In her talk on “Radical Equality and Global Feminist Filmmaking Practice”, Professor Wegenstein will engage with contemporary global feminist cinema practice to ask several questions: “What is a feminist film-practice?”, “How is it expressed differently in a global context?” and “How can a feminist film practice generally contribute to ideas of radical equality?” The exemplary film scenes Professor Wegenstein presents tell about a female experience either expressively countering male domination in the story-lines and visual strategies such as the Chilean film *Princesita* (2017) by Marialy Rivas, which is about a dangerous religious cult, or they overtly problematize the struggle with race and its intersections with female sexuality as addressed by Wanuri Kahiu in Kenya with her film *Rafiki* (2018), that tells the story of a lesbian love within the context of the enslaved experience. They also show how the search for belonging is wrapped up in complex notions of motherhood, as most recently showcased in Japanese auteur Naomi Kawase’s latest adoption drama, *True Mothers* (2020). Professor Wegenstein will also talk about her latest film *The Conductor* (2020), which revolves around the US-American conductor Marin Alsop.