

**DOING WOMEN'S FILM HISTORY  
REFRAMING CINEMA  
PAST & FUTURE**

**13-15 April 2011**

Hosted by the Centre for Research in Media and Cultural Studies,  
University of Sunderland

In association with Women's Film History Network-UK/Ireland

*We dedicate this conference  
To the memory of  
**Miriam Hansen (1949-2011)**  
whose development of new ways of  
doing film history was so sensitive to  
the relationship between  
women and cinema*



*Editor at Gaumont, 1930s*

## **General Information**

### **Reception**

#### **Foyer, Media Centre**

Conference helpers will be available on reception from 9.00am on Wednesday and 8.00am on Thursday and Friday, throughout the day to answer queries and help with any problems.

### **Cloakroom**

#### **Room MC 115**

Coats and bags may be left in Room 115 which will be supervised for most of the day and locked when no supervisor is present.

### **Computers and Internet Access**

#### **Room MC 135**

IT facilities will be available in Room 135, with a technical helper on hand for most of the day.

### **Transport to & from Roker Hotel and Guesthouses**

A timetable of minibus runs between the Roker Hotel and Guesthouses, together with phone numbers for local taxis is provided on a separate sheet in your pack.

### **Useful Phone Numbers**

**Media Centre switchboard:** 0191 515 2634

**Lianne Hopper:** 07717 510046

**Christine Gledhill:** 07815 881130

**Julia Knight:** 07909 006217

**The Roker Hotel:** 01915 671786

# PROGRAMME

*All Keynote Talks, Round Tables and Discussions will take place in the  
Cinema (1st Floor, Media Centre)*

## TUESDAY 12 APRIL

- 2.00 - 8.00 Pre-registration Desk open for early arrivals  
(Foyer, Media Centre)
- 2.00 - 8.00 Technical Consultation for early arrivals  
(Room 234, Media Centre)

## WEDNESDAY 13 APRIL

- 9.00 - 10.00 Registration & Tea/Coffee  
(Foyer, Media Centre)
- Technical Consultation  
(Room 234, Media Centre)
- 10.00 -10.30 **Welcome & Introduction**  
(Cinema, 1st Floor Media Centre)
- Peter Strike**, Deputy Vice Chancellor, University of Sunderland
- Shaun Moores**, Center for Research in Media & Cultural Studies
- 10.30 -11.30 **Keynote 1: 40 Years and Counting . . . The Challenges & Joys of  
Distributing Women's Films**
- Debra Zimmerman**, Executive Director, Women Make Movies, USA
- Chair: **Julia Knight** (University of Sunderland)
- 11.30 -11.50 Tea/Coffee (Prospect Building)



WEDNESDAY 13 APRIL [Cont.]

11.50 - 1.35

PANELS 1

<b>A. WOMEN'S FILM HISTORIOGRAPHY</b>	<b>B. NEGOTIATIONS &amp; RESISTANCES</b>	<b>C. FORMS &amp; AESTHETICS</b>	<b>D. WOMEN IN &amp; OUT OF THE STUDIOS</b>
<b>Cinema-Room 207</b>	<b>Room 233</b>	<b>Room 234</b>	<b>Room 235</b>
<b>A 1: <i>Historiography: Women In &amp; Out Of The Archives</i></b>  Chair: <b>Shelley Stamp</b> (Univ. UC, Santa Cruz)	<b>B 1: <i>Negotiating Feminism, Film History &amp; Hollywood</i></b>  Chair: <b>Kay Armatage</b> (Univ. Toronto)	<b>C 1: <i>Hysteriography</i></b>  Chair: <b>Julia Knight</b> (Univ. Sunderland)	<b>D1: <i>Women's Production Roles In Context</i></b>  Chair: <b>Angela Werndly</b> (Univ. Sunderland)
<b>A1:1 ANNETTE FÖRSTER</b> (Independent Scholar)  Rosa Porten and Feminist Film Historical Research	<b>B1:1 ISABEL ARREDONDO</b> (SUNY, Plattsburgh)  'My Films Are not Feminist: Relationships between Feminist History and Women's History in the Case of Third-Wave Mexican Women Filmmakers	<b>C1:1 LUCY REYNOLDS</b> (Independent Filmmaker)  Resistant Forms: Situating Women's Experimental Cinema	<b>D1:1 KERRIE WELSH</b> (New York Univ.)  Louise Tiranoff, The Women's Movement, and the Archive in My Closet
<b>A1:2. NATHALIE MORRIS</b> (Special Collections, BFI)  Women in BFI Special Collections	<b>B1:2 EYLEM ATAKAV</b> (Univ. East Anglia)  Feminism and Women's Film History in Turkey: The 1980s	<b>C1:2 SARAH TURNER</b> (Independent Filmmaker)  'Perestroika'	<b>D1:2 VICKY BALL &amp; MELANIE BELL</b> (Univs. Sunderland & Newcastle)  Women at Work in the British Film & Television Industries
<b>A1:3. DEBASHREE MUKHERJEE</b> (New York Univ.)  Notes on a Scandal: Writing Women's Film History Against an Absent Archive	<b>B1:3 DAWN HALL</b> (Western Kentucky Univ.)  Opening a Space for the Female Filmmaker: Risk-Taking in Deepa Mehta's <i>Fire</i> and Sally Potter's <i>Yes</i>	<b>C1:3 HELENA BLAKER</b> (Independent Scholar)  Performance in Film: Life, Politics, Medium	<b>D1:3 MELANIE WILLIAMS</b> (Univ. East Anglia)  Considering Continuity: A Case Study of Barbara Cole and Maggie Unsworths' Work with David Lean
<b>SCREENINGS</b>  (15 Mins)	<b>B1:4 KATARZYNA PASZKIEWICZ</b> (Univ. Barcelona)  Hollywood Transgressor or Hollywood Transvestite: The Reception of Kathryn Bigelow's <i>The Hurt Locker</i> (2008)	<b>SCREENING</b>  15 Minute Extract from <i>Perestroika</i> (Sarah Turner, 2009)	<b>D1:4 FRANCES TEMPEST</b> (Univ. Bournemouth)  The Status of Costume Design in the British Film and Television Industry

1.35 - 2.35

Lunch (Prospect Building)

**WEDNESDAY 13 APRIL [Cont]**

**2.35 - 4.10**

**PANELS 2**

<b><u>A. WOMEN'S FILM HISTORIOGRAPHY</u></b>	<b><u>B. NEGOTIATIONS &amp; RESISTANCES</u></b>	<b><u>C. FORMS &amp; AESTHETICS</u></b>	<b><u>D. WOMEN IN &amp; OUT OF THE STUDIOS</u></b>
<b>Cinema-Room 207</b>	<b>Room 233</b>	<b>Room 234</b>	<b>Room 235</b>
<b>A 2: <i>Rewriting Film Histories</i></b>	<b>B 2: <i>Producer/Director Relations with Stars &amp; Performers</i></b>	<b>C 2: <i>Rethinking Cinema's Appeals for Women</i></b>	<b>D 2: <i>Researching Audiences &amp; Movie-Going</i></b>
Chair: <b>Laraine Porter</b> (De Montfort Univ.)	Chair: <b>Martin Shingler</b> (Univ. Sunderland)	Chair: <b>Sofia Bull</b> (Univ. Stockholm)	Chair: <b>Shaun Moores</b> (Univ. Sunderland)
<b>A2:1 KIM TOMADJOGLOU</b> (Independent Curator, Washington DC)  Her Great Adventure - Alice Guy Blaché	<b>B2:1 FEDERICO VITELLA</b> (Univ. Florence)  The Rise of a Modern Star: Monica Vitti in <i>L'avventura</i> (Antonioni, 1960)	<b>C2:1 ESTHER SONNET</b> (Univ. Portsmouth)  Revisoning Hollywood Crime & Gangster Film History in the 1930s	<b>D2:1 LISA STEAD</b> (Univ. Exeter)  'Carried away from this workaday world and its troubles:' Working Girl Female Audiences of British Silent Cinema
<b>A2:2 ROSANNA MAULE</b> (Concordia Univ. Montreal)  Female, Singular: Women in French Cinephilia	<b>B2:2 JOHN AYRES</b> (Univ. Manchester)  Producing Outside the Box: Betty E. Box and Post-War British Cinema	<b>C2: 2 HELEN HANSON</b> (Univ. Exeter)  'B' for Blane and 'B' for Budget: Female Adventures and Industry Strategies in the Hollywood Series Film	<b>D2:2 LESLIE MIDKIFF DEBAUCHE</b> (Univ. Wisconsin, Stevens Point)  Why Bertha Glennon Went to the Strand
<b>A2:3 SHELLEY STAMP</b> (Univ. UC, Santa Cruz)  Women's Labor, Creative Control, and 'Independence' in Early Hollywood; or, the Price of a Good Time	<b>B2: 3 CHRISTINE ETHERINGTON-WRIGHT</b> (Univ. Portsmouth)  Mike Leigh's Female Protagonists: Exploring Agency and Performance in the Actor/Director Relationship	<b>C2: 3 SARAH STREET</b> (Univ. Bristol)  Women and Colour Cinema	<b>D2:3 CHERYL ROBERTS</b> (Univ. Brighton)  Dispelling the Myth: The Influence of Cinema on the Fashion of Young, Working-Class Women in the 1930s.

**4.10 - 4.30**

Tea/Coffee (Prospect Building)

**4.30 - 5.45**

**Round Table 1: *Now We're Film History: Reviewing Women & Cinema from Second Wave Feminism to Now***

**Christine Geraghty** (University of Glasgow)

**Laura Mulvey** (Birkbeck College, University of London)

**Felicity Sparrow** (Circles; Central St Martins College of Art & Design)

Chair: **Yvonne Tasker** (University of East Anglia)

**5.50 - 6.50**

**Special Event 1: *Film Curation: Screenings as History***

**Karola Gramann** (Kinothek Asta Nielsen, Frankfurt)

<b>6.50 - 7.30</b>	Free
<b>7.30 - 8.45</b>	Conference Reception and Buffet Supper (Prospect Building)
<b>9.00 -10.00</b>	Goodnight Screenings (Cinema)

## THURSDAY 14 APRIL

8.00 - 9.00

Technical consultation (Room 234, Media Centre)

9.00 - 10.45

PANELS 3

<u>A. WOMEN'S FILM HISTORIOGRAPHY</u>	<u>B. NEGOTIATIONS &amp; RESISTANCES</u>	<u>C. FORMS &amp; AESTHETICS</u>	<u>D. WOMEN IN &amp; OUT OF THE STUDIOS</u>
Room 233	Room 234	Cinema-Room 207	Room 235
<p><b>A 3: Restoring Women Filmmakers To National Cinema Histories - 1</b> Chair: <b>Leslie Midkiff DeBauche</b> (Univ. Wisconsin, Stevens Point)</p>	<p><b>B 3: Women's Cultural Practices v. Repressive Regimes</b> Chair: <b>Angela Werndly</b> (Univ. Sunderland)</p>	<p><b>C 3: Aesthetics of Women's Avant-Garde Practices</b> Chair: <b>Annette Kuhn</b> (Queen Mary, Univ. London)</p>	<p><b>D 3: Questions of Power: Women Screenwriters</b> Chair: <b>Sarah Street</b> (Univ. Bristol)</p>
<p><b>A3:1 ANA CATARINA PEREIRA</b> (Univ. Beira, Portugal)  Female directors in the History of Portuguese Cinema</p>	<p><b>B3:1 VERONICA PRAVADELLI</b> (Univ. Rome) The Politics of Female Friendship in Contemporary Women's Cinema: The Case of Mediterranean Women Filmmakers</p>	<p><b>C3:1 CAMILLA PETERS</b> (Univ. Falmouth)  Margaret Tait: A Woman is Speaking (1918-1999)</p>	<p><b>C3:1 GIULIANA MUSCIO</b> (Univ. Padova, Italy)  American Women Screenwriters of the Silent Period</p>
<p><b>A3:2 URSULA- HELEN KASSAVETI</b> (Univ. Athens) Searching for Greek 'Women's' Cinema in the 60s: The Case of Maria Plyta</p>	<p><b>B3:2 ELIZABETH RAMIREZ</b> (Univ. Warwick) Texturing the Past: Women Documentary Makers and the Narration of Pinochet Dictatorship</p>	<p><b>C3:2 SU ANSELL</b> (De Montfort Univ.)  Mining Poetic Connection with Moving Image</p>	<p><b>C3:2 MICHELE TORRE</b> (Southern Illinois Univ.)  Not Just the Wife of the Studio Head: Antonina Khanzhonkova, Writer, Editor and Decision-Maker</p>
<p><b>A3:3 SOMAYEH GHAZIZADEH</b> (Univ. Iran)  Post-Revolutionary Iranian Women Filmmakers and Feminism</p>	<p><b>B3: 3 ADELINA SANCHEZ-ESPINOSA</b> (Univ. Granada): Reviewing the Neglected Past, Unveiling the Dubious Present, Visualizing Feminist Futures: Creative 'Back Rooms' During the Spanish 'Naked Years'</p>	<p><b>C3:3 ROSE HEPWORTH</b> (Univ. Cambridge)  Female and Filmic 'Formlessness'</p>	<p><b>C3:3 JILL NELMES</b> (Univ. East London)  Screenwriter - Muriel Box</p>
<p><b>A3:4 KIRSTIE IMBER</b> (Royal College of Art)  Unveiling the Voice: The Use of Sound and Vocality in the Films of Shirin Neshat</p>	<p><b>B3:4 SUSANNE SKLEPEK</b> (Univ. Nottingham)  Vera Chytilova: A Woman's Take on the CSSR</p>	<p><b>C3:4 CECILE CHICH</b> (Univ. Paris)  Maria Klonaris &amp; Katerina Thomadakis' <i>Cinema of The Body</i>: a Critical Contribution to Cinema</p>	<p><b>C3:4 J.E. SMYTH</b> (Univ. Warwick)  Producing Women's Historical Fictions: Edna Ferber and Lillian Hellman in Hollywood</p>

10.45 -11.05

Tea/Coffee (Prospect Building)

11.05- 12.05

**Keynote 2: *The Philosophy of Women's Film History***

**Monica Dall'Asta** (University of Bologna)

**Jane Gaines** (Columbia University)

Chair: **Martin Shingler** (University of Sunderland)

12.15 - 1.30

**Round Table 2: *Film & Television as Women's Work***

**Debbie Horsfield**, Theatre/TV Writer & Producer

**Nadine Marsh-Edwards**, Film/TV Producer  
**Kate Kinninmont**, Chief Executive, WiFT (UK)

Co-Chairs: **Vicky Ball** (Univ. Sunderland) & **Melanie Bell** (Univ. Newcastle)

**1.30 - 2.30**

Lunch (Prospect Building)

**THURSDAY 14 APRIL [Cont]**

**2.30 - 4.15**

**PANELS 4**

<b><u>A. WOMEN'S FILM HISTORIOGRAPHY</u></b>	<b><u>B. NEGOTIATIONS &amp; RESISTANCES</u></b>	<b><u>C. FORMS &amp; AESTHETICS</u></b>	<b><u>D. WOMEN IN &amp; OUT OF THE STUDIOS</u></b>
<b>Room 219</b>	<b>Room 233</b>	<b>Room 234</b>	<b>Room 235</b>
<p><b>A 4: <i>Restoring Women Filmmakers To National Cinema Histories - 2</i></b></p> <p>Chair: <b>Christine Gledhill</b> (Univ. Sunderland)</p>	<p><b>B4: <i>New Women, Cinema &amp; Modernity</i></b></p> <p>Chair: <b>Jane Gaines</b> (Columbia Univ.)</p>	<p><b>C 4: <i>Women &amp; Documentary: The Neglected Field</i></b></p> <p>Chair: <b>Melanie Williams</b> (Univ. East Anglia)</p>	<p><b>D 4: <i>Women/Writing/Cinema</i></b></p> <p>Chair: <b>Melanie Bell</b> (Univ. Newcastle)</p>
<p><b>A4:1 SI DA</b> (Univ. Peking)</p> <p>Changing the Images of Woman in Contemporary Chinese Cinema: An Analysis based on Li Yu's Four Films</p>	<p><b>B4:1 CANAN BALAN</b> (Istanbul Sehir Univ.)</p> <p>Ottoman Women as Movie-Goers in 1910s-1920s</p>	<p><b>C4:1 SARAH EASEN &amp; TOBY HAGGITH</b> (ITN Source Television Archive/Imperial War Museum)</p> <p>British Women Filmmakers in the Non-Fiction Sector 1930-1960</p>	<p><b>D4:1 AMY SARGEANT</b> (Univ. London, Queen Mary)</p> <p>Dorothy L. Sayers Before Dante</p>
<p><b>A4:2 MONA MINGXIA LI</b> (Univ. Western Scotland)</p> <p>A Female Filmmaker of the 'Fifth Generation' in China: Li Shaohong's Work and her Feminine Consciousness</p>	<p><b>B4:2 ELIZA ANNA DELVEROUDI</b> (Univ. Crete)</p> <p>Film Critics International: Women, Cinema and Modernity through the Eyes of a Greek Film Critic in the 1920s</p>	<p><b>C4:2 BARBARA EVANS</b> (York Univ., Toronto)</p> <p>Invisible Griersonians - Women in the British Documentary Film Movement of the 1930s</p>	<p><b>D4:2 FIONA PHILIP</b> (Univ. Leeds)</p> <p>Resisting the 'tinned products of Hollywood': Bryher's Queer Feminist Film Criticism</p>
<p><b>A4:3 MICHAEL SMITH</b> (Univ. Leeds)</p> <p>Tanaka Kinuyo - Women's Filmmaker or Woman Making Films?</p>	<p><b>B4:3 RANITA CHATTERJEE</b> (Univ. Westminster)</p> <p>Distant Voices: Women and Film in 1920s and 1930s Calcutta</p>	<p><b>C4:3 JO FOX</b> (Univ. Durham, UK)</p> <p>Women in British and Canadian Non-Fiction Film Production, 1939-45</p>	<p><b>D4:3 PER VESTERLUND</b> (Univ. Gavle, Sweden)</p> <p>Elsa Brita Marcussen and Gerd Osten - Two Leading Film Critics in Post-war Sweden</p>
<p><b>A4:4 RASHMI SAWHNEY</b> (Dublin Institute of Technology)</p> <p>Women Undoing 'National' Histories Through Regional Cinema: A 1980s Perspective on Gender and Reform in Colonial India</p>	<p><b>B4:4 EMILIANA LOSMA</b> (Univ. Turin, Italy)</p> <p>Women Directors In Italy: Indifference, Prejudice And Hostility</p>	<p><b>SCREENINGS</b> (15 mins)</p>	<p><b>SCREENINGS</b> (15 mins)</p>

**4.15 - 4.35**

Tea/Coffee (Prospect Building)

**4.35 - 5.35**

**Keynote 3: *View from an Overhanging Cliff***

**Margo Harkin**, Producer/Director, Besom Productions Ltd

Chair: **Ruth Barton** (Trinity College, Dublin)

**5.45 - 6.45**

**Special Event 2: *Music for Women's Silents***

**Natural Causes**

**6.45 - 7.30** Free/Bar (Throwing Stones Restaurant, National Glass Centre)

**7.30 -10.00** Conference Dinner (Throwing Stones Restaurant, NGC)

## FRIDAY 15 APRIL

- 8.00 - 9.00** Technical consultation (Room 234, Media Centre)
- 9.00 - 10.00** Wake-Up Screenings (Cinema, 1st Floor Media Centre)
- 10.00 -11.15** **Round Table 3: *Starting from Elsewhere: Questions of Transnational, Cross-Cultural Historiography***
- Sue Harper** (University of Portsmouth)  
**Neepa Majumdar** (University of Pittsburgh)  
**Heide Schlüpmann** (Goethe Universität, Frankfurt)  
**Karen Alexander** (Royal College of Art)
- Chair: **Monica Dall' Asta** (University of Bologna)
- 11.15 - 11.30** Tea/Coffee (Prospect Building)
- 11.30 - 1.00** **PANELS 5**

<b><u>A. WOMEN'S FILM HISTORIOGRAPHY</u></b> Cinema-Room 207	<b><u>B. NEGOTIATIONS &amp; RESISTANCES</u></b> Room 233	<b><u>C. FORMS &amp; AESTHETICS</u></b> Room 234	<b><u>D. WOMEN IN &amp; OUT OF THE STUDIOS</u></b> Room 235
<b>A 5: <i>Performing Women: Re-Envisioning Film History</i></b>  Chair: <b>Clarissa Smith</b> (Univ. Sunderland)	<b>B 5: <i>Adaptation, Female Authors &amp; the Future of the Woman's Film</i></b>  Chair: <b>Helen Hanson</b> (Univ. Exeter)	<b>C 5: <i>Our Place, Our Space: Exhibition Sites &amp; Creation of New Forms</i></b>  Chair: <b>Vicky Ball</b> (Univ. Sunderland)	<b>D 5: <i>The Challenges of Circulating Women's Films: Past &amp; Future</i></b>  Chair: <b>Karen Alexander</b> (Royal College of Art)
<b>A5:1 ELISA UFFREDUZZI</b> (Univ. Florence)  Salome, Modern Dance and Liberation of the Female Body in Early Cinema	<b>B5:1 ALEXIS WEEDON</b> (Univ. Bedfordshire)  Adaptation & the Book as a System: Elinor Glyn & Other Authors Between the Wars	<b>C5:1 KARINA AVEYARD</b> (Griffith Univ., Brisbane, Australia)  'Our Place:' Women at the Cinema in Rural Australia	<b>D5:1 JULIA KNIGHT</b> (Univ. Sunderland)  The Challenges of Theatrical Releases: the Example of Cinema of Women
<b>A5:2 VERA RYSHIK</b> (Univ. St Andrews)  The Silent v. Sound Actress: Gloria Swanson (1928) and Joan Crawford (1932) perform W. Somerset Maugham's Sadie Thompson	<b>B5:2 SHELLEY COBB</b> (Univ. Southampton)  Adapting Feminist Filmmaking: Women Directors, Literary Adaptations and the Postfeminist 1990s	<b>C5:2 KAY ARMATAGE</b> (Univ. Toronto, Canada)  Making History: Directorial Authorship in the Met HD Broadcasts	<b>D5:2 DRAKE STUTESMAN</b> (Women's Film Preservation Fund, New York)  Strategies for Archiving, Preservation & Exhibition of Women's Films
<b>A5:3 GILLIAN MURRAY</b> (Univ. Leicester)  Women's 'Dual Role' in Post-War Britain: Work and Pleasure in Moving Images	<b>B5:3 SARAH-MAI DANG</b> (Univ. Berlin)  Emma, Elle & Elizabeth: The Contemporary 'Woman's Film' as Aesthetic Modality of Experience	<b>C5:3 EVELIN STERMITZ</b> (Univ. Ljubljana)  ArtFem.TV: Art and Feminism ITV	<b>D5:3 LEZLI-AN BARRETT</b> (Curtin Univ. Australia: DVD & Skype)  Making an Exhibition of Ourselves: Charting Journeys through Feminist Cinema Exhibition and Distribution into the Digital Age

1.00 - 2.00

Lunch (Prospect Building)

**FRIDAY 15 APRIL [Cont]**

**2.00 - 3.00**

**Keynote 4: *Gossip, Labor and Female Stardom in Pre-Independence Indian Cinema***

**Neepa Majumdar** (University of Pittsburgh)

Chair: **Christine Gledhill** (University of Sunderland)

**3.00 - 3.45**

**Special Event 3: *Introducing SP-ARK: Interactive Archive***

**Clare Holden**, Adventure Pictures/SP-ARK (Sally Potter Archive)

**3.45 - 4.05**

Tea

**4.05 - 5.30**

**Concluding Plenary: *Conference Outcomes & Discussion of Blueprint for Women's Film History Network-UK/Ireland***

Introduction and Co-Chairs: **Christine Gledhill & Julia Knight** (University of Sunderland)

**5.30**

CLOSE

