

Editorial: Anthropology of Film

During the last quarter of the 20th century the focus of Serbian anthropology shifted toward modernity in the fullness of its meaning, understood as the life of contemporary people. Thus began the process by which popular culture, as an unavoidable part of contemporary life, became a regular and important subject of anthropological inquiry. The last decade of Serbian anthropology is characterized by a proliferation of sub disciplines of the anthropology of popular culture, which is especially visible from the textual production in scientific journals and edited volumes on certain aspects of popular culture. In line with this, in the edition “New Serbian Anthropology”, the edited volumes are comprised of articles on music, commercials, film, TV shows, science fiction, and in this journal we have published three thematic issues – on popular culture (2012), on fashion (2015) and on horror (2016).

Through the opening up of Serbian anthropology towards the study of mass/popular culture, the consideration of feature films became a fixture in the anthropological “studies of culture” or the anthropology of popular culture as the overarching discipline.

The increasing interest of anthropologists in the study of popular culture and the spontaneously generated texts of Serbian authors, later collected into edited volumes, have made the editorial board of *Issues in Ethnology and Anthropology* choose the *anthropology of film* for its thematic issue in 2017. Quite accurately – the anthropological study of feature, non-animated films. Aside from this specification, the editorial board had given instructions to the potential authors that the only methodological restriction would be that the analysis must pertain to one film. While not negating the possibility of parallel analyses of multiple films, but also keeping in mind the descriptive nature of many texts that deal with such analogical approaches, the editorial board had, following the suggestion of the editor in chief, chosen to have the thematic issue focus on scientific analyses of individual films which could be interpreted through a number of theoretical and methodological approaches, such as formal, genre, narrative-semantic, semiotic, contextual etc.

The sheer number of contributions has caused this thematic issue to be divided into two halves. The divisions that were made, as well as the principle by which certain papers were published in different volumes of the journal were of a formal nature.

Namely, the second volume of the journal, in 2017, which is part of the thematic issue, includes foreign films, and five of the eight papers contribute analyses of dystopian films. These are: *A Clockwork Orange* (1971), *Westworld* (1973), *Gattaca* (1997) *The Lobster* (2015) and *Man and Chicken* (2015). Aside from this thematic block, the first part of the thematic issue comprises the analyses of *Miracolo a Milano* (1951), *Happiness* (1998) and *American Gangster* (2007).

The fourth volume of the journal for 2017 will publish six papers dealing with the analyses of domestic, Serbian films. These are: *Nešto između* (Something in Between 1983), *Video jela zelen bor* (Dear Video 1991), *Ringeraja* (Ring a Ring o' Roses 2002), *Montevideo, Bog te video* (Montevideo, Taste of a Dream 2010), *Enklava* (Enclave 2015) and *Bez stepenika* (Stairless 2015).

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