

Columbia University
Film and Media Studies, School of the Arts
Department of History / American Studies

present

Women and the Silent Screen XI: Women, Cinema, and World Migration



June 1-5 - In person

June 7-8 EDT (New York time) / June 7-9 CST (China time) - Online

conference & archival screenings:

The Museum of Modern Art
Lenfest Center for the Arts, Columbia University School of the Arts

<https://wssxi.library.columbia.edu/>

Women and the Silent Screen XI: Women, Cinema, and World Migration

June 1 – 5, 2022
New York, New York

June 1

The Museum of Modern Art – 11 W. 53rd St. between 5th & 6th – Film Entrance

June 2 – 5, 2022

Lenfest Center for the Arts, Columbia University School of the Arts
Katharina Otto-Bernstein Screening Room, 2nd fl. – 129th off Broadway
Columbia University Dodge Hall – 116th & Broadway

June 6, 2022

Domitor archival screenings – Lenfest Center for the Arts
(Online conference – June 9 – 12, 2022)

<https://www.showclix.com/event/domitor-conference>

Women and the Silent Screen XI – Online China Time

June 7 – 8 EDT (New York time) / June 7 – 9 CST (China time)

Panels:

Shanghai Early Cinema

To Be the First

Japan Actresses

The Orient and the West

Early Chinese Cinema

Women of Shanghai

To Register:

[bit.ly/WomenAndTheSilentScreenRegistration](https://www.showclix.com/event/domitor-conference)

Schedule:

<https://wssxi.library.columbia.edu/>

Women and the Silent Screen XI: Women, Cinema, and World Migration
June 1 – 5, 2022

The Museum of Modern Art, New York City
Wednesday, June 1, 2022

6:00 – 7:30 pm – Titus 2 Theater

Archivist Panel: Preserving and Presenting Silent Era Women's Films

Anne Morra, Chair (Curator, Department of Film, Museum of Modern Art – retired), Dave Kehr (Curator, Department of Film, Museum of Modern Art), Anna Kovalova (Free University Moscow)

Introduction: Barbara Moss (The Women's Film Preservation Fund of New York Women in Film and Television)

MoMA Screening: Women's Film Preservation Fund Restorations + Edison Co.

The Daughter of Niagara. Dir.: Joseph A. Golden and Theodore Wharton (American Kinema/Pathé Frères, US, 1910) cas.: Pearl White. Archive/WFPF Grant recipient: George Eastman House [USRG]. 35mm. RT: 10 min.

The President's Special. Dir.: Charles Brabin (Thomas A. Edison, Inc., US, 1914) cas.: Gertrude McCoy, Charles Ogle. Archive: MoMA [USNM]. DCP. RT: 12 min.

Columbia University in the City of New York
Thursday – Sunday, June 2 – 5, 2022

Lenfest Center for the Arts – Manhattanville Campus
Dodge Hall – Morningside Heights Campus

Thursday, June 2, 2022

All Day: Lenfest Center for the Arts/Katharina Otto-Bernstein Screening Room (KOB), 2nd fl.
Manhattanville Campus – 129th off Broadway

8:30 – 9:45 am – **Registration + Building Entry COVID Checks** – Lenfest Lobby

9:30 – 9:45 am – **Tech Check (for speakers only)**

9:45 – 10:30 am – Show-and-Tell – Lenfest KOB Screening Room, 2nd fl.

Host Chair: Hilary Hallett, Columbia University

Show-and-Tell #1: “Trailblazing Women of Silent Animation: New York & Beyond”

Mindy Johnson, CalArts/Drexel University/Woodbury University

Show-and-Tell #2: “Fabric Space to Film Space: From Fabric as 17th c. National Identity to Ada Hinton's Costumes”

Drake Stutesman, New York University/*Framework: Journal of Cinema and Media*

Show-and-Tell #3: “First Ladies of Shanghai Cinema, 1922–1929”

S. Louisa Wei, City University of Hong Kong

10:30 – 11:00 am – **Coffee Break #1** – Lenfest/The Lantern, 8th fl.

10:45 – 11:00 am – **Tech Check**

11:00 – 11:15 am – **Welcome:** Sarah Cole, Dean of Humanities

11:15 – 12:30 pm – Show-and-Tell – Lenfest KOB Screening Room, 2nd fl.

Show-and-Tell #4: “A Nose for Comedy, or How to Recognize Little Chrystia”

Elif Rongen-Kaynakçi, Eye Filmmuseum

Show-and-Tell #5: “Remarkable Women Behind the Camera” (lobby cards)

Dwight Cleveland, collector, Columbia College Class of 1982

Show-and-Tell #6: “Symbolist-Impressionist Networks: Gendered Choreographies, Intermedial

Mobilities and the Making of a Progressive Arts Cinema in Belle Epoque France”
Tami Williams, University of Wisconsin–Milwaukee

12:30 – 2:00 pm – **Lenfest Lunch** – Lenfest/The Lantern, 8th fl.

1:45 – 2:00 pm – **Tech Check**

2:00 – 2:45 pm – Show-and-Tell – Lenfest KOB Screening Room, 2nd fl.

Host Chair: Jane Gaines, Columbia University

Show-and-Tell #7: “Daughters of Mary and Gene: The Serial Queen’s Two Origins”

Daniel Aufmann, University of Minnesota

Show-and-Tell #8: “The Romance of Orientalism and the Passions of Pearl White”

Jennifer M. Bean, University of Washington-Seattle

Show-and-Tell #9: “From Pauline to Paolina: The Mystery Case of Paola Pezzaglia Greco,
Italian Serial Queen”

Monica Dall’Asta, University of Bologna

2:45 – 3:00 pm – **Tech Check**

3:00 – 4:30 pm – Round Table: “Curating Cinema’s First Nasty Women” + screening

Moderator: Kate Saccone, University of Amsterdam

Maggie Hennefeld, University of Minnesota

Daniel Aufmann, University of Minnesota

Elif Rongen-Kaynakçi, Eye Filmmuseum

Karen Pearlman, Macquarie University

Video presentation: Enrique Moreno Ceballos and Dana Reason

4:30 – 4:45 pm – **Tech Check**

4:45 – 5:30 pm – Digital Humanities (DH) Show-and-Tell presentations

Show-and-Tell #10: “Transnational Networks of Iberoamerican Women in the Silent Era”

Ainamar Clariana-Rodagut, Open University of Catalonia

Alessio Vincenzo Cardillo, Open University of Catalonia

Show-and-Tell #11: “The Women Film Pioneers Explorer: What Data Visualizations Can Tell Us
About Women in Film History”

Sarah-Mai Dang, Philipps University Marburg

Show-and-Tell #12: “The Media Ecology Project’s *Early U.S. Cinema Compendium*:

New Digital Tools and Expanded Research Collections”

Mark Williams, Dartmouth College

5:30 – 7:30 pm – **Dinner** on your own – Manhattanville area

Lenfest Center for the Arts – 129th off Broadway

7:30 – 7:45 pm – **Tech Check**

7:45 – 8:40 pm – Lenfest/KOB Screening Room, 2nd fl.

Host Chair: Ron Gregg, Columbia University

Plenary Panel #1: Soviet Revolutionary Women

“*I Want to Make a Film About Women*” (Karen Pearlman, Australia, 2019). RT: 12 min.

Karen Pearlman, Chair (Macquarie University), Anastasia Kostina (Yale University), Anna Kovalova
(Free University Moscow)

8:40 – 10:00 pm – Lenfest KOB Screening Room

Conference Screening #1: Esfir Shub’s *Segodnya* (1930): Banned in New Jersey

Introduction: Anastasia Kostina, Yale University

Segodnya / Today (Cannons or Tractors?). Dir.: Esfir Shub; sc.: Esfir Shub and Mark Tseitlin (Sovkino and Weltfilm, USSR, 1930). Russian intertitles. Archive: RGAKFD. RT: 75 min.
Translation: Tomi Haxhi, Columbia University. Translation reader: Yulia Kim, Columbia University

Friday, June 3, 2022

Morning & Afternoon: Columbia University, Dodge Hall, 5th fl.
Morningside Heights Campus – 116th & Broadway
Evening: Lenfest Center for the Arts/KOB Screening Room, 2nd fl.
Manhattanville Campus – 129th off Broadway

Dodge Hall – 116th & Broadway

8:30 – 9:30 am – **Building Entry COVID Checks** – Dodge Hall Plaza – outside building entrance

9:15 – 9:30 am – **Tech Check (for speakers only)**

9:30 – 11:00 am – Panels – Dodge Hall 507, 508, 511

1. Gender, Mobility, and Processes of Modernization in Spanish Silent Cinema – Dodge 511

Panel Chair: Alejandra Rosenberg Navarro, New York University

“Vectors of Travel, Stardom, and Technology in Magazines and *La sin ventura* (Benito Perojo, 1923)”

Eva Woods Peiró, Vassar College

“Mobility as Social Criticism in *La aldea maldita* (Florián Rey, 1930)”

Susan Larson, Texas Tech University

“From Barcelona to the World: Travel and International Exhibitions in Madronita Andreu’s

Early Amateur Films (1929–1930)”

Alejandra Rosenberg Navarro, New York University

Discussant: Jordana Mendelson, New York University

2. From France to the United States: Where Did French Women Movie Workers Go? – Dodge 508

Panel Chair: Aurore Spiers, University of Chicago

“Early Women Movie Workers at the Cinémathèque française”

Aurore Spiers, University of Chicago

“Juliette: From Family Genealogical Research to the Discovery of French Women Workers
at the Bound Brook Pathé Factory, NJ”

Chantal Lafaurie & Patrice Lafaurie, independent scholars

“Mapping French Movie Workers in New Jersey”

Clara Auclair, University of Rochester/Université Paris Cité

3. Migrating Emotions in Motion – Dodge 507

Panel Chair: Dominique Nasta, Université libre de Bruxelles

“Breaking Codes through Choreographic Empowerments: Conchita Montenegro
in *The Woman and the Puppet*”

Elisa Uffreduzzi, Université libre de Bruxelles

“Recasting Dance on the Silent Screen: Rita Sacchetto’s *Balletens Datter*”

Mary Simonson, Colgate University

“When Betty Went to Brooklyn: Importing Ibsen’s ‘Scandinavian Woman’”

Vito Adriaenssens, Columbia University/Université libre de Bruxelles

11:00 – 11:30 am – **Coffee Break #2** – Dodge Hall Plaza – outside building entrance

11:15 – 11:30 am – **Tech Check**

11:30 am – 1:00 pm – Panels – Dodge Hall 507, 508, 511

4. How Cinema Traveled: From or to New York – Dodge 511

Panel Chair: Giuliana Muscio, University of Padova

“Lina Cavalieri and Her Film Career in New York”

Giuliana Muscio, University of Padova

Elena Mosconi, University of Pavia

“Our P.O.V.: The Influence of Urban Migration on African American Women Filmmakers”

Aimee Dixon Anthony, George Mason University

“Ft. Lee, NJ and the World: *A Girl's Folly* (Tourneur, Paragon, 1916)”

Constance Joan Balides, Tulane University

5. Immigrant Jewish Women in the Early Film Industry – Dodge 507

Panel Chair: Elyse Singer, The Graduate Center CUNY

“Jetta Goudal: Legacy of a Shooting Star”

Alan Robert Ginsberg, Columbia University

“‘Oy, Where Is Your Clothes?’: Salomé, Mobility, and Silent Cinema”

Elyse Singer, The Graduate Center, CUNY

6. Transnational Film Careers – Dodge 508

Panel Chair: Maria Fosheim Lund

“‘Pathé Wants to See Our Stuff’: Nell Sullivan and the Film Company of Ireland in America”

Veronica Johnson, independent scholar

“Caught in a Moment of Trans-Nationalism: Aud Egede Nissen”

Maria Fosheim Lund, National Library of Norway

“Lia Torá, a Brazilian Artist in Hollywood: Transnational Relations”

Luciana Corrêa de Araújo, Federal University of São Carlos

1:00 – 2:30 pm – **Lunch** on your own – Morningside Heights area

2:15 – 2:30 pm – **Tech Check**

2:30 – 4:00 pm – Panels – Dodge Hall 507, 508, 511

7. Rethinking Hollywood History – Dodge 511

Panel Chair: Sarah Keller, University of Massachusetts Boston

“Blanche Walsh, the Forgotten Mother of Hollywood”

John Bredin, Stevens Institute of Technology

“The Hollywood Novel Before There Was Hollywood”

Charles Musser, Yale University

“Immersion/Distracted in Women’s Early Narrative Films”

Sarah Keller, University of Massachusetts Boston

8. Film Criticism/Film Theory – Dodge 508

Panel Chair: Wanda Strauven

“Migration of Ideas: Filmliga, Dulac, and De Roos”

Anse van Beusekom, Utrecht University

“Making Feminist Film Histories: Strategies of Speculation”

Karen Pearlman, Macquarie University

“The Deconstruction of Prejudices in Alice Guy’s French Films”

Coraline Refort, Università degli Studi di Firenze/Université la Sorbonne Nouvelle

9. Between Ethnography and Colonial Documentary – Dodge 507

Panel Chair: Thomas Slater, Indiana University of Pennsylvania

“Isobel Wylie Hutchison: Intrepid Explorer”

Barbara Evans, York University

“Women’s Diminished Presence in the Twenties: Marguerite Harrison and Cooper and Schoedsack’s *Grass* (1924)”

Thomas Slater, Indiana University of Pennsylvania

“Silencing and Marginalizing: Women in British Colonial Films about the Subcontinent”

Narmeen Ijaz, Indiana University of Pennsylvania

4:00 – 4:15 pm – **Tech Check**

4:15 – 5:45 pm – DH Workshop #1: Media Ecology Project – Dodge 511

4:15 – 5:15 pm – Panels – Dodge Hall 507, 508

10. Chinese Early Cinema – Dodge 507

Panel Chair: S. Louisa Wei, City University of Hong Kong

“The First Chinese Female Actors on the Screen”

Yue Pan, Université Paris 1 Panthéon-Sorbonne

“Pu Shunqing and Her Screenwriting Practice in the Early Film Industry”

Jin Chen, City University of Hong Kong

11. Cross-Racial Performances and Racial Masquerade #1 – Dodge 508

Panel Chair: Yiman Wang, University of California Santa Cruz

“When ‘Orientals’ Became ‘Indians’: Gender, Race, Masquerade in ‘Indian Westerns’”

Yiman Wang, University of California Santa Cruz

“The Artful Masquerade of ‘First Chinese Star’ Lady Tsen Mei”

Ramona Curry, University of Illinois at Urbana-Champaign

Break – travel to Manhattanville Campus – bus or subway 116th to 125th St. stop – or walk

5:15 – 7:30 pm **Dinner** – on your own – Manhattanville Campus choices

Lenfest Center for the Arts – 129th off Broadway

7:30 – 7:45 pm – **Tech Check**

7:45 – 8:30 pm – Lenfest KOB Screening Room, 2nd fl.

Host Chair: Rob King, Columbia University

Plenary Panel #2: Teaching Screenwriting in the Silent Era and Today

Rob King, Chair (Columbia University), Karlee Rodrigues (Columbia University), Andy Bienen (Columbia University)

8:30 – 10:15 pm – Lenfest/KOB Screening Room, 2nd floor

Conference Screening #2: Columbia Women & Silent Era Cinema

Introduction: Alece Oxendine, Columbia University

By Right of Birth. Dir.: Harry A. Gant (Lincoln Motion Picture Company, US, 1921)

cas.: Anita Thompson. Archive: Library of Congress [USWL]. RT: 5 min.

Introduction: Jane Gaines, Columbia University

The Diver. Dir.: Harry Lambert, sc.: Marguerite Bertsch (Vitagraph, US, 1913) cas.: Rose Tapley.

Dutch intertitles. Archive: Eye Filmmuseum [NLAE]. RT: 20 min. Translation: Wanda Strauven

Introduction: Kate Saccone, University of Amsterdam

The Waning Sex. Dir.: Robert Z. Leonard, sc.: F. Hugh Herbert, Frederica Sagor [uncredited] (Metro-

Goldwyn-Mayer Corp., US, 1926) cas.: Norma Shearer. 35mm. French intertitles. Archive: CNC [FRPC].

RT: 60 min. Translation: Mathilde Hauducoeur, Columbia University

Saturday, June 4, 2022

Morning: Columbia University, Dodge Hall, 5th fl.

Morningside Heights Campus – 116th & Broadway

Afternoon & Evening: Lenfest Center for the Arts/KOB Screening Room, 2nd fl.

Manhattanville Campus – 129th off Broadway

Dodge Hall – 116th & Broadway

8:30 – 9:00 am – **Building Entry COVID Checks** – Dodge Hall Plaza – outside building entrance

8:45 – 9:00 am – **Tech Check (for speakers only)**

9:00 – 10:30 am – Workshop & Panels – Dodge Hall 507, 508, 511

DH Workshop #2: “Methods, Tools, and Data: Challenges of Transdisciplinary Projects in Digital

Feminist Film Historiography” – Dodge 511
Chair, Sarah-Mai Dang, Philipps University Marburg
Pauline Junginger, Philipps University Marburg
Leonie Biebricher, Philipps University Marburg

13. “The Modern Girl” Around the World – Dodge 507

Panel Chair: Kerstin Fooker, University of Hamburg

“Women’s March to the Japanese Screen”

Timothy Amatulli, Columbia University

“Migrating Fashions, Mobile Bodies: ‘Modern Girls’ in Japanese Silent Cinema”

Kerstin Fooker, University of Hamburg

“Universal Actresses in Japan: Grace Cunard and Mary MacLaren”

Yuki Irikura, Waseda University

14. Women and Social Reform: Public Health, Film Education, and Eco-Activism – Dodge 508

Panel Chair: Jennifer Lynn Peterson, Woodbury University

“‘Signal Achievements’: Women Filmmakers in Health and Education, 1910-1920”

Carolyn Condon Jacobs, Yale University

“Women, Sponsored Film, and the Save the Redwoods League”

Jennifer Lynn Peterson, Woodbury University

“‘She Treated Students Like Colleagues’: Dorothy Arzner as Filmmaking Teacher”

Marty Norden, University of Massachusetts Amherst

10:30 – 11:00 am – **Coffee Break #3** – Dodge Hall Plaza – outside building entrance

10:45 – 11:00 am – **Tech Check**

11:00 am – 12:30 pm – Panels – Dodge Hall 507, 508, 511

15. Cinema Migration/World Migration – Dodge 508

Panel Chair: Heidi Cooley, University of Texas at Dallas

“Cinema Is No Luxury: Venezuelan Prudencia Grifell as Diasporic Film Pioneer”

Leticia Berrizbeitia Añez, New York University

“Unsung Melodrama: Staging the Aural in Indian Silent Film”

Anupama Prabhala, Loyola Marymount University

“Leonora Carrington’s Imaginary Homelands: Cinema Migration between Mexico and the UK”

Lora Markova, Loughborough University London

16. Rethinking Archival Collection and Audience Studies – Dodge 511

Panel Chair: Hilary Hallett, Columbia University

“To Bear Pain into Narrative: Autobiography and Female Audience Reception in Early Hollywood”

Diana W. Anselmo, Georgia State University

“Circuits of Mobility in *Love and Duty* (China, 1931)”

Kristine Harris, SUNY New Paltz

“Research Without Films: Dinah Shurey’s Networks and Intertexts in Context”

Christine Gledhill, University of Leeds

12:30 – 1:45 pm – **Dodge Lunch** – Dodge Hall Plaza – outside building entrance

2:00 – 3:00 pm – WFHI Business Meeting – Zoom + Dodge Hall 511

Break – travel to Manhattanville Campus – bus or subway 116th to 125th St. stop – or walk

Lenfest Center for the Arts – 129th off Broadway

4:15 – 4:30 pm – **Tech Check**

4:30 – 5:30 pm – Lenfest Center for the Arts/KOB Auditorium 2nd floor

Host Chair: Vito Adriaensens, Columbia University/Université libre de Bruxelles

Show-and-Tell #13: “Theatre to Film Migration: Silent Era Actresses in New York”

Evangeline Morphos

Show-and-Tell #14: “Cosmopolitan Productions Set Design”

Vito Adriaensens, Columbia University/Université libre de Bruxelles

Show-and-Tell #15: “From Stage to Screen: Thanhouser Studio (1910–1917)”

Ned Thanhouser, Thanhouser Company Film Preservation, Inc.

Dean DeFino, Iona College (New Rochelle, NY)

5:30 – 7:30 pm – **Dinner/Reception:** Lenfest/The Lantern, 8th fl.

Sponsors: Thanhouser Company Film Preservation, Inc. & Iona College

7:15 – 7:30 pm – **Tech Check**

7:30 – 10:00 pm – Lenfest/KOB Screening Room, 2nd floor

Host Chair: Wanda Strauven

Conference Screening #3: Directed by Women: Comedy & Family Melodrama

Introduction: Ned Thanhouser (Thanhouser Company Film Preservation, Inc.)

Toodles, Tom and Trouble. Dir.: Edwin and Gertrude Thanhouser (Thanhouser Co., US, 1915).

Archive: Library of Congress [USWL]. RT: 13 min.

Introduction: Heather Linville, Library of Congress

Just Around the Corner. Dir./sc.: Frances Marion (Cosmopolitan Productions, US, 1921). Archives:

Library of Congress [USWL] / Eye Filmmuseum [NLAE]. RT: 80 min.

Restoration commentary: Elif Rongen-Kaynakçi, Eye Filmmuseum

Sunday, June 5, 2022

Morning: Columbia University, Dodge Hall, 5th fl.

Morningside Heights Campus – 116th & Broadway

Afternoon & Evening: Lenfest Center for the Arts/KOB Screening Room, 2nd fl.

Manhattanville Campus – 129th off Broadway

Dodge Hall – 116th & Broadway

8:30 – 9:00 am – **Building Entry COVID Checks** – Dodge Hall Plaza – outside building entrance

8:45 – 9:00 am – **Tech Check (for speakers only)**

9:00 – 10:00 am – Panels – Dodge Hall 507, 508, 511

17. Scandal and Trouble – Dodge 511

Panel Chair: Kiki Loveday, University of California Santa Cruz

“Why Murder Matters: Towards an Irresponsible Women’s Film History”

Mark Lynn Anderson, University of Pittsburgh

“The Death of Sappho: Pola Negri’s *Mad Love*”

Kiki Loveday, University of California Santa Cruz

18. Adding Women to Russian Film History – Dodge 508

Panel Chair: Oksana Chefranova, Yale University

“‘Shadow in Azure, Temple of Fog’: Women’s Writings on Film in Russia”

Oksana Chefranova, Yale University

“The Auteur and the Surrogate: The Widow’s Construction of Soviet Film History”

Maria Corrigan, Emerson College

19. New Screen Historiographies – Dodge 507

Panel Chair: Julie K. Allen, Brigham Young University

“Wandering Women: Female European Stars in Pre-WWI Australasian Cinemas”

Julie K. Allen, Brigham Young University
“Histories of German Women Movie Makers through Data Visualizations”
Leonie Biebricher, Philipps University Marburg

10:00 – 10:30 am – **Coffee Break #4** – Dodge Hall Plaza – outside main entrance

10:15 – 10:30 am – **Tech Check**

10:30 – 11:30 am – Panels – Dodge Hall 507, 511

21. Cross-Racial Performances and Racial Masquerade #2 – Dodge 507

Panel Chair: Briand A. Gentry, University of Michigan

“Wild Woman: Doubled Mimesis and Imperial Fantasy in Doraldina’s Hula”

Briand A. Gentry, University of Michigan

“Asta Nielsen: Undoing Binary, Redoing Hybridity”

Cheunsumon Dhamamitayakul, Chulalongkorn University

22. Shanghai and San Francisco – Dodge 511

Panel Chair: Ying Qian, Columbia University

“My Great Grandmother: Chinese-American Marion E. Wong”

Chris Kumaradjaja, Columbia University

“Shanghai Silent Cinema and the Melodrama of Feminist Film Historiography”

Rongyi Lin, Northwestern University

“Claiming Modernity: Class-based Female Moviegoing in 1920s and 1930s Shanghai”

Yumo Yan, University of Washington

Break – travel to Manhattanville Campus – bus or subway 116th to 125th St. stop – or walk

11:30 am – 1:30 pm – **Lunch** – on your own – Manhattanville area

Lenfest Center for the Arts – 129th off Broadway

1:30 – 3:00 pm – Lenfest/KOB Screening Room, 2nd fl.

Conference Screening #4: International Serial Queen Rarities Pt. 1

Host Chair: Jane Gaines, Columbia University

Introduction: Jane Gaines, Columbia University

The Girl Spy Before Vicksburg. Dir.: Sidney Olcott, sc.: Gene Gauntier (Kalem Company, US, 1910) cas.: Gene Gauntier. Original: Dutch intertitles. Archive: Eye Filmmuseum [NLAE]. RT: 14 min.

Filmens vovehals (Daredevil of Cinema). Dir.: unknown, sc.: unknown (Filmfabriken Danmark, Denmark, 1923) cas.: Emilie Sannom. Danish intertitles with English subtitles. Archive: Danish Film Institute [DKCD]. RT: 8 min.

Introduction: Annie Berman, Columbia University

Pearl of the Army. Dir.: Edward José, sc.: George B. Seitz (Astra Film Co., US, 1916–17) cas.: Pearl White, Theodore Friebus. Chap. 6, “Major Brent’s Perfidy.” Archive: Library of Congress [USWL]. RT: 10 min.

Introduction: Zhen Zhang, New York University

Nixia bai meigui (The Valiant Girl Nicknamed White Rose). Dir.: Whitman Chant, sc.: Sun Ven-Chin and C. C. Koo (China, 1929) cas.: Wu Suxin. Mandarin & English intertitles. Archive: China Film Archive [CNBC]. RT: 28 min.

3:00 – 3:15 pm – **Tech Check**

3:15 – 4:15 pm – Lenfest/KOB Screening Room, 2nd fl.

Host Chair: Ron Gregg, Columbia University

Plenary Panel #3: Serial Queen Craze in Japan and Korea

Chair: Yuki Irikura, Waseda University

“*The Broken Coin* (1916) and the Origins of Korean Cinema”

Chonghwa Chung, Senior Researcher, Korean Film Archive

“Japanese Reception of American Serial Queens”

Rudmer Canjels, independent scholar

4:15 – 5:30 pm – Lenfest/KOB Screening Room, 2nd fl.

Conference Screening #5: International Serial Queen Rarities Pt. 2

Introduction: Mark Cooper, University of South Carolina

The Purple Mask. Dir./sc.: Grace Cunard, Francis Ford (Stern Film Co./Universal Mfg. Co., US, 1917)

cas.: Grace Cunard, Francis Ford, Jean Hathway. Chap. 13, “The Leap.” Archive: Library of Congress [USWL]. RT: 11 min.

Introduction: Monica Dall’Asta, University of Bologna

Protéa. Dir.: Victorin-Hippolyte Jasset (Éclair, France, 1913) cas.: Josette Andriot, Alexandre Arquillière.

French intertitles. Archive: Cinémathèque Française [FRPF]. Translation: Mathilde Hauducoeur, Columbia University

Introduction: Daniel Aufmann, University of Minnesota

Wolves of Kultur (Western Photoplays, Inc., US, 1918) cas.: Leah Baird, Charles Hutchison.

Chap. 14, “Code of Hate.” Archive: Lobster Films [FRPL]. RT: 24 min.

5:30 – 7:30 pm – **Dinner/Reception:** Lenfest/The Lantern, 8th fl.

Sponsors: Carolyn Hsu-Balcer & C.V. Starr East Asian Library

7:30 – 10:00 pm – Lenfest/KOB Screening Room, 2nd fl.

Host Chair: Jim Cheng, C.V. Starr East Asian Library, Columbia University

Conference Screening #6: *Love and Duty* (1931) and Silent Shanghai Melodrama

Introduction: Kristine Harris, SUNY New Paltz

Love and Duty. Dir.: Wangcang Bu (Lianhua Film Co., China, 1931) cas.: Ruan Lingyu.

Archive: Taiwan Film & Audiovisual Institute [TWTT]. RT: 150 min.

SCREENING NOTES/SCHEDULE
Lenfest Center for the Arts, Columbia School of the Arts
Katharina Otto-Bernstein Screening Room
June 2 – 5, 2022

Thursday, June 2, 2022

8:40 pm – 10:00 pm

Conference Screening #1: Esfir Shub's *Segodnya* (1930): Banned in New Jersey

Music: Vasily Kalinnikov's Symphony No. 1 in G Minor

Segodnya / Today (Cannons or Tractors?) (Esfir Shub, USSR, 1930). RT: 75 min.

A rare opportunity to view a film straight from the Russian State Film and Photo Archive – on the big screen in the US for the first time since 1932, when *Today (Cannons or Tractors?)* was deemed so radical that the New Jersey state police confiscated it. This co-production of Sovkino (USSR) and Weltfilm (Germany) is one of the most visually experimental and the least studied of Esfir Shub's early films. Conceived as "a biting film pamphlet denouncing the modern political and economic system of the capitalist world," the film juxtaposes the Soviet Union with the West. The Soviet segment was shot for the film, while *Today's* representations of the West are mainly comprised of newsreel footage that Shub selected at the German UFA studio.

Friday, June 3, 2022

8:30 pm – 10:15 pm

Conference Screening #2: Columbia Women & Silent Era Cinema

Accompanist: Makia Matsumura

By Right of Birth (Harry A. Gant, US, 1921). RT: 5 min.

The only surviving title from the black-owned independent company Lincoln Motion Picture Company, *By Right of Birth* stars African American actress Anita Thompson, who attended Teachers College at Columbia University in the 1920s. This short surviving fragment presents a tantalizing look at a film that reportedly was about an evil stockbroker and innocent land owners, oil leases, and mistaken identity.

The Diver (Harry Lambart, US, 1913). RT: 20 min.

Written by Vitagraph scenario editor-in-chief Marguerite Bertsch, who attended Teachers College at Columbia University, *The Diver* gives us another early action heroine—here a famous female diver—in a narrow rescue at-the-edge of the falls. The film was shot on location at Niagara Falls seven years before D.W. Griffith used the same device in the celebrated *Way Down East* rescue of Lillian Gish.

The Waning Sex (Robert Z. Leonard, US, 1926). RT: 60 min.

Based on a play by the same name, *The Waning Sex* was adapted for the screen by Frederica Sagor Maas, who studied journalism at Columbia. This comedy follows an ambitious lawyer, played by Norma Shearer, as she balances professional aspirations with her romantic relationship to the district attorney (Conrad Nagel). Special thanks to GP Archives.

Saturday, June 4, 2022

7:30 pm – 10:00 pm

Conference Screening #4: Directed by Women: Comedy & Family Melodrama

Toodles, Tom and Trouble (Edwin and Gertrude Thanouser, US, 1915). RT: 13 min.

Toodles, a baby, is entrusted with Tom for the afternoon so the mother can go shopping with friends. Tom carefully tucks the baby into a corner of the park as he is distracted by a friend for a smoke. Tom fails to notice that a stranger sees Toodles, apparently abandoned. The stranger takes the baby and begins a search for the child's parents. Meanwhile, a "baby" rag doll is left in the same location where Toodles was deposited by Tom. The rag doll is taken by the dog Trouble. Tom sees the dog Trouble with the "baby" running from the park and gives chase to rescue his charge. Thus begins a frantic series of comedic situations where Tom valiantly attempts to rescue the "baby." The film ends with a happy reunion of Toodles, Tom, and the mother.

Accompanist for feature: Makia Matsumura

Just Around the Corner (Frances Marion, US, 1921). RT: 80 min.

Ma Birdsong, her son Jimmie (a messenger boy), and her daughter Essie live together in New York City's East Side. Essie is allured by the city's night life, theaters, and restaurants, and finally she becomes an usher in a cheap theater where she falls in love with Joe Ullman, a crooked ticket speculator. Her mother, in failing health, repeatedly begs to meet Essie's fiancé, but Ullman declines to pay visits. When Ma Birdsong is seized with a heart attack and pleads to see him, Essie finds him in a poolroom, but he sneers and refuses to accompany her. She then encounters a stranger and in despair tells him her story; he agrees to visit her mother and represent himself as her fiancé.

Sunday, June 5, 2022

1:30 pm – 3:00 pm

Conference Screening #5: International Serial Queen Rarities Pt. 1

Accompanist: Ben Model

The Girl Spy Before Vicksburg (Sidney Olcott, US, 1910). RT: 14 min.

One of the three cross-dressing girl spy films which Gene Gauntier wrote herself. Under cover as a Confederate, she lights a fuse beneath a Union munitions wagon, and, in the same shot, runs for cover in the foreground as the wagon explodes in the background. Because Gene Gauntier predates Pearl White who appears in 1914, we should see her as the origin of the serial queen action heroine.

Filmens vovehals (Daredevil of Cinema) (Director unknown, Denmark, 1923). RT: 8 min.

This compilation film highlights some of the most spectacular stunts performed by the Danish serial queen Emilie Sannom. A stunt performer on and off screen, Sannom starred in a number of popular films from 1909 to 1919. An aerial stunt featured in *Filmens vovehals (Daredevil of Cinema)* is perhaps the most spectacularly dangerous feat attempted by a serial queen anywhere in the world, and chilling in its foreshadowing of Sannom's own death when her parachute failed to open during a live stunt performance in 1931.

Pearl of the Army, Chap. 6, "Major Brent's Perfidy" (Edward José, US, 1916–17). RT: 10 min.

The sixth chapter of Edward José's 1916 serial *Pearl of the Army*, "Major Brent's Perfidy" Part One, opens on our heroine Pearl Dare (Pearl White) in hot water (literally!) on her quest to recover the stolen "Panama Canal defense plans" for American army forces. Dodging the villainous Bolero and the Silent Menace, Pearl evades capture as she traverses the wilderness, takes traitorous hostages at gunpoint, swoops in on horseback, and even pilots a plane. See Pearl in her full adventuring glory as she outfoxes the Foreign Alliance!

Nüxia bai meigui (The Valiant Girl Nicknamed White Rose) (Whitman Chant, China, 1929). RT: 28 min.

Wu Suxin, otherwise known as White Rose Woo, represents one of the most successful and interesting cross-cultural adaptations of the serial queen archetype. Like many American serial queens, she was a screenwriter as well as an action star, and while there is no solid evidence that she wrote this film, it seems likely that she might have had something to do with the creation of her character, a *nüxia* (female warrior) whose personality and appearance shows heavy influence from both Pearl White and Douglas Fairbanks. Unlike most American serial queens, however, Wu was never subjected to spectacular peril, suggesting that Chinese *nüxia* films and American serials had very different priorities vis-à-vis women's roles in society. Special thanks to Prof. Li Daoxin at the School of the Arts, Peking University.

4:15 pm – 5:30 pm

Conference Screening #6: International Serial Queen Rarities Pt. 2

Accompanist: Ben Model

The Purple Mask, Chap. 13, “The Leap” (Grace Cunard, Francis Ford, US, 1917). RT: 11 min.

Many of the serial queens worked as a team with a male partner – Helen Holmes and J. P. McGowan perhaps being the most obvious example. However, one of the most interesting was the team of Grace Cunard and Francis Ford. While Holmes and McGowan were married in addition to being business partners, Cunard and Ford's relationship never displayed a hint of romance. They were business partners, pure and simple, and an extraordinarily productive team too, producing four serials in the space of three years. Their last serial together, *The Purple Mask*, featured Cunard in the role of a socialite and her masked, Robin Hood-esque alter ego. Cunard's secret identity and elaborate masked costume may qualify her as cinema's first superhero.

Protéa (Victorin-Hippolyte Jasset, France, 1913).

Although her oeuvre encompassed a number of genres, Josette Andriot's career was largely defined by her roles in the *Protéa* films, where she played a cunning female spy whose exploits presaged similar roles by American serial queens such as Grace Cunard. Special thanks to Marc Sandberg, Éclair.

Wolves of Kultur, Chap. 14, “Code of Hate” (Joseph A. Golden, US, 1918). RT: 24 min.

Producer-screenwriter-director Leah Baird's only turn as a serial queen, paired with so-called “serial king” Charles Hutchison in a WWI propaganda serial whose fast action and spectacular stunts nevertheless failed to keep audiences interested when the war ended in the middle of its run. The Fort Lee Film Commission sponsored this chapter as part of the 2008 global preservation plan initiated by Lobster Films in collaboration with 15 archives.

7:30 pm – 10:00 pm

Conference Screening #6: *Love and Duty* (1931) and Silent Shanghai Melodrama

Accompanist: Donald Sosin

Love and Duty (Wangcang Bu, China, 1931). RT: 150 min.

Chinese star Ruan Lingyu essayed multiple roles in this story of a young woman who flees an arranged marriage to reunite with her true love. She pays a tragic price for breaking with tradition. Long thought lost, a complete print of *Love and Duty* was discovered in Uruguay in the 1990s and placed in the care of the Taiwan Film and Audiovisual Institute. In 2014, TFAI along with L'Immagine Ritrovata did a 2K digital restoration.

**Domitor: International Society for the Study of Early Cinema
“Copy/Rights and Early Cinema”**

In Person screenings: Monday, June 6, 2022 – 10:00 am – 9:00 pm
Lenfest Center for the Arts/Katharina Otto-Bernstein Screening Room, 2nd fl., 129th off Broadway
Online conference: June 9 – 12, 2022

10:00 – 10:45 am: “You Don’t Own Me”: Copy/Rights and Cinema’s First Nasty Women –
Screening #1
10:45 – 11:30 am: **Coffee Break**
11:30 am – 12:15 pm: “You Don’t Own Me”: Copy/Rights and Cinema’s First Nasty Women –
Screening #2
12:15 – 2:00 pm: **Lunch**
2:00 – 2:45 pm: Library of Congress: Copyright Comedies – **Screening #1**
2:45 – 3:15 pm: **Coffee Break**
3:15 – 4:00 pm: Library of Congress: Copyright Comedies – **Screening #2**
4:00 – 5:00 pm: **Cocktail Hour**
5:00 – 7:30 pm: **Dinner**
7:30 – 9:00 pm: Sensational Melodramas – **Screening**

“You Don’t Own Me”: Copy/Rights and Cinema’s First Nasty Women

Program 1: First Nasty Women Screening #1 – 10:00 – 10:45 am

Le Rembrandt de la rue Lepic / The Rembrandt in Rue Lepic. Dir.: Jean Durand (Gaumont, France, 1911) cas.: Berthe Dagmar, Gaston Modot. French intertitles. Archive: GP Archives [FRPG]. RT: 6 min.

Zoé et le parapluie miraculeux / Zoé and the Miraculous Umbrella. Dir.: Roméo Bosetti (Pathé, France, 1913) cas.: Little Chrysia. Archive: Eye Filmmuseum [NLAE]. RT: 4 min.

La grève des nourrices / The Nursemaids’ Strike. Dir.: André Heuzé (Pathé, France, 1907). Archive: GP Archives [FRPG]. RT: 12 min.

La Peur des Ombres / Fear of Shadows. (Pathé, France, 1911). Archive: Eye Filmmuseum [NLAE]. RT: 4 min.

Daisy Doodad’s Dial. Dir.: Florence Turner; sc.: Florence Turner (Turner Films, UK, 1914) cas.: Florence Turner, Tom Powers. Archive: British Film Institute [GLB]. RT: 9 min.

*An Up-to-Date Squ*w.* Dir.: George Le Soir (American Kinema / Pathé, US, 1911). Archive: Library of Congress [USWL]. RT: 7 min. **(With a video introduction by TJ Cuthand.)**

10:45 – 11:30 am Coffee Break

First Nasty Women Screening #2 – 11:30 am – 12:15 pm

Lea Bambola / Lea as a Doll. (Cines, Italy, 1913) cas.: Lea Giunchi, Raymond Frau, Giuseppe Gambardella, Lorenzo Soderini. Dutch intertitles. Archive: Eye Filmmuseum [NLAE]. RT: 6 min.

Dollars and Sense. Dir.: Walter White and Andy Anderson (Triangle Keystone, US, 1916) cas.: Ora Carew, Joseph “Baldy” Belmont, Nicholas Cogley, Blanche Payson, Mal St. Clair, Lige Crommie, Joseph Callahan. Archive: Library of Congress [USW]. RT: 30 min.

Total runtime for both First Nasty Women programs: 78 min.

Musical Accompaniment: Liz Magnes

12:15 – 2:00 pm Lunch

Program 2: Library of Congress: Copyright Comedies Screening #1 – 2:00 – 2:45 pm

Pruning the Movies. (Nestor, US, 1914) cas.: Harry L. Rattenberry, Carmen de Philippi, Eddie Lyons, Lee Moran. Archive: Library of Congress [USWL]. RT: 5 min.

Imperial Japanese Dance. (Edison, US, 1894). Archive: Library of Congress [USWL]. RT: 30 sec.

Early Edison Camera Tests. (Edison, US, 189?). Archive: Library of Congress [USWL]. RT: 1 min.

Censorship and its Absurdities. (Edison, US, 1915). Archive: Library of Congress [USWL]. RT: 5 min.

In Wrong. Dir.: Phillips Smalley (Crystal, US, 1914) cas.: Vivian Prescott, Charles DeForrest. Archive: Library of Congress [USWL]. RT: 10 min.

Tillie’s Tomato Surprise. Dir.: Howell Hansell (Lubin, US, 1915) cas.: Marie Dressler. Archive: Library of Congress [USWL]. RT: 11 min.

Indian Land Grab. (Champion, US, 1910). Archive: Library of Congress [USWL]. RT: 11 min.

2:45 – 3:15 pm Coffee Break

Library of Congress: Copyright Comedies Screening #2 – 3:15 – 4:00 pm

The Stolen Play. Dir.: Harry Harvey (Falcon Features, US, 1917) cas.: Ruth Roland, William Conklin. Archive: Library of Congress [USWL]. RT: 12 min.

And the Villain Still Pursued Her. Dir.: J. Stuart Blackton (Vitagraph, US, 1906) cas.: Paul Panzer. Archive: Library of Congress [USWL]. RT: 6 min.

The Doll’s Revenge. Dir.: Lewin Fitzhamon (Hepworth, UK, 1907) cas.: Gertie Potter, Bertie Potter. Archive: Library of Congress [USWL]. RT: 3 min.

The Disintegrated Convict. (Vitagraph, US, 1907). Archive: Library of Congress [USWL]. RT: 5 min.

The Mexican Joan of Arc. Dir.: Kenean Buel (Kalem, US, 1911) cas.: Jane Wolfe, Carlyle Blackwell, Alice Joyce. Archive: Library of Congress [USWL]. RT: 9 min.

Fads and Fashions of 1900. (?, US, 194?). Archive: Library of Congress [USWL]. RT: 2 min.

Copyright Duping / “Copy/Rights and Early Cinema”: Piracy

The Great Train Robbery (Edison Co., US, 1903) / *Great Train Robbery* (Lubin Co., US, 1904).

Archive: Library of Congress [USWL]. RT: 5 min.

After the Edison Company *The Great Train Robbery*, Sigmund Lubin, later known as the “Pirate King” made his own train robbery film, which many believe is better than the Edison one. Before U.S. copyright was established in 1912, all U.S. companies “duped” and remade each other’s films, especially in the 1897–1907 period. To go with “Copy/Rights and Early Cinema,” Domitor’s conference theme, we’re showing the Lubin Company “remake” of the Edison Company film in split screen to make the argument that we need to study dupes, remakes, and piratical copies side by side.

Total runtime for both Copyright Comedies programs: 86 min.

Musical Accompaniment: Donald Sosin

4:00 – 5:00 pm Cocktail Hour

5:00 – 7:30 pm Dinner

Program 3: Sensational Melodramas – 7:30 – 9:00 pm

Who Will Marry Mary? Dir.: Walter Edwin, sc.: Ida Damon (Edison Co., US, 1913) cas.: Mary Fuller. Chap. 1, “A Proposal from the Duke.” Archive: Eye Filmmuseum [NLA]. RT: 15 min.

Dutch translation: Wanda Strauven.

Previously thought lost, this chapter from Edison’s unsuccessful sequel to *What Happened to Mary* (1912) will be shown for what is likely the first time in over 100 years. This is one of two chapters that is the only known extant footage of the six-chapter serial, so we may not ultimately be able to answer the question “Who Will Marry Mary?” but we may be able to tell whether audiences in 1913 were right to follow that question up with “Who cares?”

Een Carmen van het noorden/Carmen of the North. Dir./sc.: Maurits H. Binger & Hans Nesna (Filmfabriek Hollandia, NL, 1919) cas: Annie Bos, Adelqui Migliar, Jan van Dommelen, Jeanne van der Pers. Archive: Eye Filmmuseum [NLA]. RT: 57 min.

Starring Dutch diva Annie Bos in the seductive title role, this melodrama is based on the famous novella *Carmen* (1845) and follows soldier Jozef’s fall from grace after meeting temptress Carmen, an arrested factory worker he’s tasked with guarding. This surviving copy of *Een Carmen van het noorden*, a color preservation carried out by Eye Filmmuseum in 1997, is the American distribution version, which contains an alternate happier ending.

Total: 72 min.

Musical Accompaniment: Donald Sosin.

Special thanks: Jane Gaines, Maggie Hennefeld, Elif Rongen-Kaynakçi, Cindi Rowell, Kate Saccone, Tami Williams.

Women & Silent Screen XI – Online China Time

June 7 - 8 EDT (New York time) / June 7 - 9 CST (China time)

Tuesday, June 7, 2022 / Wednesday June 8, 2022

8:30 – 10:00 AM EDT / 8:30 – 10:00 PM June 7 CST

Panel 1. Women of Shanghai

Panel Chair: Jin Chen, City University of Hong Kong

“The Star Image of Yang Naimei in Her Time”

April Gailan Wei, Beijing Normal University – Hong Kong Baptist University United International College

“Pu Shunqing and Her Screenwriting Practice in the Early Film Industry”

Jin Chen, City University of Hong Kong

“Usherettes of Early Chinese Cinema: The Exception for Lower-Class Women”

Jingrui Yan, Peking University

10:00 – 10:15 AM EDT / 10:00 – 10:15 PM June 7 CST

Show-and-Tell #1: “First Ladies of Shanghai Cinema, 1922–1929”

S. Louisa Wei, City University of Hong Kong

10:15 – 10:30 AM EDT / 10:15 – 10:30 PM June 7 CST

Screening: *First Ladies of Shanghai* (S. Louisa Wei, 14 min)

10:30 AM – 12:30 PM EDT / 10:00 PM June 7 – 12:30 AM June 8 CST

Round Table #1 Discussion: Women in Film: Contemporary and Historical Comparison – Female Representation in Shanghai Film Industry and Beyond

Round Table #1 Moderator/Organizer: S. Louisa Wei

Possible speaker: Professor Qin Li, Renmin University of China (*Blue Sky Station: 8th Avenue, “New York’s 3rd Chinatown,”* 2000, 30 min)

12:30 – 2:00 PM EDT / 12:30 – 2:00 AM CST

Panel 2. Shanghai Early Cinema

Panel Chair: Rongyi Lin, Northwestern University

“Shanghai Silent Cinema and the Melodrama of Feminist Film Historiography”

Rongyi Lin, Northwestern University

“Claiming Modernity: Class-based Female Moviegoing in 1920s and 1930s Shanghai”

Yumo Yan, University of Washington

“Disguised or Exposed Female Identity: Cross-dressing in Early Chinese Cinema”

Ailin Zhou, Columbia University

7:30 – 7:45 PM EDT / 7:30 – 7:45 AM June 8 CST

Show-and-Tell #2: “My Great Grandmother: Chinese-American Marion E. Wong”

Chris Kumaradjaja, Columbia University

7:45 – 8:00 PM EDT / 7:45 – 8:00 AM June 8 CST

Show-and-Tell #3: “Women on the Chinese silent screen: A free online film repository”

Christopher Rea, University of British Columbia

8:00 – 10:00 PM EDT / 8:00 – 10:00 AM June 8 CST

Round Table #2 Discussion: Women in Film: Contemporary and Historical Comparison – Subtitle TBA

Screening: the trailer of *Whose Utopia* (Cao Fei, 2006)

Round Table #2 Moderator/Coordinator: Christopher Rea

Possible speaker: Professor Qin Li, Renmin University of China (*Blue Sky Station: 8th Avenue, “New York’s 3rd Chinatown,”* 2000, 30 mins)

Wednesday, June 8, 2022 / Thursday June 9, 2022

10:30 AM – 12:00 PM EDT / 10:30 PM – 12:00 AM June 8 CST

Panel 3. To Be the First

Panel Chair: Enrique Moreno Ceballos, Festival Internacional de Cine Silente México –
Universidad Nacional Autónoma de México

“She’s Speaking: Multilingual Women as Media in Chinese Documentary”

Xiaoyang Pan, Columbia University

“Mrs. Gardner’s Travels or Mexico’s First Women Exhibitor”

Enrique Moreno Ceballos, Festival Internacional de Cine Silente México – Universidad
Nacional Autónoma de México

“The Artful Masquerade of ‘First Chinese Star Lady Tsen Mei”

Ramona Curry, University of Illinois at Urbana-Champaign

“The First Chinese Female Actors on the Screen”

Yue Pan, Université Paris 1 Panthéon-Sorbonne

12:00 – 12:15 PM EDT / 12:00 – 12:15 AM June 9 CST

Show-and-Tell #4: “How Does Tradition Play Its Colorful Role In Omitting First Iranian
Actresses From Cinema?”

Nasim Ghazizadeh, Iranian Association of Film Critics and Writers

4:15 – 4:30 PM EDT / 4:15 – 4:30 AM June 9 CST

Show-and-Tell #5: “Women’s March to the Japanese Screen”

Timothy Amatulli, Columbia University

4:30 – 6:00 PM EDT / 4:30 – 6:00 AM June 9 CST

Panel 4. Japan Actresses

Panel Chair: Yuki Irikura, Waseda University

“Universal Actresses in Japan: Grace Cunard and Mary MacLaren”

Yuki Irikura, Waseda University

“Female Actors Who Were Born in Japan”

Daisuke Miyao, University of California San Diego

“Migrating Fashions, Mobile Bodies: ‘Modern Girls’ in Japanese Silent Cinema”

Kerstin Fooker, University of Hamburg

6:00 – 7:30 PM EDT / 6:00 – 7:30 AM June 9 CST

Panel 5. The Orient and the West

Panel Chair: Yiman Wang, University of California Santa Cruz

“When ‘Orientals’ Became ‘Indians’: Gender, Race, Masquerade in ‘Indian Westerns’”

Yiman Wang, University of California Santa Cruz

“The Romance of Orientalism and the Passions of Pearl White”

Jennifer M. Bean, University of Washington-Seattle

“Unsung Melodrama: Staging the Aural in Indian Silent Film”

Anupama Prabhala, Loyola Marymount University

7:30 – 9:00 PM EDT / 7:30 – 9:00 AM June 9 CST

Panel 6. Cross-cultural Discoveries of the Silent Screen

Panel Chair: Kristine Harris, SUNY New Paltz

“Circuits of Mobility in *Love and Duty*”

Kristine Harris, SUNY New Paltz

“Ita Rina: Searching for the Yugoslav Star of the Silent Screen”

Mina Radovic, Goldsmiths, University of London

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