

Cinematic (Hi)stories in/of Central Asia: New Perspectives

8, 9 & 10 OCTOBER 2026
INHA

estca:
esthétique, sciences et technologies du cinéma et de l'audiovisuel

UNIVERSITÉ
PARIS8
DES CRÉATIONS



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PASSAU

Thursday 8 October. Day 1.

9:00 Registration and welcome

9:30-10:30 **Keynote 1:** Chair: Eugénie Zvonkine

Sharofat Arabova: Negotiating History and Identity in Tajik Cinema. Reinterpreting the Past from the Vakhsh Canal to Shahnameh

BREAK

11:00- 12:30 Session 1. **Film Histories**

Chair: Catriona Kelly

Sultan Usualiev, Narrating Movement: The Category of Development in Histories of Kyrgyz Cinema

Eleanor Womack, Anxieties of Influence in Kazakh Socialist Realism: Beimbet Mailin and Gabit Musrepov's Amangeldy, 1936-1939

Misha Zakharov, Building a (Counter-)Archive of Central Asian Queer Cinema

12:30-13:45 LUNCH

13:45-15:15 Session 2. **Contemporary Cinema**

Chair: Elena Larionova

Inna Smailova, The Transformation of Realism and the Aesthetics of the inner experience in films of the new generation of Kazakh filmmakers (RU)

Gulbara Tolomushova, К вопросу об интересе современных кыргызских режиссеров к запретным (табуированным) темам в истории Кыргызстана первой половины XX века

Qiyu Wang, Restorative and Lyrical Nostalgia: Competing Visions of National Identity in Kyrgyz Cinema

17:00 **Film Screening** (Entrepôt, 7 Rue Francis de Pressensé, Metro Pernety): Erke Dzhumakmatova: *Kurak*

Friday 9 October. Day 2

9:00-10:30 Session 3. **Kyrgyz Cinema**

Chair: Matthias Meindl

Xavier Hallez, *Kurmandzhan datka* (2014), a Kyrgyz ‘national’ and historical film: between scriptwriting and political choices

Raisa Sidenova, History on the Periphery: Iuz Gershtein’s *Look Back, Comrade!* in the Context of Kyrgyz Poetic Documentary

Eugenie Zvonkine. Animals at the Origins of the National Kyrgyz Cinematography, from horses (*Eto loshadi*) to dogs (*Bezhalo sobaka*), from Okeev to Abdykalykov

BREAK

11:00-12:30 Session 4. **Uzbek Cinema**

Chair: Benjamin Quénu

Olga Kim, The Colonial Frontier in the Soviet “Eastern” Genre: Ali Khamraev’s *The Seventh Bullet* (1972)

Elizabeth Papazian, A Bird’s-Eye View: Layered Temporality and Spatiality in Ali Khamraev’s Poetic Cinema

Lida Oukaderova, 1960's Tashkent on Film

12:45 LUNCH

14:00-15:30 Session 5. **Kazakh poets, Soviet children, Chinese heroes?**

Chair: Dina Iordanova

Assel Uvaliyeva, Prometheus Unbound: The Poet as Substitute Savior in Post-Soviet Kazakh Cinema

Michael Brodski, The Significance of the Child Figure in Central Asian Cinema during the Soviet Thaw

Chris Berry, Seeing *Year of the Dragon* (1981) as an Anti-Eastern

BREAK

16:00-17:30 Session 6. **Early Soviet**

Chair: TBC

Gulnara Abikeyeva, Towards Rethinking the Periodization of Soviet Central Asian Cinema

Lilya Kaganovsky, Nonindifferent Nature: Nadezhda Zubova’s *Arabi* (1930) and Multispecies Thinking

Nigora Karimova, Uzbek cinema, early and contemporary (RU)

Saturday 10 October. Day 3

9:30-11:00 Session 7. **Music & Ballet**

Chair: Marguerite Vappereau

Linda Kvitina, From Stage to Film and Back: Careers of Ballet Choreographers in Soviet Kazakhstan

Brian Kilgour, Steppe Soundtracks: Soviet-Kazakh Identity in Thaw-Era Kazakh Cinema

Katie Freeze Wolf, On Songs and Singers in Davlat Khudonazarov's *The First Morning of Youth* (1979)

BREAK

11:30-12:30 **Keynote 2:** Chair: Birgit Beumers

Peter Rollberg, Auteur Theory and the History of Central Asian Cinema

LUNCH

14:00-15:30 Session 8. **Cultural Politics and Industries**

Chair: Adrien Fauve

Rico Isaacs, The Politics of Seeing: Dialectical Images, Counter-Hegemonic Narratives and the Cinema of Adilkhan Yerzhanov

Birgit Beumers, Central Asian film industry

Erke Dzhumakmatova, Co-Production in Central Asian cinema

BREAK

16:00-17:00 Concluding Remarks

This conference is organised by Birgit Beumers (University of Passau) and Eugénie Zvonkine (University Paris 8, ESTCA), and it is funded through a DFG grant "Central Asia as Cinematic Territory" (530248467) and the French University Institute (IUF).

Place of the conference: INHA, 2, rue Vivienne 75002 Paris

Working languages are English and Russian. The publication of a selection of papers is planned.

Conference email: cacinema.paris26@proton.me
