



## 12th International Seminar on the History and Origins of Cinema

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### **THE VISIBLE WOMAN. ON-SCREEN PRESENCES OF FEMININITY (1895-1920)**

<b>DATES:</b>	<b>Thursday 28 and Friday 29 March 2019</b>
<b>VENUE:</b>	EspaiCaixa. Plaça Poeta Marquina, 10. Girona
<b>ORGANISED BY:</b>	The Museum of Cinema, the Departments of History and History of Art of the University of Girona, the consolidated Group for research into Theories of Contemporary Art and the Project by the Ministry of Finance and Competitiveness titled "The Presence and Depiction of Women in the Early Years of the Cinema" (PRECINEMUJER) HAR2015-66262-P

By way of summary, we can state that there are three key stages in the history of feminism. The first took place in the early 20th century, when women began to demand fundamental rights in order to achieve equality, including the rights to vote and work. The second phase took place around 1968, when the battle for gender equality was accompanied by a change in sexual relations. Finally, a third stage, has taken place in the new millennium, in which the struggle has consisted of denunciation and the creation of a crisis for all the parameters which have shaped, and continue to shape, the patriarchal society.

The seminar titled *The Visible Woman. The On-screen Presence of Femininity (1895-1920)* proposes a study of the feminism of the early 20th century, from a 21st-century feminist standpoint. In a period when the roots and mechanisms of the patriarchal society are being called into question, we propose studying the society in which women began to fight for their rights. Meanwhile official discourses did nothing more than establish, through different means popular cultural expression, a set of symbolic roles associated with clichés, such as virginity, motherhood, prostitution and the malevolent power of the woman as a destroyer of men.

Cinema emerged as a means of expression at the heart of modernity and offered new forms of perception and visibility. In all events, this new means of expression resulted from a process of hybridization with regard to other forms of popular culture, such as drama, music hall and lantern spectacles and assimilated the ways of portraying femininity which were accepted within society. Based upon the contradiction between the modernity of the means of expression and the traditionalism of what is depicted on the screen, we have organised this seminar, which, under the title of "The Visible Woman", seeks to examine how women were



viewed in early films. Unlike the seminar held in 2017 titled “The Presence and Depiction of Women in the Early Years of the Cinema”, the central theme does not revolve around the role women played in the fledgling film industry, nor does it ask why the traditional history has ultimately silenced this, but rather on studying how women were viewed on the screen, what their roles were and how they responded to the codes of conduct of the patriarchal society. The time frame used is the same as the one for the previous 1895-1920 seminar, moving on from the early years of cinema to the models of institutional representation.

## PROCEDURE FOR SUBMITTING PAPERS

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### 1. SUBMISSION OF A SUMMARY FOR THE SELECTION OF THE PAPERS

? TOPIC:

a) **Specific theme for the 12th seminar:** *The Visible Woman. The On-screen Presence of Femininity (1895-1920)*

With regard to the Lumière brothers film *La sortie d'usine* we can see that there are many female workers, which contrast with the familiar bourgeois family scenes. Does the cinema of the age reflect the contradictions of the moment?

Women in the current affairs of the era. Social models reflected on the screen

Women in the early years of the cinema. What roles did women play in the early films? What are the archetypes shaped around femininity?

Forms of visibility which emerged in the early years of cinema. As in classical cinema, can we state that women play passive roles? Can we say that women are regarded as objects of male desire?

The role of female film star and the birth of the Star System. Actress role models developed during the very early years of classical cinema.

Women as the protagonists of serials. If we compare *The Perils of Pauline* (1914) and *The Vampires* (1914), we can see that the characters of Pauline and Irma Vep, the protagonists of the two serials, play roles which are the contrary to femininity: the female victim and the evil woman. In what way did serials create archetypes parallel to those of the cinema?

The English suffragettes and their demands have a key presence in the current affairs of the time. We can state that the feminism which emerged at the beginning of the century was reflected on the screen.



### a) Submission of on-going works on

- *PANEL 1: Technology and audiovisual spectacles before the age of the cinema.*
- *PANEL 2: The virtual nature of spectacles in the 19th century and in the early years of the cinema*

The panel's papers will have shorter presentation times than those on the seminar's specific topic.

- EXTENSION:** Summary of the paper with a maximum of 2,000 characters, indicating the state of the question posed, the bibliographical reference sources, the primary, secondary and unpublished documentary sources of the research and the originality of the input.
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- DELIVERY DEADLINE: 4th November 2018**
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- ADDITIONAL INFORMATION ABOUT THE AUTHOR:** Name, address, phone number, email address
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- MEANS OF DELIVERY:** e-mail: [institutestudis@museudelcinema.cat](mailto:institutestudis@museudelcinema.cat)
- THE SCIENTIFIC ADVISORY COMMITTEE:**

The Scientific Advisory Committee for the seminar, whose members include Angel Quintana (UdG), J.E. Monterde (UB), Sandro Machetti (UdL), Luis Alonso (King Juan Carlos U.), Begoña Soto (King Juan Carlos U.), Bernardo Riego (U. of Cantabria), Mariona Bruzzo (Film Library of Catalonia), F. Javier Frutos (U. of Salamanca), Maria Tortajada (U. de Lausanne), Pietsie Feenstra ( Paul Valéry University of Montpellier), Nancy Berthier (Université Paris-Sorbonne, Paris IV), Ramon Girona (UdG) and Jordi Pons (Museum of Cinema), will evaluate the papers and individually announce each admission or exclusion by **30 November 2018**

## 2. OFFICIAL REQUIREMENTS FOR THE ACCEPTED PAPERS:

- MAXIMUM LENGTH:** 10 pages (18,000 characters, with spaces)
- LANGUAGES:** Catalan, Spanish or English  
(There will be a simultaneous interpretation service during the seminar sessions)
- ILLUSTRATIONS:** On digital support, up to 6 images.



**DELIVERY DEADLINE: 4 March 2019**

- MEANS OF DELIVERY:** appropriately corrected, by email to [institutestudis@museudelcinema.cat](mailto:institutestudis@museudelcinema.cat)

**ADDITIONAL INFORMATION:**

Name, address, phone number, email address

Brief CV of the author (5 lines)

Short summary of the content of the text (5 lines)

Material necessary for the public presentation of the paper

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In the event of any queries concerning the Seminar, please write to: Montse Puigdevall  
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Girona, September 4th 2018