

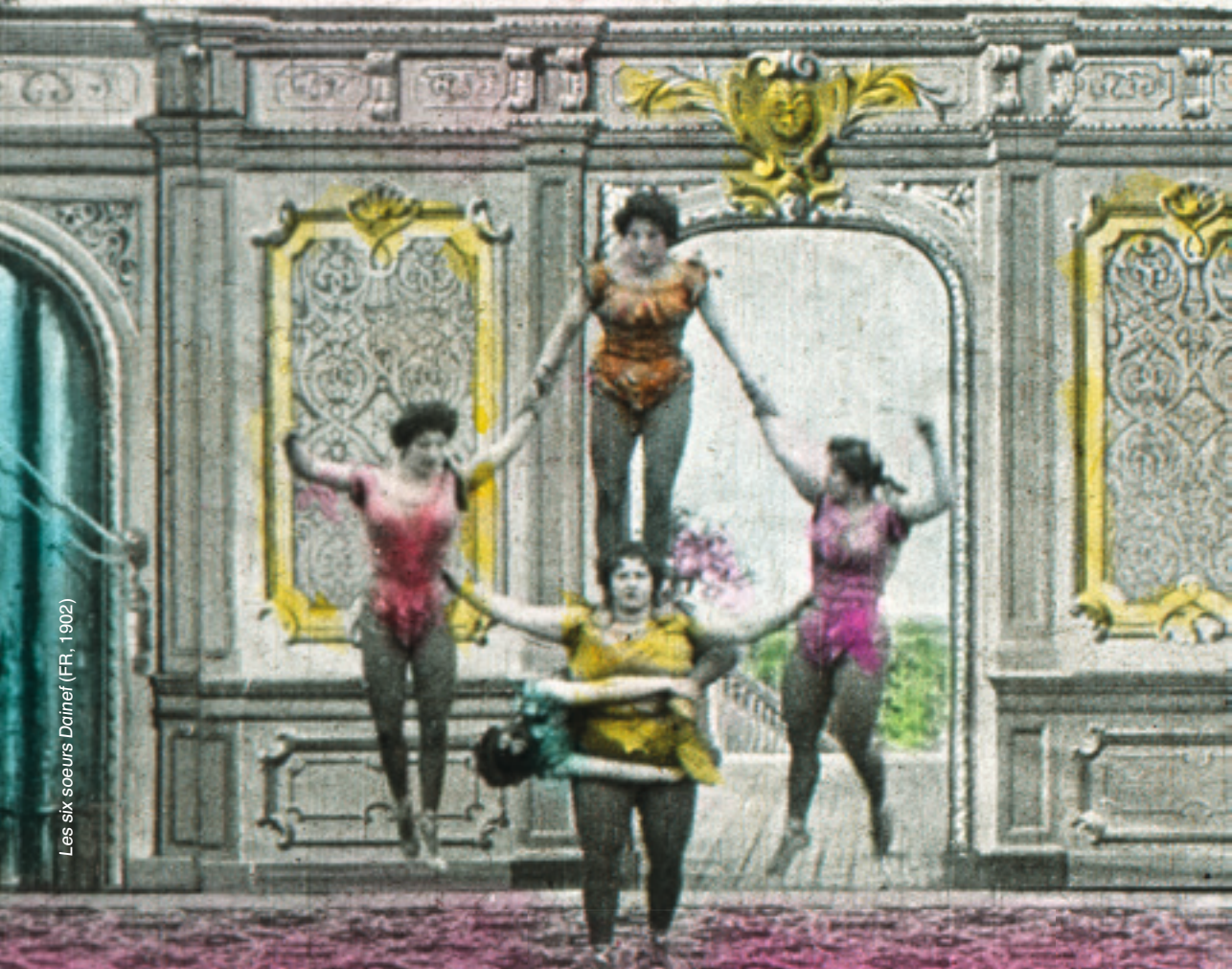
 eye

Eye Filmmuseum
Amsterdam

25 – 29 May 2019

SISTERS

Les six sœurs Dainef (FR, 1902)



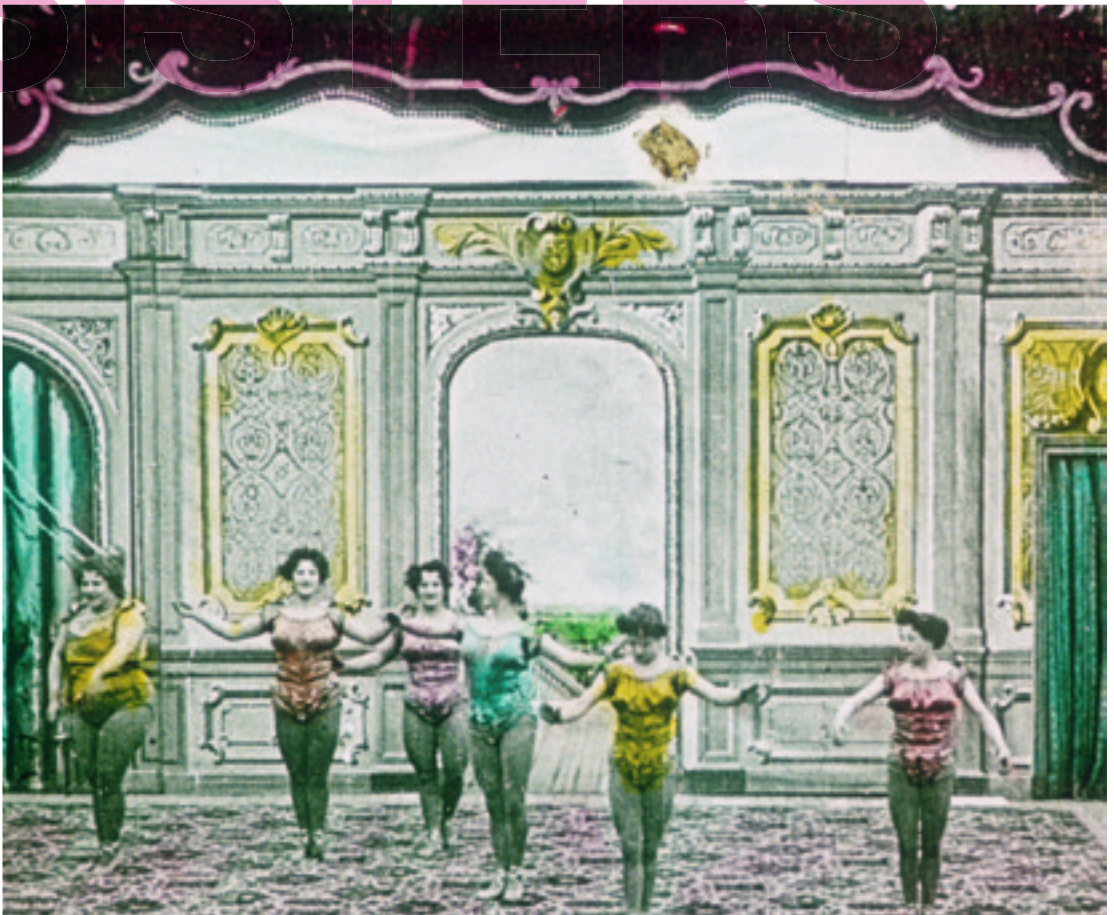
**The 5th Eye International
Conference hosts**

**The 10th Women
and the Silent
Screen Conference**

SISTERS

INTRODUCTION

SISTERS



Les Six soeurs Dainef (France, 1902)

In *A Room of One's Own*, Virginia Woolf speculated about what might be 'if Shakespeare had a sister,' painting a grim picture of the cultural and economic circumstances that perpetuated inequality between men and women and restricted women's participation in literary and public life. Woolf's essay, first published in 1929, still speaks to us today, echoed in ongoing struggles – both material and representational – in the film industry and in media historiography.

In 2019, the 5th Eye International Conference is hosting the 10th Women and the Silent Screen (WSS) Conference. WSS, a biennial international conference, has been a hub for the exchange of research focused on all forms of women's involvement during the earliest decades of film history. Having first convened in Utrecht in 1999, the conference returns to the Netherlands in celebration of its 20th year of activity.

Given the wide range of the WSS's areas of interest, and recognizing the potential of Woolf's provocation, the main theme of this year's conference is 'Sisters'. The concept of sisterhood, taken in its broadest understandings of kinship and kindredness, suggests a variety of subjects: real-life or made-up sisters on and behind the screens, representation of sisterhood as an essential premise, sisterly attachments across diverse generational, class, race, and ethnic origins, extending even to sister institutions of cultural heritage or sisterly collaborations within the field of film research. The conference promises to explore these and other topics through the presentation of new research, unique film screenings and performances, and through dialogue and discovery.

The conference opens with Eye's annual 'Meet the Archive': an afternoon of presentations and screenings showcasing recent archiving, restoration and presentation projects at the Eye Filmmuseum. The following three days combine keynote and panel presentations and screenings, all in single plenary sessions. The conference ends with a programme of guided tours on Wednesday, with presentations and discussion held at the Eye Collection Centre.

WSS10 / Eye International Conference Committee
Annette Förster, Giovanna Fossati, Minette Hillyer, Jennifer Horne, Asli Ozgen-Tuncer, Elif Rongen-Kaynakçi, Gerdien Smit and Eleni Tzialli

SISTERS

Simplified roster

Breakdown of the timetable for the conference
Sunday – Tuesday

10:00 – 13:00	Session 1	Eye Cinema 1
13:00 – 14:00	Lunch	Foyer Cinema 1
14:00 – 15:30	Session 2	Eye Cinema 1
15:30 – 15:50	Break	
15:50 – 17:40	Session 3	Eye Cinema 1
17:40 – 18:00	Break	
18:00 – 19:00	Session 4	Eye Cinema 1
19:00 – 20:30	Dinner	Foyer Cinema 1
20:30	Evening Screening	Eye Cinema 1

SATURDAY 25 MAY

EYE FILM MUSEUM, CINEMA 1

**WITH LIVE MUSICAL ACCOMPANIMENT
BY STEPHEN HORNE**

MEET THE ARCHIVE



Filibus (Italy, 1915, poster from the Eye Collection)

12:00 – 13:20 Meet the Archive

The IMAX of 120 years ago

Screening

Two restored films by George Pål:

De Tooveratlas (*The Magic Atlas*, 1935) and
Vriend in Nood (*A Friend in Need*, 1940)

Opening of Meet the Archive

Giovanna Fossati (Chief Curator, Eye) and
Frank Roumen (Director of Collections, Eye)

Expo 70

Rommy Albers (Senior Curator Dutch Film, Eye)
and Mark Paul Meyer (Senior Curator Expanded
Cinema, Eye)

The IMAX of 120 Years Ago: the 68mm Muto- scope & Biograph-collection (1897-1902)

Giovanna Fossati (Chief Curator, Eye) and
Anne Gant (Head of Film Conservation and
Digital Access, Eye)

14:05 – 15:25 Meet the Archive

The Art of Bodybuilding – Arnold Schwarzenegger

Japanese film posters

Soeluh van den Berg (Head of Film-related
Collections, Eye)

The Art of Bodybuilding – Arnold Schwarzenegger

Simona Monizza (Curator Experimental Film,
Eye) and Babeth VanLoo (Filmmaker)

Berlin Wall and The Sex Pistols

Simona Monizza (Curator Experimental Film, Eye)

DVD presentation: Frans van de Staak

Mark Paul Meyer (Senior Curator Expanded
Cinema, Eye)

DVD presentation: Joost Rekvelde

Simona Monizza (Curator Experimental Film,
Eye) and Joost Rekvelde (Filmmaker)

Nil Dacapo

Rommy Albers (Senior Curator Dutch Film, Eye)

16:10 – 18:00 Meet the Archive

Âmes de fous

Screening

Four recently preserved Pathé films (1901-1903)

Re-using Eye's collection

Dorette Schootemeijer (Curator Amateur Film, Eye)

Screening

Âmes de fous (Germaine Dulac, FR, 1918)

Introduced by Elif Rongen-Kaynakçi (Curator
Silent Cinema, Eye) and presented by Clément
Lafite (Film Archivist, Ciné-Archives and
Researcher and Publishing Manager, Light
Cone) and Emilie Cauquy (Head of Access and
Film Promotion, Cinémathèque Française)

Book launch

**From Grain to Pixel. The Archival Life of
Film in Transition** (revised edition)

Giovanna Fossati (Chief Curator, Eye and
Professor of Film Heritage, UvA), Jane M. Gaines
(Professor of Film, Columbia University), Eef
Masson (Coordinator MA Preservation and Presen-
tation of the Moving Image, UvA) and Dan Streible
(Associate Professor, New York University)

Opening of the WSS10 / Eye International Conference 2019 - Sisters

Sandra den Hamer (Director, Eye), Giovanna
Fossati (Chief Curator, Eye; Professor of Film
Heritage, UvA) and Jennifer Horne (Women and
Film History International; Assistant Professor,
University of California, Santa Cruz)

18:00 Opening Drinks

WSS10 / Eye International Conference 2019 - Sisters

20:30 Evening Programme

Words of welcome

by Giovanna Fossati (Eye; UvA)

Screening

Filibus (Mario Roncoroni, IT, 1915, '69, DCP)

Introduced by Elif Rongen-Kaynakçi (Eye). With
live musical accompaniment by **Roosbeef**

SUNDAY 26 MAY

EYE FILM MUSEUM, CINEMA 1

SISTERS



Still from *Les Parisiennes* (United States, unknown, 1897, American Mutoscope Company)

10:00 – 10:30

Opening words by Giovanna Fossati
(Eye Filmmuseum; University of Amsterdam)
and Susan Potter (Women and Film History
International; University of Sydney)

Screening

Screening Sisters

Film compilation from the Eye Collection with
introduction by Elif Rongen-Kaynakçi (Eye
Filmmuseum)



Les Six Soeurs Dainef (France, unknown, 1902, Pathé Frères)

10:30 – 11:30

Keynote: Silent Film Actresses and their Versatile Capacities

Annette Förster

with introduction by Asli Ozgen-Tuncer
(University of Amsterdam)

Abstract: While studying women film directors and producers in the silent cinema, I found myself more and more considering actresses in their versatile capacities. In the context of the field of women and film history, moreover, feminist scholars have analysed the agency and practices of actresses in and beyond their acting. Salient is the intertextual and intermedial approach prompted by archival materials. My presentation aims at highlighting the historiographic fruitfulness of this strand of investigation, asking what film historians might learn from silent film actresses about the historical moments and (inter)national contexts of their activities. Among the issues to be addressed are kinships of popular stage and screen, a revaluation of film historically marginalized genres, spectatorial address and bodily performance, the distribution of creative control among actress, cinematographer and director, as well as contemporary and retrospect contributions by individual actresses to the creation and the memory of their public personae.

Annette Förster (PhD) is an independent Scholar and Film Curator and a specialist in histories of women's filmmaking and acting in the silent cinema and the popular stage. Her book *Women in the Silent Cinema. Histories of Fame and Fate* (Amsterdam University Press/Eye, 2017) on the careers of Adrienne Solser, Musidora and Nell Shipman, was included in the Choice List of Outstanding Academic Titles 2017. In 1999 she co-initiated the bi-annual Women and the Silent Screen conferences. Her recent research focusses on the stage and screen careers of Asta Nielsen and Rosa Porten.

Sisters, Inc.

Chair – Mark Lynn Anderson (University of Pittsburgh)

Mark Lynn Anderson is Associate Professor of Film and Media Studies at the University of Pittsburgh where he hosted *Women and the Silent Screen VIII* in 2015. He is currently completing a monograph on the career of director, producer, screenwriter, and social advocate Dorothy Davenport Reid.

Sisters-in-Law Crossing Borders Suzanne Pathé, Gertrud Grünspan and French-German Film Distribution Before World War I

Frank Kessler (Utrecht University) and Sabine Lenk (Université libre de Bruxelles; University of Antwerp)

Abstract: Our contribution will be dedicated to Suzanne Pathé from Paris and Gertrud Grünspan from Berlin, whose contribution to the emerging film business is largely forgotten. They were sisters-in-law and worked 'behind the scenes' as directors of film distribution agencies, providing French films to German audiences from 1905

Still from *Erblich Belastet* (Germany, Harry Piel, 1913, Eiko)



onwards. They thus participated in the rapid expansion of film exhibition in Germany between 1906-1907. Suzanne Pathé came to Berlin with her father Théophile Pathé, who opened a distribution agency for Pathé Frères. After a clash with his brothers, Suzanne's father started his own company. Suzanne led the Berlin office together with Gertrud, who was her secretary and later directed the German office of the French company Lux. We will present their astonishing careers as business women in a male-dominated film industry and analyse the factors that allowed these teenagers to have business careers in a society that often would not accept this for women much older than Suzanne and Gertrud.

Frank Kessler is Professor of Media History at Utrecht University and currently the Director of Utrecht University's Research Institute for Cultural Inquiry (ICON). He is a former President of Domitor and a Co-founder and Co-editor of *KINtop. Jahrbuch zur Erforschung des frühen Films* and the *KINtop, Studies in Early Cinema* series.

Sabine Lenk is a Postdoctoral Researcher at the Universities of Antwerp and Brussels (ULB) in the research project *B-Magic. The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940)*. She teaches media history, film restoration and conservation principles. She is a Co-founder and Co-editor of *KINtop Schriften* and *KINtop. Studies in Early Cinema*.

A Company of Her Own?

The Norwegian Egede-Nissen Film Compagnie in WWI-Berlin.

Maria Fosheim Lund (National Library of Norway)

Abstract: Around 1916, Norwegian actress Aud Egede-Nissen was involved in establishing a film production company under her own (sur)name in Berlin: the Egede-Nissen-Film Compagnie. At that time, she held circa thirty film acting credits to her name, but had at the same time only two years' worth of experience within the German film industry. As such, this was a star-name company by an actress that perhaps was not yet a star. Of course, her maiden name was not only hers, but passed on to her from her parents, and shared with her eleven siblings, including the two sisters Ada and Gerd who acted in several of the company's films. The question of which of the Egede-Nissen's we ascribe the film company ownership to thus emerges, a question that often has been solved in treating the sister's efforts as equal. In this presentation, I will make the case

that the company's founder, owner and main asset was Aud Egede-Nissen, and that it would likely not have been able to exist had it not been for Aud's entrepreneurship.

Maria Fosheim Lund is a Research Librarian in the Section for Film and Broadcasting at the National Library of Norway, where she is currently researching the trans-national film careers of the Egede-Nissen sisters and managing the Norwegian contributions to the Nordic Women in Film portal, hosted by the Swedish Film Institute. She is also a freelance Film Critic and Curator, and the Editor of the Norwegian journal for film culture, *Wuxia*. She holds an MA in Film Studies from Columbia University, where she also worked as a Project Manager for the *Women Film Pioneers* project. She has also held positions and internships at MoMA and Museum of the Moving Image in New York. She was the Editor of the anthology *Small Country, Long Journeys: Norwegian Expedition Films* (Nota Bene, 2017) with Eirik Frisvold Hanssen.

Kith and Kin

How Ruth Ellen Gould Dolese and Edith Dunham Foster Created the *Educational Film Catalog*

Martin L. Johnson (University of North Carolina, Chapel Hill)

Abstract: The emergence of the educational film field in the 1910s coincided with what André Gaudreault has called the 'institutionalization of

the cinema'. The commercial side of the industry was well capitalized and set about creating a distribution system predicated on rapid exchange, and disposal, of reels for theatrical exhibition. But groups interested in educational uses of the cinema — schools, churches, civic organizations, and prisons — were ignored by the industry, as were their desires for balanced programs that were invested in capturing the diversity of human thought and experience. In the United States, two women, Ruth Ellen Gould Dolese, of the General Film Company, and Edith Dunham Foster, of the Community Motion Picture Bureau, brought order to an unruly American cinema by collecting, classifying, and cataloguing films. In this paper, I recreate the social and intellectual histories of these two women, who helped make film legible as an educational medium.

Martin L. Johnson is an Assistant Professor of English and Comparative Literature at the University of North Carolina at Chapel Hill. His first book, *Main Street Movies: The History of Local Film in the United States*, was published by Indiana University Press in 2018.

13:00 – 14:00 Lunch



Egede Nissen in *Carlos und Elisabeth* – eine Herrschertragödie (Germany, Richard Oswald, 1923-24, Richard Oswald Film)

Working with Hidden Histories

Chair – Jane M. Gaines (Columbia University)

Jane M. Gaines is Professor of Film, Columbia University. Author of two award-winning books, *Contested Culture: The Image, the Voice, and the Law and Fire and Desire: Mixed Race Movies in the Silent Era*, in 2018 she received the Distinguished Career Award from the Society for Cinema and Media Studies. She was also awarded an Academy of Motion Picture Arts & Sciences Scholarly Grant for work on *Pink-Slipped: What Happened to Women in the Silent Film Industries?* and the *Women Film Pioneers project*: <https://wfpp.cdms.columbia.edu/>

Creative Practice, Cognition, and Feminist Film Histories

Karen Pearlman (Macquarie University)

Abstract: This paper presents a brief overview of my recent research into editing, cognition, and feminist film histories. It argues that written archival documents are insufficient records of embodied and embedded forms of expertise. It proposes that sufficient recognition of expert work requires a richer understanding of process. Creative practice research can help to achieve this through exploration and communication of ideas in the creative media in which the historical subjects of the research were actually working. Examples of this methodology are seen in my documentary *After the Facts* and stylised biopic *Woman with an Editing Bench*, excerpts of which are included in this paper. My aim is to re-position women's input into the development of film form, moving away from historicising it as 'helping' or 'assisting', and theorising particular women editors in early film as engaged participants in the embodied and embedded processes that generate creative ideas.

Karen Pearlman is a Senior Lecturer at Macquarie University in Sydney where she researches feminist film histories, creative process, and distributed cognition. She is also an award-winning Filmmaker, a Director of The Physical TV Company, and the author of *Cutting Rhythms, Intuitive Film Editing* (Focal Press, 2016).

Millions of Pages

Digital Archives and Finding Women's Work

Liz Clarke (Brock University)

Abstract: The home page of Media History Digital Library announces that the website features "millions of pages of books and magazines from the history of film, broadcasting, and recorded sound." This paper investigates how the accessibility of trade press, fan magazines, and other early cinema print materials has helped feminist film history research. In other words, is there material remaining in the "millions of pages" that might help to reshape traditional film histories? The trade press and fan magazines are not known for showcasing below-the-line work, and the space given to women creative workers is fairly small. This paper aims to reassess content and discourse analysis of the online archival collections, in order to better serve the aims of feminist film historians.

Liz Clarke is an Assistant Professor at Brock University in Canada. Her research includes a project on women in films about war from 1908 to 1919; a project on women screenwriters in early Hollywood, and women writers for television.

Female Networks in Silent Soviet Filmmaking?

Lilja Brik as a Filmmaker next to her Contemporaries

Adelheid Heftberger (German Bundesarchiv)

Abstract: Lilja Brik is little known for her work as a filmmaker, which comprises circa three films on which she worked in various positions, with the most famous being the compilation film *The Glass Eye* (1929). However, her image seems to be well established even within the scholarly community, based only on anecdotes, personal writings and opinion. Brik as an author remains invisible because a close reading does not reveal an identifiable style which can be attributed to her as a (female) filmmaker. I argue that methods of formal analysis are less suited for the analysis of Brik's work, specifically as a female filmmaker. Such an analysis has to be supported by a critical reading of biographical writings and the analysis of her own unrealised projects. In this context it is worth exploring Brik within the network of other female filmmakers of that time, for example Esfir Shub or Elizaveta Svilova.

Adelheid Heftberger is Head of Film Access at the German Bundesarchiv. Her research focuses on Russian/Soviet Avant Garde Cinema, Archival Studies, Information Sciences, Visualization of Filmic Structures and Film Historiography. She is the author of *Digital Humanities and Film Studies: Visualising Dziga Vertov's Work*.

15:30 – 15:50 Break

Wladimir Majakowsky, Boris Pasternak, Lilja Brik and Sergei Eisenstein on the set of *Lef* (1924). Photograph from the Eye Collection



15:50 – 17:40

Radical Feelings: Feminism, Affect, Early Cinema

Chair – **Tami Williams** (University of Wisconsin-Milwaukee)

Tami Williams is Associate Professor of Film Studies at the University of Wisconsin-Milwaukee and author of *Germaine Dulac: A Cinema of Sensations* (2014). She is Editor of *Global Cinema Networks* (2018), *The Moving Image, 16.1: Early Cinema and the Archives* (2016), and President of Domitor, the International Society for the Study of Early Cinema.

Weeping Margots

**Rethinking Photogénie and Affect in
French Silent Film Culture**

Annie Fee (University of Oslo)

Abstract: The recognition of cinema by the Parisian cultural elite following the Great War was accompanied by a discursive hierarchy of cinema publics. At the top was the enlightened male cinephile; at the bottom was the female film fan, whose affective attachment to stars became a cultural stigma. From the early 1920s, cinephiles used the concept of photogénie to make the distinction between those who had the intellectual faculties to appreciate cinema art – ‘the cultivated man’ – and those who did not – the ‘Margot’. In this paper, I track the emergence of a critical community in women’s magazines to reveal how the pre-existing vernacular concept of photogénie empowered women to bond with other women and with film stars. Readers’ letter columns reveal how women harnessed photogénie as a focal point for discussing their affective responses to film, allowing their curiosity about actors to intersect with the hope of becoming one.

Annie Fee is a Postdoctoral Fellow in the Department of Media and Communication at the University of Oslo. Her work has appeared in *Early Popular Visual Culture*, *Feminist Media Histories*, *Framework*, *Oxford Bibliographies Online* and *The Blackwell Companion to D.W. Griffith*.

Curiosity, Seriality and the Poetics of Wonder

Jennifer M. Bean (University of Washington)

Abstract: Jennifer M. Bean explores the history of cinematic seriality, particularly the vehicles for Pathé star Pearl White, as evoking what she calls a poetics of wonder, an aesthetic experience that merges pleasure with puzzlement and cognition with affect. She argues for a commingling of wonder and curiosity as a feminist stance necessary for assessing the silent-era serial film archive today.

Jennifer M. Bean is Associate Professor in the Department of Comparative Literature, Cinema and Media, and Adjunct Associate Professor in the Department of Gender, Women and Sexuality Studies at the University of Washington, where she also directs the Cinema and Media Studies programmes.

Politics of Hysterical Affect

Anger, Laughter, and Joy

Maggie Hennefeld (University of Minnesota)

Abstract: During the years of cinema's emergence in the late nineteenth century, hundreds of news stories were published about women who allegedly died from laughing too hard. For example, a woman in Pittsburgh went "to enjoy a comedy and furnished a tragedy" when she laughed herself to death. In this paper, I draw on obituary columns, coroner's reports, archival medical films, suffragette writings, and slapstick comedies to get to the bottom of the history of female death from laughter. More than a figure of speech, 'hysterical laughter' prior to cinema's invention was seen as a pathological expression of women's emotional vulnerability and epidemic madness. By historicizing the fluid tropes of gendered hysterical affect, with an emphasis on the dialectic between anger and joy, I argue that the greatest potentials for feminist historiographic critique lie in archiving the eruption of radically mixed emotions.

Maggie Hennefeld is Assistant Professor of Cultural Studies & Comparative Literature at the University of Minnesota. She is author of the award-winning *Specters of Slapstick and Silent Film Comediennes* (Columbia UP, 2018) and Co-editor of two volumes, *Unwatchable* (Rutgers UP, 2019) and *Abjection Incorporated* (Duke UP, forthcoming in 2020).

Affective Cin-Aereality

Women and Aviation in Silent Cinema

Paula Amad (University of Iowa)

Abstract: A curious line appears in an essay titled *A Propos du Cinéma* from 1931 written by the painter Fernand Léger; it reads "Cinema and aviation go arm in arm in life, they were born the same day". This paper seeks to explore Léger's and other French critics' cryptic alignment of aviation and cinema as the twin progenitors of modernity through the perspective of a sisterly, rather than fraternal, kinship. I argue that in order to fully understand the aviation-cinema nexus we must dislodge it from its masculinist heritage within modernist myths dominated by Marinetti and Le Corbusier's respective futurism and architectural manifestoes. Key to this dislodging is the reinsertion of the gendered associations of the body, affect, and the senses into the modernist myth of aerial vision as a weightless, abstracted, regime of the eye.

Paula Amad is an Associate Professor of Film Studies and Chair of the Department of Cinematic Arts, University of Iowa. She is the author of *Counter-Archive: Film, the Everyday* and *Albert Kahn's Archives de la Planète* (Columbia University Press, 2010) and numerous articles in, amongst other journals, *Representations*, *Camera Obscura*, *History of Photography*, *Cinema Journal*, *Film History*, and *Framework*. She is currently completing a book focused on an alternative history of modern aerial vision across photography and film from which another article is forthcoming in the journal *Modernism/Modernity* titled 'The World's Heavy Gaze': *Recovering Cin-aereality in the Post-War Avant-Gardes*.

17:40 – 18:00 Break



Vittoria o morte (Italy, unknown, 1913, Italia Film)

The Little Girl Next Door (United States, Lucius Henderson, 1912, Thanhouser Film)



Show and Tell: Sisters on Screen

Chair – Marty Norden (University of Massachusetts Amherst)

Marty Norden teaches Film History and Screenwriting at the University of Massachusetts Amherst. His publications include *Lois Weber: Interviews* (Mississippi, 2019) and *Pop Culture Matters* (Cambridge Scholars, 2019). This year marks the 25th anniversary of his book on Hollywood's representation of people with disabilities, *The Cinema of Isolation* (Rutgers, 1994).

The Thanhouser Twins Marion and Madeline Fairbanks

Ned Thanhouser (Thanhouser Company Film Preservation)

Abstract: Twin sisters Marion and Madeline Fairbanks (no relationship to Douglas Fairbanks' family) were famously marketed as 'The Thanhouser Twins' by the studio. The twins received much publicity appearing in over 50 Thanhouser films between 1912 and 1916. Before appearing in moving pictures, Marion and Madeline were at the New Theatre and at the Little Theatre in New York. After their career on screen with Thanhouser, in the spring of 1917 they were seen in Florenz Ziegfelds' Follies at the New Amsterdam Theatre in New York City. This presentation highlights the sister's appearances on the screen utilizing clips from six surviving Thanhouser films and marketing ephemera featuring their likeness. We are lucky to have these extant films that provide a glimpse into how the Thanhouser marketing department exploited these two young stars to appeal to the emerging middle-class family pocketbook.

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*.

Standing in for Anna May Wong; Standing with Anna May Wong

Yiman Wang (University of California, Santa Cruz)

Abstract: My study focuses on Anna May Wong who remained single and childless for her entire life. I trace and examine the sisterly connections she forged and strove to forge throughout her four-decade performance career with her siblings, co-workers, contemporaneous actresses in China, and potentially with her female and gender non-conforming fans, practitioners and critics. Mobilizing production files and publicity materials from Euro-American and Chinese archives, I understand Wong's sisterly connections in multiple valences such as erasure, replacement, doubling, surrogacy, friendship and alliance. By 'showing and telling', I ponder the ways in which sisterly interactions were essential to Wong's construction of an enduring and multi-faceted performance career, and to our method of reviving her diachronic and transnational significance.

Yiman Wang is Associate Professor of Film & Digital Media at the University of California, Santa Cruz. She is the author of *Remaking Chinese Cinema: Through the Prism of Shanghai, Hong Kong and Hollywood* (2013) and Editor of the Asian Media special issue of *Feminist Media Histories* (2019). She is currently writing a book on Anna May Wong. She has also published numerous journal articles and book chapters on border-crossing stardom, transnational Chinese cinema, Chinese documentaries, comedy and animation.

“Such a Good Likeness that She Cannot be Confused with Anyone Else”

Minette Hillyer (Victoria University of Wellington)

Abstract: This presentation focuses on a portrait of a Māori actress in *The Motion Picture Story Magazine* of May, 1913, the first player in its Gallery nominated 'native'. The portrait of Maata Horomona has had other lives, culturally and personally, but its publication was striking at a time when indigenous people were generally treated by the film industry as substitutive – alternative 'Indians' – and artless. Maata's films are lost, although her tribe were seasoned international performers. However, her portrait names her a star by the photographic company she keeps. It signifies uniqueness, as well as presumed kinship: between images, between film and photo-

graphic portrait, and between women. It suggests a stardom based in the photograph as an object circulating in cinema's modern, discursive networks. As Kracauer was to write of the photo of the 'diva' in *Photography*, "It is such a good likeness that she cannot be confused with anyone else..."

Minette Hillyer teaches in the School of English, Film, Theatre and Media Studies at Victoria University of Wellington, New Zealand. Her research considers cultural performance and pedagogy in popular and social-scientific moving image texts and sites in New Zealand and the USA, from the 1910s to the mid-1950s.

19:00 – 20:30 Dinner

Anna May Wong in *Chu - Chin - Chow* (Great Britain, Walter Forde, 1934, GBPC - Gaumont British Picture Corporation)



The Twins + The Women of Ryazan

Both screenings are introduced by Elif Rongen-Kaynakçi (Eye Filmmuseum)

The Twins directed by Lois Weber and Phillips Smalley (USA, 1911, 15'40", 35mm) with live musical accompaniment by Stephen Horne

The Twins is written and co-directed by Lois Weber and stars her in the dual role of twin sisters separated at birth. While one sister is adopted by a rich family, the other one grows up to become a poor seamstress who has been delegated by her union to call upon the Board of Directors of the shirtwaist organization to petition for shorter hours and higher wages. Despite having been preserved within the Desmet Collection for decades, this film had not been fully identified. The missing opening meters, including the main title and the credits, and the fact that this title was until recently never mentioned in Lois Weber's filmographies, obscured the matters. During the preparations for this conference, upon reviewing the short films containing twins and sisters, the film was properly identified as being one of the lost films from Weber's filmography.

The Women of Ryazan directed by Olga Preobrazhenskaya and Ivan Pravov (RUS, 1927, '67, DCP with recorded score by Ig Henneman)

The women in the Russian village of Ryazan finally come into their own when their men are called to the front in this tribute to powerful women. *Women of Ryazan* tells the story of Anna and Vasilissa, sisters-in-law living in the village of Ryazan. The story starts in 1914 just before the outbreak of WWI and focuses on the relationships of Anna with Ivan and Vasilissa with Nikolai. However, once both men are drafted for war, the women's social positions change dramatically; Anna becomes very vulnerable, while Vasilissa becomes more assertive and refuses to be a victim of her circumstances. Preobrazhenskaya's film builds up psychological tension through a sober and realistic visual narration. This results in beautiful documentary scenes, shot on location. The film was re-distributed in the 1980s by the Dutch feminist film distribution company Cinemien.

This screening is a tribute to the Cinemien version, which featured a special score written by the Dutch composer Ig Henneman in 1984, who will also attend the screening.

Elif Rongen-Kaynakçi is the Curator of Silent Film at Eye Filmmuseum. Since 1999, she has worked on the discovery, restoration, and presentation of many presumed lost films, often featuring the work of partly forgotten actresses and film makers. She has been a Women and Film History International Steering Committee member since 2014.

Women of Ryazan (Russia, Olga Preobrazhenskaya and Ivan Pravov, 1927, Sovkino)



MONDAY 27 MAY

EYE FILM MUSEUM, CINEMA 1

SISTERS



Alice Guy-Blaché (France, 1957).
Photograph from the Eye Collection.

Screening and opening words by Elif Rongen-Kaynakçi (Eye Filmmuseum)

Show and Tell: Alice and the Too Many Mattresses

Jane M. Gaines (Columbia University)

Abstract: A variation on the 'Sisters' conference theme is the problem of films that appear to be twins, triplets, quadruplets, quintuplets. There may be as many as five 'drunken mattress' comedies, two attributed to Alice Guy Blaché at Gaumont, another to Georges Méliès, a fourth to Pathé Frères and a later fifth to Itala in 1912. Yet when Alice Guy Blaché's early Gaumont Company titles were first seen by researchers, *The Drunken Mattress* (1906) served as confirmation of her giftedness as a director of comedy. Guy Blaché was praised for the complete originality of this title, found to be so hysterically funny in its bawdy ridiculousness. Yet one does not need to see more than the first scene of the Méliès *La Cardeuse de matelas*; or, *The Tramp and the Mattress Maker* (1906) to confirm that the Gaumont and Méliès titles from the same year are twins. The case of the unoriginality of Guy Blaché's mattress film is important for us as we enter the phase of research on women in the early motion picture industries in which we constitute our work as unlike the historiography that came before that enshrined directorial greatness and originality. For in the wish to establish a place for Guy Blaché in the Pantheon we may inadvertently erase aspects of the industrialization, mechanization, and democratization of motion pictures.

Jane M. Gaines is Professor of Film, Columbia University. Author of two award-winning books, *Contested Culture: The Image, the Voice, and the Law and Fire and Desire: Mixed Race Movies in the Silent Era*, in 2018 she received the Distinguished Career Award from the Society for Cinema and Media Studies. She was also awarded an Academy of Motion Picture Arts & Sciences Scholarly Grant for work on *Pink-Slipped: What Happened to Women in the Silent Film Industries?* and the *Women Film Pioneers* project: <https://wfpp.cdrs.columbia.edu/>

Keynote: The Girl in Room 20

Intersectionality and Film History

Jacqueline Stewart (University of Chicago)
with introduction by Jennifer Horne (Women and Film History International; University of California, Santa Cruz)

Abstract: This talk describes the challenges of documenting the work of women in 'race movies', Black-cast films made for segregated African American audiences during the first half of the twentieth century. Discoveries of long 'lost' early Black films are greeted with great enthusiasm for their capacity to restore the Black presence in film history. But when such films are found in warehouses, European archives and even American repositories, film historians must also excavate the complex of issues they raise as artefacts of intersecting social, economic and political forces, significantly including questions of gender and sexuality. This talk focuses on the little-known Black women who appear in the films of director, writer and actor Spencer Williams (1893?-1969). Their stories as characters suffering repressions and abuses, and as performers pursuing elusive artistic expression and recognition, shed light on the interlocking oppressions evoked by race movies, and call for an intersectional approach to understanding the long lives of films, from production to archiving.

Jacqueline Stewart is Professor in the Department of Cinema and Media Studies and Director of the Gray Center for Arts and Inquiry (University of Chicago), author of *Migrating to the Movies: Cinema and Black Urban Modernity* (2005) and Co-editor of *L.A. Rebellion: Creating a New Black Cinema* (2015). She is also a Senior Fellow of Smithsonian's National Museum of African American History and Culture.

Sisters in Writing

Chair – Drake Stutesman (Framework / New York University)

Drake Stutesman is an Adjunct Professor at New York University, teaching theoretical film costume. She edits the peer-reviewed journal *Framework*. Recent work includes the book *Hat: Origins, Language, Style* (Reaktion Books, 2019) and essays on melodrama, the 1960s, and subjectivity. She is writing a biography of costume designer, Clare West.

Women Pioneers in the Early Film Culture in Turkey

Canan Balan (Istanbul Sehir University)

Abstract: Halide Edip (1882-1964), possibly the best known female novelist from Turkey, and her student Sabahat Filmer (1898-1991) were among the founders of the Society of Modern Women, which was established in 1918, five years before the founding of the Turkish Republic. Halide Edip wrote about cinema in her novels some of which were adapted into films in the silent period. The Society's routine gatherings took place in the Army Film Centre, where Sabahat Filmer was doing her internship: writing, producing, introducing and screening early films. The centre is considered to be the first film production organisation of the country. This paper aims to look into possibilities of uncovering how these two women's works intersect, and how they influenced each other while their worldviews diverged. I will be looking into their written and visual works, as well as other writings such as memoirs and newspaper records from the period.

Canan Balan is an Assistant Professor in the Film and Television department at Istanbul Sehir University, Turkey. She is currently working on her first manuscript on early film spectatorship in Istanbul. Balan published articles on early cinema, women's film history, shadow-play and the cinematic representations of Istanbul.

Film Historie(nne)s in the Making

Germaine Dulac and Marie-Anne Colson-Malleville or the Re-construction of *What is Cinema?*

Tami Williams (University of Wisconsin-Milwaukee) and Clément Lafite (Light Cone)

Abstract: Drawing upon recently discovered archival elements, this project reconstitutes, introduces, and analyses the fourteen chapter unpublished manuscript, *Qu'est-ce que le cinéma?* (What is Cinema?), penned by 1920s avant-garde cineaste Germaine Dulac and edited by her companion, Marie-Anne Colson-Malleville. Our study explores the heroic, if troubled authorship of this early collaborative endeavour in two phases. First, an examination of Colson-Malleville's handwritten notebooks sheds light on her work process. Second, an analysis of Dulac's writings (as reconstituted by Colson-Malleville) on subjects — from cine-clubs, film publics, and the avant-garde to screenwriting and scientific, newsreel and historical filmmaking — reveals an effort to map out a socially conscious history and theory of cinematic specificity firmly rooted in early twentieth century internationalist and feminist notions of social progress. This approach is vital to understanding not only the joint authorship of these sisters of the pen, but the very nature of early historical projects authored by women.

Tami Williams is Associate Professor of Film Studies at University of Wisconsin-Milwaukee, author of *Germaine Dulac: A Cinema of Sensations* (2014), Editor of *Global Cinema Networks* (2018), *The Moving Image, 16.1: Early Cinema and the Archives* (2016), and President of Domitor, the International Society for the Study of Early Cinema.

Clément Lafite is a Film Archivist in charge of restoration and preservation at Ciné-Archives (Paris), an organization that manages the film heritage of the French communist party and labour movement. He is a Researcher and Publishing Manager at Light Cone (Paris), where he focuses on the Dulac and Colson-Malleville collection.



Louise Brooks

Lottibird & Lou

The Correspondence of Lotte Eisner and Louise Brooks

Julia Eisner (King's College, London)

Abstract: Lotte Eisner and Louise Brooks met briefly in 1929 on the set of G.W. Pabst's *Diary of a Lost Girl*, but their friendship, much of which was conducted by letter, was established in 1958 in Paris when the Cinémathèque Française had invited the long-forgotten 1920s film star to Paris for a celebration of her work. Ostensibly very different characters, their correspondence reveals a deep mutual regard, understanding and respect for each other's writing and work and stands out in Eisner's life as both unusual and remarkable because amongst the thousands of work-related letters she wrote, this correspondence with Brooks is entirely and exceptionally for pleasure. Using their correspondence this paper will explore the significance of this reciprocated respect and affection and in particular consider why despite Eisner having published her first book *L'Ecran Démoniaque* in 1952 to great acclaim, Louise Brooks appears to be alone in describing Eisner as an intellectual.

Julia Eisner is working on a PhD about her great-aunt Lotte H. Eisner, at King's College, London with Professor Erica Carter. Prior to her PhD project Julia was a BBC Radio 4 Reporter and Producer for 20 years, after which she took an LLB and an LLM at Birkbeck, University of London where she taught Law for 7 years and worked as a Research Assistant on a European Law Project. Following this Julia became Manager of the Birkbeck Institute for the Humanities, presenting a programme of academic events. In January 2016 Julia left Birkbeck to concentrate on researching and writing. In November 2016, her programme *The Vigil* was broadcast on BBC Radio 4.

13:00 – 14:00 Lunch

14:00 – 15:30

Sorority and Society

Chair – Minette Hillyer (Victoria University of Wellington)

Minette Hillyer teaches in the School of English, Film, Theatre and Media Studies at Victoria University of Wellington, New Zealand. Her research considers cultural performance and pedagogy in popular and social-scientific moving image texts and sites in New Zealand and the USA, from the 1910s to the mid-1950s.

A Theatre of One's Own

The Walker Theatre and Sisters of Exhibition

Aimee Dixon Anthony (George Mason University)

Abstract: One aspect of filmmaking that is undervalued when looking at the contributions of early African American filmmakers is their role in exhibition. One such case study this paper will examine is the Walker Theatre envisioned by millionaire business entrepreneur Madam C.J. Walker and created by her daughter, A'Lelia. Built in 1927 in Indianapolis, Indiana, it is the first theatre built, owned and managed by African Americans in the United States. While its owner, A'Lelia Walker, was quite rare in the early twentieth century for her race, gender, and most distinctively, socio-economic class, the Walker Theatre serves as an important example of how access to the exhibition of motion pictures could have shaped and changed the history and space African Americans hold in film history. Other African American women also owned or managed theatres within the United States during this period of time. What is the value of their role in the early film history? And how can we, as scholars, examine and analyse this important component to the history of women film pioneers? While it is understandable that most early cinema on women has overwhelmingly focused on the production of filmmaking, I think it is time feminist scholars expand their work to explore the role of women in early film exhibition.

Aimee Dixon Anthony's writing appears in the *Women Film Pioneers* project and *Silent Women: Pioneers of Early Cinema* (2016). An award-winning Filmmaker with her first film, *Vivian: A Period Piece* (2002), she is a PhD Candidate at George Mason University in Cultural Studies with dissertation on African American women filmmakers in early cinema.

Women's Work in 'Sanitising' Cinema in 1920s Bombay

Shruti Narayanswamy (University of St Andrews)

Abstract: This paper reframes the relationship between women and early cinema in Bombay in the 1920s by foregrounding women's collective work towards 'sanitising' the cinematic medium during this period. To date, this relationship has predominantly been framed in terms of onscreen representations of female performers. Within these discussions during this period of film history in India, women are rarely positioned as cinemagoers and as a cinema audience in their own right. This paper will demonstrate that Indian women in 1920s Bombay were not only watching cinema but also using cinema strategically, as an instrument to further public well-being and women's rights. Using archival materials such as government reports and newspaper articles, this paper will argue for a historiography of cinema in 1920s Bombay where women were not only performers, but also reformers who proactively worked with cinema to shape a more progressive society for their sisters.

Shruti Narayanswamy is a Doctoral Researcher at the Department of Film Studies, University of St. Andrews. Her work looks at women-centric film publicity and exhibition, and women's labour on the margins of the Bombay film industry from the 1920s-40s. Her work has been published in *The Independent* and *Sight and Sound*.

Sisters in Films with a Mission

Emma Sandon (Birkbeck, University of London)

Abstract: This presentation will reveal sisters on the screen and behind the camera in missionary film. It will show examples of films from the British and Irish film archives about religious sisterhoods, both Protestant and Catholic, working in mission stations across Africa and Asia from the 1920s through to the 1950s. Mostly shot in 16mm and silent, these films about life on the overseas missions popularised images of women travelling abroad to careers in nursing and teaching. Religious sisterhood was portrayed as a positive choice for women, offering rewarding life experiences in running medical hospitals and schools. Whilst men largely dominated film enterprises by missionary societies, sisters produced some of these films themselves. Their films were exhibited

widely through educational and non-theatrical circuits to advance the missionary cause of Christian evangelism.

Emma Sandon is a Senior Lecturer in Film and Television at Birkbeck, University of London. She was on the management team of the *Colonial Film: Moving Images of the British Empire* project, and is a member of the organising committee of the Women's Film and Television History Network UK/Ireland.

15:30 – 15:50 Break

15:50 – 17:40

Enacting Sisters: *Les Deux Orphelines* across Media and Cultures

Chair – Annette Förster

Annette Förster (PhD) is an independent Scholar and Film Curator and a specialist in histories of women's filmmaking and acting in the silent cinema and the popular stage. Her book *Women in the Silent Cinema. Histories of Fame and Fate* (Amsterdam University Press/Eye, 2017) on the careers of Adrienne Solser, Musidora and Nell Shipman, was included in the Choice List of Outstanding Academic Titles 2017. In 1999 she co-initiated the bi-annual Women and the Silent Screen conferences.

Les Deux Orphelines The Emergence and Endurance of Sisterhood in France

Victoria Duckett (Deakin University)

Abstract: *Les Deux Orphelines* (Eugène Corman and Adolphe d'Ennery) debuted in 1874 in Paris. Focusing on the story of two orphan sisters, Henriette and Louise, the play was set just before the French revolution. At its premiere, the work was declared to be "a triumph" and a "true and eternal melodrama". Staged over 180 times, the story was subsequently transformed into a feuilleton by d'Ennery in 1892. Two years later, it was published as a popular novel. In 1907 Pathé Frères released a short film *The Two Orphans* and in 1909 the Société des Auteurs et des Gens de Lettres filmed *Les Deux Orphelines* under the direction of Albert Capellani. My paper explores these early iterations of sisterhood in France, paying particular attention to the ways in which *Les Deux Orphelines* was differently performed and represented through popular media.

Victoria Duckett is Senior Lecturer in Screen and Design at Deakin University, Melbourne. She has published extensively on actresses, archives and early film. She is currently working on a monograph that explores French stage actresses and their importance to the birth of global media industries.

Sisterly Evolutions

The Two Orphans, Stage and Screen

Helen Day-Mayer and David Mayer (University of Manchester)

Abstract: Our presentation focuses upon the depiction of endangered sisters (who are not blood sisters) and the nature of their bond in perilous circumstances portrayed in films for American and British markets. Adolphe d'Ennery and Eugène Cormon's novel and stage play were adapted into films on eight occasions between 1907 and 1921. Six of these films are lost. Two remaining films and ephemera relating to the lost films enable us to trace the evolution of the narrative and enactments of sisterhood. We briefly consider the N. Hart Jackson (American) and John Oxenford (British) stage versions through to the American actress Kate Claxton's domination of the dramatic text, then more closely examine the subsequent film versions of 1911 (Selig, directed by Kate Claxton), 1915 (Fox, starring Theda Bara), culminating in D.W. Griffith's *Orphans of the Storm* (1921-22). The English language stage versions and subsequent films appear in a climate of emerging women's rights and perceived threats of Bolshevism.

Helen Day-Mayer previously taught Drama at the Universities of London and Manchester. She is Co-founder of *The Victorian and Edwardian Stage on Film* project, has contributed journal essays on the stage and early film, some of these focussing on stage and film acting (most recently a chapter in *Melodrama Unbound*) and essays and programme notes for Pordenone's *Giornate* catalogues.

David Mayer, Emeritus Professor of Drama, University of Manchester, studies the Victorian stage and its numerous intersections with early film. He formerly served as a contributing member of Pordenone's *Griffith* project. He, too, has published books and essays relating to theatre and film.

Italian-Style Sisters (and Orphelines)

Matters of Family and Melodrama

Elena Mosconi (Università degli studi of Pavia)

Abstract: This paper reconstructs the reception of the drama *Les Deux Orphelines* between cinema, theatre and popular literature in early twentieth-century Italy. The drama, which enjoyed wide popularity both as a novel and as a theatrical piece in Italy, became in 1918 a film made by Eduardo Bencivenga (Caesar Film) and in 1923 a new feature film, directed by Giovanni Pastrone with the title of *Povere bimbe*. Although the two films have not survived, the analysis of the surviving sources of the various versions will highlight permanence and variations with respect to d'Ennery's account. In particular, analysis will focus on the female characters and their role within the different films. If the two orphans Henriette and Louise express, on the one hand, a common belonging through their relationship of kinship, on the other hand they allow us to explore divergent narrative, passionate and social paths, according to a strategy typical of popular melodrama.

Elena Mosconi is Associate Professor of Film History at the Università degli studi di Pavia. Her work focuses on cultural history and historiography. She has worked on early and silent film and its culture, drawing particular attention to Italian cinema. Her research also addresses the relationship between cinema and music, particularly at the intermedial and intertextual level.

Losing and Recovering Heritage through the Archive

The Case of *Dvije Sirotnice/Two Orphans* (1918) in the Silent Period of Yugoslav Cinema

Mina Radovic (Goldsmiths, University of London)

Abstract: Framing the exploration on 'losing and recovering heritage through the archive' I assess the important role archives have in preserving early audio-visual heritage as well as the importance of finding new ways to address films that are considered 'lost' as significant historiographic texts. I focus on the case of the opulent Yugoslav production *Dvije Sirotnice/Two Orphans* (Alfred Grinhut, 1918) an adaptation of the play *Les Deux Orphelines* (1874). While today Grinhut's film is considered 'lost', I employ archival photographs, extra-filmic and contextual materials in order to identify and address the stylistic and narrative qualities of the film and how from the material that survives we can learn more about the innovative ways in which silent Yugoslav cinema mediated the perception of womanhood in the cultural arena. The issue of heritage preservation remains most central in former Yugoslavia where heritage has been continuously threatened by disintegration throughout the twentieth century. Addressing the historical and aesthetic value of *Dvije Sirotnice* will push us in the academic community and heritage industry to re-consider the ways in which we perceive history through film (particularly in former Yugoslavia) and how we understand women written into that history.

Mina Radovic is a Doctoral Researcher at Goldsmiths, University of London. A FIAF-trained Archivist and Filmmaker, he regularly contributes to international film and academic journals and runs the *Liberating Cinema* project. His research expertise is in film history and historiography, archiving and restoration, Yugoslav cinema, early cinema, language and ideology, and the works of Pier Paolo Pasolini.

17:40 – 18:00 Break

18:00 – 19:00

Show and Tell: Sister(s in the) Archives

Chair – Giovanna Fossati (Eye Filmmuseum; University of Amsterdam)

Giovanna Fossati is Chief Curator of Eye Filmmuseum and Professor of Film Heritage and Digital Film Culture at the University of Amsterdam. She is the author of *From Grain to Pixel: The Archival Life of Film in Transition* (2009 and 2018, revised edition) and co-author of *Fantasia of Color in Early Cinema* (2015).

Mrs. Béla Balogh, Margit Kornai (1883-1953)

The First Hungarian Female Producer, and Much More Besides

Evin Hussein (Hungarian National Film Fund – Film Archive)

Abstract: Margit Kornai had already enjoyed a successful artistic career when, at the age of 32 as a widow with two children, she married Béla Balogh (1885-1945). By producing no fewer than 67 (mostly) silent films in the family enterprise they established, this couple have gone down in history as one of the most creative partnerships in Hungarian film. She was the one to encourage her husband to set up a film production company in 1916. "Her expertise and refined taste are apparent in every Astra film", "she stands out with her particularly original and striking ideas". Occasionally, she was considered the "outstanding director" who discovered e.g. Vilma Bánky, Lya De Putti in Hungary. The authentic representation of key women's issues – recurring motifs in her husband's early films – violence, dependency, forced marriage, seduction etc. bear all the hallmarks of Mrs. Balogh – of a visionary woman with astonishing intellectual and production-management powers.

Evin Hussein (1977) earned her degree in Latin Philology and German Studies at ELTE, Budapest. She has worked since 2012 in the Hungarian National Film Archive – today Hungarian National Film Fund - Film Archive. Staff member of the Library & Documentation Department.

Daughters and Sisters

Elvira Notari and the Dora Film Company

Daniela Currò (Centro Sperimentale di Cinematografia)

Abstract: Elvira Notari can be considered the first woman filmmaker in Italy. Actress, screen-writer, director, producer and distributor, between 1906 and 1930 Notari managed to build one of the most successful film production companies in the Naples' area, Dora Film, named after one of her daughters, and eventually opened a subsidiary company in New York City. The works by Notari have a fresh approach to filming, and display sophisticated technique and elaborate colouring effects. Her films also stand out because they choose to represent women that are neither divas nor femmes fatale: Notari's women belong to common people and act as common people, in a style as close as possible to reality, so that we can still feel them close to us nowadays, in an ideal sisterhood relationship.

Daniela Currò is the Head Curator of CSC – Cineteca Nazionale in Rome, Italy. She was previously Preservation Manager at the George Eastman Museum in Rochester, NY, and has taught at the L. Jeffrey Selznick School of Film Preservation. Before that she worked at Haghefilm-Cineco in Amsterdam, The Netherlands.

Women They Talk About

Bringing Female Film Pioneers into the Vernacular with Linked Data from 'Sister Institutions'

Sarah Blankfort Clothier (American Film Institute)

Abstract: AFI Catalog of Feature Films has commenced *Women They Talk About*, a project to repurpose its uniquely comprehensive, academic data to support unprecedented empirical research about gender throughout the first century of the American film industry. Named after a 1928 feature, the initiative aims to secure women in the canon through search functionality, reporting, and data visualizations. For example, scholars can evaluate actual numbers to contextualize theories that women represented 50% of silent era writers, as well as to identify names, roles and trends yet to be discovered. Although AFI data provides the project's foundation, its success critically depends on interconnectivity with 'sister institutions' — including linked data with Columbia



Marion Davies (Photograph from the Eye Collection)

University's *Women Film Pioneers* project, BFI, the USC Annenberg Inclusion Initiative and the Geena Davis Institute. Are the semantic implications of using a feminine word ('sister') for an inanimate object ('institution') compelling as we shift from an individualistic, hierarchical model of information production, generated by a single source (AFI), to a collaborative system of data sharing across different platforms?

Sarah Blankfort Clothier is Manager of the AFI Catalog of Feature Films in Los Angeles. She holds a master's degree in Information Science and has presented at conferences including FIAF's *Metadata in Film Archives*. Previous work adventures involved costume design, wrangling illustrious artists, and playing drums in a rock band.

19:00 – 20:30 Dinner

20:30 Presentation and Screening

Sisters of a Revolution

Karola Gramann and Heide Schlüpmann
(Kinothek Asta Nielsen)

Abstract: At the centre of *Lights of Old Broadway* (USA, 1925) is a technical revolution. New York is becoming electrified; new bright lights are replacing the old dim gas lamps. This event becomes even more central to the film since it is portrayed in a colour revolution of its own, through Technicolor and the Handschiegl color process. What matters to us is that the technological transition to modernity is interwoven with a view to class relations – moneyed New York aristocracy versus poor Irish immigrants. This view of society is shaped in turn by the story of two young women who are twin sisters; that is, from a double female perspective. Marion Davies incorporates the bearing, gestures and movements of both the boyish, daring Irishwoman and the conservative, bourgeois daughter. The story begins with a separation – one infant comes off the immigrant ship to land in a banking family, the other in the shantytown on 5th Avenue at the time – and ends with the establishment of a social sisterhood.

Heide Schlüpmann studied Philosophy (during the 1960s in Frankfurt on Main) before she turned to cinema. From 1991-2008, she was Professor of Film Studies at Frankfurt University. She is Co-editor of the magazine *Frauen und Film*, Co-founder and Co-curator of Kinothek Asta Nielsen. Amongst her publications: *The Uncanny Gaze. The Drama of Early German Cinema* (1990), translated by Inga Pollman, University of Illinois Press, 2010

Karola Gramann is a Film Curator and Artistic Director of Kinothek Asta Nielsen which she initiated and subsequently co-founded in the year 2000. She curated numerous film series and retrospectives for cinemas and festivals in Germany and internationally. From 1985-1989, she was the Director of the Oberhausen International Short Film Festival. From 1994-2004, she was Assistant Teacher at the Department of Theatre-, Film- and Media Studies at Frankfurt University.

Screening

Lights of Old Broadway

Directed by Monta Bell (USA, 1925, '70, 35mm)
Live musical accompaniment by Stephen Horne

The 35mm print of *Lights of Old Broadway* was restored in 2018 by the Library of Congress in collaboration with UCLA Film and Television Archive. This beautifully restored film turned out to be one of the most appreciated silent film restorations presented at the world's biggest archival festival Il Cinema Ritrovato in 2018.

TUESDAY 28 MAY

EYE FILM MUSEUM, CINEMA 1

SISTERS



Herstellung von Granatzündern (German, unknown, 1918, DLG - Deutsche Lichtbild-Gesellschaft)

09:00 – 10:00

Women and Film History International Business Meeting

Location: Room at the Top, Eye Filmmuseum

10:00 – 10:30

Opening words by Giovanna Fossati
(Eye Filmmuseum; University of Amsterdam)

A Suffragette Propaganda Magic Lantern Show 1916/2019

Ine van Dooren (Screen Archive South East;
University of Brighton) and *Sarah Dellmann*
(Amsterdam University College)
Lantern: Gwen Sebus (Magic Lantern Society)

Ine van Dooren is Moving Image Archivist at Screen Archive South East at the University of Brighton, UK. She has in various ways presented research as associated partner and lantern heritage consultant in the *Million Pictures* project. She is a committee member of the Magic Lantern Society and a Joint Director for *Lucerna*, the online resource for Magic Lantern screen history. Screen Archive South East cares for a collection of 10.000 slides.

Sarah Dellmann is Film and Media Historian with specific interest in historical projection media, assistant lantern performer, Editor at *Early Popular Visual Culture* and Lecturer at Amsterdam University College. In cooperation with Eye, she digitised part of Eye's lantern slide collection for the research project *A Million Pictures. Magic Lantern Slide Heritage in the Common European History of Learning*.

Gwen Sebus is a long-standing member of the Magic Lantern Society, Editor of *The Magic Lantern* and has given lantern shows for more than 25 years.

10:30 — 12:00

Sibling Formats and Contexts

Chair – Jennifer Horne (University of California,
Santa Cruz)

Jennifer Horne teaches in Film and Digital Media at the University of California, Santa Cruz. She is a Women and Film History International Steering Committee member and has served on the National Film Preservation Board since 2005. She has presented at Women and the Silent Screen Conference in Montreal, Guadalajara, Stockholm, Bologna, Pittsburgh, and Shanghai.

Kakelen is Geen Eieren Leggen (1916-1918)

[Cackling Alone Does Not Lay Eggs]

**A Political Parody for Women's Suffrage,
Revisited and Re-screened**

Ine van Dooren (Screen Archive South East;
University of Brighton), *Sarah Dellmann* (Amsterdam University College)

Abstract: In 1916, Dutch parliament held a plenary debate on suffrage. In spite of a centre-liberal-left majority, the members did not reform article 80 of the constitution that granted universal suffrage only for men. Activists of the 'Vereeniging voor Vrouwenkiesrecht' (Association for Women's Suffrage, VvV) ridiculed the attitude of deputies in their lantern show *Parodie op de behandeling van artikel 80 of: kakelen is geen eieren leggen* (Parody on the treatment of article 80 or: cackling alone does not lay eggs), which they performed at local meetings of the VvV. In our presentation, we will theorize lantern slide shows as 'sister' to film screenings: both share the screen as the location of action, where positions and desires are expressed.

Mrs. Travelogue Lecturer

**Margaret Holmes and the Women Travelogue
Lecturers and Filmmakers**

Jessica DePrest (Academy Film Archive;
University of California, Los Angeles)

Abstract: Burton Holmes, Lyman Howe, Father Hubbard, John L. Stoddard and Lowell Thomas represent just some of the men considered responsible for the development and eventual establishment of the practice of travelogue filmmaking and lecturing. In nearly every scholarly

text that addresses the practice there is a list, or rather, fraternity, of practitioners emphasized. What is largely neglected, however, is the sisterhood of female practitioners who worked alongside these men and independently. These women filmmakers were connected through their production practices and unique lifestyles; their sisterhood extended to their shared lecture circuits and agents, publications, and social clubs. The question that drives this presentation then is why has their history been neglected? Through the case study of Margaret Holmes, wife and business partner of the 'father' of travelogue filmmaking, I address what I see as the limitations of the definition of travelogue filmmaking, and, the unique practices of this particular sisterhood.

Jessica DePrest is a Moving Image Cataloguer at the Academy Film Archive and a PhD Candidate at the University of California, Los Angeles. Her research interests include travel cinema and documentary. She is currently writing her dissertation on Aloha Wanderwell Baker and female travelogue lecture filmmakers of the twentieth century.

Cora Johnstone Best and Audrey Forfar Shippam **Two 'Pals' Producing Lectures with Motion Pictures in the 1920s**

Gregory A. Waller (Indiana University)

Abstract: This presentation focuses on the lectures delivered by Cora Johnstone Best that featured moving pictures and lantern slides shot by Audrey Forfar Shippam, who was described in promotional material as Best's "little pal" and constant "companion". Delivered under the auspices of a range of local organizations during the 1920s, these illustrated lectures celebrated the North American wilderness, promoted conservation and the 'outdoor life', and attested to Best's accomplishments as an intrepid adventurer par excellence. Her appearances were booked mostly at high school auditoriums and churches across the upper Midwest and out to the Pacific Coast, in tours arranged by the Bureau of Commercial Economics, a non-profit private enterprise primarily concerned with circulating corporate-produced industrial films for free to non-theatrical venues. Best and Shippam's activities point us toward women's participation in film practices well outside both the commercial industry and avant-garde experimentation.

Gregory A. Waller is Provost Professor and Director of Cinema and Media Studies in the Media School at Indiana University. He has edited *Film History* since 2003 and published widely on the history of American cinema, with a particular focus on exhibition and nontheatrical cinema.

12:00 – 13:00

Roundtable: **Auteurs of the Photoplay** **Uncovering the Contributions of the Great Female Writers of Silent Cinema**

Chair – Gabriel M. Paletz (Prague Film School)

Confirmed Participants

Jay Weissberg (Pordenone Silent Film Festival)

Gabriel M. Paletz (Prague Film School)

Liz Clarke (Brock University)

Abstract: The film director has made a proprietary claim to the title of auteur. How, then, to reclaim the contributions of writers for the screen, particularly the great literary women who established the craft of screenwriting in the silent era? Some film writers are recognizable for their witty titles and dialogues. But how to distinguish the other accomplishments of these auteurs of the photoplay, such as their selections of stories for films, variations on plots and characters, creation of star images, adaptation of famous works, and perhaps above all, their capacity for collaboration with one another and other filmmakers? Can we even speak of these writers as auteurs since, although key creative figures, their contributions have been obscured by the glamour of stars and fame of filmmakers with whom they worked? This roundtable aims to uncover and restore our appreciation of their creativity. This roundtable, that includes a screening and display of archival script excerpts, also serves as preparation for an original film series at Le Giornate del Cinema Muto silent film festival on female writers, starting with those of Hollywood in the 1910s and 1920s. The participants, including the artistic director of the festival, bring expertise in film programming as well as scholarship. They see the WSS10/Eye International Conference - Sisters as the ideal place to find new ways to bring the achievements of female writers in silent film to light in both print and on the screen, for this upcoming programme at the central festival dedicated to silent cinema.

Gabriel M. Paletz is Professor of Screenwriting at the Prague Film School, a US Screenwriter creating a non-fiction pilot for Czech Television and a Programmer preparing the retrospective *Auteurs of the Photoplay: The Great Women Screenwriters of Hollywood Silent Films* for the Pordenone Silent Film Festival.

Jay Weissberg is the Director of the Pordenone Silent Film Festival and a Film Critic with *Variety*. In April 2018 he co-organized the conference *Pola Negri and the Vicissitudes of Stardom* in Warsaw, and in March 2019 he delivered the Berj H. Haidostian Distinguished Lecture at the University of Michigan entitled *Views of the Ottoman Empire: Discovering the Visual Record in Motion*.

Liz Clarke is an Assistant Professor at Brock University in Canada. Her research includes a project on women in films about war from 1908 to 1919; a project on women screenwriters in early Hollywood, and women writers for television.

13:00 – 14:00 Lunch



Laatste bioscoop wereldberichten (Newsreel from the Eye Collection)
(The Netherlands, unknown, 1916)

14:00 – 15:30

Show and Tell + Academic Papers: Performing Sisters

Chair – Elif Rongen-Kaynakçı (*Eye Filmmuseum*)

The Eye of the Ehlers Sisters... Mexican Film Pioneers

Dora Guzmán (researcher, director and producer;
Universidad Autónoma de Querétaro, México)

Abstract: The sisters Adriana and Dolores were pioneers in every area of filmmaking in México. As women working in an exclusively male environment they faced criticism, also in part because they dressed in pants. The President Venustiano Carranza discovered their great artistic work and awarded them with a grant to study filmmaking in Boston, Massachusetts. When they returned to México, they lead the Mexican Department of Cinematography and produced and shot cultural documentaries and a weekly newsreel called *Ehlers Review*. When the Mexican Cineteca Nacional was burned in 1982 all their filmography was lost. This biopic is a tribute to their valuable and essential work.

Dora Guzmán is a Director, Producer and Teacher in radio, television and filmmaking. Guzman has produced more than 400 documentaries and fictional pieces in these media formats. Many of them were awarded in México and other countries. Lately silent filmmaking has been her great interest. Every summer she helps children to produce their own silent films.

Comparing Beauties in Sprocket Films and Mutoscopes, 1897-1907

Dan Streible (*NYU Orphan Film Symposium*)

Abstract: The popular Edison film *Three American Beauties* (1906) begins with a close-up of an American Beauty rose, dissolving to a shot of a woman holding a rose, then to an American flag. Research led me to similar films, including *Three American Beauties, no. 2* (1907), but also to the difficulty of identifying the woman who posed with the rose. Who was this model of 'beauty'? A search led to other early cinema shorts featuring women alone on screen in one-shot movies. I examine actress Kathryn Osterman's appearances in *The*

Rose and a dozen other teasing Mutoscope productions of 1903. Her playful, flirty, comic performances dominate these pieces and contrast with the demure, porcelain pose and subtle action performed by the anonymous American Beauty. I examine Mutoscope recordings (1897-1907) of women dancing, which complicate these modes of woman-as-object of the gaze and, like Osterman, a figure who returns the gaze.

Dan Streible is an Associate Professor of Cinema Studies at New York University and Director of the biennial Orphan Film Symposium, the twelfth of which is scheduled for May 25-28, 2020, at Eye Filmmuseum. His forthcoming book is called *Orphan Films: Saving, Studying, and Screening Neglected Cinema*.

“Can I See Her Twice?”

Spanish Sisters on Stage and on Screen

Elena Cordero-Hoyo (CEC / Universidade de Lisboa, Portugal), Begoña Soto-Vázquez (Universidad Rey Juan Carlos, Madrid, Spain)

Abstract: Helena, Ofelia and Angélica Cortés were variety dancers. During the first decades of the twentieth century, they acted around Europe as ‘the Cortesina sisters’. In 1921 they created their own cinema production company. This experience allowed them to pursue further careers in theatre and cinema. Conchita and Juanita Montenegro are another interesting case, they also managed to develop their careers from variety shows to the cinema screen. They began dancing onstage as an artistic couple called ‘Las Dresnas de Montenegro’ until they made the leap to the cinema. Conchita was the most successful achieving an important career in Hollywood. While other women in Spanish silent cinema followed more conventional careers, the Cortesina and Montenegro sisters had a supportive family network. Our hypothesis is that it was the non-bourgeois and matriarchal family that allowed them to succeed in overcoming the sexualized dancing shows towards the pursuit of long-term careers in cinema.

Elena Cordero-Hoyo holds a PhD scholarship for her research *Women’s Access to Silent Cinema in Spain and Portugal*. She is a member of the Center for Comparative Studies (University of Lisbon) and collaborates in the research project *Presence and Representation of Women in Early Cinema* (University of Girona).

Begoña Soto-Vázquez is Professor at the Universidad Rey Juan Carlos (Madrid), where she directed the MA and PhD programme of Spanish Cinema Studies. She was the Founder and Director of the Film Archive of Andalucía and has collaborated with film restoration projects within Filmoteca Española and Filmoteca de Catalunya.

Marie Pagano and The Midnight Girl (1919)

Michelle Facey (*The Kennington Bioscope at The Cinema Museum*)

Abstract: The mysterious Marie Pagano (USA – ??) made only a handful of known films between 1918-20 but was noted by contemporaries for her talented and uncredited stunt work. I will present a segment, featuring Pagano, with a live song, from *The Midnight Girl* (1919), a little seen musical comedy, newly digitised from a nitrate print, written by and starring Adolf Philipp, leading light of the New York German-language musical and comedy theatre. Marie Pagano plays Clarisse, a Parisian agency Nursing Sister by day, caring for a man who is ailing under newly passed Prohibition Laws. She steals away by night and transforms into the featured dancer in an underground temperance drinking den (“Buttermilk 50 Cents” states a sign). Romantic entanglement threatens as her charge pursues her, wishing to uncover her identity, but Clarisse is already married to her pianist...

Michelle Facey is a London-based Silent Film Presenter, Programmer and Researcher, since 2014, with the Kennington Bioscope event group at Cinema Museum, Lambeth, London. Her focus is on lesser known women of film and she has presented programmes on Women of Silent Westerns, Comedy, Drama and Railroad pictures.

15:30 – 15:50 Break

Early Cinema's Reproductive Imaginaries

Chair – Kiki Loveday (University of California, Santa Cruz)

Sister – Acts

Victorian Porn, Lesbian Drag, and Queer Reproduction

Kiki Loveday (University of California, Santa Cruz)

Abstract: In 1989 Teresa de Lauretis' decried "the sweeping of lesbian sexuality and desire under the rug of sisterhood." In the thirty years since, the fields of feminist film historiography and queer theory have developed formidable bodies of scholarship, yet have remained relatively discrete. Feminist film historians have excavated the silent era — with its brazen branding as the epoch when women were most active in the industry — without staking the corollary claim that this activity included a variety of lesbian acts: acts of authorship, identification, and desire. This paper will consider the queer possibilities and limitations of the metaphorical use of sisterhood in feminist re-visioning — and in feminist film historiography of the silent era specifically — contextualizing the metaphor of sisterhood in relation to the larger narrative of 'the birth-of-cinema'.

Kiki Loveday is a Multimedia Visual Artist who has exhibited in venues from UnionDocs (NYC) to The Huntington (LA). She co-founded *The Women in the Director's Chair Oral History* project at Tisch, NYU. Currently she is completing her dissertation, *Sapphic Cinematic! Female Authorship, Queer Desires, and the Birth of Cinema*.

Reading for the Inheritance Plot Serial-Queen Melodramas and the Perils of Social Reproduction

Susan Potter (University of Sydney)

Abstract: While there has been an extensive historical recovery and articulation of the significance of serial-queen melodramas for global (or glocal) histories of film melodrama, early cinema stardom and female audiences by Jennifer Bean, Ben Singer, and Shelley Stamp, among others, less has been said about their flimsy, plot scaffolding:



Miss Campton in *Maud en Culottes* (France, René Hervil, 1914)

the inheritances-in-waiting, often non-biological state-dependent kinship relations, and revelatory family genealogies that support the more thrilling actions and sensations embodied by their singular heroines. This paper considers the genre as a cultural site that manifests transformations in the family, and in particular the superimposition of the newer regime of sexuality (the implantation of sexual identities, the regulation of body's erotic sensations) on that of an older regime of alliance and descent (secured in part by relations of marriage, and the transmission and distribution of property). Alongside this reading for the plot, the paper adopts a more speculative mode of reading the body in terms of mimesis and metonymy, as the display of somatic schemas and dispositions, in order to consider how they might support some kinds of durable relations and groupings, and not others.

Susan Potter is a Lecturer in Film Studies at the University of Sydney. Her research concerns the relation of film as modern mass medium to the intensification of sexuality since the late nineteenth century. Her book *Queer Timing: The Emergence of Lesbian Sexuality in Early Cinema* (University of Illinois Press) is forthcoming in June 2019.

Curiosity Seekers, Morbid Minds and Embarrassed Young Ladies Female Audiences and Reproductive Politics Onscreen

Shelley Stamp (University of California, Santa Cruz)

Abstract: This paper examines the movie culture surrounding sensational early American feature films on unplanned pregnancy and abortion, demonstrating that strategies exhibitors used to engage female audiences often complicated – or even contradicted – the conservative politics of onscreen stories. Promotional schemes, advertising copy, theatre settings and popular discourse offered female audiences varied paths through which to navigate reproductive politics in an era the New Republic called ‘The Age of Birth Control’.

Shelley Stamp is author of *Lois Weber in Early Hollywood and Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon*, and Founding Editor of the journal *Feminist Media Histories*. She is Professor of Film & Digital Media at the University of California, Santa Cruz, where she holds the Presidential Chair.

Reproducing the Flapper Elinor Glyn, Hollywood’s ‘It Girls’, & 1920s Historiography

Hilary A. Hallett (Columbia University)

Abstract: No one did more than Elinor Glyn — the British ‘sex novelist’ turned early Hollywood ‘supervisor’ and ‘It Girl’ inventor — to explain the cultural significance of the flapper across a range of media. From the start, Hollywood producers urged Glyn to focus on the problems and pleasures of ‘It Girls’ rather than men. This paper explores Glyn’s role in the production of Hollywood’s ‘It Girl’ Clara Bow as well as the articles she wrote in middle class monthlies and film magazines about the flapper, American morals, and what she thought changed in gender relations after the War. In doing so, it aims to build a clearer picture of the relationship of Hollywood’s flappers to the historiography of the 1920s America.

Hilary A. Hallett is Associate Professor of History at Columbia University. Her first book was *Go West, Young Women! The Rise of Early Hollywood* (2013). Her forthcoming project is a biography of the early Hollywood personality entitled, *The Siren Within: Elinor Glyn and the Invention of Glamour*.

17:40 – 18:00 Break

18:00 – 19:00

Show and Tell: Women’s Labour

Chair – Asli Ozgen-Tuncer (University of Amsterdam)

Asli Ozgen-Tuncer is a Film Lecturer at the University of Amsterdam. She completed her doctoral thesis at the Amsterdam School for Cultural Analysis on the aesthetics and politics of cinematic pedestrianism. A member of Preservation and Presentation of the Moving Image MA programme, Asli is also a widely-published Film Critic.

Sisterhood of Labour

Film compilation from the Eye Collection

Moving Beyond the Singular The Women Film Pioneers Project and Anonymous Women at Work

Kate Saccone (Columbia University)

Abstract: This show-and-tell presentation focuses on a selection of unpublished archival photographs from the New York Public Library, which show groups of anonymous female film lab employees at work. The goal of this open-ended discussion is not to identify these women. Rather, I want to begin at the position of what Jane Gaines has called “respecting the category of nameless personnel as finally and definitively unnamed.” As nameless women, they directly challenge one of WFPP’s structural staples: the career profile. How can we situate images of an unknown sorority of women within the larger framework of WFPP, which relies so heavily on known and tangible associations between singular individuals with unique careers and filmographies? Ultimately, the aim of this show-and-tell is to brainstorm methods of presenting early cinema history online and to think through potential engagements with the unknown in our own scholarly labour today.

Kate Saccone is a graduate of the MA in Film and Media Studies programme at Columbia University, where she currently works as the Project Manager of the *Women Film Pioneers* project (WFPP).

All-Woman Orchestras in Rio de Janeiro (1910-1920)

Luciana Corrêa de Araújo (Federal University of São Carlos)



Hungary (France, unknown, 1926, Pathé)

Abstract: In Brazilian silent cinema, there are few known examples of women who worked in technical-creative positions, apart from those of actresses. One of the positions in which there was an significant activity of women still remains little investigated: the work of female musicians in movie theatres. As solo pianists or in orchestras or musical groups, they played in the lobby to entertain patrons, or within the projection room performing musical accompaniments to the films. This presentation focuses on the activities of all-woman orchestras who performed in Rio de Janeiro's movie theatres during the 1910s and 1920s. These orchestras not only provided a job opportunity for female artists at a time when women's labour outside the domestic sphere was frowned upon by much of Brazilian society, but they were also a strategic move to make movie theatres acceptable, safe environments, where women could and should circulate as professionals and consumers.

Luciana Corrêa de Araújo is Assistant Professor at Universidade Federal de São Carlos, Brazil. Her research focuses on intermediality in Brazilian silent cinema. She has published in journals and edited collections, including *Feminist Media Histories*, *Stars and Stardom in Brazilian Cinema* and *Nova História do Cinema Brasileiro*.

18:45

Closing remarks

Minette Hillyer (*Women and Film History International*; Victoria University of Wellington) and Elif Rongen-Kaynakçi (*Eye Filmmuseum*)

Closing announcements

Giovanna Fossati (*Eye Filmmuseum*; University of Amsterdam) and Dan Streible (NYU Orphan Film Symposium)

Activities at the Eye Collection Centre

Registration to individual activities is required. This can be done during the conference at the Guest Desk.

Film Identification Sessions (2 sessions)

Elif Rongen-Kaynakçi (Eye Filmmuseum)

10:00 – 11:20 / 11:40 – 13:00

Having many silent cinema experts at Eye for WSS10/Eye International Conference 2019 - Sisters, in this session we will join forces and try to identify some unknown archival footage, screened digitally without sound. The participants are invited to exchange ideas, provide helpful tips, and consult online sources during the projection. This film identification session acts as a pilot for future events to be picked up by other FIAF archives to facilitate the professional exchange of knowledge and expertise among archivists and scholars, in the hope that more and more lost films will resurface.

EYE-D interactive presentation

Jeroen de Mol (Eye Filmmuseum)

10:00 – 10:30 / 11:00 – 11:30 / 12:00 – 12:30

EYE-D is a digital platform automating the archival and delivery process of digital and digitized film. EYE-D's player allows users to view and order films in virtually every desirable format using the FFmpeg library. Footage can be instantly shared with third parties and collections can be made. These features allow curators, programmers, researchers and students to gather assets belonging to a certain topic, program, director or any imaginable criteria. During this interactive presentation, Jeroen de Mol will guide participants and assist them to use Eye's EYE-D. Participants will be able to interact with EYE-D and ask questions in order to further their understanding of Eye's platform.

Jeroen de Mol works in the Digital Access department of Eye. In 2016 he became the product owner of EYE-D.

Tours of the Eye Collection Centre

10:00 – 11:00 / 11:00 – 12:00 / 12:00 – 13:00



Eye Collection Centre. Photo by Ton Söder

Thanks!

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