

WOMEN AND THE SILENT SCREEN XII



11-14 JUNE 2025 BRUSSELS & ANTWERP



CINEMATEK

Women and Film History International (WFHI) connects and sustains a community of scholars, archivists, librarians, curators, filmmakers, students, and others interested in the history of women and cinema. WFHI is a gender diverse and trans inclusive organization, both on our steering committee and in our membership. We strive to intervene upon dominant film historical narratives that have largely excluded women, LGBTQIA+ folks, and people of color. We are a self-supporting and self-governing non-profit organization. The WFHI steering committee is entirely volunteer run. If you are not yet a member, you can join WFHI via our website: <https://www.wfhi.org/>.

Thank you to our current Institutional and Angel Members!

Eye Filmmuseum

San Francisco Film Preserve

Robert Byrne

Michelle Facey

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WSS XII

FORM AND FEELING IN SILENT CINEMA

The 2025 conference will revisit processes of female viewership and pleasure against the background of new theoretical, ethical and political constellations. Specifically we are concerned with furthering research into relatively unexplored aspects of the formal, material, institutional and cultural expression of feeling and mood in the context of the historical formation that is international silent cinema, both fictional and non-fictional, long-form and short.

We will look into aesthetics standards and taste, into criteria of judgment and shifts in taste as propagated through both the popular and the industry trade press. We will also look deeper into the inter-medial inspirations behind female-centred narratives of feeling, particularly in relation to theatre, music, dance and photography.

We will test findings on audience formations and patterns of circulation in the context of film-feeling cross-linkings, also in relation to social and political history, to race and ethnicity, gender and sexuality. We will also see how archival and curatorial passions (both large-scale and intimate or familial), discourses of cinephilia and the passionate rhetoric of the amateur and fan or film lover, can present living alternatives to industrial systems of value. A special place in the program will be reserved for the stylistic formations and viewing modalities/communities of feeling in cinemas outside the West, including the inter- or cross-cultural dynamic of Western export products in global contexts.

All these intersecting lines in the program will enhance our understanding of the effects of feeling strongly in and with cinema, and open more nuanced, more diverse perspectives on public myths concerning 'emotionality' and womanhood.

The Women and the Silent Screen XII conference team:

Belgian organizing team

Anke Brouwers (KASK/School of Arts)
Dominique Nasta (Université Libre de Bruxelles)
Tom Paulus (University of Antwerp)

WFHI conference subcommittee

Drake Stutesman (NYU)
Kristine Harris (State University of New York, New Paltz)
Kate Saccone (Universiteit van Amsterdam)
Tami M. Williams (University of Wisconsin – Milwaukee)

Project manager

David Vandenbossche (Independent)

Cinematek team

Tomas Leyers (conservator) and Marjolijn Barbier (operational manager)
Arianna Turci (research & development)
Hilde Nash, Alain Baents, Hughes Marechal, Noah Vanden Abeele and
François Chamaraux (pianists)
Freddy Malonda, Kriss Gutierrez Cuervo, Nick Van de Vel and
Mikke Somers (film auditoria)
Christophe Tondeur and Bruno Mestdagh (Digilab)
Regina De Martelaere, Martine Bouw, Victor De Vocht and
Margot Fortin (Film Collection)
Christophe Piette (programming)
Zoë Bouckaert and Sarah Gury (communication)

Practical Information:

Conference venues

Cinematek: Baron Hortastraat 9 Rue Horta, 1000 Brussels

University of Antwerp: Prinsstraat 13, 2000 Antwerp

Trains from Brussels (Central Station) to Antwerp (Central Station)

On Saturday June 14

Brussels-Antwerp:

Train IC 3307 (to Antwerp Central): 8:04 – 8:53

Train IC 3307 (to Antwerp Central): 8:32 – 9:20

Train EC 9223 (to Rotterdam, stops at Antwerp Central): 8:49 – 9:42

Antwerp-Brussels

Train IC 3340 (to Brussels-South): 18:40–19:28

Train IC 3140 (to Charleroi-Centraal): 19:07–19:58

Train IC 3341 (to Brussels-South): 19:40–20:28

(Please check **www.nmbs.be** for updated departure times. Tickets can be purchased online.)

Some recommended restaurants in Brussels

Bozar restaurant (3 Rue Baron Horta) – Next to Cinematek.

Victor Bozar Café (23 Rue Ravenstein) – Just around the corner.

Super Fourchette (3 Rue des hirondelles) – Run by young women, they also have a record store

Le Mokafé (9 Galerie du Roi) – Beautiful, old café in the iconic King's Gallery. For pastry.

Le Cirio (18 Rue de la Bourse) – Wonderful early 20th century charming old brasserie, founded by Italian immigrants. Try the cannelloni and the 'half and half' ('demi demi')

Fin de Siècle (9 Rue des Chartreux) – In the city center, serves late dinners.

Saveurs Edomae (46 Rue Ravenstein) – Unmissable!

Les Filles (7 Place des Palais) – In the Museum Belvue (Royal Palace)

Keynote:
**"Ways of Thinking about Feeling and Form:
Emotions and Aesthetics"**

E. Deidre Pribram

Saturday June 14, 12:00-13:00

E. Deidre Pribram is Professor in the Communications Department at Molloy College, Long Island, New York. Her research focuses on cultural emotion studies, film and television studies and gender. Recent publications on television and seriality include: 'Ensemble Storytelling: Dramatic Television Seriality, The Melodramatic Mode, and Emotions' in *Exploring Seriality on Screen* (Routledge 2020), 'Strategic Pleasure: Gendered Anger as Collective Emotion in *Wanted*' in *NECSUS: European Journal of Media Studies* (Spring 2019), and *Emotional Expressionism: Television Serialization, the Melodramatic Mode, and Socioemotionality* (Lexington 2024).



Workshop:

"Forming Feeling in the Archive: A Workshop on Collaborative Video-based Inquiry"

Saturday June 14, 10:00-11:30

University of Antwerp

How to prepare for the workshop

There will be a shared media folder for the workshop which comprises archival source films for the creative video *Traffic in Kisses* (Loveday & Potter, 2022), as well as other films that formed part of research and preparation for the project. Sound effects and music will also be included where there are appropriate creative commons licenses.

If any workshop participants would like advance access to the workshop media folder, to view/listen to materials, and to share their own with other workshop participants, please email Susan (susan.potter@sydney.edu.au) directly, copying in Kiki (kloveday@smith.edu). We encourage submission of materials!

Otherwise, participants are encouraged to come with an open, 'beginner's mind'. The emphasis in the workshop will be on video-making as an embodied, creative and relational process. You do not need advanced editing skills to participate, and we will not be teaching technical skills in the workshop. We encourage the use of low-fi platforms and devices, whether on your phone or laptop, whether that's Apple iMovie, Samsung Gallery, or Vimeo Create. Or you may already be familiar with Adobe Premiere Pro or Final Cut. The workshop is oriented to collaborative work, so we anticipate being able to help each other with any technical issues that arise.

Workshop leaders: Kiki Loveday (Smith College) and Susan Potter (University of Sydney)

WOMEN AND THE SILENT SCREEN SCHEDULE

DAY 1

Wednesday June 11 CINEMATEK



REGISTRATION DESK OPEN

14:00–18:00 Cinematek

Baron Hortastraat 9
1000 Brussel



CONFERENCE OPENING AND TALK

16:00–17:00 Cinematek – Ledoux

Welcome from Women and Film History International – Drake Stutesman (New York University)

Belgium Hosts Welcome – Dominique Nasta (Université libre de Bruxelles & Belgian Royal Academy), Anke Brouwers (KASK HoGent/School of Arts), Tom Paulus (University of Antwerp), and Tomas Leyers (Cinematek)

Opening address by Dominique Nasta (Université libre de Bruxelles & Belgian Royal Academy): **"Against the Established Canon: The Timelessness of Silent Form and Feeling"**



SPOTLIGHT ON ASTA NIELSEN

19:00 and 21:00 Cinematek – Ledoux

An Asta Nielsen double bill with two restorations, including a world premiere. For more information on the film program see pages 19–21.

WOMEN AND THE SILENT SCREEN SCHEDULE

DAY 2

Thursday June 12 CINEMATEK

9:15-9:30 REGISTRATION

9:30-11:00 SESSION 1 (PARALLEL SESSIONS)

Panel 1 (Room: Ledoux): Reel Lives: Documentary and Scientific Film

Chair: Roel Vande Winkel (KU Leuven and LUCA School of Arts)

Barbara Evans (York University): "Early Women Documentary Filmmakers: Optimism, Passion, and Pain"

Aimée Dixon Anthony (Institute of Politics Policy and History): "Fighting for Freedom and Feeling Free: African American Women Filmmakers in Jim Crow America"

Elyse Singer (City University of New York): "Sensate Specimens: Women Patients in Early Medical Films"

Peggy Fussell (Queen's University): "Helena Smith Dayton & Greta Garfs Schroeder: Unregenerate Hooliganism in Film and Family Archives"

Panel 2 (Room: Plateau): Stories of 'Love and Loss': Family Archives and Feminist Film Historiography

Chair: **Kate Saccone** (University of Amsterdam)

Clara Auclair (DIS Stockholm): "From Lost Traces to Traces of Loss: Indexing Grief Work in the Carré Papers"

Kristina Köhler (University of Cologne): "Family and/as Business: The Case of the Lumière Sisters"

Aurore Spiers (Texas A&M University): "The Women in Georges Méliès's Family"

11:00-11:30 COFFEE BREAK

11:30-13:00 SESSION 2 (PARALLEL SESSIONS)

Panel 3 (Room: Ledoux): Asta Nielsen and *Der Fremde Vogel*

Workshop and paper presentation

Chair: **Yvonne Zimmerman** (Philipps-Universität Marburg)

Friederike Grimm (Philipps University Marburg): "In Search of Feeling in the Cinema Advertising for 'Der fremde vogel'" (workshop)

Masha Matzke (Deutsche Kinemathek): "Form and Feeling – Der fremde Vogel in Color and B/W" (workshop)

Karola Gramann (Kinoteka Asta Nielsen): "Colour is Now" (workshop)

Bridget Alsdorf (Princeton University): "Prima Donnas: Love and Jealousy in the Films of Asta Nielsen and Urban Gad" (paper presentation)

Panel 4 (Room: Plateau): "If You Can Feel It, You Can Dance It. Dancing Women in Silent Film"

Chair: **Elisa Uffreduzzi** (University of Rome Tor Vergata):

Mary Simonson (Colgate University): "Whose Dancing Daughters? Dance and Morality in Silent Cinema"

Marion Carrot (Independent): "When Feminine Desire Enters the Dance"

Elisa Uffreduzzi (University of Rome Tor Vergata): "Dance in Translation: Choreographic Gestures as a Koine for Expressing Feelings"

13:00-14:15 Lunch for registered participants



14:15-16:00 SESSION 3 (PARALLEL SESSIONS)

Panel 5 (Room: Ledoux): Encountering the Archive

Chair: **Arianna Turci** (Cinematek)

Maggie Hennefeld (University of Minnesota): "Misrecognition in the Archive or: Léontine's Doppelgänger"

Sarah Clothier (American Film Institute): "'Behind the Veil': Documenting Silent Short Films at the American Film Institute's Catalog of Feature Films"

Eliza Anna Delveroudi (Greek Film Archive): "The Rediscovery of the Greek Actress Eleni Papadaki in Silent Cinema"

Rutuja Deshmukh (Michigan State University): "Muraliwala (1927): Feminist Affect, Materiality, and Desire in a Subaltern Cinematic Retelling of a Mythological" (recorded)

Panel 6 (Room: Plateau): Children and Mothers, Comedy and Melodrama

Chair: **Mark Lynn Anderson** (University of Pittsburgh)

Maria Fosheim Lund (University of Oslo): "Melodrama of Marriage. Aud Egede-Nissen's filmmaking 1916-1920"

Annette Förster (Independent): "Rosa Porten's Comic Lens: Glimpses of Women's Social Ambitions, Romantic Affiliations and Media Performances in Wartime Germany"

Taichi Niibori (Stockholm University): "Public Myths of Woman in Early Swedish Cinema: Mischievous Children and the Contemporaneous Ideal of Motherhood in Pauline Brunius' 1920s Comedies"

Bekir Duzcan (Utrecht University): "Little Girl, Big Heart: Empathy and Identification in *Le Signalement/The Marked Man* (1912)"

16:00-16:30 COFFEE BREAK

16:30-17:30 SCREENING SESSION 1

(Ledoux)

Moderator **Céline Ruivo** (Université Libre de Bruxelles)

Zoe Beloff (Queens College CUNY): *Life Forgotten* screening + discussion

19:00 and 21:00 FILM PROGRAM AT CINEMATEK (See pages 19-21)

WOMEN AND THE SILENT SCREEN SCHEDULE

DAY 3

Friday June 13 CINEMATEK

9:30-11:00 SESSION 1

Panel 1 (Room: Ledoux): "The Melos in Silent Film Music"

Chair: **Dominique Nasta** (Université libre de Bruxelles & Belgian Royal Academy)

Jane Gaines (Columbia University): "Affect Theory and Silent Film Music for Moods and Situations"

Benjamin Steege (Columbia University): "Musical Micromelodramas"

Christine Gledhill (University of Leeds): "Musical Feelings, Choreography and the Melodramatisation of the Cinematic"

11:00-11:30 COFFEE BREAK

11:30 - 13:00 SESSION 2 (PARALLEL SESSIONS)

Panel 2 (Room: Ledoux): Form and Affect in Early Chinese Cinema

Chair: **Kristine Harris** (State University of New York, New Paltz)

Yuqian Yan (Zhejiang University): "Li Lili's Dual Image: Athletic Modernity and Innocent Seduction in 1930s Shanghai Cinema"

Shiyang Jiang (China Film Archive): "The Voice of Her: Representation Strategies in Early Chinese Singing Films" (recorded)

Mark Williams (Dartmouth College): "Intermedial Affect and the Evocative Interval: Re-Considering Two Stars in the Milky Way (1934)"

Panel 3 (Room: Plateau): Modernist Gesture: Performing the Belle Epoque

Chair: **Drake Stutesman** (New York University)

Liz Czach (University of Alberta): "Le Charme des fleurs (1910) and the Transnational Portability of Stacia Napierkowska"

Tami Williams (University of Wisconsin, Milwaukee): "'Making the Idea Felt': A Short History of a Long Cinematic Impressionism"

Mercedes Álvarez San Román (Universidad Carlos III de Madrid): "Dancing at the Olympia and Making Magic at Pathé Frères: the Rediscovery of Julienne Mathieu (1874-1943)" (recorded)

Elif Rongen-Kaynakçi (Eye Filmmuseum): "What is Revealed by Unveiling the Pathé-revues of the 1920s?"

13:00 – 14:15 LUNCH FOR PARTICIPANTS

14:15– 15:45 SESSION 3 (PARALLEL SESSIONS)

Panel 4 (Room: Ledoux): Affective Spaces: Archive, Criticism, Home Movies, Reenactment

Chair: **Céline Ruivo** (Université Libre de Bruxelles)

Rose Albayat (Independent): "Feeling Film History Through Virtual Reality and Reenactment"

Yumo Yan (University of Washington, Seattle): "A Space for Women: Gender, Class, and Women's Lounges in 1930s Chinese Movie Palaces"

Beja Margithazi (Eötvös Loránd University): "Still Bodies and Still (Moving) Images. Affective Landscapes and Female Bodies in Transylvanian Silent Films and Set Photographs (1913-1918)"

Yuki Irikura (Waseda University): "When Stars Spoke: Eigageki and the Feelings of Japanese Moviegoers"

Panel 5 (Room: Plateau): Empathy, Identification, Stereotyping

Chair: **Mary Desjardins** (Dartmouth College)

Sarah Keller (University of Massachusetts Boston): "Inside and Out: A Case for Feeling in and Around Films"

Ansje Van Beusekom (Utrecht University): "How did Asta Nielsen Engage her Audience? Murray Smith's Structure of Sympathy Analysis in Silent Melodrama"

Alice Maurice (University of Toronto): "In the Blood or In the Greasepaint?: Makeup, Emotional Acting, and Racial Disguise in Silent Cinema"

15:45–16:15 COFFEE BREAK

16:15–17:30 SCREENING SESSION 2

(Room: Ledoux)

Chair: **Kate Saccone** (University of Amsterdam)

Karen Pearlman (Macquarie University): *Breaking Plates*

followed by a discussion with **Karen Pearlman**, **Maggie Hennefeld** (University of Minnesota), **Elif Rongen-Kaynakçi** (Eye Filmmuseum)

18:00 – 20:00 COCKTAIL FOR REGISTERED PARTICIPANTS

Location: **The Belgian Royal Academy, Hertogstraat 1 Rue Ducale, 1000 Brussels**

A short walk from Cinematek.



21:00 FILM PROGRAM AT CINEMATEK (see pages 19–21)

WOMEN AND THE SILENT SCREEN SCHEDULE

DAY 4

Saturday June 14 University of Antwerp

10:00-11:30 SESSION 1 (PARALLEL SESSIONS) UNIVERSITY OF ANTWERP, PRINSSTRAAT 13, 2000 ANTWERP

Panel 1 (room C3): Workshop: "Forming Feeling in the Archive: A Workshop on Collaborative Video-based Inquiry"

Workshop leaders: **Kiki Loveday** (Smith College) and **Susan Potter** (University of Sydney)

Panel 2 (room C2): Performance and Disreputability

Chair: **Tom Paulus** (University of Antwerp)

Mark Lynn Anderson (University of Pittsburgh): "There's No Shame in Shame: Dorothy Davenport Reid and the Politics of Disreputability"

Daniël Biltereyst (Ghent University): "Disciplining 'la Garçonne': On the International Censorship and Diplomatic Problems Around the French-Belgian Film *La Garçonne* (1923)"

Yiman Wang (UC Santa Cruz): "Atmospheric Dance and Ec-centric Feeling: A Feminist Materialist Approach to Anna May Wong and Li Lili"

11:30-12:00 COFFEE BREAK

12:00 - 13:00 SESSION 2

Keynote (room C2)

Deidre Pribram (Molloy College): "Ways of Thinking about Feeling and Form: Emotions and Aesthetics"

Moderator: **Dominique Nasta** (ULB)

13:00 - 14:15 WFHI General Assembly & Lunch
(room: C2)

14:15 -15:45 SESSION 3 (PARALLEL SESSIONS)

Panel 3 (room C2): "Rethinking Elvira Notari in 2025" (Roundtable discussion)

Chair: **Giuliana Muscio** (Università di Padova)

Giuliana Muscio (Università di Padova): "Elvira Notari in New York"

Simona Frasca (Università Federico II): "Rethinking Elvira Notari in 2025: The Form of the Song in Elvira Notari's Cinema"

Vera de Lange (Independent): "To America and Back: The Round trip of Elvira Notari's Documentaries"

Monica Dall'Asta (University of Bologna): "Elvira Notari and the Female Genius"

Panel 4 (room C3): Writing and Performing Emotion

Chair: **Anke Brouwers** (KASK/School of Arts)

Luciana Corrêa de Araújo (São Carlos Federal University): "Gilka Machado and her Newspaper Column "Cine-Rio" (1918): A Female Poet Writes about Cinema-going and Film Reception"

María Hernández (Independent): "Not Near But Real: Elizabeth R. Carpenter and the Emotional Investments of Amateur Female Screenwriters During the 1910s"

Coraline Refort (Università di Sassari): "Emotions and Legacies: Encounters Between Silent Film Actresses and Cultural Icons"

Kerstin Fooker (University of Hamburg): "Beyond the Benshi: The Changing Use of the Close-Up as Conveyor of Emotion in Late Japanese Silent Film"

15:45-16:15 COFFEE BREAK



16:15 – 17:55 SESSION 4 (PARALLEL SESSIONS)

Panel 5 (room C3): 'The Last Emotion' and the Modern Woman in American and Chinese Silent Cinema

Chair: **Yiman Wang** (UC Santa Cruz)

Marion Polirsztok (Université Rennes 2): "First a tear, then a smile – and then a sigh: The Three Endings of *Suds* by Mary Pickford (1919)"

Kristine Harris (State University of New York, New Paltz): "Writing the Ending: Forms of Feeling in Silent Melodramas of Shanghai, 1920s-1930s"

Théo Esparon (Université Paris-Nanterre): "Flight of a Feather: Final Rise and Fall of a Modern Woman in *Underworld* (1927)"

Anne Kerlan (CNRS): "The Choice of the Tragic End or the Sacrifice of the Modern Woman"

Panel 6 (room C2): Sentiment & Reform

Chair: **Jane Gaines** (Columbia University)

Artemis Willis (MIT): "Affect and Action in the Triangle Fire Lantern Slides"

Drake Stutesman (New York University): "Rage: The Emotional Climate of Union Activism on Silent Era Film Production in Non-Union Los Angeles and Women Who Led Changes"

Carolyn Jacobs (Central Connecticut State University): "Milking It: Motherhood and Melodrama in the 'Pure Milk' Film"

Veronica Johnson (Independent): "Knocknagow, or the Homes of Tipperary: Irish Sentiment for the Homeplace and Migrant Audiences"

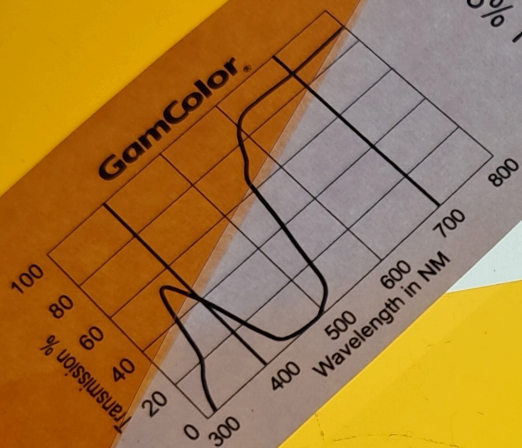
18:00 – 18:15 Session 4

Closing Remarks (room: C2)

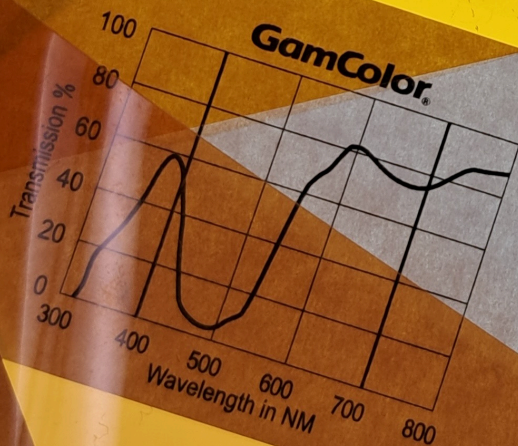
Train back to Brussels

21:00 FILM PROGRAM AT CINEMATEK (see pages 19-21)

388
GOLD RUSH
68% T



395
GOLDEN SUNSET
68% T



382
BRASS
(1594 MV-INCD)
53% T



WOMEN AND THE SILENT SCREEN: FILM PROGRAM

DAY 1

Wednesday June 11



DER FREMDE VOGEL (1911)

19:00 Cinematek (Ledoux)

Urban Gad, Germany / Hans Mierendorff, Asta Nielsen, Louis Ralph / 45' / English subtitles / DCP

Introduced by **Martin Loiperdinger** (Universität Trier) and **Masha Matzke** (Deutsche Kinemathek). Music by **Maud Nelissen**.



LASTER DER MENSCHHEIT (1927)

21:00 Cinematek (Ledoux)

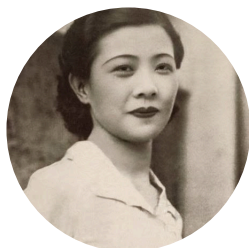
Rudolf Meinert, Germany / Asta Nielsen, Werner Krauss, Alfred Abel / 89' / English subtitles / Cinematek restoration / DCP



WOMEN AND THE SILENT SCREEN: FILM PROGRAM

DAY 2

Thursday June 12



XING NÜ XIN (THE NEW WOMAN) (1934)

19:00 Cinematek (Ledoux)

Cai Chusheng, China / Ruan Lingyu, Wang Naidong,
Zheng Junli / 106' / English subtitles / DCP



MARY ANN IN SOCIETY (1917)

21:00 Cinematek (Ledoux)

Ruth Stonehouse, USA / Ruth Stonehouse,
Lydia Yeamans Titus, Edith Kessler / 14' / English subtitles
Restoration by Eye / 35mm



SAXOPHON SUZY

21:00 Cinematek (Ledoux)

Karl Lamač, France, Germany / Anny Ondra, Mary Parker,
Gaston Jacquet / 83' / English subtitles / DCP

WOMEN AND THE SILENT SCREEN FILM PROGRAM

DAY 3

Friday June 13



SANGUE MINEIRO (1930)

21:00 Cinematek (Ledoux)

Humberto Mauro, Saint-Barthélemy / Carmen Santos, Luis Soroa,
Maury Bueno / 56' / French intertitles / English subtitles

DAY 4

Saturday June 14



THE FIRES OF YOUTH (1917)

21:00 Cinematek (Ledoux)

Emile Chautard, USA / Frederick Warde,
Helen Badgley, Jeanne Eagels / 52' / English intertitles / DCP
Introduced by **Bruno Mestdag** (Cinematek)

WSS 2025 WOULD LIKE TO THANK

University of Brussels, Faculty LTC and ReSic-CiAsp research center

University of Antwerp

FWO (Fonds Wetenschappelijk Onderzoek)

Tanya Goldman

Cinéfiltres (Service de Culture Cinématographiques, Bruxelles)

Flore Mercier

Maud Nelissen

All volunteers and job students

Our hotel partners: Hilton Brussels Grand Place, Accor Hotels, Barsey Louise By Warwick

Académie Royale des Sciences, des Lettres et des Beaux Arts de Belgique

Eye Filmmuseum

Deutsche Kinemathek

Antoine Chambre, Bernard Beets, Cristian Ionescu, Jaâber Gsir, Chloé Boura, Davy

Hanegreefs, Philippe Mockel, Frédéric Martin, Patrice Deweer, Mark Van Hoek

Sub-o-rama

