level Five* (in french with english subtitles)

WHICH FIELDS OF STUDIES?

Languages, Cultural studies, Humanities, social sciences

UNIVERSITIES TAKING PART IN THE EVENT

University of UNZE (host and organizer) : Amra Muslic, Bernard Harbas

University of Poitiers (organizers) : Sanja Boskovic, Laurence Ellena, Jennifer Johnson, Galina Subbotina

University of Poitiers (interns) : Marie-Camille Hiriart, Charly Poquereau, Katia Vincent

University of UNZE (lecturer) Mirza Begovic, Bernard Harbas

University of Banja Luka (lecturers) : Željko Šarić, Stefano Adamo

University of Bihac (lecturer): Lejla Ovcina

University of Sarajevo UNSA (lecturers): Jelena Gakovic, Tina Kalinić

University of Sarajevo East/Pale (lecturer): Sanja Savic Milosavljevic

ORGANIZERS

University of UNZE (host & organizer) : Bernard Harbas, Amra Muslic

University of Poitiers (organizer) : Sanja Boskovic, Laurence Ellena, Jennifer Johnson, Galina Subbotina

CONFERENCES ABSTRACTS

« CHIARA'S GAZE, ROSA'S ANGER, LUISA'S SILENCE: FEMALE SUBJECTIVITY AND CRIMINAL CONFINEMENT IN YOUNG ITALIAN CINEMA », BY ADAMO STEFANO

Abstract : In contemporary Italian cinema, the representation of youth confinement finds one of its most radical expressions in female figures connected to organized crime. This essay analyzes three emblematic films - *A Chiara* (2021) by Jonas Carpignano, *Una Femmina-The Code of Silence* (2022) by Francesco Costabile, and *The Bone Breakers* (2022) by Vincenzo Pirrotta - which embody three different response strategies to the condition of the 'social cage' imposed by the intergenerational transmission of criminal culture. The protagonists Chiara, Rosa, and Luisa represent three distinct narrative paradigms: the existentialist paradigm of escape through knowledge (Chiara transforms the desire to know into a subversive act, managing to escape her family destiny); the nihilist-subversive paradigm of revenge from within (Rosa operates inside the criminal system using the same logic as her oppressors); the deterministic paradigm of victimization (Luisa embodies the zero degree of agency, a prisoner of an emotional dilemma without the possibility of liberation). The analysis reveals the existence of three distinct paradigms that contemporary cinema uses to explore the relationship between the individual and an oppressive system, offering a reflection on female agency within criminal contexts and the possibilities of resistance in marginalized social environments.

« CREATIVE PRODUCTION AND THE DIRECTOR-PRODUCER VISION », BY MIRZA BEGOVIC

Abstract : Lecture Description: How can an original authorial idea be transformed into a sustainable film project without compromising artistic integrity? This lecture focuses on the symbiosis between the creative process and production realities in contemporary cinematography. Participants will explore the concept of "creative production"—an approach where production is not merely logistical support, but an integral part of the film's aesthetic identity.

Key Topics: * Duality of Perspective: How to think like a director while calculating like a producer, and vice versa.

Script Optimization: Adapting the dramaturgical structure to available resources (e.g., utilizing micro-locations and authentic motifs like the village of Putiš).

The Independent Model of Success: Analyzing the journey from initial idea to record-breaking viewership—how to identify and engage an audience as early as the project development phase.

Managing the Creative Team: Making strategic on-set decisions that preserve the budget while elevating the production value.

Lecture Objective: To empower young authors to take control of their projects, understand the market potential of regional stories, and learn how "small" is turned into "great" through clear vision and smart planning.

« VISUAL SOCIOLOGY (HISTORY, CURRENT ISSUES) », BY LAURENCE ELLENA (UNIVERSITY OF POITIERS)

Abstract : This presentation explores the relationships between sociology and cinema through three complementary perspectives. First, it examines cinema as an object of sociological analysis, considering film as a cultural industry, a social institution, and a representation of the social world. Second, it shows how sociologists use cinema as a resource to illustrate, interpret, or model social phenomena, highlighting the epistemological value of fiction and film narratives. Third, it discusses cinema as a research tool within visual and filmic sociology, emphasizing how image and sound can contribute to the production of sociological knowledge. The presentation also addresses the methodological and theoretical challenges involved in combining sociological inquiry with cinematic language. Finally, it reflects on the author's own experience of making a sociological documentary based on family archives, ethnographic research, and self-socioanalysis, exploring how personal trajectories intersect with broader social histories.

« FILM AND OTHERNESS » BY BERNARD HARBAS (UNZE)

Abstract : The horror genre was one of the best ways to symbolically represent the position of others in society. Throughout its history, horror has had several dimensions of portraying otherness: social, political and ethical. Social was the issue of social exclusion based on physical characteristics. Horror tried to show the stigmatization of certain social groups. For example, in the movie *Freaks*, the author (Tod Browning) shows the social conditioning of physical appearance. Anatomical features are not only a biological determinant, they are a matter of social norms and acceptance. Horror was also an artistic way to present East-West relations. For the horror subgenre, body horror, alien, and zombie were ways to portray a political enemy, with the best examples being *Invasion of the Body Snatchers* and *The Blob*. Horror is a form of criticism of a rigid scientific approach to the world of life. In the film *The Fly*, the film raises the question of the ethical relationship to the scientific experiment, and the hybridization of life through the merging of different life forms. The lecture will try to show that horror is not only a means of entertainment and excitement, but represents social criticism and an engaged form of art, because it exposes and analyzes the problematic position of others in society.

« VISUAL CULTURE, FILM RECEPTION AND AUDIENCES » BY JELENA GAKOVIC (UNIVERSITY OF SARAJEVO)

Abstract : The intersecting fields of visual culture, film reception, and audience studies explore how the cinematic image operates as a site of power and ideology, constructing and circulating social meanings that are never neutral and always situated. Moving beyond passive models of the viewer, this lecture draws on cultural studies and reception theory to argue that cinematic meaning is actively negotiated, and shaped as much by who is watching as by what is on screen. Visual culture theory and film reception frameworks provide the conceptual tools to interpret audience concepts including the male gaze, the oppositional gaze, and Hall's encoding/decoding model, each of which presupposes that the viewer is not a transparent receiver, but a socially constituted subject. Therefore any film can be read in dominant, negotiated, or oppositional registers, depending entirely on the social positioning of the subject who receives it.

« THE GAZE: WHO LOOKS AND WHO IS LOOKED AT » BY JENNIFER JOHNSON (UNIVERSITY OF POITIERS)

Abstract : This lecture explores the politics and poetics of the gaze in filmmaking, asking a deceptively simple question: who has the power to look, and who becomes the object of that look? Situated within the broader theme of otherness, it examines how cinema constructs, reinforces, and sometimes resists hierarchies between subject and object, observer and observed. Drawing on key ideas from Film Theory and Visual Culture, the session revisits foundational concepts such as the Male Gaze and extends them to include intercultural, and intersectional perspectives. Through selected film excerpts and critical discussion, participants will consider how framing, camera movement, and narrative positioning shape the viewer's alignment and complicity. We will examine the representation of "the other": how marginalized bodies and identities are framed, exoticized, or silenced, but also how filmmakers reclaim agency by subverting dominant ways of seeing.

« CHAMPION OF THE UGLY DUCKLINGS: OTHERNESS THROUGH THE EYES OF TIM BURTON », BY TINA KALINIC (UN. OF SARAJEVO)

Abstract : Since his beginnings, Tim Burton has been considered an oddball of the film authors. He has been championing outcasts, mad hatters, monsters and all the others who have been hiding in the shadows. Interestingly, stories of two of the films that Burton has written and directed himself (Edward Scissorhands and Frankenweenie) can be traced back to brothers' Grim "Ugly Duckling". We will analyse these films both from the narrative and aesthetic side showing how deeply otherness is rooted in Bruton's filmography.

« THE WORKSHOP ON OPTICAL TOYS, BY OVCINA, LEJLA (UNIVERSITY OF BIHAC)

Abstract : The workshop on optical toys focuses on exploring the basic principles of visual perception and motion through hands-on practice. Participants will become familiar with the phenomenon of persistence of vision and its role in the early development of animation. By creating well-known optical devices such as the thaumatrope, phenakistoscope, zoetrope, stroboscope, zoopraxiscope, praxinoscope, and flipbook, participants will develop an understanding of sequential imagery and visual storytelling. The workshop encourages creative expression and the interdisciplinary connection between art and science, allowing participants to test their creations through experiential learning. Additionally, the mechanics of image perception will be explained to provide insight into the historical context behind the emergence of modern media.

« MORE THAN HUMAN: WHAT DO ANDROIDS TELL US ABOUT OUR FEAR OF THE OTHER? » BY ŽELJKO ŠARIĆ (UN. OF BANJA LUKA)

Abstract : When we watch Blade Runner today, we are no longer fascinated only by its visual aesthetics, but by the deep ethical discomfort that the film evokes. In the context of this year's theme "Cine altera: Otherness", my lecture starts from the thesis that replicants in the film are not only science fiction constructs, but a mirror of our own biopolitical practices of exclusion. Through the analysis of Scott's masterpiece and Dick's novel, we will try to investigate how society uses empathy as a kind of weapon - a tool that draws a sharp line between "us" (people) and "them" (Others). I will pay special attention to the "Voigt-Kampff" test as a power apparatus that dehumanizes the subject, but also to the role of memory: if the Other's memories are only implants, is his suffering less real because of that? We end the lecture with the key meeting between Deckard and Roy Bati, a moment that transcends the plot of the film and becomes a lesson in radical ethics. There, in the recognition of common mortality, the boundary between the persecutor and the persecuted is erased. In this way, the film serves us as a tool for understanding contemporary marginalized groups and processes that take place in our society, which is at the very heart of the transdisciplinary approach of this summer school.

« THE SCRIPT DEVELOPMENT PROCESS », BY SANJA SAVIC MILOSAVLJEVIC (UNIVERSITY OF PALE, SARAJEVO-EST)

Abstract : the process of scriptdevelopment with some examples from the animation or French cinema

« TELLING AND RE-TELLING STORIES. LITERATURE AND FILM ADAPTATION, BY GALINA SUBBOTINA (UNIVERSITY OF POITIERS)

Abstract : This talk explores the current relationship between French cinema and literary adaptation, highlighting how contemporary filmmakers reinterpret literary works for modern audiences. The presentation also considers the evolving role of adaptation in today's film industry, where directors balance fidelity to the original text with innovation and new artistic perspectives.

LECTURERS

ADAMO, STEFANO

Banja Luka University

Stefano Adamo is an Associate Professor of Italian Culture at the University of Banja Luka (Bosnia and Herzegovina), where he has served as Director of the Department of Italian Studies and was co-founder of the Department of Romance Studies. His academic interests lie at the intersection of culture and economics, a theme he explores by studying how economic ideas are interpreted and disseminated in cultural productions such as literary narratives, films, and theatrical works. He has published articles and edited volumes in the fields of economic history, literary studies, and film studies

BEGOVIĆ, MIRZA

Mirza Begović was born on January 17, 1989, in Zenica. He graduated in Bosnian/Croatian/Serbian (BHS) Language and Literature from the Faculty of Philosophy in Zenica and earned his Master's degree in Bosnian Language and Literature. His thesis, titled "*Typological Characters in Contemporary Bosnia and Herzegovina Dramatic Discourse*," was published as a professional book in 2019. He is the author of the novels *Don't Go Now* (2014) and *A Chicken in the Circus* (2017). As a playwright, Begović authored *Youth in the Time of Corona*, a play produced by Studio Teatar and the Bosnian National Theatre Zenica, as well as *Setting Laughter Free*, produced by the National Theatre Tuzla. His dramatic text *250 Years of Blood and Love – Hasanaginica* was staged as a major co-production between three national theaters: the Bosnian National Theatre Zenica, the National Theatre Mostar, and the National Theatre Tuzla. He also wrote the play *Witness of Truth* and the 2026 dramatization *The Chronicle of King Tvrtko*. In the world of cinema, he wrote and directed the feature films *Amanet* (2022) and *Testament* (2025), the latter of which became the most-watched Bosnian-Herzegovinian film of all time in both domestic and international cinemas. He grew up in the village of Putiš near Busovača, which frequently serves as a central motif across his literary, dramatic, and cinematic works.

ELLENA, LAURENCE

University of Poitiers

CV Laurence ELLENA is [Lecturer in sociology](#) and [director](#) at University of Poitiers, member of [GRESKO](#) team, ans in CNRS delegation at [MESOPOLHIS](#) team, Marseille, France.

Key words : Film, Storytelling, Social Sciences. The work of Laurence ELLENA is part of several fields: visual sociology, sociology of knowledge, science, art and culture (reception, literature); epistemology of the humanities; they deal with the question of the construction of the norms of knowledge and their relations with cultural contexts: alternatives writing of sociology, plurality of fictional narratives, relations between scientific knowledge, models, narration. In this context, she's interested in disciplinary constructions and the administration of evidence in the humanities, legitimation processes, intertextuality and the relationship between fiction and knowledge. Scientific responsibilities : responsible for the "Critical Notes" section of the journal *Images du travail, Travail des images* since 2021 ; member of the editorial board and editorial board of the journal [Images of work, Work of images](#) since 2014 ; member of [EASI](#), Thematic Network on Alternative Writings in the Social Sciences ; member of [GT 02](#) *Visual studies and methods*, AISLF ; member of [RT 47](#), *Visual sociology*, RFS.

Ellena (L) « [The Cinematographic Intertext of Sociology. Contribution to a reflection on the relationship between sociology and fiction](#) » (in french), *Images du travail, travail des images* [Online], 10 | 2021, Online since 20 February 2021, connection on 16 March 2026. URL:

Ellena (L.), « [Why should fictions shed light on knowledge?](#) » (in french) in C. Baron, L. Ellena (dir.) *Savoirs de la fiction*, Rennes, La Licorne n°133, PUR, pp. 100-108, 2021.

Ellena (L.), « [Why would the sociologist resort to fiction? Sociological intentions and aesthetic choices of a filmic documentary.](#) » (in french), Colloque international : *De l'Image à la Société*. Centre Pierre Naville; Réjane Vallée, Dec 2023, Évry, France. {hal-04873873}

Ellena (L.) « [Sociological writing, cinematographic writing. Shared standards and expectations.](#) » (in french) *La sociologie hors de ses murs*, GRESCO, Nov 2025, Limoges, France. {hal-05457069}

GAKOVIC, JELENA

University of Sarajevo

Jelena GAKOVIĆ is an Associate Professor at the Department of Sociology, Faculty of Philosophy - University of Sarajevo where she teaches courses in the area of systematic and applied sociology as well as research methodology. Her core research work lies in the intersection of sociology, digital media, visual communication and culture, exploring how images, symbols, and media narratives shape social identities and cultural meanings. Jelena has authored a scientific monography "Social Architectonics of the Digital Age" (2023), and edited several books for publishers such as Peter Lang, Academia Analitica, Synopsis, Sarajevo Publishing, etc. Her research has been widely published through academic articles and expert reports, with work that extends into social engagement through collaborations with NGOs and international organizations, particularly in the field of gender equality. Beyond academia, she also co-produced a documentary film included in the UNESCO Video and Sound collections about human rights. To enhance students' critical media literacy and use of visual qualitative methods, she developed a curriculum for a new academic course in Visual Anthropology, bringing an interdisciplinary perspective to inquiry of visual dimensions of social life. Currently, she is serving as the Lead of the Scientific Research Incubator ZINK the Editor in Chief of the scientific journal Sophos. Her other active engagements include membership in Working Group 7 (Living Peace Lab) and the Social Dialogue Group (SDG) of the European University for Peace, Justice and Inclusive Societies (EUPeace).

HARBAS, BERNARD

University of Zenica

(1977, Zenica). Bernard Harbas is Associate professor in the field of sociology at the University of Zenica, where he teaches, among other things, the following courses: sociology of culture, sociology of law, sociology of tourism, cultural anthropology and medical sociology. He is an assistant professor in the field of philosophy at the University of Tuzla, where he teaches courses: ethics, political philosophy, contemporary political philosophy. Participated in a large number of domestic international conferences. He is a member of the editorial board of the journals: *Dijalog*, *International Dialogue*, *Eidos* and *Logos*, and a member of the Advisory Board of the journals *Filozofska istraživanja* and *Synthesis Philosophica*. He is a member of the Committee for Philosophy and the Center for Philosophical Research of the Academy of Sciences and Arts of Bosnia and Herzegovina. Through the academic networks *Trasneuropennes*, *DAAD*, *CEEPUS* and *Erasmus*, he participated in a number of academic exchange programs. So far, he has published two books and about 30 scientific and professional texts.

JOHNSON, JENNIFER

University of Poitiers

Jennifer Johnson is a lecturer in literature and cinema studies at the University of Poitiers and a member of the FoReLLIS research laboratory. She is currently vice dean of academic affairs at the faculty of modern languages.

Key words : Cinema studies, Storytelling, literature, cultural studies

The academic work of Jennifer Johnson is grounded in the intersection of film and literary studies, with a particular focus on storytelling across media. Her research spans several complementary fields, including cinema studies—covering film analysis, technical aspects of filmmaking, and adaptation theory—as well as American and British literature. She also

engages with communication studies, particularly in linguistic and intercultural contexts. Bringing these disciplines together, her work reflects a broader humanities perspective, exploring how narratives evolve and resonate across cultural and artistic forms.

Her key areas of interest include film, storytelling, and English literature. She is especially interested in how meaning is constructed and transformed when stories move between written and visual media.

Currently, Jennifer Johnson is working on a research project examining the American concept of the frontier and its transmedial representations. This study investigates how the idea is expressed and reinterpreted across different forms—such as literature, cinema, and other media—highlighting its cultural significance and ongoing evolution.

KALINIC, TINA

University of Sarajevo

Tina Kalinić is Senior Teaching Assistant of Film Art at the Academy of Performing Arts – University of Sarajevo and PhD Candidate of Filmology at the Faculty of Philosophy – University of Zagreb (Croatia). She combines her practical work as scriptwriter and film director with Film Studies trying to bring practice and theory as close to each other as possible. Currently, her focus is mostly turned towards a way in which film shaped cultural memory of the war that ended Former Yugoslavia.

OVCINA, LEJLA

University of Bihać

Lejla Ovčina, born on the 6th of May 1972, completed her undergraduate studies in 2011, and obtained postgraduate Master's degree at the Pedagogical Faculty in Sarajevo. She defended her PhD thesis at the Pedagogical Faculty, University of Bihać in 2015. Lejla Ovčina implemented numerous projects. As one of the staff of the Pedagogical Institute in Bihać, she places a particular emphasis on the commitment to educating elementary school teachers, through cooperation on the project on inclusion. She currently works at the Pedagogical Faculty Bihać as a senior teaching assistant for the courses Stage expression and puppetry, Film and broadcasting culture, and the Bosnian Language Teaching Methodology. She participated in the evaluation of the curriculum for the first two triads of nine-year education, as well as the evaluation and monitoring of educators' trainings in preschool institutions, and as a reviewer of the Bosnian language course in the third grade. As a teacher or evaluator, she has contributed to the following projects: „Kurikularnom reformom do kvalitetnog obrazovanja“ Sveobuhvatna obuka o razvoju predmetnih kurikuluma za članove i članice Ekspertne radne grupe Unsko-sanskog kanton, 2021-2023 ; Erasmus + TEACHER: Introducing competence-based preschool teacher education curricula in Bosnia and Herzegovina, 2016-2021 (2026) *Metodički aspekti primjene književnih tekstova u razrednoj nastavi*. Univerzitet u Bihaću, Grafis Cazin. (ISBN - 978-9926-508-25-8 COBISS.BH-ID - 67900166). Ovčina L.

(2025). Zlato ima cijenu, znanje je neprocjenjivo-tumačenje poslovice u kontekstu razumijevanja skrivenih značenja. *Post Scriptum*, (15), 309-322. (Ovčina, L. & Soče, S.)

(2025). Moderna bajka-percepcija učenika petih razreda devetogodišnje osnovne škole. *Prozor u svijet obrazovanja, nauke i mladih. Časopis Univerziteta u Sarajevu-Pedagoškog fakulteta*. (2), 530-555. (Soče, S., & Ovčina, L.)

(2025). Metodički pristup poslovicama na primjeru knjige Bolje znati nego imati. *Savremena bosanskohercegovačka proza za djecu. Zbornik radova. UPK-Društvo Mali princ, Tuzla*. 142-163. (Ovčina L. i Soče S.)

(2024). Pitanja i zadaci u čitanačkim tekstovima za razrednu nastavu. *Post Scriptum*, (14), 44-62. (Ovčina, L., & Rekić, M.)

(2024). Kako žive bajke o osnovnoj školi? Bajka u XXI stoljeću. *Savremena bosanskohercegovačka bajka. Knjiga 3. Sarajevo*. 97-119. (Ovčina L. i Soče S.)

(2023). Promišljanja studenata o poslovicama. *Post Scriptum*, (13), 215-225. (Ovčina, L., & Soče, S.)

(2023) Poslovice kao poticaj za pisanje priče. *Prozor u svijet obrazovanja, nauke i mladih časopis univerziteta u Sarajevu – Pedagoškog fakulteta. Broj 1/2023., 846-859*. (Soče, S., & Ovčina, L.)

(2022). Koje vrijednosti promoviraju prozni književni tekstovi u čitankama za razrednu nastavu. *Zbornik radova Filozofskog fakulteta Univerziteta u Zenici. Saznanje* 3, 227, 241. (Ovčina, L., & Soče, S.)

(2022). Narodna vs. umjetnička bajka u čitankama za razrednu nastavu. *Bajka u XXI stoljeću. Izazovi novog vremena. Knjiga 1. Str. 134-145.* (Ovčina L. i Soče S.)

SAVIC MILOSAVLJEVIC SANJA

University of Pale, Sarajevo-Est

Sanja Savić Milosavljević is a Serbian screenwriter, film director, novelist and playwright, born in Sarajevo in 1988. She is an assistant professor at the Faculty of Philosophy of the University of East Sarajevo, where she teaches literature and theatreology.

Her work spans cinema, literature and theatre, exploring narrative forms across media. She is the author of several novels, short story collections and plays, and has written and directed both feature and animated films, as well as television series. Her artistic practice often engages with memory, war, and personal and collective histories in the former Yugoslav region.

Her novel *Martin udio* (2024) received major literary recognition, including the Beogradski Pobednik and Isidora Sekulić awards. Savić Milosavljević Sanja

ŠARIC, ŽELJKO

University of Banja Luka

Dr Željko Šarić, Assistant Professor and Head of the Department of Philosophy at the Faculty of Philosophy in Banja Luka, focuses his research on the fields of existential philosophy, philosophical anthropology, the philosophy of evolution, and philosophical posthumanism. He has edited the collected volumes *Critical Theory of Society* and *Holocaust and Theology*. He has participated in several international scientific projects, such as *Sciences of the Origin* and *Biopolitische Aspekte des institutionellen Handelns*.

Dr Šarić is the founder and president of the Association for Philosophy and Social Thought in Banja Luka, which has organised numerous philosophical conferences and published around twenty philosophical works. He has completed psychotherapeutic training in Transactional Analysis and attended various other psychotherapy programmes. Furthermore, he is a certified Philosophy for Children (P4C) trainer. He is also the organiser and coordinator of events such as *Phil(m)osophy*, *Philosophical Evenings*, and *Socrates' Café*.

SUBBOTINA, GALINA

University of Poitiers

CV <https://mimmoc.labo.univ-poitiers.fr/membres/subbotina-galina-mcf/>

Key words : Russian Romanticism, self-reflexivity, autobiographical memory, narrative identities, marginal literary forms, cultural history

Senior Lecturer in Russian Language and Civilization, Galina Subbotina teaches at the University of Poitiers since completing a PhD supervised by Catherine Géry, entitled *"The Invention of the Self in Russian Romantic Literature,"* defended in 2017 at INALCO – Sorbonne Paris Cité. She is a full member of the MIMMOC research laboratory (Memories, Identities, Marginalities in the Contemporary World, University of Poitiers) and an associate member of the CREE laboratory (Centre for European and Eurasian Studies, INALCO). Her research focuses on Russian Romanticism, self-reflexivity, autobiographical memory, narrative identities, marginal literary forms, and cultural history. She is the author of several publications, including the first biography of Marcel Proust written in Russian.

Subbotina G. (dir.) Natalia Golovkina, *Elisabeth de S***, ou l'Histoire d'une Russe racontée par sa compatriote*, Paris, Ymca Press, 2025, nouvelle publication du premier roman épistolaire russe, biographie de l'autrice (p.23-71),

commentaires (p.367-388), préparation du texte. <https://www.editeurs-reunis.fr/product-page/elisabeth-de-s-ou-l-histoire-d-une-russe-natalia-golovkina>

Boskovic S., Subbotina G. (dir.) Environnements, *Revue CEES*, n° 9, 2025, <https://etudesslaves.edel.univ-poitiers.fr/index.php?id=1798>

Subbotina G. « Natal'ja Golovkina et la médiation culturelle franco-russe : destin d'un roman épistolaire féminin dans la littérature russe du xix^e siècle », *Slovo*, Hors-série, 18 septembre 2024, *Les médiatrices de la littérature russe. Le XIXe siècle*, p.115-133, <https://doi.org/10.46298/slovo.2024.14293>.

Transcultural approaches to contemporary art, literature and cinematographic arts

20-24 April 2026 - European Spring School Cinema, Social sciences and humanities Altérités/Otherness - French Film Festival

Faculty of Philosophy, University of Zenica, Zmaja od Bosne 56

R1 = room 1 = basement R2 = room 2 = ground floor

	20 Monday/ Ponedjeljak	21 Tuesday/ Utorak	22 Wednesday/ Sreda	23 Thursday/ Četvrtak	24 Friday/ Petak
08 :30-8:45	R1 Inscriptions		08 :30-8 :45		08 :30-8 :45
08:45- 9 :00			08:45- 9 :00		08:45- 9 :00
09 :00-9:15	R1 Inauguration of spring school General presentation of the week	R1 Workshop 1 Film making : tools Filming-discussion-feedback	09 :00-9:15		09 :00-9:15
09 :15-9 :30	UNZE B. Harbas/UP J. Johnson, L. Ellena, G. Subbotina	J. Johnson, L. Ellena, S. Savic Milosavljevic	09 :15-9 :30		09 :15-9 :30
09 :30-9:45	Break	Workshop 2 Practical workshop	09 :30-9:45	R1 Workshop 1 Film making : tools Workshop Directing	09 :30-9:45
09 :45-10 :00	R1 Workshop 1 Film making : tools	Workshop 2 Practical workshop	09 :45-10 :00	Workshop Directing	09 :45-10 :00
10 :00-10:15	Workshop Directing - General presentation of subjects	Film making	10 :00-10:15	Derushing-discussion-feedback	10 :00-10:15
10 :15-10 :30	J. Johnson, L. Ellena	Scouting	10 :15-10 :30	J. Johnson, L. Ellena	10 :15-10 :30
10 :30-10:45	J. Johnson, L. Ellena	J. Johnson, J. Gakovic, S. Savic Milosavljevic	10 :30-10:45	Break	10 :30-10:45
10 :45-11 :00	Break	Break	10 :45-11 :00	R1 Workshop 2 Practical workshop	10 :45-11 :00
11 :00-11:15	R1 Workshop 2 Practical workshop Film making	R1 Workshop 5 Transdisciplinary competencies	11 :00-11:15	Film making	11 :00-11:15
11 :15-11 :30	Scouting	<i>The script development process,</i>	11 :15-11 :30	Editing	11 :15-11 :30
11 :30-11:45	J. Johnson, L. Ellena	by S. Savic Milosavljevic	11 :30-11:45	J. Johnson, L. Ellena	11 :30-11:45
11 :45-12 :00	Break	Break	11 :45-12 :00	break	11 :45-12 :00
12 :00-12 :15	R1 Workshop 3 Screenings : examples of doc. cinema, <i>Clean with me</i> by G. Stemmer (20'), VOST L. Ellena	R1 Workshop 6 French corner G. S. and interns	12 :00-12 :15	R1 Workshop 6 French corner G. Subbotina and interns	12 :00-12 :15
12 :15-12 :30	Clean with me by G. Stemmer (20'), VOST L. Ellena	R1 Workshop 4 Th. approaches to the topic	12 :15-12 :30	G. Subbotina and interns	12 :15-12 :30
12 :30-12:45	R2 Workshop 6 French corner	<i>Visual Culture, Film Reception and Audiences</i>	12 :30-12:45	Break	12 :30-12:45
12 :45-01 :00	G. Subbotina and interns	by J. Gakovic (U of Sarajevo)	12 :45-01 :00	R1 Workshop 4 Theoretical approaches to the topic	12 :45-01 :00
01 :00-01:15	Break	Break	01 :00-01:15	<i>Film and Otherness</i> by B. Harbas, (UNZE)	01 :00-01:15
01 :15-01 :30	R1 Workshop 4 Theoretical approaches to the topic	R1 Workshop 5 Transdisciplinary competencies	01 :15-01 :30	break	01 :15-01 :30
01 :30-01 :45	<i>The visual sociology</i> by L. Ellena	<i>More than human (...)</i>	01 :30-01 :45	R1 Workshop 5 Transdisciplinary competencies	01 :30-01 :45
01 :45-02 :00	The visual sociology by L. Ellena	by Ž. Šarić (U. of Banja Luka) In bosnian	01 :45-02 :00	<i>Champion of the Ugly Duckling</i> by Tina Kalinic	01 :45-02 :00
02 :00-02:15	Break	break	02 :00-02:15	(University of Sarajevo)	02 :00-02:15
02 :15-02 :30	Lunch break	Lunch break	02 :15-02 :30	Lunch break	02 :15-02 :30
02 :30-02:45	Lunch break	Lunch break	02 :30-02:45	Lunch break	02 :30-02:45
02 :45-03 :00	Lunch break	Lunch break	02 :45-03 :00	Lunch break	02 :45-03 :00
03 :00-03:15	Lunch break	R1 Workshop 5 Transdisciplinary competencies	03 :00-03:15	R2 Workshop 5 Transdisciplinary competencies	03 :00-03:15
03 :15-03 :30	R1 Workshop 5 Transdisciplinary competencies	<i>Chiara's gaze, Rosa's anger, Luisa's Silence</i>	03 :15-03 :30	<i>Creative Production</i>	03 :15-03 :30
03 :30-03:45	<i>Who looks and who is looked at,</i> by J. Johnson,	By Stefano Adamo (U. of Banja Luka)	03 :30-03:45	<i>and the Director-Producer Vision,</i>	03 :30-03:45
03 :45-04 :00	(University of Poitiers)	Break	03 :45-04 :00	by Mirza Begovic, in bosnian	03 :45-04 :00
04 :00-04:15	Break	R1 Workshop 2 Practical workshop	04 :00-04:15	Break	04 :00-04:15
04 :15-04 :30	R1 Workshop 6 French corner Discover French	Film making	04 :15-04 :30	R2 Workshop 6 French corner	04 :15-04 :30
04 :30-04:45	through vocabulary and cinematographic	Shooting J. Johnson, L. Ellena	04 :30-04:45	French language and culture through the historical	04 :30-04:45
04 :45-05 :00	notions. G. Subbotina and interns	Shooting J. Johnson, L. Ellena	04 :45-05 :00	overview of cinema. G. Subbotina and interns	04 :45-05 :00
05 :00-05:15	Break	Break	05 :00-05:15	Break	05 :00-05:15
05 :15-05 :30	Break	Break	05 :15-05 :30	Break	05 :15-05 :30
05 :30-05:45	R2 Inauguration of the French Festival of film	Break	05 :30-05:45	R2 Workshop 6 French con.: French language GS interns	05 :30-05:45
05:45- 06 :00	Break	R2 Workshop 6 French corner : G.S. and interns	05 :45- 06 :00	R2 French film Festival.	05 :45- 06 :00
06 :00-06:15	French Embassy	R2 French film Festival	06 :00-06:15	<i>Cléo de 5 à 7</i>	06 :00-06:15
06 :15-06 :30	Rectorat, Dean	<i>Interdit aux chiens et aux italiens,</i>	06 :15-06 :30	<i>Cléo from 5 to 7</i> by A. Varda,	06 :15-06 :30
06 :30-06:45	University of Zenica B. Harbas	<i>Dogs and italians not allowed</i>	06 :30-06:45	1962, 1h30	06 :30-06:45
06 :45-07 :00	University of Poitiers, J. Johnson, L. Ellena, G. Subbotina	by A. Ughetto, 1h20	06 :45-07 :00	G. Subbotina, J. Johnson, L. Ellena	06 :45-07 :00
07 :00-07:15	Break	G. Subbotina, J. Johnson, L. Ellena	07 :00-07:15	Concert	07 :00-07:15
07 :15-07 :30	Break	Break	07 :15-07 :30	Concert	07 :15-07 :30