



**International Conference on Film Studies:
"Identity and Otherness in Film"**

1-2 February 2025

Birkbeck, University of London / Online

organised by

London Centre for Interdisciplinary Research

Programme

Saturday, 1 February

(In-person Sessions)

9:30-10:45 Session 1: Cultural Portrayals and Transnational Perspectives

Chair: Maciej Stasiowski

Pajaree Tachart, Chulalongkorn University (Thailand)

The Italian Characterization, the Siamese Outlook and the Banned Film "Top Hat" (1935) During the Fascist Regime in Italy

Leonardo Magnante, Università degli Studi di Roma Tor Vergata (Italy)

How Tasty These Italians Are! Ritual Cannibalism, Parapsychology, and Magism in *IL Profumo Della Signora in Nero* and *Gran Bollito*

Yosuke Nimura, Shigakkan University (Japan)

Multi-ethnic Malaysia and the Absence of Indigenous People: A Critical Reading of Yasmin Ahmad's *Talentine*

10:45-11:00 Tea/Coffee

11:00-12:30 Session 2: Gender, Power and Representation in Contemporary Cinema

Chair: Sumadhura Roy

Anna Saracino, Università degli Studi di Bari “Aldo Moro” (Italy)

Girls Gone Bad: The #Metoo Era in *Last Night in Soho* and *Promising Young Woman*

Ivyliet Ventura-Kessel, University of Deusto (Spain)

Belonging, Identity, and Transculturality in the Portrayal of Arab Muslim Women in 2010s Spanish Audiovisual Media

Haodong Bai, SOAS, University of London (UK)

Women and Psychoanalysts: Metaphors in *Sukkar Banāt*

B. Geetha, Manipal Academy of Higher Education (India)

Reimagining Film History: The Politics of Looking in Jordan Peele’s *Nope* (2022)

12:30-13:10 Lunch

13:10-14:00 Session 3: Myths and Ecosystems in Genre Film

Chair: TBC

Robbie McAllister, Leeds Trinity University (UK)

Queer Folk Horror and the Supernatural Goddess: Revisiting *The Ballad of Tam Lin* (1970)

Maciej Stasiowski, Independent Scholar (Poland)

Space Age Mutualism: the Antifragile Ecosystem in Bennett's and Huettner's *Scavengers Reign*

14:00-14:10 Tea/Coffee

14:10-15:00 Session 4: National Cinemas and Cross-Border Narratives

Chair: Anna Saracino

Stephen Chu, University of Hong Kong (Hong Kong, China)

When the Other Becomes Self: Hong Kong Cinema and/in Mainland China

Sumadhura Roy, Reshma Jose, University of Delhi (India)

Visibility, Voice, and Indian Cinema: A Study of Popular Films on Caste in post-2000 India

Sunday, 2 February
(Zoom Sessions)

9:00-10:15 Session 5: The Gaze, Gender and Power in Global Film

Chair: Annabel Kay Ruiz

Isaac Hui, Lingnan University (Hong Kong, China)

“The Eyes of God Are on Us Always” – Seeing and Gaze in Crimes and Misdemeanors

Mariia Muzalevskaia, GITIS (Russia)

Barys Paulau, Scholars Without Borders (Belarus)

Disney’s Female Voices: A Linguistic Study of the Evolution of Women’s Roles in Animated Films

Dibyajit Mukherjee, Prabhat Kumar College (India)

Commoditizing Femininity and Toxicification of Masculinity in Indian Films

10:30-11:45 Session 6: Cinematic Frames of Identity: Cultural, National and Historical Perspectives

Chair: Charlie Jorge

Konrad Gunesch, Woxsen University, Hyderabad (India)

‘How to Talk, and All You Can’t Teach in Social Studies or History, We Learn at the Movies’: How Right was Jack Nicholson in the Golden Age of Cinema, and in the Jaded Age of AI?

Andrew Howe, La Sierra University (USA)

Another Dead Mexican: Human Value in *The Three Burials of Melquiades Estrada*

Tamta Turmanidze, Shota Rustaveli Theatre and Film Georgian State University (Georgia)

Cinematic Representation and National Identity: Georgian Image in Soviet Cinema

12:15-13:30 Session 7: Autobiography, Belonging and Liminal Spaces in Cinema

Chair: Gabriele Biotti

Ana Isabel Soares, Algarve University (Portugal)

Searching for an Author: Documented Autobiography

Ömer Derdiyok, University of Pompeu Fabra (Spain)

Searching for Belonging in Landscape Images of Nuri Bilge Ceylan’s Provincial Trilogy

Tomasz Adamski, University of Białystok (Poland)

"The Other" in Liminal Spaces. The Case of the Film *Play* Directed By R. Östlund

13:45-15:00 Session 8: Post-Colonial Narratives and Identities in Film

Chair: Tamta Turmanidze

Mara Mbele, Witwatersrand University (South Africa)

Haunted by the Colonial Wound: African Identity and Alienation in *Black Girl* (1966)

Navya Raveendran, Kannur University, Kerala (India)

Unfolding Existential Dilemma: Confronting 'The Other' in *Vanaprastham* and *Swapaanam*

Oussef Farhani, University of Jendouba (Tunisia)

Reclaiming the 'Other': Post-Colonial Counter-Narratives of Islamist Terrorism in Tunisian Cinema

15:15-16:30 Session 9: Urban Landscapes, Haunting Histories and Neo-Fantastic Explorations

Chair: Konrad Gunesch

Titiksha Gupta, Shiv Nadar University (India)

Scraping for the Shining Stars: Corporeal Economies and Cityscape in '*Dolly Kitty aur Woh Chamakte Sitare*'

Qian Zhang, Ohio University / University of Maine (USA)

Dreaming of the Future/Haunting by the Past: Temporal Horror and Immigrant Motherhood in *Umma*, and *Anatomy of a Fall*

Marta Miquel-Baldellou, Universitat de Lleida (Spain)

From Jaime Balagueró's *Fragile* to Juan Antonio Bayona's *The Orphanage*: Approaching the Spanish Neofantastic Cinema in the 21st Century