

Women and the Silent Screen: Panel 16 ***New Histories / New Methods | Histoire*** ***nouvelle, méthodes Nouvelles***

Lisa Fotheringham

The third international **Women and the Silent Screen Congress** was held in 2004 from the second through the sixth of June at Concordia University in Montreal. We present here Panel 16, held Saturday June 5th, 10:45 am in the Garbo Salon. The panel, entitled New Histories/New Methods, featured presentations by Christine Gledhill of Staffordshire University, Rosanna Maule of Concordia University, and Tom Gunning of the University of Chicago. The panel chair was Martin Lefebvre.

Tom Gunning: “Light, Motion, Cinema: The Heritage of Loie Fuller and Germaine Dulac”

Synopsis: Tom Gunning charts the profound aesthetic influence of dancer Loie Fuller on the experimental filmmaker Germaine Dulac, suggesting a deep kinship between the birth of cinema, the extravagance of art nouveau, and a burgeoning modernity.

This article will be published, in a much expanded form, in an upcoming edition of *Framework*.

Part 2 of Tom Gunning’s presentation is commentary he delivered while showing Dulac’s film *Arabesque*.

Christine Gledhill: “Reframing Women in 1920s British Cinema”

Synopsis: Christine Gledhill examines the importance of the experiences of two women film pioneers in understanding the history of early British Cinema: Violet Hopson, and Dinah Shurey (Britain’s first woman director).

Christine Gledhill has not informed us about what future plans she has for this article.

Rosanna Maule: “Une histoire sans noms : pour une révision du concept d’auteur dans le cinéma des premiers temps”

Synopsis: Providing a comprehensive overview of the main theories of authorship in film studies, Rosanna Maule’s article argues that the notion of authorship needs to be redefined, and that the study of women filmmakers from the silent era offer important strategies in that redefinition. Includes examination of the work of Francois Jost, Jane Gaines, Sandy Flitterman-Lewis, and others.

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