



Cinema at International Film Festivals

7-11 December 2021
Virtual Conference

Talks will be delivered by eminent international and national experts

Panels / Topics for presentations include:

- Film Festivals: Historical perspectives, Festivals as Sites of Cultural Production and Cultural Capital

- Film Festivals and The Rise of the Independent Cinema (Indies)

- Transnational Cinema: Global Reception and Awards

- Global Cinema at International Film Festivals: Marketing, distributing, exhibition, screening

- Celebrity culture and International Film Festivals: Auteurs, Movies, Stars, fashion choices on the red carpet

- The Cinema of the Global South at the International Film Festivals

- Curating Cinema, Creating Memories

About The Conference

The virtual conference explores how contemporary cinema negotiates the spaces at international film festivals. Our scope includes contemporary cinema from different parts of the world, including India and non-English speaking countries. The growing presence and proliferation of film festivals in their varied manifestations leads us to posit: What is the nature of contemporary transnational cinema that is attracting international attention? How does this intersection play out in global reception, marketing, exhibition and distribution? What kinds of academic and theoretical interventions can emerge from this development? In what ways does the study of the reception of cinemas at international festivals add to the domain of contemporary film studies? What are the possibilities for creating more participation and encouraging greater discussion among festival enthusiasts through sustained engagement with the experts and through the creation of a film festival network?

Phase 1

The Cinema of the Global South at International Film Festivals: Global Intersections and Interventions
A Virtual Conference
Dates: 7- 8 December 2021
Time: 6pm-10pm (India time)

Phase 2

Contemporary Cinema at International Film Festivals: Global Intersections and Interventions
A Virtual Conference
Dates: 9-11 December 2021
Time: 6pm-10pm (India time)

Organizers:

Prof. Aysha Iqbal Viswamohan -

Dept of Humanities & Social Sciences, IIT Madras
Email: draysha@iitm.ac.in

Dr. C.S Biju - St. Thomas College, Thrissur, Kerala
Director at C-PRAC SIS
director@cpracsis.org

Please scan the QR code for registration

Certification:

All registered participants will be awarded an e-certificate of participation.



Copy Registration Link in Browser:
<https://sites.google.com/view/vitual-conference-2021/home>

Contemporary Cinema at International Film Festivals

Global Intersections and Interventions

(a virtual conference)

Dates: 7- 11 December 2021

Indian Institute of Technology Madras&

C PRACSIS

(Center for Performance Research and Cultural Studies in South Asia)

Web Conference Speakers

1. **Dr Valentina Vitali:** Dr Vitali, is a Professor of Film Studies and Director of Moving Image Research Centre at the Department of Media, Fashion and Communications, School of Arts and Creative Industries, University of East London. She is primarily a film historian and her areas of interest include film studies, South, East and South East Asian culture and history and film aesthetics. Her works cover a wide range of topics but with a special emphasis on Hindi cinema. Her current research focuses on 'world cinema'. She is also studying the growing emergence of streaming services and their impact on South Asian films. She has authored several books, the latest being *Capital and Popular cinema: The Dollar are Coming!* (2016) and made several contributions to books, like "But are they all horrid?" On the use of the gothic in Hindi horror cinema'. She has also several published essays under her belt most recent being "B & C Circuit', BioScope: South Asian Screen Studies 2020 (2021)", "Contemporary Women Filmmakers in Myanmar", "Why a Special Issue on Women's Cinema. In addition to pursuing her scholarly activities she also teaches film history and theory at undergraduate and postgraduate levels and is supervising several PhD dissertations related to film.



2. **Dr Anupama Kapse:** She is an associate professor of Film Studies at Loyola Marymount University. Her works specialise in South Asian film theory and history with a particular focus on the cultural history of modern India. Her upcoming work *Film as Body Politic* engages with question of the "moving image melodrama" in early Indian cinema. A central concern in her works is the



body and how it functions as a site of politics and power in colonial India. She has coedited a volume *Silent Cinema, and the Politics of Space* which won the Best Edited Collection Award at SCMS in 2015. At present he teaches film theory and history, national cinema, globalisation and film genres. Currently she is also the chair of the Undergraduate Studies Committee. She is also a member of The Melodrama Consortium and is on the program committee for the India Kaleidoscope Festival at MOMI.

3. **Dr Nandini Bhattacharya:** She is currently working as the professor in the department of English at the Texas A&M university. A person of diverse interests ranging from film studies, cultural and gender studies to transnational literatures. Her specific research areas include postcolonial and feminist discourses, Indian Film and South Asia Studies, women's Writing and transnational Feminist Writing, colonial discourse analysis and Affect Theory. She is a recipient of several awards and honors. She has several publications the most noteworthy being the *Hindi Cinema: Repeating the Subject*. (2012). The book looks at how cinema becomes a vehicle for creating "counter-modern identities" through the re-enactment of traumatic national events, as a means of reclaiming the past and imposing a normative structure upon that history. The book specifically discusses the portrayals of violence, gender, religion, economic changes and "new globalised Indianness". Other publications include *Slavery, Colonialism and Connoisseurship: Gender and Eighteenth-Century Literary Transnationalism*, "Imagined Subjects: Violence, Law and Citizenship in Indian Cinema", "Postcolonial Agency in Teaching Toni Morrison".



4. **Dr Pavithra Narayanan:** She is the Academic Director and Associate Dean of the College of Arts and Sciences (CAS), Associate Professor of English at the Washington State University, Vancouver. Her areas of interest and scholarship include postcolonial and decolonial studies. Apart from being an erudite scholar she is also an amazing leader and has co-directed the WSU Vancouver Collaborative for Social and Environmental Justice for three years. This body focuses on encouraging interdisciplinary community-based research, that collects and analyses data on social justice and practices, and enable community groups to access research and data that concern them.



5. **Dr Daniel Luther:** They are a Teaching Fellow in Gender, Film and Media at the Department of Gender Studies in the London School of Economics and Political Science and a Visiting Research Associate at *Queer@King's* in King's College London. Dr Luther is an erudite scholar, and they are one of the co-founders of



the international platform and network called 'Queer Asia'. Their doctoral research focuses on South Asian public culture including cinema, literature, and social media and how each medium propagates various stereotypical sexual and gender norms. The recent work titled '*Queer* Asia: Decolonising and Reimagining Sexuality and Gender' has been co-edited by Dr Luther. Their scholarly interests also include "Film Festival Studies and Inter-Asia Research". Their other publications include 'Dissidence in Asia' in *Global Encyclopaedia of Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) History* and 'Queer Theory' in *The Years Work in Critical and Cultural Theory*.

6. **Maithili Rao:** She is a noted Indian freelance film critic, journalist, and columnist. Previously she was an English Lecturer. She has worked as a journalist for several renowned publications like *The Hindu*, *Frontline*, *Film Comment* etc. She has also written in the publications: *Cinema in India*, and *South Asian Cinema*. She was a columnist for the *Eye's Weekly* newspaper for 10 years and it was titled "Image of Women". She is a film critic for the *Sunday Observer*, *The Independent*, *Screen*, *The Free Press Journal*, *Bombay*, and *Zee Premiere*. In 2003, she contributed to the *Encyclopaedia of Hindi Cinema*. She was also a jury member at The Golden Elephant (International Children's Film Festival India) and the Mumbai International Film Festival. Rao has also authored a book titled "*Smita Patil: A Brief Incandescence*", published by HarperCollins. This book was named by the Times of India as the "top 25 good reads" of 2015.



7. **Prof Dina Iordanova:** She is an Emeritus Professor of the Department of film studies at the University of St Andrews. She has played an instrumental role in the stellar growth of the department of Film Studies. Her research focuses on the transnational cinema, global film industries and film festivals and has become an international authority on the same. Film history and issues of comparative analysis of "cross cultural representation", ethnic identities and unique cultural sensibilities are her areas of specific focus and study. She has been a celebrated visiting professor at various international institutions and universities across USA, Europe and Asia. She is also a recipient of Rockefeller, Leverhulme and Carnegie Trust awards. She has published several articles, book chapters and entire books in several areas. A few being *The Festival Circuit* (2009), *Cinema at the Periphery*, *Moving People*, *Moving Images*, *Cinema of the Other Europe*, *Cinema of Flames: Balkan Film, Culture and*



the Media. She also extends her knowledge in other non-academic areas like editing the series of Film Festival Yearbooks and developing the publishing house: St Andrews Film Studies and building the Scottish Film Festival Research Network.

8. **Lindiwe Dovey**: Lindiwe Dovey is Professor of Film and Screen Studies at SOAS University of London. She is a researcher, teacher, film maker and film curator. Her scholarly works focus on films and she aims to combine both its theoretical and practical aspects. She has been appointed as the Principal Investigator of the project “African Screen Worlds: Decolonising Film and Screen Studies”. She is also an ardent film maker and is at present working on a documentary film. In her first book titled, *African film and literature: adapting violence to the screen* (2009), she focuses on the issues like cultural appropriation and adaptation. These concerns are reflected in many of her scholarly articles and book chapters as well. The reason for her immense interest in adaption is to explore and, in the process, subvert the power dynamics involved in the re-telling of stories. She is also a film festival founder and curator and through her efforts she has increased the visibility of African film in the UK. She is also the Founding Director of the Cambridge African Film Festival, UK’s longest running annual African film festival. Her current research projects look into the work of women filmmakers, that are “decolonising the screen media and the role of internet in the production, distribution and exhibition of screen media globally”.



9. **Professor Anuradha Ghosh** teaches in the Department of English, Jamia Millia Islamia, New Delhi. Her specialization is in the area of literature, cinema, translation studies, performance and cultural studies. Her areas of interest are folklore, philosophy, literary theory, semiological studies and ecological studies.



She completed her PhD from JNU in 2000 in the area of Indian cinema of the '60s and '70s with special focus on Bengal. A chapter from her thesis is published in Harjeet Singh Gill edited *Buddhist and French Traditions* from IAS Shimla in 2002 as 'Signification in Image and Space'. She has introduced several new courses at UG, PG and research-level in her department as well as outside, around the thrust area of her ongoing work. Her books are - *Politics of Imperialism and Counter Strategies*, co-edited with Pratyush Chandra and Ravi Kumar, published by Aakar Books,

2004, *Filming Fiction, Ray, Tagore and Premchand*, co-edited with M. Asaduddin, published by OUP, 2012 and *Premchand on National Language (Rashtrabhasha)*, co-edited with S. K. Mahananda and Trisha Lalchandani, published by Aakar Books, 2019. She has more than seventy-five research articles published in national and international journals and papers presented in conferences. Her forth-coming publications are three books on translation of Premchand's non-fiction writings on the question of caste, gender and religion, on the relation between Hindus and Muslims and miscellaneous essays from Hindi / Urdu into English.

10. **Julie Turnock:** Dr Julie Turnock is Associate professor of Media and Cinema Studies at the university of Illinois. She is also the acting department head of Media and Cinema Studies. She received her doctorate in 2008 from the University of Chicago, Illinois and her dissertation was titled: "Plastic Reality: Special Effects, Art and Technology in 1970s US Filmmaking." She is a recipient of several awards and honors a few notables being the Harry Ransom Center Research Fellowship in the Humanities, University of Texas, Austin Center for Advancement, Associate Fellow, UIUC 2017-2018; Junior Research Fellowship, Unit for Criticism and Interpretive Theory, UIUC 2012-2014 etc. She has also published several books, a few noteworthy being *The ILM Version: Realism, Rendering, and the Empire of Effects* and *Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics* (2015). She has also authored numerous articles and essays in various peer reviewed journals.



11. **Dr Jasmine Nadua Trice** is an associate professor at The School of Theatre, Film and Television at UCLA. Dr Trice draws inspiration from diverse fields such as film and media studies, space and place theories and cultural studies to engage with her core subject matter being films and production of culture. Her works focus on "Southeast Asian women filmmakers, ethno-urban multiplexes, production subcultures in Los Angeles, visual culture and embodiment in colonial Manila, and the relationship between film practice and theory". Her first book titled, *City of Screens: Imagining Audiences in Manila's Alternative Film Culture* (2021) examines the politics of cinema circulation in early-2000s Manila, Philippines. At present she is busy working on her second book on film organising in Southeast Asia along with her co-author Dr Philippa Lovatt of the University of St. Andrews, Scotland. She has also published in various academic journals and received numerous fellowships and awards in recognition of her work. Along with her scholarly career she is also a dedicated teacher and mentor.



12. **Dr Patricia Gruben** is Associate professor of film in the School of Contemporary Art at the Simon Fraser University. She is also the director of The Praxis Centre for Screenwriters and a writer/director. She is a renowned authority on Indian cinema and has conducted several workshops in India on film and has even worked on 2 Indian co-productions. She has published articles in reputed journals like *Film Literature Quarterly*, *Screenwalk* and *Creative Screenwriting* and has contributed a chapter to two books on Atom Egoyan and Gary Burns respectively. Her projects have been screened internationally at renowned film festivals like New York Film Festival.



13. **Dr Madhuja Mukherjee** is professor of film studies at Jadavpur university, Kolkata. A stellar scholar in the field of cinema, her core areas of interest include the film industry, regional cinemas, sound cultures, gender, labour, city and new media. She dispenses her scholarship in a wide variety of roles as an author, editor, filmmaker and curator. She has authored *New Theatres Ltd.: The Emblem of Art, The Picture of Success* (2009). She has edited the award-winning anthology *Voices of the Talking Stars: The Women of Indian Cinema and Beyond* (2017). Recently she was a co-editor of two works: *Popular Cinema in Bengal: Genre, Stars, Public Cultures* (2020) and *Industrial Networks and Cinemas of India* (2021). She has adapted and illustrated a graphic novel in Bengali titled *Kangal Malsat* (2013). She is also a proficient screenwriter and was the writer of the film *Ekti Tarar Khonje* (2010) and co-writer of *Qissa* (2013). Additionally, she has also written and directed the film *Carnival* (2012), which was premiered at the 41st International Film Festival Rotterdam 2012. She is currently the artistic director of TENT Little Cinema International Festival (Kolkata)/TENT Biennale.



Organizing Team: Mr. P.J. Thomas, HOD, Department of English, SBC, Changanassery.

Dr. Priya K. Nair, Research Officer, KSHEC Thiruvananthapuram.

Dr. Sreejith R., Asst. Prof., School of Drama and Fine Arts, Thrissur.