

INTERNATIONAL CONFERENCE

PERSONAL PERSPECTIVE AND ESSAYISTIC FORM IN NONFICTION FILM AND ART

September 22–23, 2023

Film and media space *Planeta*,
A. Goštauto str. 2, Vilnius

Organizers:

Vilnius Academy of Arts
Lithuanian Culture Research Institute
Vilnius International Documentary Film Festival

Partner:

International Network for Small Cinema

PROGRAMME

September 22 (Friday)

- 9.20** Registration
- 9.30–9.40** Welcoming. RENATA ŠUKAITYTĖ (Lithuanian Culture Research Institute, Lithuania)
- 9.40–11.15** Panel: Ethical and Environmental Concerns
Chair: KATARÍNA MIŠÍKOVÁ (Academy of Performing Arts in Bratislava, Slovakia)
JANA DUDKOVÁ (Slovak Film Institute, Slovakia) [Personal and Trans-personal Perspectives in Czech and Slovak Ecocritical Cinema](#)
LENUTA GIUKIN (SUNY Oswego, USA) [Surreal\(ism\) and the “New Age” Movement](#)
TEISI LIGI (Tallinn University, Estonia) [Beyond Image: Cinematic Thinking and Ethical Encounters in Peep Puks’ Documentaries](#)
RENATA ŠUKAITYTĖ (Lithuanian Culture Research Institute, Lithuania) [Immersive Experience of the Era of Nuclear Energy in Emilija Škarnulytė’s *Burial* \(2022\)](#)
- 11.15–11.30** Break
- 11.30–12.30** Keynote 1: Dr. AUDRIUS STONYS (Documentary Filmmaker and Professor of Film Directing at Lithuanian Academy of Music and Theatre)
[To See What is Not Seen](#)
Chair: RENATA ŠUKAITYTĖ (Lithuanian Culture Research Institute, Lithuania)
- 12.30–13.45** Lunch break
- 13.45–15.00** Panel: The Affective Turn in Galician Cinema: Self-representation, Diaries, Correspondences and Intimacy (2006–2022)
Chair: MARGARITA LEDO-ANDIÓN (Universidade de Santiago de Compostela (USC), Spain)
ELOY DOMÍNGUEZ-SERÉN (USC, Spain) [Frame Me Up: The Evolution of the Selfie in First Person Documentary](#)
MARTA PÉREZ-PEREIRO (USC, Spain) [Images of the Intimate and the Diary Form in the Galician Cinema](#)
CIBRÁN TENREIRO-UZAL (USC, Spain) [Do it Yourself. New Galician Women Filmmakers, Cinema of the Self and Digital Culture](#)
- 15.00–15.15** Break
- 15.15–16.50** Panel: Artists’s Perspective
Chair: AUŠRA TRAKŠELYTĖ (Vilnius Academy of Art, Lithuania)
MIKLÓS AMBRÓZY (Vilnius Academy of Arts, Lithuania) [Audiovisual Writing as a Method for Transversal Research](#)
ARTŪRAS BUKAUSKAS (Vilnius Academy of Arts, Lithuania) [Speech-to-image-to... The Film’s Textual Form, Understood from a Prompt Engineering Perspective](#)
MIGLE KRIŽINAUSKAITE-BERNOTIENĖ (Lithuanian Academy of Music and Theatre, Lithuania) [Travelogue as Personal Gaze: Outer and Inner Terrains](#)
HANNES VERHOUSTRAETE (KASK School of Arts, Belgium) [Vue brisée / Broken View: Congo and the Magic Lantern](#)
- 16.50–17.00** Break
- 17.00–18.15** Panel Sharing personal perspectives in non-fiction VR
Chair: DAGMARA RODE (University of Lodz, Poland)
MONIKA GÓRSKA-OLESIŃSKA (University of Lodz, Poland) [Being an Other? Audience Positioning in Virtual Reality Non-fiction \(VNlab case study\)](#)
DAGMARA RODE (University of Lodz, Poland) [VR experience of Joanne Popinska’s *The Choice* and the Tradition of Abortion Storytelling](#)
JAKUB ZAWODNIAK (University of Lodz, Poland) [Amanda Gutiérrez’s VR Walks: Experiencing Public Spaces Through Personal Stories](#)

September 23 (Saturday)

9.30–11.05

Panel: Minor Groups, Politics, Self-representation

Chair: ZANE BALČŪS (Latvian Academy of Culture, Latvia)

ZANE BALČŪS (Latvian Academy of Culture, Latvia) [Essay Form on the Self and the City in Ansis Epnens' short films](#)

KATARÍNA MIŠÍKOVÁ (Academy of Performing Arts in Bratislava, Slovakia) [Representing the Self Cinematic Autobiography and Autofiction in Post 1990 Slovak Nonfiction Cinema](#)

LOURDES MONTERRUBIO IBÁÑEZ (Paris 1 University, Panthéon-Sorbonne, France) [Vincent Dieutre's Essay Films. Reflection on Contemporaneity Through Self Representation](#)

ERVIN TÖRÖK (University of Szeged, Hungary) [Asymmetrical Minority Situations in Hungarian Documentaries](#)

11.05–11.20

Break

11.20–12.20

Keynote 2: Dr. LAURA RASCAROLI (Professor of Film and Screen Media and Head of the School of Film, Music & Theatre at University College Cork), Penny Siopis's Stylo-caméra, or the Unspeakable Subject of Cine-writing

Chair: RENATA ŠUKAITYTĖ (Lithuanian Culture Research Institute, Lithuania)

12.20–13.40

Lunch Break

13.40–15.15

Panel: (Post)Memory and Trauma

Chair: EWA FIUK (Polish Academy of Sciences, Poland)

KAROLINA KOSIŃSKA (Polish Academy of Science, Poland) ["Theater of War" by Lola Arias: War Trauma, Reenactments and Discourse of Dialogue](#)

INGA PĒRKONE (Latvian Academy of Culture, Latvia) [With Essays Towards the Epos: Films About Deportations by Dzintra Geka](#)

ANDREA VIRGINÁS (Babeş-Bolyai University, Romania) [Small National Trauma Processing in Filmic Narratives: In the Name of the Father, Balkan Champion and Mom and Other Loonies in the Family](#)

DARA WALDRON (Technological University of the Shannon, Republic of Ireland) [Trouble in the Archive: Making Sense of the Personal in Kamila Kuc's What We Shared \(2021\)](#)

15.15–15.30

Break

15.30–16.45

Panel: Wars and Revolutions

Chair: LENUTA GIUKIN (SUNY Oswego, USA)

EWA FIUK (Polish Academy of Sciences, Poland) [Dualistic Perspective in Purple Sea by Amel Alzakout and Khaled Abdulwahed \(2020\), an Image of Escaping the War](#)

ALEXANDER GABELIA (Iliia State University, Georgia) [Sara Gómez's Dialectical Gaze: Transformation of the Revolutionary Subject in Socialist Cuba, Marginalities in Public and Private Spaces](#)

NARIUS KAIRYS (Lithuanian Academy of Music and Theatre, Lithuania) [The Scientific and the Aesthetic: the Embodied Camera in the Nonfiction Films of Mantas Kvedaravičius](#)

16.45–16.55

Break

16.55–18.10

Panel: Faces, Spaces, Memories

Chair: TEISI LIGI (Tallinn University, Estonia)

OLGA GRĂDINARU (Babeş-Bolyai University, Romania) [Dana Kavelina's Soviet Monuments and Post-Soviet Memory](#)

DIMITRIS KECHRIS (Ionian University, Greece) [History, Subjectivity and Public Sphere in Two Greek Essay-films by Tonia Marketaki and Eva Stefani](#)

DITA STALOVSKA (Independent researcher, Latvia) [Representation of Minority Individuals and Groups in the Essay Films of Chantal Akerman](#)

18.10–18.20

Closing Remarks

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