

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

Women and the Silent Screen XI 2022 – Bios

Vito Adriaensens is Associate Professor of Film at Columbia University. His research focuses on the aesthetic, cultural and art historical interaction between film, theatre and visual arts, with an emphasis on early cinema. He is the co-author of *Screening Statues: Sculpture and Cinema* (2017).

Julie K. Allen is Professor of Comparative Arts and Letters at Brigham Young University. Among her publications on film and European culture, Julie has two recent film-related book publications: *Screening Europe in Australasia: Transnational Silent Film Before and After the Rise of Hollywood* (University of Exeter Press, 2022) and an annotated English translation of the Danish silent film star Asta Nielsen's memoirs, *The Silent Muse* (Camden House, 2022).

Timothy Amatulli is a current graduate student in Columbia University's Film and Media Studies program. He received his BA in Film & Asian Studies from Fairfield University in 2019. Japanese cinema is his primary field of interest, particularly the works of Kurosawa Akira, Kore-eda Hirokazu, and Naruse Mikio.

Mark Lynn Anderson is Associate Professor of Film and Media Studies at the University of Pittsburgh. He has published articles and chapters on film censorship and regulation, the early star system, media education, and film historiography. He is completing a monograph on women and scandal during the late silent period.

Leticia Berrizbeitia Añez (she/her/ella) is a Ph.D. candidate in Cinema Studies at New York University. Her research explores the intersections between Latin American film studies, feminist and queer studies, and the experience of migration. Other interests include contemporary ethics, film-philosophy, and non-fiction media. She is from Cumaná, Venezuela.

Diana W. Anselmo is an assistant professor of Film & Media History at Georgia State University. Her work has appeared in *Cinema Journal*, *Screen*, *Camera Obscura*, *Film History*, and *Feminist Media Histories*, among others. Her book on queer female reception in early Hollywood is forthcoming with the University of California Press.

Clara Auclair (she/her) is a PhD Candidate in Visual and Cultural Studies at the University of Rochester and the University of Paris. Clara is studying the history and memory of French film workers settled in Fort Lee, NJ. She serves as a secretary to Domitor, and is the George Eastman Museum Fellow for 2020–22.

Daniel Lawrence Aufmann is a PhD student in Cultural Studies and Comparative Literature at the University of Minnesota. He holds an MA in Film and Media Studies from Columbia University. His article, “Silent Suffragists: Activism, Popular Cinema, and Women’s Rights in 1910s America,” appeared in Volume 6 of *Zapruder World*.

Constance Balides is a Weiss Presidential Fellow, Associate Professor of Communication, and Film Studies Program, Tulane University. Her article, “Sociological Film, Reform Publicity, and the Secular Spectator: Social Problems in the Transitional Era,” appeared in *Feminist Media Histories* in Fall 2017. In 2013, she won the SCMS Pedagogy Award.

Jennifer M. Bean is the Robert Jolin Osborne Associate Professor of Cinema and Media Studies at the University of Washington, Seattle. Her publications include *A Feminist Reader in Early Cinema, Flickers of Desire: Movie Stars of the 1910s*, and *Silent Cinema and the Politics of Space*. She is currently Editor-in-Chief of *Feminist Media Histories: An International Journal*.

M. Leonie Biebricher (she/her) is a research assistant and doctoral candidate in the BMBF Research Project „Aesthetics of Access. Visualizing Research Data on Women in Film History“ (DAVIF, 2021-2025), at the Institute of Media Studies at the Philipps University Marburg. The focus of her dissertation is the exploration of visualizations as forms of (re-)presentation for feminist film historiography and the careers of "unhistoricized" women in early German film.

Andrew Bienen is an Associate Professor of Screenwriting at Columbia University’s Graduate Film School. He co-wrote the Academy Award winning movie “Boys Don’t Cry” (1999), which was added to the National Film Registry of the Library of Congress in 2019. Bienen’s recent projects have included a short story, “Fort Wilderness” (Ploughshares, 2018) and a screenplay based on Barbara Ehrenreich’s “Nickel and Dime” for director Debra Granik. He lives in New York City.

John Bredin is an English professor, writer, and talk show host. His beloved ancestor, Blanche Walsh, was a great forgotten actress who played a key, overlooked role in the real Birth of Hollywood. He is the author of "Blanche Walsh and Me: A Memoir of Broadway & Hollywood Royalty" (2021).

Rudmer Canjels is an independent media researcher fascinated with seriality, ephemeral media, fandom, and industrial film. He is the author of *Distributing Silent Film Serials* (Routledge, 2011), a study on the international distribution and cultural transformation of silent film serials,

and *The Dynamics of Celluloid* (beeldengeluid.nl, 2017), dealing with the industrial films by Unilever and Royal Dutch Shell made in Nigeria while it became an independent country.

Oksana Chefranova is a postdoctoral researcher in Film and Media Studies, Yale University, where she works on her first book, *From Garden to Kino: Evgenii Bauer and the Expanded Environment of Early Cinema*. The book research is supported by the NEH Fellowship. Her works appeared in NECSUS, Apparatus, Cinema&Cie.

Chonghwa Chung is Head of Research & Curation, senior researcher at the Korean Film Archive, and adjunct professor with Chung-Ang University in South Korea. His major research field is Korean film history and comparative film history between Korea and Japan.

Ainamar Clariana-Rodagut and **Alessio Vincenzo Cardillo** are postdoctoral research fellows and part of the ERC project StG ‘Social Networks of the Past. Mapping Hispanic and Lusophone Modernity, 1898-1959’, at Universitat Oberta de Catalunya (UOC), led by Diana Roig-Sanz.

Heidi Cooley is Associate Professor of Communication & Culture at the University of Texas-Dallas. She is the author of *Finding Augusta: Habits of Mobility and Governance in the Digital Era* (2014), and her writing has appeared in *Applied Media Studies* (2018) and *Making Things and Drawing Boundaries: Experiments in the Digital Humanities* (2017).

Maria Corrigan is Assistant Professor of Media Studies and Comedy at Emerson College. Her current book project, *Becoming Monuments: Eccentricism and Early Soviet Cinema*, explores the history of the Factory of the Eccentric Actor and the comedic roots of Russian Cinema. Her work has been published in the *Journal of Cinema and Media Studies*, *Studies in Russian and Soviet Cinema* and *Television and New Media*.

Ramona Curry has published a book and numerous essays taking feminist and theorized historical approaches to popular icons and media institutions. Curry’s current research focuses on early trans-Pacific film distribution and reception of early Chinese films in the U.S. Her work seeks to deepen knowledge of histori(ographi)cally marginalized participants in early transnational cinema flows through drawing not only on historical newspapers and trade journals, but also on census records, shipping manifests, and other archival data toward revising and enriching early American cinema history.

Monica Dall’Asta is Full Professor of Film and Media Studies at the University of Bologna. She is the author of *Trame spezzate: Archeology del film seriale* (2009). She also coordinates the Women Film Pioneers Project with Jane M. Gaines and Radha Vastal.

Dr. Sarah-Mai Dang is the Principal Investigator of the BMBF research group “Aesthetics of Access. Visualizing Research Data on Women in Film History” at Philipps-Universität Marburg.

She has also initiated the international DFG research network “New Directions in Film Historiography. Digital Tools and Methods in Film and Media Studies”.

Luciana Corrêa de Araújo teaches at the Federal University of São Carlos (UFSCar). Her research on Brazilian silent cinema focuses mainly on intermedial relations and women’s activities. She has published in journals and edited collections including *Nova história do cinema brasileiro* (2018) and *Stars and Stardom in Brazilian Cinema* (2016).

Cheunsumon Dhamamitayakul is a lecturer in Bangkok, Thailand. Gender politics in film and literature is my area. I also work closely with Thai Film Archive in preservation and festival projects, including silent film screenings. My research subject includes “inter-nation” and “inter-gender” silent film star Asta Nielsen.

Barbara Evans is an Associate Professor in the Department of Cinema and Media Arts at York University in Toronto. An award-winning filmmaker, she has written and presented papers internationally on a wide variety of aspects of women and film. She is currently completing a documentary on Canadian women artists and a book on early women documentary filmmakers.

Kerstin Fooker is an Assistant Professor of Japanese Studies at the University of Hamburg (starting March 2022). Her research focusses on women in Japanese silent and early sound film and she is in the process of turning her PhD thesis into a monograph on the prewar career of Okada Yoshiko.

Jane M. Gaines is Professor of Film, Columbia University, and Professor Emerita of Literature and English, Duke University who in 2018 received the Society for Cinema and Media Studies Distinguished Career Award. She is author of three award-winning books: *Contested Culture: The Image, the Voice and the Law* (North Carolina, 1991) and *Fire and Desire: Mixed Race Movies in the Silent Era* (Chicago, 2001) and *Pink-Slipped: What Happened to Women in the Silent Film Industries?* (Illinois, 2018).

Jon Gartenberg began his professional career as a film curator and archivist at MoMA, where he worked for nearly 20 years. In 1998, he founded Gartenberg Media Enterprises. GME’s work is primarily focused on legacy, and to this end is dedicated to archiving, distributing, licensing, and curating vintage collections of film, television, and photography.

Briand Gentry is a doctoral student of Film, Television, and Media at the University of Michigan. Her work centers on colonial image regimes with a focus is on imperial nostalgia, legible normativities, cross-race performance, and identity formation as mediated by American popular culture engagements with Hawai‘i throughout the 20th century.

Alan Robert Ginsberg

MA - American Studies, Columbia University 2010

JD - Boston University School of Law 1980

BA - English and General Literature, SUNY@Binghamton 1977

Author of “The Salome Ensemble: Rose Pastor Stokes, Anzia Yezierska, Sonya Levien, and Jetta Goudal,” Syracuse University Press 2016

Christine Gledhill is Visiting Professor at University of Leeds. With Julia Knight and AHRC funding she co-established the Women's Film and Television History Network--UK/Ireland and co-edited *Doing Women's Film History: Reframing Cinema Histories Past and Present* (2015). With Linda Williams, she co-edited the recent anthology, *Melodrama Unbound* (2018).

Kristine Harris is Associate Professor of History and Asian Studies at the State University of New York, New Paltz. Her work has appeared in *The New Woman International: Representations in Photography and Film*; *The Oxford Handbook of Chinese Cinemas*; *The Harvard New Literary History of Modern China*; *Chinese Films in Focus* (BFI); among others.

Maggie Henefeld is Associate Professor of Cultural Studies and Comparative Literature and McKnight Presidential Fellow at the University of Minnesota, Twin Cities. She is author of *Specters of Slapstick and Silent Film Comediennes* (Columbia University Press, 2018), co-editor of *Cultural Critique* journal and co-curator of *Cinema's First Nasty Women* (Kino Lorber, 2022).

Narmeen Ijaz is a PhD student at The Media School, Indiana University, with a focus on documentary theory and practice. I study the questions of authorship, agency, and politics of representation in transnational non-fiction film cultures, with a focus on South Asia. My research work focuses on the development of early cinema, colonial, and nationalist documentary traditions through historical, economic, and social processes.

Yuki Irikura is a PhD student at Waseda University in Japan and a research fellow of the Japan Society for the Promotion of Science. Her research focuses on female pioneers in the silent film era and she recently completed an MA thesis on *Bluebird Photoplays* and its female directors.

Carolyn Condon Jacobs is a Ph.D. candidate in Film and Media Studies and American Studies at Yale University. Her dissertation, *Sanitizing Cinema: Contagion and the Regulation of American Motion Pictures, 1895-1920*, considers the effects of public health emergencies and regulations on the development of American cinema.

Mindy Johnson – award-winning author/historian, filmmaker and educator – is a leading expert on women's roles in animation and film history. She was honored with the Academy Film Scholar Award from AMPAS/Oscars.org and the ASIFA–Hollywood AEF Grant, for continued research/writing on the contributions of the earliest women within our cinematic past.

Dr Veronica Johnson is a silent film historian. A former Irish Research Council awardee, she is currently working on a history of the Film Company of Ireland (1916-1920), Ireland's first

indigenous fiction film company. She has published in the *Historical Journal of Film, Radio and Television* and *Alphaville*, the *Journal of Screen Media*

Pauline Junginger is a research assistant and doctoral candidate in the BMBF research group „Aesthetics of Access. Visualizing Research Data on Women in Film History“ (DAVIF) at Philipps University Marburg. In her research she focuses on the data practices related to a database for feminist film historiography and aims at visualizing the associated structures of knowledge production.

Dave Kehr is a curator in the Department of Film of the Museum of Modern Art. After a long career as a film journalist, he joined the museum in 2013.

Sarah Keller is Professor of Art and Cinema Studies at the University of Massachusetts Boston. Her research focuses on experimental form, film experience, and feminist issues in cinema. She is author of *Maya Deren: Incomplete Control* (Columbia UP, 2014), *Anxious Cinephilia* (Columbia UP, 2020), and *Barbara Hammer: Pushing Out of the Frame* (Wayne State UP, 2021).

Rob King is the author of *Hokum! The Early Sound Slapstick Short and Depression-Era Mass Culture* (2017) and the award-winning *The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture* (2009). He is currently working on a monograph on adult filmmaker Radley Metzger and an edited collection on mystery writer Cornell Woolrich.

Anastasia Kostina is a Ph.D. Candidate at Yale University in the joint Film and Media Studies and Slavic Languages and Literatures program. Her dissertation research focuses on Soviet documentary pioneer Esfir Shub. Anastasia's broader academic interests include documentary history and theory, women's cinema, Soviet and Russian documentary, the relationship between aesthetics and ideology.

Anna Kovalova is a professor at the Free university (Moscow) and an associate researcher at the European University of St. Petersburg. She received her PhD in philology in 2012. She is the author of *Kinematograf v Peterburge 1896-1917* (with Yuri Tsivian, 2011). She has published in *Film History*, *The Russian Review*, *Studies in Russian and Soviet Cinema*, *Osteuropa*, and other journals.

Chantal (she/her) and **Patrice** (he/him) **Lafaurie** are independent researchers seeking to put the history of their French family into geopolitical context. Their approach to the New Jersey motion picture industry echoes their work at Amicale de Mauthausen, through which they have assisted families of Holocaust victims in researching their painful past for twenty years.

Susan Larson is Charles B. Qualia Chair of Romance Languages and Professor of Spanish Literature, Film, and Cultural Studies at Texas Tech University. Her books include *Language, Image, and Power in Luso-Hispanic Cultural Studies* (2021), *Architecture and the Urban in*

Spanish Film (2021), *Constructing and Resisting Modernity: Madrid 1900-1936* (2011) and others.

Rita Rongyi Lin is a PhD candidate in the Screen Cultures program at Northwestern University. Her dissertation explores the figure of the flâneuse as a mode of female spectatorship and methodology for doing transnational film historiography through tropes like the fallen woman, the sleepwalker, and the (im)migrant.

Heather Linville is the Motion Picture Laboratory Supervisor at the Library of Congress' National Audio Visual Conservation Center (NAVCC). Heather manages the staff and operations of NAVCC's film digitization and 35mm black and white photochemical laboratory.

Kiki Loveday is a PhD candidate completing her dissertation, "Sapphic Cinemania! Female Authorship, Queer Desires and the Birth of Cinema (1896-1931)," at University of California Santa Cruz. Her work has been published in *Framework* and *The Women Film Pioneers Project* and is forthcoming in *Early Popular Visual Culture* and *Feminist Media Histories*.

Maria Fosheim Lund is a Research Librarian in the Section for Film and Broadcasting at the National Library of Norway, where she is managing the Norwegian contributions to the *Nordic Women in Film* portal. She is the editor, together with Eirik Frisvold Hanssen, of the anthology *Small Country, Long Journeys: Norwegian Expedition Films* (2017) and the forthcoming anthology *Silent Ibsen* (2022).

Lora Markova is Researcher at Loughborough London. Her publications focus on transcultural aesthetics, migration cinema and media arts. She holds PhD (Cum Laude) from Deusto University-Spain, University of Birmingham and Goldsmiths University-London, UK. Lora has worked for Netherlands Media Art Institute, Netherlands Institute for Cultural Heritage, Amsterdam and European Commission, Brussels.

Anne Morra retired from a four decade long curatorial position at The Museum of Modern Art, Department of Film in 2020. Ms. Morra was and remains an active member of the Women's Film Preservation Fund (WFPF) committee. Areas of specialty include the films of American artist Joseph Cornell, director Ida Lupino and film education.

Elena Mosconi is Associate Professor of Film History at the University of Pavia, where she also teaches History of Photography and Theory and Analysis of Cinema and Audiovisual Media. She has published in national and international journals and volumes, and she has coordinated many research projects, in particular on Silent Cinema and Song; Catholics and Cinema; Italian Cinema and Soundtrack.

Giuliana Muscio is Professor of Film Studies at the University of Padova. PhD in Film Studies at UCLA. Visiting professor at UCLA and Minneapolis. Head of the international MA in

Atlantic and Globalization Media Studies, and of the Master on Audiovisuals and Media Education. Author of 11 books, 8 in Italian and 3 in English (*The New Deal and the Film Industry*, *Mediated Ethnicity*, and *Napoli/New York/Hollywood*). She co-curated the exhibit *Italia a Hollywood* (Museo Ferragamo, Florence, 2018) and *Enrico Caruso: da Napoli a New York* at MANN, Naples, 2021.

Charles Musser's books on silent cinema include the award-winning *The Emergence of Cinema* (1990) and *Politicking and Emergence Media* (2016). He has published essays on the films of Germaine Dulac, Sarah Bernhardt and Alice Guy Blaché as well as screen adaptations of Wilde's *Lady Windermere's Fan*.

Dominique Nasta is Full Professor of Film Studies at the Université libre de Bruxelles. She has published widely on emotion and music in films, Romanian cinema, the aesthetics of silent melodramas, and the cinema of Michelangelo Antonioni.

Alejandra Rosenberg Navarro is a PhD candidate in the Department of Spanish and Portuguese at NYU. Alejandra's dissertation, "Transatlantic Lenses: Gender and Amateur Film in Iberia and Latin America (1920s–1930s)," examines amateur films made by women in Iberia and Latin America, specifically across Mexico, Brazil, Spain, and Portugal. Alejandra is also Editorial Assistant for the *Journal of Spanish Cultural Studies*.

Marty Norden teaches film history and screenwriting as Professor of Communication at the University of Massachusetts Amherst, USA. The author of more than one hundred film publications, he is the editor of *Lois Weber: Interviews* (University Press of Mississippi, 2019) and is completing *Dorothy Arzner: Interviews*.

Alece Oxendine has dedicated her career to helping emerging filmmakers navigate the tough, yet rewarding film industry. As a graduate of Columbia University's Film and Media studies program in 2011, Alece returned back to the university after working in San Francisco and Los Angeles to serve as the Director of Industry and Festival Outreach.

Karen Pearlman is senior lecturer in Screen Practice and Production at Macquarie University. She researches creative practice, cognition and feminist film histories. Her films about Soviet women editors have screened at over 50 festivals, won 27 awards including 3 for best editing, 3 for best directing and 5 for best documentary.

Eva Woods Peiró is a Professor of Hispanic Studies at Vassar College. She is the author of *White Gypsies: Race and Stardom in Spanish Musicals* (Minnesota UP, 2012) and is the co-editor of the collected volume of essays *Seeing Spain: Vision and Modernity, 1868–1936* (Berg, 2005).

Jennifer Lynn Peterson is the author of *Education in the School of Dreams: Travelogues and Early Nonfiction Film* (Duke, 2013). Her work has been published in *JCMS*, *Feminist Media*

Histories, Camera Obscura, and numerous edited volumes. She is Professor and Chair of Media Studies at Woodbury University in Los Angeles.

Anupama Prabhala (aka Anupama Kapse) is Associate Professor, Loyola Marymount University. Her research focuses on the materiality, potency and impact of sound and image in early South Asian cinema. She is co-editor of the award-winning *Silent Cinema and the Politics of Space* (Indiana UP, 2014).

Dana Reason is a Canadian-born composer, recording artist, and musicologist. She was music supervisor for *Alice Guy Blache Vol. 2* (Kino) and arranger for “Reconstruction: America After the Civil War” (PBS, 2019). She holds music degrees from McGill, Mills College, and UCSD. She is currently a Humanities Research Fellow at Oregon State University, where she teaches.

Coraline Refort is a Ph.D. student in Silent Cinema at the University of Florence, in cotutelle with the University La Sorbonne Nouvelle. Her dissertation is about the French filmography of Alice Guy. Her supervisors are Cristina Jandelli in Italy and Laurent Véray in France. She won the 2020 Fotogramma Award for the best master’s thesis in cinema in Italy, given by the AIRSC (Associazione Italiana per le Ricerche di Storia del Cinema, founded in 1964).

Karlee Rodrigues is a M.A. Film and Media Studies graduate from Columbia University School of the Arts. She has presented her research on women in film and Luso-Brazilian cinema at various domestic and international university conferences. Additionally, she and her sister work as a filmmaking duo. Most recently, they were selected for the 2020-2021 Women in Film Mentorship Program, 2021 Gotham Film and Media Institute (formerly IFP) Accountability Challenge, and finalists for the 2021 Humanitas Prize Drama Fellowship.

Elif Rongen-Kaynakci is the curator of silent film at Eye Filmmuseum, Amsterdam. After her MA Film Studies from Univ. of Amsterdam, she started working at the Eye film archive, specializing in lost and forgotten films and people. She has been programming and presenting many formerly lost films in international festivals.

Kate Saccone is a PhD candidate at the University of Amsterdam. She holds an M.A. in Media Studies (Preservation & Presentation of the Moving Image) from the University of Amsterdam (2022) and an M.A. in Film & Media Studies from Columbia University (2013). She is also the project manager and an editor of Columbia’s Women Film Pioneers Project (WFPP).

Mary Simonson is Associate Professor of Film & Media Studies and Women’s Studies at Colgate University. She is the author of *Body Knowledge: Performance, Intermediality, and American Entertainment at the Turn of the Century* (2013) and has published articles in *Journal of the Society for American Music*, *Women and Music*, *Screening the Past*, and others.

Elyse Singer is a Ph.D. Candidate in Theatre and Performance, with Film Studies Certificate, at The Graduate Center, CUNY. Her work has been published in *Feminist Media Histories*, *PAJ*, and *Studies in Musical Theatre*, and will be included in the forthcoming *Faces on Screen: New Approaches*. Singer teaches at the Feirstein Graduate School of Cinema and NYU Tisch Department of Dramatic Writing.

Thomas Slater is Professor Emeritus of English at Indiana U. of Pa. where he taught film, lit, and composition for thirty years. His major research and publishing is on producer/screenwriter June Mathis.

Aurore Spiers (she/her) is a PhD Candidate in the Department of Cinema and Media Studies at the University of Chicago. She is also an editorial contributor to the Women Film Pioneers Project. Aurore's dissertation focuses on women, French cinema, and film historiography.

Wanda Strauven is an independent scholar based in New York. Editor of *The Cinema of Attractions Reloaded* (2006), her research focuses on early cinema, media archaeology, and children's playful interaction with media. Her most recent book is *Touchscreen Archaeology: Tracing Histories of Hands-On Media Practices* (2021).

Drake Stutesman is an adjunct professor at New York University. She is the Future President of Women's Film History International, the former co-chair of the Women's Film Preservation Fund and on the board of the Fort Lee Film Commission. She is the Senior Editor of *Framework: The Journal of Cinema and Media* and the author of *Hat: Origin, Language, Style* (2019) and *Snake* (2005) both published by Reaktion Books. She co-edited *Film, Fashion and 1960s* (IUP 2018) and has had work published by, among others, the BFI, MoMA and Koenig Books. She is currently working on a book on American violence.

Ned Thanhouser is the grandson of silent film pioneers Gertrude and Edwin Thanhouser and is president of Thanhouser Company Film Preservation, Inc. Active in film preservation since 1986, he produced and directed in 2014 the award-winning documentary film *The Thanhouser Studio and the Birth of American Cinema*.

Elisa Uffreduzzi is currently postdoctoral fellow at Université libre de Bruxelles, where she works on dance in silent cinema. In 2016 she joined the Media Ecology Project (Dartmouth College) for the granular analysis of Florence Lawrence screen performances. From 2019 to 2021 she has worked for the project "Cinecensura.com", about Italian film censorship.

Ansje van Beusekom graduated at the Free University of Amsterdam in 1998 on the reception of ideas on film as art in the Netherlands between 1895 and 1940. (*Kunst en Amusement. Reacties op de film als een nieuw medium in Nederland, 1895-1940*). In 1997 and 1998 she was based at the Nederlands filmmuseum (now: Eye filmmuseum Amsterdam) as a researcher for Tom Gunning, Celine Linssen, Hans Schoots, *Het gaat om de film! Een nieuwe geschiedenis van*

de Nederlandsche Filmliga 1927-1933, Amsterdam, 1999. From 2001 on she is affiliated as assistant professor Media and Culture at Utrecht University, teaching Film History and researching reception of film, filmculture, film and other arts, Asta Nielsen.

S. Louisa Wei is a senior Associate Professor teaching at City University of Hong Kong. She is also an award-winning writer, a documentary filmmaker and a member of Hong Kong Director's Guild. Her documentaries include *Golden Gate Girls* (2014), *Havana Divas* (2018), and *A Life in Six Chapters* (2022). She has researched widely on women directors and writers in Sinophone and early cinemas.

Mark J. Williams is Associate Professor of Film and Media Studies at Dartmouth College. He is director of the Media Ecology Project at Dartmouth and Founding Editor of the *Journal of e-Media Studies*.

Tami Williams is Associate Professor of Film Studies and English at University of Wisconsin-Milwaukee, and president of Domitor – the International Society for the Study of Early Cinema. She is the author of *Germaine Dulac: A Cinema of Sensations* (2014), co-editor of *Provenance and Early Cinema* (2020), *Germaine Dulac: What is Cinema?* (2019), *Global Cinema Networks* (2018), *Performing New Media, 1895-1915* (2014), and editor of *The Moving Image, 16.1: Early Cinema and the Archives* (2016).

Yumo Yan is a second-year Ph.D. student at the Cinema and Media Studies program at University of Washington. She works on Chinese and feminist film history and theory.

Pan Yue, born in China, living in France, is currently a Ph.D. student at Université Paris 1 Panthéon-Sorbonne, Paris, France. Specialized in Film studies and Cultural studies, she is particularly interested in contemporary Chinese-American films and Chinese-American cultural exchange. Alongside her research work, she also works as a scriptwriter.