

# DOCTUS: Pathways of Contemporary Research

## Archive, Collective Memory, Nostalgia

14-16 May, 2025 at The Academy of Performing Arts in Bratislava, Slovakia

### Introduction:

The moving image, as a medium of memory, not only preserves the past but also reconstructs it retrospectively. Philosophers, media theorists, and psychologists – such as Henri Bergson, Hugo Münsterberg, Gilles Deleuze, and Oliver Sacks – have drawn parallels between the mechanisms of human memory and cinematic techniques. But film can function not merely as a repository of the past but also as an active agent in shaping how the past is recalled and understood. Film archives, both personal and institutional, thus serve as dynamic sites of memory (a virtual pendant to Pierre Nora's *lieux de mémoires*), influencing the continuity of individual and collective identities. However, what is preserved or omitted within these archives is shaped by mechanisms of selection and exclusion, mirroring the cognitive processes of memory itself.

Nostalgia, often described as the longing for a lost home, is not only spatial but profoundly temporal. It embodies both a yearning for places left behind and an irretrievable past. Photography and film, with their capacity to revive or reconstruct bygone moments, become powerful conduits for nostalgia. At the same time, the cinematic medium – through its history, aesthetics, and evolving technologies – generates its own forms of nostalgia, from retro visual styles to archival footage that recontextualizes historical events. Yet, film does not only evoke sentimental longing; it can also foster a critical distance from the past, inviting reflection, revision, or even resistance to dominant historical narratives.

The Doctus in Bratislava – the second in a three-part PhD seminar and workshop series for the spring term of 2025 (preceded by the Tallinn seminar in March and followed by the Sofia session in June) – will explore the film archive as a locus where collective memory, nostalgia, and historiography intersect. Through an interdisciplinary lens that brings together film theory, media theory, and filmmaking practice, participants will analyze how archival moving images shape public and private memory. The seminar will examine how different modes of archival engagement mediate relationships with the past.

Combining theoretical lectures with hands-on workshops and screenings, this session invites participants to explore diverse methodologies for engaging with film archives: from critical media analysis and philosophical inquiry to experimental archival filmmaking and interactive storytelling. Ultimately, The Doctus aims to not only interrogate the role of film in memory-making but also to expand our understanding of how moving images continue to shape identities, histories, and cultural imaginaries in an age of digital reproduction and algorithmic curation.

## Conditions to apply:

Aimed at PhD candidates (in the absence of a PhD level education programme research MA students), the Doctus series aims to improve and develop one's professional expertise and creative skills. Students from all humanities and arts disciplines are encouraged to apply. In order to apply the applicant has to fill out the [registration form](#).

The application will be evaluated and participants selected by the local organisational team, based on following criteria:

- 1.) Motivation letter clarifying applicant's research interests and how they relate to the topic of Doctus
- 2.) CV
- 3.) Portfolio overview

Two students per partner university will have their accommodation, travel expenses and per diem covered. Please contact your local FilmEU mobility coordinator regarding financial support of the mobility.

## Programme:

The Academy of Performing Arts in Bratislava and FilmEU welcome you to join us on 14-16 May 2025 for the following programme (subject to minor changes):

<b>Day 1</b>	
9:00 - 9:30	Morning coffee
9:30 - 10:00	Brief introduction of participants and their research topics

10:00 - 12:00	Film as an Artefact of the Filmmaker's Family Archive and Nostalgia Trigger – lecture by Tasos Giapoutzis and screening of <i>When Dahlias Bend Down</i> (2016)
12:00 - 13:30	Lunch
13:00 - 15:00	Site-specific walk to two sites of memory: Slavín and Murmanská výšina
15:30 - 16:00	Coffee break
16:00 - 16:30	Nostalgia as a Canon of Collective Memory – short presentation by Katarína Mišíková
16:30 - 19:00	Screening of <i>+90</i> (2022) and Q&A with the director Marek Kuboš
<b>Day 2</b>	
9:00 - 9:30	Morning coffee
9:30 - 10:00	Student Film and Film Schools' Archive as s Source of Collective and Institutional Memory – short presentation by Žofia Ščuroková
10:00 - 10:30	Presentation of the <i>Family Archives</i> project – Marek Šulík
10:30 - 12:00	Workshop Old Dirty Images on use of archival film based on <i>Family Archives</i> database led by Marek Šulík and Peter Zákuťanský 1/3
12:00 - 13:30	Lunch
13:30 - 16:00	Workshop Old Dirty Images on use of archival film based on <i>Family Archives</i> database led by Marek Šulík and Peter Zákuťanský 1/3
16:00 - 16:30	Coffee break
16:30 - 18:00	Workshop Old Dirty Images on use of archival film based on <i>Family Archives</i> database led by Marek Šulík and Peter Zákuťanský 1/3
18:00 - 19:00	Screening of <i>The Stop on Main Street</i> (2013) and Q&A with the director Peter Zákuťanský
<b>Day 3</b>	
9:00 - 9:30	Morning coffee
9:30 - 12:00	Lecture by Václav Janoščík
12:00 - 13:30	Lunch
13:30 - 14:00	Nostalgia and Foundation of Absence (A Few Notes Not Only on the Work of Anna Kryvenko)
14:00 - 16:00	Workshop with Anna Kryvenko
16:00 - 16:30	Coffee break
16:30 - 19:30	Screening of <i>My Unknown Soldier</i> (2018) and Q&A with the director Anna Kryvenko
19:30 - 21:00	Visit to Bratislava's UFO observation tower

## Experts:

**Václav Janoščík** is professor, theorist, and curator, focusing on philosophical critique and appropriation of popular culture, vernacular ontologies, speculative history, democratization of contemporary art or thinking, political ecology (of affects), philosophy of technics and media, and gaming. Currently he teaches at Faculty of Art and Design University of Jan Evangelista Purkyně in Ústí nad Labem and Academy of Arts, Architecture and Design in Prague (UMPRUM), The New Center for Research and Practice, University of New Haven and is a researcher at Academy of Fine Arts in Prague.

He edited several volumes on problems of contemporary thinking ranging from contemporary art, ontological turn, acceleration, future and media theory (for instance *Object*, 2015 [CZ]; *Reinventing Horizons*, 2016; *Mind in Terrain, Philosophical Realism in 21. century* 2018 [CZ]; *Back to the Future*, 2019 [CZ]). His own books are *Nonsleeping* (2018) [CZ] giving auto-fiction account of social acceleration or abstraction. *Straining the Contemporary, Detective Search for Shared World* (2020) [CZ], *Dystopian Realism. How to learn through capitalism and dark futures* (2022) [CZ] and *Past Dreams about Today: History of Superheroes and Critical Theory* (2024) forms a trilogy aiming at reinterpretation and weaponization of pop-culture and contemporary philosophy. He curates extensively and creates art projects, music, pc games, focusing on expanding thinking into broader discourse and issues, art into gaming, technology or experimental and collaborative practices.

Born and raised in Greece, **Tasos Giapoutzis** is a filmmaker and Lecturer in Film at the University of Essex, where he also serves as Director of the Centre for Film and Screen Media. An alumnus of the Go Short Talent Campus (Nijmegen), Talent Development Campus (Cork), and Reykjavik Talent Lab, he previously worked in distribution and sales at the Feature Films Department of Red Bull Media House in Salzburg. His research and creative practice explore the intersections of filmmaking, memory, nostalgia, and the experience of displacement. His films have screened at over 100 international film festivals, and his feature documentary *Quiet Life* (2019) premiered at the 21st Thessaloniki Documentary Festival and the 18th DokuFest in Kosovo. Tasos is currently completing *Mnemonic Muse*, a feature-length docufiction film that continues his exploration of nostalgia and migration, blending fictional and non-fictional elements. His forthcoming monograph on nostalgia in European cinema is set to be published by Palgrave Macmillan in 2025.

**Anna Kryvenko** is a Ukrainian filmmaker and visual artist based in Prague. A graduate of FAMU's Centre for Audiovisual Studies, she explores memory, identity, and historical narratives through documentary film, video art, and found footage. Her documentary debut *My Unknown Soldier* (2018) received multiple awards, including the Last Stop Trieste Postproduction Award and Special Jury Prize at IDFF CRONOGRAP. Her experimental films *Silently Like a Comet* (2014) and *Listen to the Horizon* (2015) have won major video art prizes, while her short *Easier Than You Think* (2022) was showcased at Mumok Wien, Kyiv Biennale, and OFF-Biennale Budapest. A Berlinale and Sarajevo Talents fellow, Kryvenko's work has been screened at DOK Leipzig, Visions du Réel, ZagrebDox, Jihlava IDFF, and

exhibited internationally, including at the New York, Ljubljana, Tokyo etc. Her films critically engage with historical amnesia, nationalism, and social media's role in shaping memory.

**Marek Kuboš** is a Slovak film director known for his innovative approach to documentary filmmaking. He studied directing and cinematography in documentary film at the Academy of Performing Arts in Bratislava under the mentorship of Dušan Hanák. His work blends personal storytelling with a critical reflection on society, focusing on themes such as collective memory, propaganda, and personal identity. Some of his notable films include *Voice 98* (1999), *Small Propaganda* (2001), *The Last Self-Portrait* (2018), and *+ - 90* (2022). His films have received numerous awards at both domestic and international film festivals. Beyond filmmaking, Kuboš has extensive experience in television and commercial production, as well as directing music videos. His signature style is characterized by playfulness, irony, and an ability to pose unexpected questions about the nature of reality and visual representation.

**Katarína Mišíková** is an associate professor at the Film and Television Faculty at the Academy of Performing Arts in Bratislava. Her research focuses on issues of realism and hybridisation techniques in Slovak cinema. She published numerous studies and articles as well as the monograph *Mind and Story in Film Fiction* (*Mysl a príbeh ve filmové fikci*, 2009). She is the co-editor and co-author of collective volumes *New Slovak Cinema* (*Nový slovenský film*, 2015), *Screen Industries in Eastern-Central Europe* conference volume *Transformation Processes and New Screen Media Technologies* (2016) and *Slovak Cinema in 2016* (*Slovenský film v roku 2016*, 2017) as well as a textbook *Selected Chapters from the History of Cinema* (*Vybrané kapitoly z dejín filmu*, 2015) and the author of textbook *Academic competencies* (*Akademické kompetentnosti*, 2024). Her professional activities include popularization of cinema.

**Juraj Oniščenko** is a Slovak film theorist and aesthetician. He studied film science at the Academy of Performing Arts (VŠMU) in Bratislava (1997-2005) and philosophy at Charles University in Prague (2001-2005). He earned his PhD in aesthetics at Comenius University in Bratislava (2008-2012). He is an assistant professor at the Department of Aesthetics, Faculty of Arts, Comenius University, and has been teaching at the Film and Television Faculty of VŠMU since 2018. His research focuses on 20th-century continental aesthetics, film theory and ontology, image ontology, and film interpretation. He is also a member of the expert commission at the Slovak Audiovisual Fund (AVF). Beyond academia, he has been the lead curator of the *Filmový kabinet* project at the Slovak Film Institute since 2012, dedicated to world cinema history. He is actively involved in the *Cinematik* Film Festival in Piešťany and has previously collaborated with *Art Film Fest*, *Áčko*, and the Bratislava International Film Festival.

**Žofia Ščuroková** is a PhD. student at the Academy of Performing Arts in Bratislava, researching contemporary archival practices within higher film education institutions. In 2021, she completed an internship at the curatorial organisation *Are* in Prague, contributing to the digitisation of Ester Krumbachová's private archive. This experience sparked her interest in working with archival materials and the preservation of audiovisual heritage. Her theoretical research spans these areas, as well as the institutionalisation of cinema at

various levels. She published studies on public film funds and ties between national film archives and canon in *Kino-Ikon: A Journal for the Sciences of the Moving Image and Cinema*. She also writes film reviews for the magazine of Slovak Film Institute *Film.sk*.

**Marek Šulík** graduated from the Academy of Performing Arts Bratislava (VŠMU), specializing in documentaries. He works as a film editor and director and teaches at the Film Faculty Academy of Performing Arts Bratislava. He collaborated on feature-length documentary projects directed by Peter Kerekes (*66 seasons*, *Cooking History*, *Velvet Terrorists*), Martin Kollár (*October 5*), Viera Čákanyová (*FREM*, *White on White*), Filip Remunda (*Czech Journal*, *Meet the Movie*), and many more. In addition, he worked on his own directing projects (*Heavy heart*, *Ms. President*). He is the founder and coordinator of the project Family Archives ([www.rodinnearchivy.sk](http://www.rodinnearchivy.sk)) – a database of amateur and family film footage open for other filmmakers or researchers.

**Peter Zákuťanský** received his Master of Fine Arts in Audio Visual Studies from the Academy of Performing Arts in Bratislava in 2013. He debuted his thesis work, *Odchod na korze* (*The Stop on Main Street*, 2013), based on the Oscar-winning film *The Shop on Main Street* (1965), which was shot in the small Slovak town of Sabinov. Zákuťanský's *Iná hudba* (*Music for 5 Engineers*, 2016), co-directed with Pavel Smejkal, portrays the development of electroacoustic music in Slovakia, as experienced by five generations of sound engineers. Zákuťanský is part of Marek Šulík's Family Archives ([www.rodinnearchivy.sk](http://www.rodinnearchivy.sk)), a project that aims to collect, digitize, catalog and provide public access to amateur film footage. Since 2015, Zákuťanský has worked at the National Centre of Culture and Further Education, where he collects Slovak amateur films – a project known as *Osmičkári*. He also works with archives and found footage in his broader artistic practice, touching on themes of history, memory and loss. He further explores these themes through short experimental films, collaborations with the Slovak National Gallery or exhibition project *Projekt Alopecia*, a documentary work about people with alopecia. Since 2024, he has been a member of *Inedits Amateur films/Memory of Europe*.